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# LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

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Jimmy Teo

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**INSPIRATION NERVING**  
**An Insightful View from Philosopher, Educationist and Entrepreneur**  
**Jimmy Teo**

There is much we do not know;  
Be humble & contrite.

Admit our ignorance;  
Many are more learned, more cultured than us.

The surety of birth is death;  
And in between, we have much to laugh, cry,  
Praise or be in disgrace.

Think well and highly of others:  
The generator of true friendship & goodwill.

When others commit crime,  
Let us not think that we are better;  
We do not know how long we can remain in good estate  
Except by God's grace & mercies.

All men are frail;  
And none worse than us.

Gratefulness & thankfulness are perfumes;  
The essences that enliven us  
And all others around us  
'Far & near'.



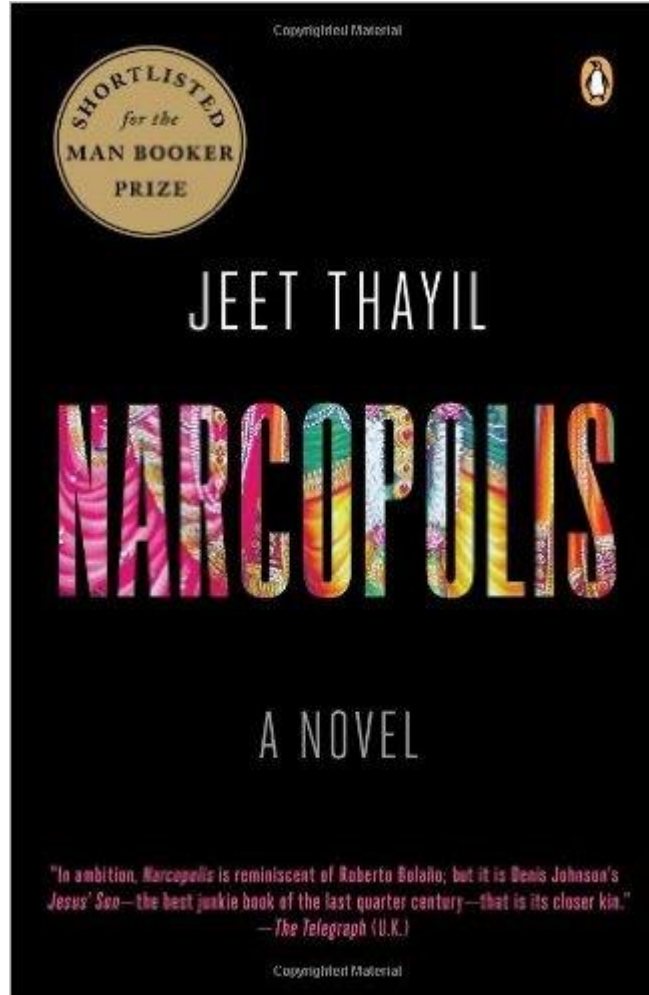
Jimmy Teo  
Singapore  
[teojimmy07@gmail.com](mailto:teojimmy07@gmail.com)

## *Narcopolis: A Reflection of Mumbai of 1970s*

Dr. Anjali Verma, M.A., M.Phil., Ph.D.

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### **Abstract**

Literature is shaped by the material conditions of society. We have to relocate literature in the context of caste, region and gender - issues of every day struggles. Thayil in *Narcopolis* constructs a form which captures those nuances of feeling and brings an inclusive sympathy to the possibilities of human and social behaviour. Drug literature became popular after the 1970s and 80s. Opium has been symbolically represented as an idea for religion, films, freedom,

memory and dream. A similar idea is taken by Thayil in this novel. The narrative is true to its subject matter - opiated, hazy, viewed through foggy smoke, dream like sequences, and stream of consciousness at another level.

The novel fits into the recent literary wave of “Dark India”, a body of literary fiction which seems to have found a niche in the market, writing as it does of the underbelly of Indian society: its slums, poverty, deprivation, and destitution. *Narcopolis*, with its setting on Bombay’s Shuklaji Street of the 1970s, and 1980s crowded with opium dens and brothels, with its cast of drug addicts, drug peddlers, prostitutes, criminals, and even an eunuch is a book which definitely sets out to depict a non-shining India, which may be a more faithful representation than what it had been the norm up until recently, of the exotic, lush, extravagant India. This paper takes a serious look at the city portrayed in the novel as a narcotics capital.

**Keywords:** Bombay of the 1970s, slums, poverty, drug peddler, deprivation, destitution

### **Jeet Thayil and *Narcopolis***

*Narcopolis* tells the stories of, as Thayil puts it, “the degraded, the crushed, whose voices were unheard or forgotten, but whose lives were as deserving of honor as anyone else’s.”



Courtesy: <http://www.thetimes.co.uk/tto/arts/books/fiction/article3565283.ece>

Thayil, an addict for 20 years, undoubtedly writes from close personal experience about that sordid world of pimps and prostitutes, drug addiction and sexual deviance, heinous crime and punishment. *Narcopolis* also tells a story about choices - those who have them and those

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who don't. It takes place in India in the 1970s, when Mumbai was still called Bombay, and political and social turbulence reigned supreme. Thayer's story can happen in any metropolis of India where poverty, illiteracy and deep-set economic inequality dictate people's lives.

### **Dimple, the Eunuch**

Dimple, the eunuch, is the main character of *Narcopolis*. Abject poverty drives Dimple's mother into selling her eight-year-old child. That exchange leads to the crudest form of castration, the pain of which will torture Dimple in later life. The novel is broken up into four "books." Book One, "The Story of O," begins with Dom's arrival in Bombay. It is the late 1970s, and he quickly weaves himself into the fabric of Bombay's sordid underbelly, specifically, the opium dens. Here he meets Rashid, owner of a khana on Shuklaji Street where much of the novel takes place (and where Dom smokes his first pipe); Dimple, the beautiful hijra who works for Rashid preparing bowls of opium; "Bengali," who manages Rashid's money; Rumi, the unflinchingly confrontational businessman; and an assortment of other characters. Dom has several run-ins with a poet, Newton Xavier Francis, before disappearing near the middle of Book One and not returning until well into the second half of Book Three. Dimple naturally wonders why people with choices in life, who seemingly have it all - education, jobs, families, and prospects for the future - become addicts? The narrator "I" simply vanishes, and is replaced by a third-person omniscience that suddenly steps in to tell us the inner workings of other characters' minds and their personal histories. It is through the mouth (in both senses) of an ancient opium pipe that we hear the stories.

### **Dimple's Perspective – The Story of the Pipe**

The pipe leads us to consider Dimple's perspective. We witness her encounters with Xavier (who seems to her like the devil, but speaks to her of saints), and follow her into her dreams. The narration swoops back in time when a much younger Dimple is experiencing body pain as a result of hormonal changes from being gelded at a young age. She visits a Chinese man called Mr. Lee, who provides her opium to ease her pain and winds up as her surrogate father.

### **Mr. Lee**

Book Two, “The Story of the Pipe,” centers on Mr. Lee: the life story he tells Dimple as he grows closer to death. We witness his childhood and youth, his falling in love, his time in the army, and his subsequent exile and flight to India and, eventually, Bombay, which he hates but stays in because he is drawn to the sea. When Lee dies, he leaves Dimple his family’s magnificent old opium pipes, which she barter for a position at Rashid’s khana, where she will make pyalis all day in exchange for opium of her own to smoke.

### **The Intoxicated**

Book Three, “The Intoxicated,” chronicles the tumultuous crumble of the mostly mellow opium dens into the brutally effacing world of chemical heroin. Rashid’s khana is shut down, reopened, and shut down again. Dimple leaves the brothel she has worked at nearly her whole life to live at Rashid’s, on the half landing between the khana and the upstairs floor where his wives and children live. Dimple has been determined throughout to leave the brothel, to make her own future. Her move to Rashid’s could be a positive one, but is derailed by the new drug of choice in town, not to mention that she is expected to act as Rashid’s sex partner whenever he is in the mood.

The characters descend further and more inescapably into ruin as *garad* heroin becomes increasingly available and pervasive. By now, we have come to the early 90s and the horrific Bombay riots that leave the city burning and the population inflamed. Heroin is easier to get than fruit. Our “I” narrator, Dom, returns to us. He is making arrangements to leave Bombay. He has developed a heroin habit since we last saw him ten or so years ago. Before leaving Bombay, he deposits Dimple in rehab: a last-ditch effort to save her. His “I” leaves us again for the rest of Book Three, and the rehab center, appropriately called “Safer,” which comes to house both Dimple and, later, Rumi, are the locus of the rest of the section.

### **Some Uses of Reincarnation**

Book Four, “Some Uses of Reincarnation,” returns narrator Dom to Bombay. It is 2004 (the year also of Thayil’s return). After running into an old acquaintance, Dom decides to visit Rashid’s. He arrives at Shuklaji Street to find the area disorientingly different. The former red light district has transformed into stores, businesses, and fast food restaurants, and Rashid’s

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khana is now an office, run by his son Jamal. Dom speaks with the aged Rashid to find out what had happened to his friends. We catch a glimpse of the newer generation when we follow Jamal and his fiancé, Farheen, to a club. Cocaine and ecstasy are the new flavor of the hour, and Jamal follows in his father's footsteps, as a cocaine salesman. Shiny surfaces abound - in the club and, in the city—but what's below them is doubtless no less raw, no less depraved. It will always go on; the story does not end (“Dance or we die,” says Farheen to Jamal).

### **Legacy Left Behind - Opium Pipe**

Dom goes through the belongings Dimple left at Rashid's. Among them, he finds the opium pipe. The book ends in the same spot it started: Dom and the pipe and the account they have now made together, a meta-textual call out signaling the circularity: “All I did was write it down, one word after the other, beginning and ending with the same one, Bombay.” As the ouroboric final line suggests, the way the story is told is as important as the story itself—indeed it is a key to understanding the story. Language is a clear focus throughout, and the book is filled with lines that beg to be read aloud: Xavier “outdid the Romantics' antics,” is permanently drunk on booze, “broads and beauty,” and is “mad, bad, and slanderous to know.” The place Dimple develops her taste for opium is called by its patrons “Mistah Lee's or Mister Ree's.”

### **Bombay as Narcopolis**

The significance of the text extends beyond code switching and ear candy. There are clear similarities between the way the book is told and both Bombay and the drug state themselves. The book is highly intertextual, containing references to invented texts and real-world ones, stories within stories from a broad mix of genres (magazine articles, poems, books, song lyrics, films), and repetitions of key phrases and narratives. Among this assortment of texts, layers of reality mingle.

### **A Story within Our Story**

The intertextual elements of the narrative are so ubiquitous it feels as if we are reading or hearing a story within our story just as much as we are reading “the” story itself. In the first thirty or so pages alone, we have extracts from Time magazine (“What a big name for a small book,” Dimple says), Free Press Journal, the Daily Mail, and several other papers talking about

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Newton Pinter Xavier, “a postmodern subversive who rejected the label ‘postmodern’ ; the enigmatic S. T. Pande, whose texts appear several times throughout the book; and a few poems by Xavier himself. One of these tells of a boy in a dystopian future that becomes separated from his family and homeland. As a teenager, he and his band of outsiders one day come to a spot he knows is the place he is from. He recognizes much of the city but can not spot his own home. As he starts his trek toward the city, he gets it: he has not spotted his house because it is no longer there - it has been transformed into “a mansion with a pool and garden.” He turns back and decides not to visit after all:

“It wasn’t that I wanted to go home,  
Who knew home? I only knew alone.  
What I wanted was to be elsewhere,  
Somewhere, anywhere but there.”

### **A Place of Exile**

This story of exile, an apocalyptic future, a child running or being forced away from home and returning later, to see that it is not the same and never can be is one we see again and again. Bombay (and drug addiction—the two are often synonymous, as when Dom says, “I found Bombay and opium, the drug and the city, the city of opium and the drug Bombay”) is a place of exile for many of the characters, or a second home. It is surely not a coincidence that St. Francis Xavier, the poet’s namesake, is the patron of navigators and aimless travellers.

It is through Mr. Lee, himself an exile, who “lost a war and a homeland at one stroke,” that we receive perhaps the most significant text within text. Lee’s father, we learn, wrote a book in 1957 that broke from his previous popular literature and whose content was incendiary enough to the Maoist government that the author was thrown in a labor camp, branded a revisionist, and forced to carry a sign reading, “I am a monster.” Lee finds the book, *Prophecy* (another fitting title), after his father’s death.

As the contents are unveiled, a stir of recognition sparks, and grows the more we hear. *Prophecy* is “presented like a biography but there were things in it that no biographer could

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know, for instance the things that men and women were thinking at important moments in their lives” and “at the center of it all was a character who was neither man nor woman.”

### **A Story of Specific India**

*Narcopolis* is about a specific India in a specific time period. We hear references to historically significant events throughout: the pathaar maar killings, when a “stone killer” preyed on Bombay’s most destitute, bashing their heads in with a rock while they slept. (The killings remain unsolved in reality, but *Narcopolis* does offer a potential answer to the mystery, a stone killer who perhaps saw himself as a force of benevolent violence, the only solution to a broken world). And the destructive chaos of the Bombay riots in the early 90s accompanies the characters’ own descent into ruin. But the book is also a timeless and universal story.

We have many different stories, many different storytellers, and many modes of seeing these stories. The layers to parse through are not just story layers, but also perspectives: the reader wonders whether it a true story, a fable, a dream, a drug-induced vision, or a memory. Near the beginning of Book One, the nod takes Dom and he dreams he is visited by the spirit of deceased Dimple. Though at first we may see it as “just a dream,” it becomes clearer as the book unfolds that these dream visitations may actually be from spirits, traversing time and space, to visit people who know them. Dimple tells Dom that her spirit is always there, just beyond a veil, behind a mirror’s reflection, or under the surface of water. Spirits hover nearby, she says, just waiting for someone to listen.

### **Not a Typical Indian Novel**

The book is not a typical Indian novel, as having more in common with drug and addiction literature: more Burroughs than Rushdie. But when we look at its themes - identity, language, code switching, religion, violence, change, it appears to be essentially Indian. The narrator himself is not the typical Indian; if there can be such a thing.

### **Dom and Dimple**

If there is one character that embodies the heart and soul of the book, it is not Dom, but Dimple. Neither man nor woman, technically a man but referred to throughout with female

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pronouns, Dimple says of herself: “Some days I’m neither, or I’m nothing. On other days I feel I’m both.” The neither/either/both that defines Dimple’s gender applies to so much in the book and so much of what the book is doing. The idea of syzygy, which Bengali introduces, is especially salient here: it’s a concept that can refer to both “a conjunction or opposition” and a “pair of connected or corresponding things.”

Like Bombay’s, Dimple’s name does not remain fixed. She was originally (re)named after the beautiful Dimple Kapadia, of the film Bobby. She is (re)renamed, again after a film star— this time Zeenat Aman—by Rashid, who takes her to a movie (Hare Rama Hare Krishna), in which “Zeenie” plays a character who has renamed herself Janice and run away from home (sound familiar?). Again, we have this undercurrent of exile and separation. In fact, the word hijra is etymologically related to the Arabic hjr, which refers to leaving one’s tribe.

Rashid gives Dimple a new name and a new identity when he asks her to begin wearing burka. For a while she enjoys slipping between her two identities. Dimple has always found some power in deciding what to wear – be it burka, saree or “trousers because it allowed her ....to act like a man when she wanted to.” She recognizes that “clothes are costumes, or disguises.” The image has nothing to do with the truth. Dimple moves between religions, genders, states of reality, time, clothes, names and roles. She learns to use new languages; teaching herself English, learning to swear in Cantonese from Mr. Lee.

Dimple is not even entirely a woman, and still she is defined by men, a victim of their violence, forced into prostitution, name changed, named twice after an object of beauty, at times required to wear a hijab.

The novel does not have strong female characters. Except Dimple, who though in many ways female, is biologically male and does not see herself as solely a woman. The only other female characters we see are wives, girlfriends, prostitutes, many of whom are literally in cages, wives who are compared to whores, whores who are secretly wives, and a few poor souls taken out by the pathaar maar. Even the few women who assert some autonomy or sense of control (Mr. Lee’s love, or Jamal’s Fahreen) are defined by their relationships to the male characters –

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are in one way or another under the thumb of men. The novel depicts a male dominated society where women (as well as eunuchs) are treated as nothing.

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Dr. Anjali Verma, M.A., M.Phil., Ph.D.  
Assistant Professor in English  
Smt. MMK College of Commerce & Economics  
Bandra  
Mumbai 400050  
Maharashtra  
India  
[drarver@yahoo.com](mailto:drarver@yahoo.com)

## **Reading from Online Sources: Strategies for Young Learners**

**Dr. Binu Zachariah, Ph.D.**

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### **Abstract**

Reading is an important aspect in the process of language learning. There are several sources of reading materials like books, magazines, newspapers, brochures, etc. Along with these, there is an influx of online reading sources today. Information is being disseminated through these sources and several aspects of our lives too seem to be influenced and dominated by these sources. As far as an English language teacher is concerned, the young learners of today seem to be giving a lot of importance to these online sources. There are various sources and different types of materials that the language teacher can use to train learners to acquire effective language skills in English. Why not look at the use of online materials as a stimulating avenue for language learning? That is what this paper attempts to do. The paper also suggests a few strategies for reading effectively from online sources.

**Key words:** Reading, online sources, hypertext, Internet, strategies

### **Reading Skills**

There are multiple skills involved in the process of reading. Readers must use background knowledge, as well as their past knowledge and relate these to the new materials they're reading. They must also have an accurate knowledge of the meanings of words they're reading. Along with this, they must access their knowledge of grammar and the ability to pronounce words completely and correctly. All these factors are integral elements of the reading process through which the reader is able to make proper sense of the reading material.

### **Reading Materials**

The reading materials that we choose go a very long way in influencing the motivational levels of learners. The materials should evoke interest in the learner to read. It is this interest that

increases motivation. The materials should not only create interest, they should be readily available and they should be at the appropriate linguistic level. If there is a wide variety of materials that range from easy to difficult, learners can select materials that they find easy as well as challenging.

### **Reading Specific Materials**

Another significant factor here is the need or requirement of a learner to read a particular material. If a learner has to read something only because the formal structure of the language has to be learnt from this exercise (as often happens in the ESL classroom), then it looks as though our learner has no need to use the language outside the classroom. The only function of reading then is—to learn reading. According to Christine Nuttal, for reading to become more effective, there should be authentic reasons for reading, i.e. “reasons that are not concerned with language learning but with uses to which we put reading in our daily lives outside the classroom.” (Nuttal, 1987, p. 3) While choosing books/materials to inculcate a healthy habit of reading, she also talks about how to make these appealing to readers so that they genuinely want to read these: “They must appeal to the intended readers, supplying what they really want. The appeal is greater if the book is attractive in appearance, well printed and with good coloured illustrations—more illustrations and bigger print for more elementary students. The books should look like the books we buy from choice: i.e. they should not smell of the schoolroom; notes and questions are better omitted.” (Nuttal, 1987, p. 171)

### **Reasons for Choosing Online Materials**

An important reason teachers often cite for choosing online materials is the belief that such materials won't require any extra motivation for learners as the Internet is a fascinating world, especially for students. As Nuttal argues, it is an appealing source of reading. To a very large extent this is true too, for the Internet has gained tremendous importance as an avenue for locating information, acquiring knowledge as well as for entertainment purposes. The aptitude to locate, read and comprehend information on the Internet has become a prerequisite to gauge an individual's educational and professional capabilities. In other words, it is not sufficient to be literate anymore; rather one should be web literate. Today several online platforms have become part and parcel of our lives. These include sites like Facebook, Twitter, Google Docs, Wikipedia,

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Dr. Binu Zachariah, Ph.D.

Reading from Online Sources: Strategies for Young Learners

LinkedIn, to name a few, which are all spaces that promote shared reading, writing and communication. The Internet has widened the concept of ‘audience’ and ‘learning community’ beyond the classroom walls to a global online network. And here, a learner’s skills in assessing, evaluating, synthesizing and communicating information in a proper manner have become vital for active participation.

### **Technology Savvy Individuals and Age Groups**

There is a general notion that youngsters today know a lot deal more about technology than adults. This is true too, for they seem to be adept at trouble shooting computers, listening to music, playing games, sending and receiving e-mails, and chatting on Facebook while simultaneously watching television and studying for the next day’s class test. Talk about multitasking! They seem to be remarkable at this. However, studies have shown that the skills youngsters employ with regard to their use of the Internet (which incidentally also include some skills of reading) are limited to skimming, scanning, browsing and selecting. These skills may be sufficient for a casual use of the Internet, or even for entertainment purposes, but they’re definitely not sufficient for research or study purposes.

### **The Internet and the Printed Text**

The Internet is a complex as well as complicated space. The reading material that is available in this space is called a hypertext. This is also a text, “the physical manifestation of language, the data the reader works with to construct meaning” (Wallace, 1992, p.8). A hypertext is a computer based text that can be read on the screen. This very screen brings in a major difference between a hypertext and a traditional print text. An online reader who reads the text on a computer screen can see less of the text at a given time in a restricted area. But while reading a book or magazine, we often read from top to bottom and front to back. So it is difficult to set the boundaries of a hypertext, as a page or image may exist in several places since it is linked in several places.

The printed text also follows the principle of linearity. It is sequential and progresses from line to line, paragraph to paragraph and from page to page in a linear fashion. The hypertext on the other hand is non-linear, i.e. there is no strict prescription so as to read it in a specific

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manner. In the book, *Writing Space: The Computer, Hypertext, and The History of Writing*, Bolter (1991) argues that the hypertext can be read in a multidirectional manner with the reader having multiple options to choose among various available sub-topics and links. The various inherent features of a hypertext allow readers to pave their own paths through multiple sources in a non-linear manner. They can directly interact with the text, locate the specific information they want to access and read in a manner that is meaningful to them.

### **Non-Linear Texts**

While giving the reader more alternatives, the non-linear aspect of a hypertext also places a greater cognitive responsibility on the reader. Here she must always keep track of her position in the online space, as also the links she has clicked. She must also have a good sense of where to go next, skip or explore further links and information and at the same time monitor web pages previously visited. If the reader is not careful here, the choices and multiple paths that a hypertext allows and which gives the online reader great freedom to navigate can also lead to a sense of discontinuity while processing information.

### **Beyond the Reader's Control**

The massive amount of information available can be intimidating. While reading an online material, often a reader is unaware as to whether there are innumerable screens to read or just a few. This can lead to frustration, anxiety and uncertainty with regard to time management. Screen glare, screen size and screen resolution also have an impact on reading. The same is the case with factors associated with web pages like page design, use of irregular fonts, lack of contrast between the text and the background and the use of background patterns.

There is no doubt that some of these factors are not in the hands of the reader. Perhaps issues related to screen glare can be solved if one has a reader friendly LED screen. But what if one has to read on a computer in a lab or a browsing centre? Likewise what can a reader do about the way a web page is designed? Very little, indeed. But as online reading has become almost an inevitable part of a learner's life in this present age, a few comprehension strategies about online reading will be of aid to them. In this regard, we often find researchers using the terms reading strategy and reading skill interchangeably. What is a reading skill and what is a reading strategy?

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It is argued that a behavior in which readers are effortlessly engaged in, especially without the purposeful reclamation of that behavior is termed a skill. A skill is thus a habit or a response that has been developed to a level of automaticity and which comes habitually to a learner. A strategy on the other hand is something that a reader must summon in order to progress through a text and engage in understanding the meaning. So while a skill is effortless, a strategy is purposeful and requires effort. (Alexander and Jetton, 2000) In an ideal reader, we can hope that a strategy may eventually evolve into a skill. But one question that is yet to have a definitive and conclusive answer is whether strategies often found effectual with regard to reading print materials can be applied to online sources. While some researchers feel that print reading strategies can be applied to online reading, others feel that print reading strategies won't work in an online environment mainly because of the change in medium.

### **Print Reading Strategies for Online Reading**

I personally feel that a few print reading strategies can be used for online reading, with some minor modifications. And especially for our intermediate level readers today, these strategies will be beneficial because they took their first baby steps in the field of reading by using print materials. So they already have some skill sets with regard to print reading. It will be less tedious to transfer these to the online medium. But I really don't know if these strategies will work for a child born today, and who may start reading tomorrow in an online milieu! So before looking at online reading strategies, let us first glance at print reading strategies employed by effective readers.

Such readers often bring a lot of prior knowledge or schema to their reading of a text. Based on this prior knowledge, they make predictions about the content of the text. As they read they revise these predictions and make new ones. They're 'selectively attentive' while reading, i.e. they go fast while reading known information and read at a slower pace when they come across new, important or complex information. They also constantly evaluate whether they comprehend the text and whether the text is meeting their expectations. If they find that comprehension has broken down, they employ other strategies like for example, re-reading to overcome this problem. They paraphrase and summarize what they're reading especially while dealing with lengthy and complicated texts. They frequently ask themselves questions, imagine

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pictures of the content in their minds and often form a wide range of inferences that are based broadly yet astutely on their schema. In short, we see that even as a good reader is involved in reading a text, several things are simultaneously happening in his mind, much of which is highly strategic by nature and all of which show an active involvement and engagement of the reader with the text (Pressley and Afflerbach, 1995). All these are of course with reference to efficient readers. Inactive readers on the other hand take a passive approach to reading in general, be it in the first or second language. Such readers do not identify important points or ideas. They do not evaluate their comprehension or employ strategies to cope with situations where reading becomes difficult. They also bring less prior knowledge to their reading process and are often uncritical of the text/material in hand. But let us assume that our intermediate level readers are efficient readers and move on to online reading strategies. Those chosen here have been modified from the book *Reading the Web: Strategies for Internet Inquiry* by Maya Eagleton and Elizabeth Dobler (2007). These are, as mentioned earlier, related to print reading strategies.

### **List of Strategies**

1. Initiating Prior Knowledge: Prior knowledge or schema is generally used by effective readers to verify whether their construction of meaning matches what they know about the topic and the structure of the text. They do this by making connections between the text and themselves, the text and other texts and also between the text and the world at large. These connections help them link new information with what is already known. Readers of online sources must also rely on prior knowledge to form connections. Most importantly their prior knowledge and experience of using the Internet and navigating websites and search engines will go a long way in making them effective online readers. Learners without this prior knowledge often struggle on the Web. They make random choices while using websites and often find themselves getting lost in a stockpile of information. Thus it is not enough if a reader has strong prior knowledge of the topic. Prior knowledge with regard to using search engines and websites also become leading criteria to becoming good online readers.

2. Predicting: As far as reading is concerned, predicting may be defined as a kind of inference in which readers use their prior knowledge to make an informed and intelligent guess about what will come next. Many effective readers make predictions before, during and after



reading. This is done by combining prior knowledge with a reader's experiences with similar texts and a sense of curiosity with regard to what the particular text contains. As a strategy, predicting involves three steps—making an informed guess, collecting information to verify the prediction and then making a judgment based on the accuracy of the prediction. This predicting strategy can be found among web users too. But here readers go one step ahead and make predictions not only with regard to the content of the webpage they're reading, but they also make predictions with regard to how to move about the text in order to find information. For example, when a reader clicks on a link, she is predicting that the particular link is going to lead her to a specific kind of information. Making predictions and verifying them is an important aspect of web reading. Clicking links randomly without an intelligent and informed mode of predicting may create variety in browsing, but while seeking a specific set of information, this can lead to waste of time and can prove to be a frustrating experience.

3. Understanding Key Ideas: Good readers are able to identify the important points in a text on which to focus attention, while leaving out unimportant details that deserve little attention. Before reading, the reader might make predictions based on the title of the text which are then verified during the actual reading of the text. Several features like titles, sub-headings, captions, etc provide clues to the reader about what is important. The reader combines the main points in the text into one central argument or several key ideas. What a particular reader considers important will depend on her purpose of reading. Nevertheless, the process of identifying key ideas is vital while reading informational texts. Identifying key ideas while reading an online source is similar to the process mentioned for reading print materials. Features like headings, sub-headings, captions, etc are present on web pages too. But along with these, there are other features like icons, hyperlinks, interactive graphics, different colours used for highlighting, etc. In addition, you also have features that can be distracting like pop-ups and banners that are inherently present to attract the reader's attention. All these features along with the web text can create a feeling of being overwhelmed which in turn may make it disconcerting to a reader to actually determine what is important and what is frivolous. Experienced online readers rely on prior knowledge to identify which visuals are distracting and which provide useful information. Thus there is an overlapping of the strategies of initiating prior knowledge and identifying key ideas.

4. Synthesizing: This strategy requires readers to combine their awareness of the reading process with an understanding of the text. Readers often stop and summarize by thinking about what is being read and how the information acquired augments their understanding and supports the construction of meaning. In fact experienced readers not only summarize ideas from a single text but also between texts in order to synthesize ideas that broaden their overall understanding. A reader's comprehension of ideas may lead to a change in her thinking, thereby eventually paving the way to the formation of new perspectives. The synthesis of online texts also gives an opportunity to formulate new ideas, which are gathered from a webpage or from multiple web pages. Ever so often, the reader must identify the important ideas and make a note of these as she navigates within a website as well as between websites. As one gains experience in reading from the Internet, one will learn that specific sets of information or the answer to a particular question will not come from one website or from within one section of a website. Rather, the answer will often require the synthesizing of ideas from different locations and from different online sources.

5. Monitoring: As readers we know that we often devote more time towards difficult sections of a text. Strong readers often summarize large portions of the text during and after reading to monitor their reading process and ability in meaning making. In fact such readers have a very good sense of their understanding or lack of understanding. They use other skills like skimming by initially glancing over the text to know the topic as well as the type of text to see if these are related to their purpose of reading. Scanning is used to extract specific information from sub-headings, italicized words, dates, numbers or other details that stand out for a specific reader. Careful reading is done at a slow pace to note, understand and remember details. So an efficient reader uses a variety of skills to monitor whether she is able to actively participate in the meaning making process. Readers of web pages must also monitor their comprehension of ideas throughout their reading by using the above mentioned skills and at the same time understanding that the information on a webpage may be hidden beneath layers of links. For example, the homepage of a website may contain the information you are seeking, but the specific information that you're searching for may be obtained only after navigating several links. Therefore, the monitoring done while reading an online source, is definitely more complex. Here the reader is not just checking whether the text makes sense or not; rather he is exploring through layers of texts to find the required information.

6. **Repairing:** This strategy is concerned with what readers do when they know that the meaning has been lost. Instead of continuing with the reading process in such situations, effective readers anticipate problems and take measures to solve these. They use other ‘fix-up’ techniques to repair the damage. These include re-reading, skipping ahead or searching for context clues to understand the meaning. When we understand the text and when the meaning flows smoothly, we rarely think about how comprehension is actually taking place. But when we lose track of the ideas in a text, we often shift into a metacognitive mode so as to summon effective strategies to understand the text. Internet readers too re-read to gain meaning or scan a webpage in search of context clues. To use the required ‘fix-up’ strategies, online readers must be efficient in navigating within and between texts. For example, a reader who wants to re-read a text must know how to get back to the particular webpage. Should he use the back button or follow the links back to the page or would it be better to find the webpage in the history list. There are several ways to get back to the same webpage, but some paths are more efficient than others. This knowledge will come with experience in handling the web.

### **Strategies Help Thought Processes**

The strategies used by effective readers regardless of whether they’re reading printed materials or from the web represent a cross-section of these habits and thought processes necessary for making meaning from a text. Often these strategies are used simultaneously, as we may ask a question, make a prediction, monitor our comprehension and repair it all within a few seconds. The crux of the matter is that in today’s age, the Internet has become an important source of information and in essence, knowledge. Learners must be prepared to read online materials, which is definitely a more complex activity than reading print materials. Only through reading can a learner make use of good strategies and eventually convert these strategies into skills so that there is a strong sense of automaticity in her reading. This will eventually enable learners to become effective and efficient readers.

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Dr. Binu Zachariah, Ph.D.  
Assistant Professor  
Department of English  
Pondicherry University  
Kalapet  
Puducherry 605 014  
India  
[binu750@yahoo.com](mailto:binu750@yahoo.com)

## Non-Verbal Communication in the Fiction of John Fowles

Dr. S. R. Chaitra., M.A., Ph.D.

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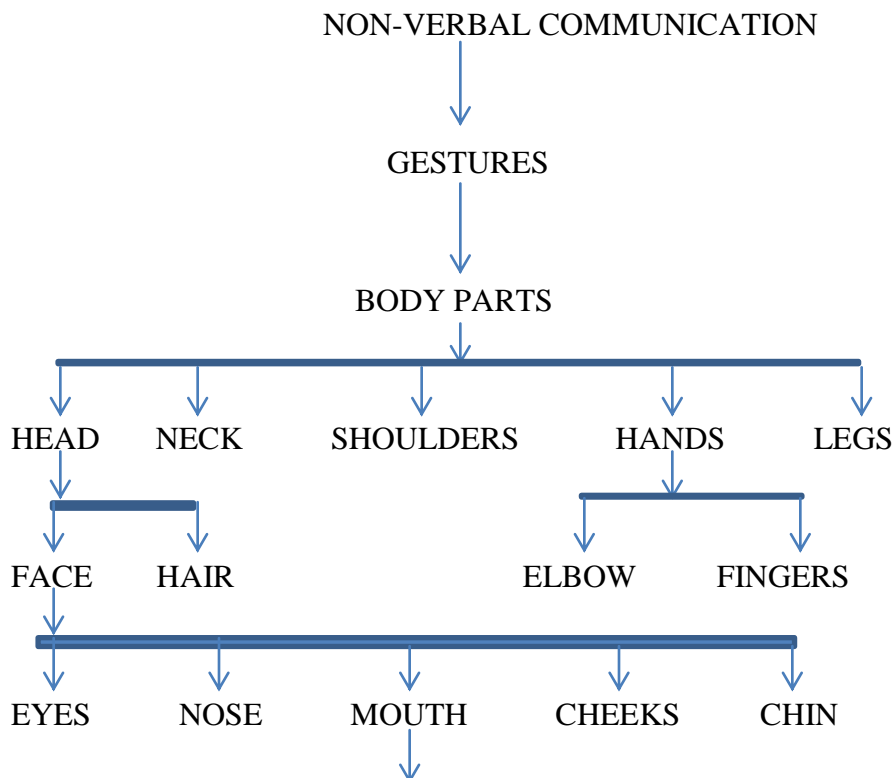


Courtesy: <http://zwierciadlo.pl/kultura/ksiazka/john-fowles-%E2%80%93-przekorny-mag>

John Robert Fowles (1926-2005) [JF], one of the greatest writers of the twentieth century, has presented in his fiction several non-verbal features together with the verbal discourse, thus developing the strategies to develop the character in the novel. The paper presents the non-verbal features that give aid in their own way to communicate the feelings of the characters through better expressions, in the selected fiction of John Fowles which are *The Magus* [TM], *The French Lieutenant's Woman* [TFLW], *The Ebony Tower* [TET], and *Daniel Martin* [DM]. The communication of the verbal discourse along with the company of the non-verbal features result in effective communication to the readers and the effective interaction among the characters. The non-verbal features include the body language that is expressed in the form of gestures and touch. Talking about gestures M. S. Thirumalai claims, “*Gesture is symbolic action by which a thought, a feeling or intention is voluntarily expressed in a conventionalized form.*” Therefore the body parts play a major role in effective communication.

Having an intense study of the story's progression by means of gestures and touch, it is noted that the author presents some common gestures for the readers to speculate and some of the unique gestures where he explains the reason for that particular action. In the study of non-verbal communication in the selected fictions of JF, it is observed that the author has finely blended the verbal discourse along with gestures which reveal many emotions with the verbal representation. The gestures as revealed by body organs and facial expressions lead to the sentimental recognition of feelings between the characters, this in turn supports the story's progression and the characters act according to their feelings such as accusation, anger, love, friendliness, affection etcetera. This paper concentrates on all the non-verbal features expressed in the form of mere gestures and gestures accompanied by tactile behaviour brought by the interlocutors.

In the role of communication, the body parts invade the text by their actions which lead to consciously depict the emotions backed by their socio-cultural elements in the linguistic pattern of language. The study of gestures indulges all the body parts as represented in the figure below. This helps to interpret the sentimental personality of the interlocutors. In addition to this, the author gives the explanation for how these non-verbal features contribute to the progression of the story.





HEAD: JF, a contemporary reviewer of human passions brings out his human emotions in the form of non-verbal expressions. Among the body parts, the rich exposure of the feelings is strongly depicted by the head. As shown in the above figure, head can be segregated into hair and face. The face reveals the facial expressions of the head, yet the actions of the head reveal the mood of the doer as given in the following example.

The old man raised his head, a firm no. [TM 391]

As far as the head is concerned, the different actions performed by it can be distinguished into

- Incline
- Turn
- Shake
- Bow
- Raise
- Nod

JF brings in all these movements in a natural way in his novels. The differentiation of the above is based on the movement of the head in different directions. The simple gestures as revealed in the discourse as unexplained by the author such as

1. Incline

- She looked at him then as they walked, and moved her head in a curious sliding sideways turn away; a characteristic gesture when she wanted to show concern [TFLW 13]
- She glanced beyond him, through the door; then back at his face, with an indifferent little tilt of query [TET 13]

2. Turn: The author explains the turn based on its kind, such as

- His head turned on me with a snake-like swiftness, accusingly, but he said nothing. [TM 86]

- He turned rather abruptly away then, as if this time I had offended him. [TM 232]
3. Shake: the shake of the head is mainly due to denial such as
- Again he shifted; then shook his head, as if I had made some bad move in a game of chess. [TET 158]

The shake of the head other than denial is explained by the author as

- ‘I’ve lost all sense of the past. Everything is present’. But she shakes her head, as if putting it like that is so vague that it is pointless. [TET 260]
4. Bow: Bow is a movement of the head. Forwards and downwards as a gesture of respect, greeting and goodbye. In the fiction of JF, the author exaggerates it intermingling the emotions apart from what is expressed above such as
- He gave the smallest of bows, one full of irony, of the contempt implicit in incongruous courtesy, then went. [TM 531]
  - I gave him a dry little bow and thanked him for the tea. All I received was a dry little bow in return. [TM 88]
5. Raise: The raising on head in different contexts are brought out as
- He raised his head, in the Greek way, meaning no. [TM 166]
  - He raised his head in sharp contradiction. ‘Never. Her nurse never leaves her.’ [TM 227]
6. Nod: Nod is usually for acceptance as
- When Nicholas was in a party given by Margaret, Alison appears and says ‘Could you find Maggie and ask her to come out?’
- ‘Margaret?’
- She nodded. [TM 23]

The other gestures of nod are revealed by the author as

- I bit into my first kourabie, and gave an appreciative nod. [TM 81]
- ‘But you, were at Cambridge.’ She gave a reluctant nod. ‘Lucky Cambridge.’ [TM 215]



- ‘I have a thing about the sea. Know what I mean?’ I nodded in what I hoped was a suitably approving manner [TET 161]

HAIR: Though gestures cannot be expressed by hair, yet its presence adds beauty to the feminine characters and it contributes a lot in arousing passionate interest in the characters.

- Catherine strokes her hair, moves a silky strand of it from her cheek. [TET 267]

Hence the fair combination of the facial beauty and hair enlightens the rapport of the characters that aid in the story’s progression.

FACE: Face is the primary source of revealing the expressions. JF, in his fictions gives out a variety of expressions as depicted by the look and direct expressions of the face. The gestures made by the face are revealed in the form of facial expressions such as

- He pulls face. [TET 298]
- Well, there’s Parnassus. Apparently it’s a very easy climb. Just a long walk. We could hire a car. Go on to Delphi afterwards.

‘Parnassus?’ She frowned, unable to quite place it. [TM 252]

Besides the gestures made by face revealing the feelings, the face many times reflects the human pathos, humour and impressions and makes a remarkable impact on others. This is well brought out in TFLW when Charles visualizes Sarah’s face and later feels

- But it was an unforgettable face, and a tragic face. It sorrow welled out of it as purely, naturally and unstoppably as water out of a woodland spring. There was no artifice there, no hypocrisy, no hysteria, no mask; and above all, no sign of madness. The madness was in the empty sea, the empty horizon, the lack of reason for such sorrow; as if the spring was natural in itself, but unnatural in welling from a desert. [TFLW 16]

JF, by his inimitable style of explanatory technique brings out the mental experiences to a comprehensive vision. Some of the other instances are

- He turned by chance and faced us and I had a full view of his gaunt face. What surprised me was its fierceness. A severity that was almost savagery. I had never seen a face that

expressed such violent determination never to compromise, never to deviate. Never to smile. And what eyes! They were slightly exophthalmia, of the most startling cold blue. Beyond any doubt, insane eyes. Even at fifty yards I could see that. [TM 304]

- He did not move. But June's face reappeared behind him. It was anxious, beseeching. [TM 320]
- I tried to get him to return my smile, to confess that he had been pulling my leg; but this brooding face was drained of humour. [TM87]
- She stood holding the door half shut, the room in darkness behind her. Her face was terrible; puffed and unforgiving; nakedly hurt. [TM 272]

JF's style of persuasive portrayal of facial expressions reveals vividly his mastery of understanding human sensibilities and passions in the form of grimace.

- 'Yes.' She turned towards me, an arm along the back of the seat, with an apologetic grimace. [TM 218]
- I took a breath, and gave him a little grimace of skepticism. [TM 442]

Hence based on the human moods and passions backed by the socio-cultural elements, the characters reveal out their experiences in the form of expressions mainly in their face. The look on the face which is the embodiment of different psychological perceptions is depicted in JF in order to suit different contexts. While scrutinizing the looks of the characters depicted by JF several types of looks which are characteristically brought out by the author with the contexts being the stimulus which are as follows:

- 'I spent all my money.' The waif gave the older girl an oddly split look, half guilty and half wary. 'Is Pete back?' [TM 23]
- She stopped, her eyes down, then she looked up at me with a sharp blend of petulance and reproach. [TM 197]
- For a long moment she gave him a look: both questing and quizzing. [TET 72]
- And again she gave me that look, searching and uncertain, almost reproaching me for being so insistent; but she must have seen I was not going to be put off again. [TM 212]
- She gave me a long look, still with a hint of doubt in it. But which ended in a faint smile. [TM 218]

- He gave me a professional look. [TM 222]
- He gave me a piercing look I was meant to believe, and didn't. [TM 222]
- I caught a disease two or three months ago. Well... Syphilis. I turned and she gave me a look- concern and shock and incredulity. [TM 249]
- Caro appeared in a dressing-gown. I had already finished my own breakfast. She looked at me with a half-guilt, half-shy smile, and for once refused a fence: moved to get herself some coffee. [DM 296]
- And so the man, with a dry look of despair, as if it might be his last, towards land, turned again, and the couple continued down the Cobb. [TFLW 12]

EYES: Eyes have major role in non-verbal communication. Besides the role of eyes in revealing the emotions of the interlocutors, the physical structure of the eyes in the course of discourse is also noted such as

- He watched me with tortoise eyes as I put down the fee. [TM 59]
- He kept his ape-like eyes. [TM 80]
- He even smiled, and the ape-eyes became almost squirrel-eyes. [TM 80]

The passions and the individual temperament coping in a strongly individualistic manner are explicitly brought out by the expressions as revealed by the eyes. Hence based on the atmosphere of the society the characters infuse the emotions in their eyes such as

- But those grey, searching, always candid eyes, by their begging me not to lie, made me lie. [TM 30]
- She looked out of the oval silver frame with alert, smiling eyes. [TM 104]
- He had her brown eyes again, suddenly very intellectual and authenticity-obsessed eyes, accustomed to dissecting ethical problems with a micro tome. [DM 609]
- She was transparently set back. Her eyes, both hurt and lost accused mine. [TM 343]
- Her eyes searched mine, full of some suspicion. [TM 212]

The remarkable descriptions of the eyes of the interlocutors by the author also reveal its impact on the other characters. JF's lively and his violently personal manner of bringing of the variety of human moods through gestures is the inimitable style of the author.

- The most striking thing about him was the intensity of his eyes; very dark brown, staring, with a simian penetration emphasized by the remarkably clear whites; eyes that seemed not quite human. [TM 79]
- A tiny mocking glint stayed in her eyes. [TM 204]
- There was something glistening, obscurely rapacious, about her eyes, as if while she had been away she'd decided that there might be a pleasure to suck from me. [TM 585]

The other notable implications made by the eyes are further categorised into wink, stare and glance.

WINK: The fascinating attempt of diluting the situation is brought out by the gesture of wink. In DM the tensed situation of Anthony's death, where the relatives meet is brought out as

- Andrew broke in. 'Play snooker, Dan?' 'I play pool in America a bit. Same principle' Andrew winked at me. 'That's settled us, then.' [DM 333]

In 'The Ebony Tower' of TET, Breasley is accustomed to the use of nasty words in his conversation and reveals his unexpressed thoughts by the gesture of wink as,

- The old man winked at him as they strolled over the gravel towards the line of buildings to their left. 'Always the same. Have the little bitches into your bed. Lose all sense of proportion'. [TET 28]

Later,

'Freedom House, dear boy. Stark naked, if you like'. He winked. "Gels won't mind". [TET 33]

In some situations as the above, the author does not reveal the reason of the wink as it can be interpreted by the readers. But some complex situations are revealed by the author for the readers to interpret, such as

- Once again Georgiou didn't believe him; he winked at me, as if to say, the old man is soft in the head. [TM 390]

STARE: JF, in his prose style reveals his narrative technique with the accompaniment of gestures. The author to depict their agitated mind through brooding, often uses the gesture of

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stare. Stare depicts the psychological disturbance of the interlocutors which results in the further development in the action of the plot as, in 'The Ebony Tower', when David finding the gate padlocked starts thinking

- He stood in the deep shade staring at the sunlight beyond. He couldn't have forgotten [TET 10]

Similarly,

- She went on quickly, back to her psychological self, staring down at her lap. [DM 432]

Prompted by the agitation in the mind, the characters reveal the adequate expression of their feelings as brought out in the form of stare such as

- His stare at me was unexpectedly fierce, somehow put on the alert. [TM 225]
- She stared at me as if I must be testing her in some way, then gave a little puff of protest. [TM 452]
- I looked at the old woman and then back at Alison. She whisked her dark glasses off and gave me a hard, sideways, tough-woman's stare; and although it was half-joking I could see the hint of suspicion in her eyes. [TM 255]

JF, with his experimentation and exercising of the gestures of eyes shows his supreme craftsmanship with a great synthesizing imagination.

GLANCE: Glance also, like other gestures reveals the realm of psychology of the characters. Usually the gesture of glance reveals the curiosity of the doer as in 'The Ebony Tower' of TET when David Williams comes to meet Henry Breasley who dwells in the countryside of Paris and enduring a cold welcome sees two girls in the manor. After ringing the bell he meets the Mouse or Dianna and later

- He glanced through the doorway out into the garden at the back as he went upstairs; but the two girls seemed to have disappeared. [TET 15]

But JF uses different types of glances in the course of the progress of the plot in order to suit the age, sex and mood of the interlocutors coupled with the contextual affiliation as follows:

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- Annabel shifts the basket she is carrying to the other hand; a surreptitious glance at her sister. [TET 248]
- The Mouse straightened and gave David a little glance, half apologetic, half wry. [TET 59]
- Julie glanced at me, as if asking tacitly whether this didn't prove that we must ultimately be in safe hands. [TM 310]
- She gave me a wry little interrogative glance under her eyebrows. 'Are you believing any of this?' [TM 333]

Therefore JF by the gentle movement of the story by his own passionate and personal way shows his deep concern over the minute emotional changes and vividly and subtly reveals in the form of glance.

NOSE: JF vividly and skillfully expounds the gestures of the nose and illuminates the behaviour which it implies based on the context. In TM during the conversation of Nicholas and Alison'

- 'Anything'. She wrinkled her nose. 'I've applied for a new job. Airhostess. That's why I went off polishing French and Spanish these last weeks.' [TM 27]

Here the wrinkling of the nose reveals the agitation in the mind. Similarly the gesture of letting out of breath reveals the relief, the tiredness etcetera but JF, impressively brings this gesture and explains as

- 'It's about the affaire you're having with that polish cow.'  
He let out a breath – outwardly of amused contempt for the accusation, inwardly of relief. [DM 165]

This reveals the dual mentality of the characters and the author through his gestures depicts them skillfully. Further the gestures of the nose are companied by tactile images such as

- He must have seen the doubt in my eyes. He dabbed my nose. Like she's my favourite sister. That's all. [DM 489]

The above instance reveals the naughtiness and the rapport of the characters where as

- ‘Moutsa’  
‘I haven’t heard it called that before’.  
‘Albanian’. He tapped his nose. ‘Snout. Because of the cliff over there.’ [TM 83]

The tapping of the nose indicates many unexpressed features of plot, as the character here purposely does not want to reveal the fact. Yet some complex actions revealed are explained by the author, as

- I rubbed my nose, I thought of other awkward questions I could ask, and decided not to ask them. [TM 228]

**MOUTH:** Several gestures of mouth are apparent in the fictions of JF. The author’s technical brilliance reveals his imagination and his understanding of men and their actions based on the contexts such as

- She looks round and puts out her tongue at Peter. ‘And I still don’t like them’. [TET 245]

The gestures of the mouth are mainly brought out by the actions of the lips and are contextually described by the author

- She cocked the wrist and looked at it. ‘When I was ten. Playing hide-and-seek.’ She made a fleeting duck’s mouth, mocking herself. [TM 344]
- ‘The two girls – are they on the yacht?’  
He frogged his mouth: he did not know. [TM 447]

The main non-verbal communications of the mouth are expressed by the lips.

**LIPS:** Lips express the main concept of the non-verbal communication. It is further expressed in the form of

1. Laugh

- ‘I say – glory at last.’ She laughed rather stupidly; horsily; she was enjoying herself.  
[TM 590]

2. Grin

- She leans away and grins up at his baffled eyes; then speaks like a green girl. [TET 261]
- Sam's expression deepened to the impending outrage. ' " A've yer got a bag o' soot?" ' He paused bleakly. Sir'. Charles grinned. [TFLW 44]

Besides this, there are several other movements of lips such as

- I stared at her. She gave a tiny humourless twist of her lips and answered for me. 'No' [TM 276]
- He glanced at her and she pressed her lips together in a rueful acknowledgment that not all sisterly differences were merely political. [DM 462]

In addition to the above said lip movements, the conspicuous gesture of lip as revealed by the author is smile.

**SMILE:** Based on the situations, JF reveals through his characters in the novel, several kinds of smiles explicitly by the way of using different explanatory technique which is rather unique in nature. The adjective or the other illustrative techniques he uses clearly reveals to the reader the intention of the interlocutors.

1. She kept back from the open doorway, beckoned me. Her smile was very thin, very insincere, and very curt. [TM 23]
2. I smiled dubiously. 'Thank you'. [TM 87]
3. He smiled encouragingly as they went back the corridor to the stairs. [TET 14]
4. There was even a faint hint of diffidence, a final poor shadow of a welcoming smile. [TET 14]
5. After the fourth meeting of Charles and Sarah, on their return they saw Sam and Mary making love and are forced to hide, the most sardonic of smiles breaks from Sarah, a smile of tolerance, approval, love, and perhaps disdain, which moves Charles deeply and illogically. [TFLW 150]
6. She gave me an odd little smile, half tender, half mocking, and went away to peel potatoes. And I knew that in some obscure way I had offended her; and myself. [TM 33]



7. The little Priapus threw up his arms at me, jeering his pagan smile at my English face.
8. It was set in a triumphant smile, a smile that would have been smug if it had not been so full of the purest metaphysical good humour. [TM 147]
9. She gave an embarrassed yet mischievous smile, as if she should not have been there, had risked impropriety. [TM 193]
10. The old man contemplated the cover for a moment, then gave them one of his delicately ambiguous smiles. [DM 580]

**TEETH:** Teeth have their role in mocking, mocking and they reveal the amusing condition of the interlocutors.

- His even teeth gleamed falsely, vividly in the intense sun-light. [TM 139]

The most prominent gesture of teeth in the fiction of JF is its biting of the lips. This indicates

1. Shyness

- Dan had noticed him, there was an outrageously handsome and unmistakably queer young man with him; a gentleman in his late fifties, with a face eternally poised between aesthetic eagerness and a supercilious air of aristocracy – or at any rate considerable superiority over the heterosexual world around him.

‘I’d rather marked him down for you, Jane.’

She bit her lips. [DM 534]

2. Shock and surprise as in ‘The Cloud’ of TET where Emma hears the story told by her aunt Catherine and on hearing that the princess had worn nothing, then

- Emma is shocked. ‘Not even...?’ Catherine shakes her head again. Emma bites her mouth in. ‘That’s rude.’ [TET 278]

Therefore though teeth is not individualized as gesture in the fiction of JF, it is many times combined with the movement of lips in the form of grin and the biting of the lips that reveal the human emotions such as shyness, shock and surprise etc.

**CHEEKS:** The fairly vivid touches of emotions are brought out by cheeks, as

- He turned and pecked my cheek. Relax. She doesn't, mind. [DM 487]

In addition to this, the flushing of the cheeks reveals the sorrow, anger, shyness, shock, insult and fear. This is well represented by the character of the tragic face of Sarah in TFLW. Further the expression of shock and surprise are revealed as

- 'Were you talking? Did he hear anything?'  
Julie looked down. 'It's not that.' Her cheeks were flushed. June gave me a sympathetic little smile, but had the grace to look down as well. [TM 353]

The expression of fear is revealed as

- 'I tell your father.' 'Well I do.' He felt his cheeks going red. [DM 400]

**CHIN:** Chin as gesture rarely occupies the text of JF and it is mainly to brood and it is usually accompanied by hand,

- She smiled at him as they waited for their dessert, her chin poised on her clasped hands. [DM 594]

The author explains some other gestures of the chin, as

- Have you seen them today? His chin went up: no. [TM 447]

JF, influenced by his realistic mode of representation reveals new ways of human gestures in non-verbal communication that make the discourse and description of the plot more effective.

**NECK:** Neck as separate gesture rarely occupies the text of JF. One such instance is

- He raised his neck, as if his shirt collar was too tight. It was a tic; made him feel authoritative. [TM 44]

But the role of the neck is constantly seen in JF's style of non-verbal strategies, as it is main support for the movement of head.

**SHOULDERS:** Shoulders contribute to interpret a lot of unexpressed verbal representations by the gestures. In DM, the mixed expression of shock with amazement is brought out by Jane when surprisingly Daniel reveals their further trip to Rome as

- One can stay the night there. Then on to Rome.’  
Her shoulders slumped.  
‘Dan. This is wicked.’ [DM 608]

The gestures of shoulders are revealed in the form of shrug.

**SHRUG:** The emotions that show indifference are further strengthened by shrug

- He shrugged, and showed me out, totally indifferent, a serene notifier of what is. [TM 59]
- But he said, ‘and other things. They acted in plays.’ Georgiou laughed out loud, but the old man shrugged and said in differently, ‘It is true.’ [TM 390]

Despite the indifference, the other gestures of shrug based on different contexts faced by the characters are revealed as

- The woman said nothing. Her look back lasted two or three seconds at most; then she resumed her stare to the south. Ernestina plucked Charles’s sleeve, and he turned away, with a shrug and a smile at her. [TFLW 16]
- The old man nodded, then gave a little shrug, as if age and fatter must win in the end; and there was no more to be said. [TET 81]
- I asked Gustav when he had last spoken to his brother remember we were then at the beginning of August. And he said shamefacedly but with a hopeless shrug, “In May.”
- He gave a shrug of regret, but as if he didn’t really care any longer who I was or what I felt. [TM 407]
- ‘Are you prepared to listen without interrupting?’ I looked at her; then shrugged assent. [TM 602]
- Again there was tiny clash of wills; and again she resolved it with a shrug of concession. [DM 172]

**HANDS:** The gesture of hands is brought out in order to comprehend several unspoken words between the interlocutors. Among them the raising of the hand is a common phenomenon that reflects the social and cultural situations of the day. The use of the gesture of raising the hand shows precisely what is happening in that particular fragment of the plot.

- He raised his hands in protest. [TM 159]
- ‘Now you’re being native. You know damn well that no normal person could have stayed away.’ I raised my scarred hand. [TM 404]
- She raised her hands in prayer gesture. ‘Nicholas? Please, please trust me. Just for a few minutes, till we get there. [TM 475]
- He raised his hand, calmingly, forgivingly. ‘Your mind is not well. We have given you many drugs these last days.’ [TM 495]
- I waved and she raised a hand briefly in return; as if we hadn’t seen each other merely for a few days, instead of sixteen years. [DM 171]

Besides the above-mentioned examples, JF gives several other gestures as

- He picked up a pebble and tossed it a few feet out into the water. [TET 260]

This above-mentioned gesture of hand of throwing a pebble into water reveals the brooding and a common behaviour of all characters of that situation with a notable interpretation to the readers. In addition to this the gestures of the hands are disclosed by author are

- He pushed his chair away from the table and made a new gesture; pressing his hands to his temples, as if he had been guilty by some terrible mistake. [TM 222]
- All he did was to raise his staff, as if to keep me at bay. It was a warning rather than a threatening gesture. [TM 305]
- ‘You know Bourani well?’  
He waved his old hand; he meant, very well, more than he could express. [TM389]
- ‘Where from?’  
He opened his hands. He did not know. [TM 557]
- He slaps his head; as if his incredulity proves the old bird’s stupidity. [TET 264]

JF in his fiction reveals the body parts of the hand and utilizes in his fictions hence presenting the reality in his fiction. For instance in 'The Ebony Tower' of TET, when David comes to Coetminais

- He hesitated, aware that he had arrived sooner than suggested; then tapped on the massive main door with his knuckles.

The non-verbal communications of the hands are further revealed by arms, fingers and elbows.

**ARMS:** In the process of disclosing the gestures by hands, JF reveals the role of arms such as

- He extended his arms, warning, forbidding the way. [TM 320]

The lively details of the arms are often noted in the gesture of raising the arm such as

- I recollect I raised an arm over my eyes to shade them from the dazzling beam, though the gesture must also have seemed one of helpless self-defence. [TET 153]
- I waved and he raised both his arms in an outlandish hieratic gesture, one foot slightly advanced, as if in some kind of primitive blessing. [TM 88]
- But he raised his arm as soon as he saw me. [TM 280]

**FINGERS:** JF didactically brings out unspoken incongruous verbal details by the use of movement of the fingers such as

- 'I sees her. Dahn out there'. He jerked his thumb at the window.  
'Right across the street she calls'. [TFLW 44]
- Now there is, I believe, an important clue in that curious last gesture – the aggressive cocked thumb thrust in my face. Very plainly it was not meant to convey its classical significance: no mercy was being extended. [TET 180]

Besides this, he brings the oblivion of the character in the process of their revelation of the fact as

- She hesitated, she was shredding the leaves from the little stem, preternaturally intent on that. 'I had looked forward to knowing you better.' [TM 217]

JF ingeniously brings the other use of the fingers in order to endorse the verbal discourse. These gestures further strengthen the discourse based on the mental condition of the doer. These are exemplified in all the fictions of JF as follows:

- He folded his arms and contemplated me for few seconds; then he pointed a finger, as if I had asked him the solution to some problem. [TET 155]
- He rubbed his thumb and forefinger together in the ubiquitous Greek gesture for money, for money and corruption. [TM 145]
- She turned to face me, and raised an admonitory finger. ‘But since it is clear that we are incapable of speaking the same language, we shall just walk. [TM 197]

**ELBOW:** The role of elbow is combined in course of non-verbal communication adroitly by JF in order to reveal the naughtiness as

- ‘I hated her on Sunday.’ An elbow nudged back. ‘And you for not hating her as well’. [TM366]

The above instance is the discourse between Julie/Lily and the protagonist Nicholas. When Nicholas meets her twin sister, June, he misinterprets her as Julie/Lily and kisses her and as it is later revealed, the above action takes place. Since June’s actions were already planned and known to her twin sister in the process of the godgame, Julie/Lily pretends a naughty jealousy by nudging the elbow back at Nicholas and this revelation is realistically brought out by the subtle discernment of JF. Besides this, the description of the role of elbow is limpidly shown as a support to the body as

- The girl Sally clasps her elbows and turns away. ‘I don’t like them’. [TET 245]
- Chin propped on her hands, reading a book [TET 12]
- She turned on her elbow and made me turn my head. [TM39]

**UNIFIED FUNCTION OF ALL BODY PARTS IN GESTURES:** During the introspection of gestures presented by JF, the vividness in rendering the unified functioning of the body parts is noted. The narrative is handled with an accomplished ease and the gestures succeed in picturing all aspects of the daily life. In ‘The Cloud’ the thief enters the narrator’s house and gags him as

- He was silent for a few moments as he finished the taping of the other wrist. Then he bent down. I felt him push my left ankle back against the chair-leg; then the constriction of the adhesive tape began there. [TET 168]

In this process, the author presents the functioning and involvement of the bodily parts and their movements. Later,

- He stared down for a long moment into the hearth. Then at last he turned to me. His hand moved, I thought he was going to strike me. But all I was presented with, a foot from my face, as if to make sure that even someone as ‘blind’ as I could not mistake the gesture, was the yellow hand clenched into a fist – and incomprehensibly, with the thumb cocked high. The sign of mercy, when there was no mercy. [TET 173]

His depiction of the feelings and actions highlight the traumatic endurances. Therefore the prose style of JF presents reality in the fictions of the present study and while scrutinizing them, they reveal several unified functioning of the body parts to develop the plot. They are as follows:

- Her eyes had the tiniest trace of a smile, and then she very delicately bit her lips, before touching her skirt and dropping me the ghost of a curtsy. [TM 184]
- Anthony watched him, almost hungrily, smiling, his hands in his dressing-gown pockets. [DM 193]
- I examined her guarded face and then reached for my cigarettes. She watched me strike the match and inhale a couple of times, then unexpectedly reached out her hand. I passed her the cigarette. She pecked out here lips at it in the characteristic way of first smokers; took a little puff, then a bigger one, which made her cough. She buried her head in her knees, holding the cigarette out for me to take back; coughed again. I looked at the nape of her neck, her slim shoulders; and remembered that naked nymph of the night before, who had also been slim, small-breasted, the same height. [TM 205]
- She looks at him under her eyebrows. He shrugs; then his bitten smile, like a sniff. She looks away. ‘I’d be the same. If it had been you. ‘He kisses the side of her head. ‘Pig’. [TET 247]

- He held out a hand politely for her to come nearer. She advanced with an open-palmed gesture, almost one of regret at having deceived me so completely. I gave her a cold and wide-eyed look; she wasn't going to have any compliments from me. She reached out a hand. I ignored it. After a moment, she gave a little mock bow of the head. [TM 444]

These non-verbal gestures, along with the diction of presenting them, conspicuously reveal the stylistic features in the fictions of the author.

**TACTILE RELATIONSHIPS:** Feelings such as passions, intimacy, love, lust, anger, frustration, concern, fear, assurance etcetera are brought out by the tactile relationships of the characters as

- I pressed against her foot. She returned the touch, but then moved her foot away. The story caught her, she was not to be distracted. [TM 300]
- Suddenly she put a hand up and tapped her forehead. 'Dan, I've got a marvelous idea. [DM 369]
- Her eyes had the tiniest trace of a smile, and then she very delicately bit her lips, before touching her skirt and dropping me the ghost of a curtsy. [TM 184]
- I reached out and touched her bare stomach. [TM 38]

Touch is also brought out for the bodily support as

- Chin propped on her hands, reading a book [TET 12]

The tactile relationships reveal the erotic elements of love and lust. This is one of the idiosyncratic styles of JF. Besides this, touch is expressed in the form of kiss which may be divided as

1. Greeting: In TM in the party of Margaret where Alison appears
  - Two or three of the Australian men gathered round her. She kissed them all briefly. [TM 23]
2. Affection: the father daughter affection between Dan and Caro as
  - 'Then hold to that.' He leant and kissed the side of her head. 'Now shall I drive?' [DM 256]



### 3. Love

- I pressed the extended hands, then rather awkwardly leant forward and kissed her cheek. [DM 171]

The tactile expressions are more conspicuously illuminated by hand.

**HAND:** The tactile relationships made by the hands are brought out by JF carrying out several significant reasons as

- He searched my eyes, then did something strange; reached out, as he had in the boat, and touched my shoulder paternally. [TM 154]
- He put his hand on my arm and stopped me, and looked down, almost as if he was at a loss for words. [TM 221]
- He flung himself at me just as I was about to shout. His hand clapped brutally over my mouth and I felt the strength and weight of him throw me back. [TM 488]
- ‘I’ll tell you all about her one day.’ She pinched my skin gently. ‘I thought you had.’ [TM 455]
- I turned to go, but she caught my arm. [TM 469]
- ‘I’ll try my best.’ Dan reached out and touched his sleeve, then stood up. [DM 208]

The touch of the hands may be further classified to express

#### 1. Greeting

- ‘Oh hi. I’m Margaret. From below.’ I took her outstretched hand. [TM 22]

#### 2. Courage

- Without warning she reached her hand sideways and took mine and pressed it, as if to give me courage; and perhaps to make me identify her with the original, gentle Lily.

She couldn’t quite press the smile out of her mouth. My hand was gently squeezed. [TM 180]

- He reached in the darkness and took her hand; squeezed it as if to give it courage, and would have relinquished it, but the pressure was returned, and the two hands

lay joined on the fabric of the seat between them; the last contact with lost reality.  
[DM 652]

### 3. Anger

- Before she could move I gave her a slap across the cheeks. It was controlled, not hard, just enough to sting, but it shocked her. She put a slow hand to her cheek.  
[TM 401]
- The second even had a ham radio station sign. I hit the ground with my fist. It had all been so obvious. [TM 373]

### 4. Encouragement

- She gave him a scrutiny, a moment, then she silently stretched out a hand and gave his wrist, beneath the sleeve of his coat, a squeeze of encouragement, sympathy, tacit appeal, he didn't know, except that this time it was not meant to say more than affection and friendship. [DM 625]

### 5. Comfort

- She stared at me and forced me to look her in the eyes. 'I can't help being what I am.' I nodded, looked sorry and touched her hand to mollify her. [TM 252]

### 6. Apology

- She must have heard the sharpness in my voice, because she reached out and touched my hand. 'I'm sorry. I've broken so many other promises to Maurice this last hour. I feel I ought to keep one.' [TM 341]

### 7. Friendliness

- We began to walk hand-in-hand up the slope. After a while I squeezed hers, and there was small pressure back. It was more a promise of friendship than anything sexual, but I found her last remark about herself credible. [TM 210]

**UNIFIED FUNCTION OF BODY PARTS DURING NON-VERBAL COMMUNICATIVE STRATEGIES:** JF, in his style of bringing the non-verbal communication has the strategy of involving touch along with the diversity of gestures. In the process of tactile relationships, there is involvement of more than one body part along with gestures and due to the intrinsic human

interest JF has deftly revealed the unified functioning of body parts during tactile relationships. Some of the instances are as follows:

- Looking as wary as he had begun to make me, I took his hand. He retained it beyond courtesy. There was a stronger pressure in his grip, a quizzical searching in his eyes. [TM 88]
- Without warning she embraces him; and feels him flinch at the suddenness of it, this clutching at him. Her head is buried a moment against his shoulder, his arms come gingerly round her. He pats her back, then touches the top of her head with his mouth. Embarrassed, poor man. And she is already thinking: bitch, actress, calculatrix – why have I done this? And fool: what bishop carries gelignite - or would hand it over in his cathedral? [TET 261]
- I leant across and kissed her cheek, then put an arm round her shoulders and drew her to me. [TM 454]
- The sick man extended a hand and Dan took it. Then, with a gesture that at last revealed a buried emotion, Anthony joined his other hand to those already joined. But his eyes, looking up into Dan's, still intent, still smiling, stayed dry. [DM 208]

Therefore, by the above-mentioned strategies JF vividly reveals his realistic and psychological observations of human life and presents it in his characters. This aspect is one of the prominent stylistic features of the author.

**NON-VERBAL EMOTIONS:** The depth and intensity of the inexpressible emotions in the course of the plot are the non-verbal emotions and some such dilemmas of emotions are expressed by JF in his fictions such as

- I suppose it's why I hate Australia and I love Australia and I couldn't ever be happy there and yet I'm always feeling homesick. Does that make sense?' [TM 33]
- His was the most familiar of all twentieth – century dilemmas, of course: that of the man, the animal, required to pay in terms of personal freedom for the contempt he felt at the abuse of social freedom-and unable to do it. It was like being caught between two absurd propositions: between 'Better dead than Red' and 'any freedom is better than no freedom'; between the sickness of fear and the sickness of compromise. One feels a

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Dr. S. R. Chaitra., M.A., Ph.D.

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pervasive cancer at the heart of one's world; but still prefers it to the surgical intervention that must extirpate the attacked central organ, freedom, as well as the cancer. [DM 293]

**GESTURES OF MIXED FEELINGS:** The combination of sentiments is revealed through the gestures of mixed feelings. As it is seen in the novels of JF the blend of social realism is one of the primary stylistic features. In order to achieve this, he adopts several techniques. The peak of this is the technique of combination of feelings that lead to the subsequent action by the interlocutors.

- The hobble skirt trammelled her steps, yet charmingly; she swayed a little, seemed to both hesitate and float as she came towards us. [TM 168]
- There was a sound from the table. She glanced back, then into my eyes. She had the face I had first seen in the music-room door: both amused and conspiratorial, and now appealing as well. [TM 174]
- Just for a moment there was a more authentic tone in her voice; and she had finally a little smile, a nice mixture of ruefulness and appeal for protection. [TM 470]
- I stood on the grassy track, in two minds whether to go on to the house, caught between curiosity and fear of being snubbed. [TM 71]
- It took a breath, remembering only too vividly the subject of our conversation's recent use of the same image; and thought, the cunning little bitch, the cunning old fox, they're throwing me backwards and forwards like a ball. That last strange look she had given me, all that talk of not betraying her, a dozen other things; I felt humiliated, and at the same time fascinated. [TM 224]

JF remarkably brings out the vivid descriptions of mixed feelings in the form of gestures and hence shows his triumphant comprehension of social realism.

**EXPRESSION OF BLANKNESS:** The gestures that are not explicitly explained by the author are given a mention by the verbal artistry of the author. They are

- 'David Williams?'  
He made an apologetic gesture.
- She made a vague gesture for him to follow her [TET 13]

- The Freak made a dry little gesture at the Mouse: for her to answer. She shook her head. [TET 64]
- ‘Does he do that for the other relatives?’ ‘Bah. One or two. The old ones. Why not? He has millions.’ He made the corruption gesture, meaning conscience money. [TM 391]
- And he gives up, a little helpless gesture of the hands. [TET 286]

In the above instances, the author though with blank gestures reveals the actions to fix the context affiliation. But in some instances the gestures are just mentioned without the depiction of the movements of body parts such as

- She gestured to the girl to look after me. [DM 120]
- He gestured with the torch [TET 155]
- He gestured curtly to me to get abroad. [TM 137]
- He smiled, then gestured to Sam to pour him his hot water. [TFLW 45]

This process verbal artistry apparently allows the readers to speculate the gesture and it provokes their imagination. This aspect of intellectually imposing the readers to actively participate in the progress of their reading is a prominent style of JF.

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Dr. S. R. Chaitra., M.A., Ph.D.  
Assistant Professor in English  
Maharaja's College  
University of Mysore  
Mysuru  
Karnataka  
India  
[chaitrasr@gmail.com](mailto:chaitrasr@gmail.com)

## **Adverb Formation Process of the Bodo Language**

**Daimalu Brahma, M.A., NET, Ph.D. Scholar**

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### **Abstract**

The goal of the present paper is to describe the adverb formation studies of the Bodo language. Linguistically, Bodo belongs to Bodo-Garo sub-group of Tibeto-Burman sub family of languages (Benedict, 1972). Adverb in the language is found in two types, i.e. forming adverb and basic adverb (which are not forming adverb). The forming adverbs are derived by the suffixation, prefixation, compounding and reduplication processes. The suffix /-uii/ takes an important role in the formation of adverb in this language. The manner adverb, locative adverbs are realized in the suffixation process. Adverb of number is derived by the prefixation process. A number of adverbs are formed by compounding process like ‘noun + noun’, ‘adverb + adverb’ adverb compounding processes are found in Bodo. In the reduplication, adverbs are formed by the verbs repetition and the adjectives repetition. The above points have been discussed in this paper with appropriate illustrations.

**Key words:** Bodo, Adverbs, Suffixation, Prefixation, Compounding and Reduplication.

### **1. Introduction**

Bodo is the name of a language as well as community. The people who speak this language call Bodo. The Bodo is one of the ethnic communities of Northeastern India. They are recognized as a plains tribe in the Sixth Schedule of the Indian Constitution. Genetically, they belong to the Mongoloid stock of the Indo-Mongoloids (S.K. Chatterji 1951). The Bodo speakers are mainly found in the Kokrajhar, Baksa, Chirang, Udalgury, Kamrup, Goalpara, Karbianglong, Dhemazi districts of Assam as well as some adjacent areas of West Bengal, Arunachal Pradesh, Bangladesh, Nepal and Bhutan. As per the classification given by Robert Shafer, Bodo language belongs to the branches of Barish section under the Baric division of the Sino-Tibetan language family (P.C. Bhattacharya 1977). The Linguistic Survey of India describes the Bodo language as

a member of the Bodo sub-section under the Assam-Burmese group of the Tibeto-Burman branch of the Sino-Tibeto-Chinese speech family (Linguistic Survey of India, Vol. No.-III, Part-II).

## **2. Objective**

The main objective of this Paper is to discuss a detail study of adverb formation process in Bodo. It attempts to show that adverbs are formed by different types of process i.e. suffixation, prefixation, compounding and reduplication. The formation processes help us to understand how to form the adverbs in Bodo language.

## **3. Methodology**

The data are collected from the two main sources viz. primary and secondary sources. Primary data are collected from several informants of different age groups through the conversation and schedule method, whereas secondary data are collected from renowned books, journal and internet.

## **4. Typological Characteristics**

Bodo is an agglutinating language having a normal word order of SOV structure. Bodo uses two types of affixes i.e. prefix and suffix. Suffixation process is very rich in this language. It has both negative prefix and suffix which make a negation in the language. A simple sentence of Bodo consists of a noun phrase and a verb phrase. Noun phrase consists of the head noun and it may be preceded by the adjective or possessive. Verb phrase consist of lexical verb, which must obligatory be tense, aspect or some other optional elements. The order of adverb generally precedes the verb in Bodo. Like many other Tibeto-Burman language, Bodo is also a tonal language. It has postpositional character.

## **5. Definition of Adverb**

Many linguists have given many definitions and explanations regarding the Adverb. According to David Crystal (1980), adverb is “A term used in the grammatical classification of words to refer to a heterogeneous group of items whose most frequent function is to specify the mode of action of the verbs.” P. H Mathews also define that adverb is “A word of class whose

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most characteristic role is traditionally that of modifying a verb or verb phrase: e.g. *badly* in *He wrote it badly*, where it modifies either *wrote* or the phrase *wrote it*.” Givon (2001) state that Adverbs are the least universal lexical class among the four major classes of lexical word that appear most widely across languages i.e. Nouns, Verbs, Adjectives and Adverbs. The usual functional definition of adverbs identifies them as modifiers of verbs, adjectives, or other adverbs (Paul Schachter and Timothy Shopen (2007: 20)). The present paper intends to provide a detail description of the adverb formation process in Bodo.

## 6. Types of Adverb Formation Process

Adverbs in Bodo are mainly formed by the four types of processes, namely, **suffixation**, **prefixation**, **compounding** and **reduplication**.

### 6.1. Suffixation

Many adverbs are realized in this process i.e. manner adverbs, locative adverbs, temporal adverbs, Adverb of frequency etc. They are discussed below:

#### 6.1.1. Manner Adverb

Manner Adverbs in Bodo are normally formed by suffixing */-ui/* to the adjective base. When the suffix */-ui/* is added to adjective it gives manner adverbs. Such adverbs answer how the action in question has been performed.

For example:

- (1) /bi-yu            **t<sup>h</sup>ab-ui**            p<sup>h</sup>ui-gun/  
 he-Nom.            **quick-Adv.**    eat-Fut.  
 ‘He will come quickly.’
- (2) /ap<sup>h</sup>a-ya            solo-k<sup>h</sup>uu            **muzaŋ-ui**    k<sup>h</sup>int<sup>h</sup>a-yu/  
 my father-Nom. story-Acc    .            **nice-Adv.**    tell-Hab.  
 ‘My father nicely tells the story.’
- (3) /bi-yu            **gu<sup>h</sup>ruŋ-ui**    buŋ-duŋ/  
 he-Nom.            **strong-Adv.**    say-Prog.  
 ‘He is strongly saying.’

- (4) /bi-yu            **gusuŋ-*ui***      railai-dwŋ/  
 he-Nom.            **short-Adv.**      talk-Prog.  
 ‘He is talking shortly.’

Word formation rule of the manner adverb is ‘adjective + *ui* (suffix) = manner adverb’.

<i>t<sup>h</sup>ab</i>	+	<i>ui</i>	>	<i>t<sup>h</sup>ab-<i>ui</i></i>
‘quick’ (Adj.)	+	Suf.	>	‘quickly’ (Adv.)
<i>muzaŋ</i>	+	<i>ui</i>	>	<i>muzaŋ-<i>ui</i></i>
‘nice’ (Adj.)	+	Suf.	>	‘nicely’ (Adv.)
<i>guuk<sup>h</sup>ruŋ</i>	+	<i>ui</i>	>	<i>guuk<sup>h</sup>ruŋ-<i>ui</i></i>
strong	+	Suf.	>	‘strongly’
<i>gusuŋ</i>	+	<i>ui</i>	>	<i>gusuŋ-<i>ui</i></i>
short	+	Suf.	>	‘shortly’

In the above examples, the suffix /*ui*/ derives adverb from the adjective base, the adverb /*t<sup>h</sup>abuui*/ ‘quickly’ derives from the adjective /*t<sup>h</sup>ab*/ ‘quick’, /*muzaŋui*/ ‘nicely’ from the /*muzaŋ*/ ‘nice’, /*guuk<sup>h</sup>ruŋui*/ ‘strongly’ from the /*guuk<sup>h</sup>ruŋ*/ ‘strong’ and /*gusuŋui*/ ‘shortly’ from the /*gusuŋ*/ ‘short’. It shows above that the adverbs in Bodo can be occurred before the verb in the sentence.

It is also to be noticed here that when the adjective base ends with the vowel phonemes, the suffix /-*ui*/ becomes the /-*yui*/. Considered the following examples:

- (5) /Roze-ya            **lasui-*yui***            *t<sup>h</sup>abai-yu*/  
 Roze-Nom.            **slow-Adv.**            walk-Hab.  
 ‘Roze walks slowly.’

<b>Adjective base + <i>ui</i></b>	>	<b>Manner Adverb</b>
/lasui + <i>ui</i> /	>	/lasui- <i>yui</i> / ‘slowly’
‘slow’ + Suf.		
/gazri + <i>ui</i> /	>	/gazri- <i>yui</i> / ‘badly’
bad + Suf.		
/guuk <sup>h</sup> rui + <i>ui</i> /	>	/guuk <sup>h</sup> rui- <i>yui</i> / ‘quickly’

quick	+	Suf.		
/siri	+	ui/	>	/siri-yui/ ‘silently’
silent	+	Suf.		
/somaina	+	ui/	>	/somaina-yui/ ‘beautifully’
beautiful	+	Suf.		

### 6.1.2. Locative Adverb

Locative adverbs in Bodo are formed by adding /-ao/ morpheme to the noun or pronoun or adjectives. The suffix indicates the ‘location’. It also notice here that when the /-ao/ is added to the vowel ending noun or pronouns in that case the /-ao/ is replaced by /-yao/.

Locative adverbs from noun:

<b>Noun</b>	<b>Locative Adverb</b>
/ok <sup>h</sup> raŋ/ ‘sky’	/ok <sup>h</sup> raŋ-ao/ ‘in the sky’
/hazu/ ‘hill’	/hazu-ao/ ‘in the hill’
/luit <sup>h</sup> u/ ‘ocean’	/luit <sup>h</sup> u-ao/ ‘in the ocean’

Locative adverbs from pronoun:

<b>Pronoun</b>	<b>Locative Adverb</b>
/bé/ ‘this’	/bé-yao/ ‘here’
/bui/ ‘that’	/bui-yao/ ‘there’
/bobé/ ‘which’	/bobé-yao/ ‘where’

Locative adverb from adjective:

<b>Adjective</b>	<b>Locative Adverb</b>
/sà/ ‘upper’	/sà-yao/ ‘up there’
/síŋ/ ‘inner’	/síŋ-ao/ ‘down there/ under’
/gahái/ ‘down’	/gahái-yao/ ‘in the below’
/k <sup>h</sup> at <sup>h</sup> i/ ‘near’	/k <sup>h</sup> at <sup>h</sup> i-yao/ ‘nearby’
/guzan/ ‘far’	/guzan-ao/ ‘far from/ distantly’

### 6.1.3. Temporal Adverb

Temporal adverbs indicate year, day, part of the day, time duration and temporal question. Most of the temporal adverbs in Bodo are found in basic form and a few adverbs are formation form. These adverbs are explained below:

A few time indicating adverbs are formed by adding locative marker /-ao/ in the language, e.g.

/p <sup>h</sup> uŋ/ ‘morning’	/p <sup>h</sup> uŋ-ao/ ‘in the morning’
/belasi/ ‘evening’	/belasi-yao/ ‘in the evening’
/hor/ ‘night’	/hor-ao/ ‘at night’
/bilip <sup>h</sup> aŋ/ ‘the first quarter of the night’	/bilip <sup>h</sup> aŋ-ao/ ‘in the after evening’

Some basic adverbs are given below which indicate time and tense of a verb:

Bodo	Gloss
Da	Now
Dahai	A little later
Dohai	A little before

Table 1

Adverbs indicating year in Bodo are as follows:

Bodo	Gloss
deglai	This year
k <sup>h</sup> almasi	Next year
p <sup>h</sup> ir-k <sup>h</sup> almasi	The year after next year
semun	Last year
osemun	The year before last year

Table 2

The adverbs which indicate the day in Bodo:

Bodo	Gloss
dintui	Today

gabun	Tomorrow
soŋp <sup>h</sup> ur	The day after tomorrow
t <sup>h</sup> amblip <sup>h</sup> ur	Two days after tomorrow
denaŋ	The day after long days
muiya	Yesterday
dak <sup>h</sup> ali/ dak <sup>h</sup> li	The day before yesterday
ok <sup>h</sup> ali	The day before long days

Table 3

#### 6.1.4. Adverb of Frequency

This kind of Adverbs tells us how many times the action occurs or will occur. There are some adverbs found in Bodo which indicates the frequency of the action verbs. A few adverb of frequency are formed by adding suffix /-buw/.

For example:

- (6) /bi-yuu            **zeblabu**            t<sup>h</sup>ar    bat<sup>h</sup>ra    buŋ-u/  
 he-Nom.            **always**            true    sentence    speak-Hab.  
 ‘He always speaks the truth.’

/zebla/ ‘when/ while’            /zebla-buw/ ‘always’  
 /orai/ ‘ever’                        /orai-buw/ ‘forever’

#### 6.2. Prefixation

In Bodo, **adverb of number** is realized in this process. The adverb indicating numbers are formed by prefixing /k<sup>h</sup>ón-/ or /k<sup>h</sup>éb-/ to the basic number. It’s also modifies the verbs how many times action is done. The following example adverb of number /k<sup>h</sup>ont<sup>h</sup>am/ ‘thrice’ modifies the verb /t<sup>h</sup>aŋbaimun/ ‘had gone’ and the adverb answers that how many times went to Delhi ‘three times’.

- (7) /aŋ-u                    Delhi-yao            **k<sup>h</sup>ont<sup>h</sup>am**            t<sup>h</sup>aŋ-bai-mun/  
 I-Nom                    Delhi-Loc.            **thrice**                    go-Perf.-Past

‘I had gone to Delhi thrice.’

<b>Prefix</b>	<b>+</b>	<b>Number</b>	<b>&gt;</b>	<b>Adverb of number</b>
/k <sup>h</sup> ón-/k <sup>h</sup> éb-/	+	/se/ ‘one’	>	/k <sup>h</sup> ón-se/ k <sup>h</sup> éb-se/ ‘once’
/k <sup>h</sup> ón-/k <sup>h</sup> éb-/	+	/nui/ ‘two’	>	/k <sup>h</sup> ón-nui/ k <sup>h</sup> éb-nui/ ‘twice’
/k <sup>h</sup> ón-/k <sup>h</sup> éb-/	+	/t <sup>h</sup> am/ ‘three’	>	/k <sup>h</sup> ón-t <sup>h</sup> am/ k <sup>h</sup> éb-t <sup>h</sup> am/ ‘thrice’
/k <sup>h</sup> ón-/k <sup>h</sup> éb-/	+	/brui/ ‘four’	>	/k <sup>h</sup> ón-brui/ k <sup>h</sup> éb-brui/ ‘four times’

### 6.3. Compounding Adverb

There are a number of adverbs found in Bodo which are formed by compounding process. The processes are discussed below:

#### 6.3.1. Noun + Noun > Compounding Adverb

- (8) /aŋ    **p<sup>h</sup>uŋ-belase**    k<sup>h</sup>amani    mao-guun/  
 I        **whole day**    work        do-Fut.

“I shall do the work whole-day.”

p <sup>h</sup> uŋ	+	belasi	>	p <sup>h</sup> uŋ-belasi
morning	+	evening	>	‘whole day’
san	+	hor	>	san-hor
sun	+	night	>	‘regularly’
duizlaŋ	+	mesen	>	duizlaŋ-mesen
summer	+	winter	>	‘whole-season’

#### 6.3.2. Adverb + Adverb > Compounding Adverb

gabun	+	sonp <sup>h</sup> uur	>	gabun-sonp <sup>h</sup> uur
tomorrow	+	the day after tomorrow	>	‘almost two or a few days later’
muija	+	dak <sup>h</sup> ali	>	muija-dak <sup>h</sup> ali

yesterday + the day before yesterday > ‘almost two or a few days ago’

sant<sup>h</sup>ruub + hort<sup>h</sup>ruub > sant<sup>h</sup>ruub-hort<sup>h</sup>ruub

wholly-day + wholly-night > ‘restlessly’

### 6.3.3. Verb + Verb > Compounding Adverb

p<sup>h</sup>uŋza + sanza > p<sup>h</sup>uŋza-sanza

to be morning + to be day > ‘early in the morning’

hor za + sanza > horza-sanza

to be night + to be day > ‘any time’

## 6.4. Reduplication

In Bodo, many adverbs are formed by the reduplication process. Adverbs can be derived from the verbs as well as from the adjectives by reduplication. They are discussed below:

### 6.4.1. Adverb Formation by Verb Reduplication

It is shown here that when the monosyllabic verb is reduplicated to form the adverb in that case the verb followed the adverb suffix /-ui/ for repeating. On the other hand disyllabic (more than one syllabic) verbs can be repeated without taking adverb suffix /-ui/ to form the adverb in the language.

#### (a) Adverb formation by monosyllabic verb

In the following examples, the adverb /k<sup>h</sup>on-*ui* khon-*ui*/ ‘by singing’ modify the verb /t<sup>h</sup>abaiduŋ/ ‘walking’ and the adverb /gab-*ui* gab-*ui*/ ‘by crying’ modify the verb /unduduŋ/ ‘sleeping’. These adverbs also answer the nature of action being performed.

(9) /Mina-ya met<sup>h</sup>ai **k<sup>h</sup>on-*ui*** **k<sup>h</sup>on-*ui*** t<sup>h</sup>abai-duŋ/  
Mina-Nom. song **sing-Adv.** **sing-Adv.** walk-Prog.

‘Mina is walking by singing a song.’

(10) /gotho-wa **gab-*ui*** **gab-*ui*** undu-duŋ/  
child-Nom. **cry-Adv** **cry-Adv.** sleep-Prog.

‘The child is sleeping by crying.’

Verb	Adverb
/k <sup>h</sup> on/ ‘to sing’	/k <sup>h</sup> on- <i>ui</i> khon- <i>ui</i> / ‘by singing’
/gab/ ‘to cry’	/gab- <i>ui</i> gab- <i>ui</i> / ‘by crying’
/k <sup>h</sup> ár/ ‘to run’	/k <sup>h</sup> ár- <i>ui</i> k <sup>h</sup> ár- <i>ui</i> / ‘by running’ etc.

**(b) Adverb formation by disyllabic verbs:**

In Bodo, disyllabic and polysyllabic verbs can derive adverbs by repetition. In the following examples, the adverb /*musa-musa*/ ‘by dancing’ modify the verb /*p<sup>h</sup>uiduŋ*/ ‘coming’ and the adverb /*mini-mini*/ ‘by smiling’ modify the verb /*raizlai-duŋ*/ ‘talking’. These adverbs also answer how the action is done.

- (11) /bi-yu            **musa-musa**            p<sup>h</sup>ui-duŋ/  
 he-Nom.            **dance-dance**            come-Prog.  
 ‘He is coming by dancing.’
- (12) /bi-yu            **mini-mini**            raizlai-duŋ/  
 he-Nom.            **smile-smile**            talk-Prog.  
 ‘He is talking by smiling.’

Verb	Adverb
/musa/ ‘to dance’	/musa musa/ ‘by dancing’
/mini/ ‘to smile’	/mini mini/ ‘by smiling’
/guba/ ‘to clasp’	/guba guba/ ‘by clasping’
/lazi/ ‘to shame’	/lazi lazi/ ‘by being shame’

**6.4.2. Adverb Formation by Adjective Repetition**

Most of the adjective of taste can derive adverbs by reduplication in Bodo. For example:

- (13) /bi-yu            **guduí guduí**            saha            luŋ-duŋ/  
 he-Nom.            **sweet sweet**            tea            drink-Prog.  
 ‘He is drinking tea sweetly’.
- (14) /aŋ-u            **duŋbur            duŋbur**            uŋk<sup>h</sup>am            zá-duŋ/  
 he-Nom.            **hot            hot**            drink-<sup>h</sup>am            drink-Prog.



I-Nom. **medium hot medium hot** rice eat-Prog.  
 ‘I am having rice in medium hot’.

**Adjective of Taste**

/guuduí/ ‘sweet’

/duŋbur/ ‘medium hot’

/guuk<sup>h</sup>ui/ ‘sour’

/guuk<sup>h</sup>a/ bitter’

**Manner Adverb**

/guuduí guuduí/ ‘sweetly’

/duŋbur duŋbur/ ‘in medium hot’

/guuk<sup>h</sup>ui guuk<sup>h</sup>ui/ ‘sourly’

/guuk<sup>h</sup>a guuk<sup>h</sup>a/ ‘bitterly’

Another adjective also can derive adverbs by repetition in the language, for example:

**Adjective**

/t<sup>h</sup>ab/ ‘immediate’

/guuk<sup>h</sup>rui/ ‘quick’

/lasui/ ‘slow’

**Adverb**

/t<sup>h</sup>ab t<sup>h</sup>ab/ ‘immediately’

/guuk<sup>h</sup>rui guuk<sup>h</sup>rui/ ‘quickly’

/lasui lasui/ ‘slowly’

**Conclusion**

On the basis of above discussion, it can be placed that adverb formation processes of the Bodo language are suffixation, prefixation, compounding and reduplication. The manner adverbs, locative adverbs, temporal adverbs and adverb of frequency are formed by the suffixation process in the language. The manner adverbs are formed by adding /-ui/ to the adjective base, e.g. /muɔzɔŋ/ ‘nice’ /muɔzɔŋ-ui/ ‘nicely’, /gusuŋ/ ‘short’ /gusuŋ-ui/ ‘shortly’. If the adjective is ended with vowel phoneme in that case /-ui/ is replaced by /-yui/, e.g. /gazri/ ‘bad’ /gazri-yui/ ‘badly’, /siri/ ‘silent’ /siri-yui/ ‘silently’. The locative adverbs are formed by adding /-ao/ morpheme to the noun, pronoun and adjective, e.g. /hazu/ ‘hill’ /hazu-ao/ ‘in the hill’, /luit<sup>h</sup>u/ ‘ocean’ /luit<sup>h</sup>u-ao/ ‘in the ocean’, /bé/ ‘this’ /bé-yao/ ‘here’, /gahái/ ‘down’ /gahái-yao/ ‘in the below’. Some temporal adverbs also form by adding /-ao/ morpheme e.g. /p<sup>h</sup>uŋ/ ‘morning’ /p<sup>h</sup>uŋ-ao/ ‘in the morning’, /belasi/ ‘evening’ /belasi-yao/ ‘in the evening’. The /-bu/ suffix can form adverb of frequency e.g. /zebla/ ‘when/ while’ /zebla-bu/ ‘always’, /orai/ ‘ever’ /orai-bu/ ‘forever’. The adverb of number is formed by adding /k<sup>h</sup>ón-/ or /k<sup>h</sup>éb-/ prefix in the language, for example /se/ ‘one’ /k<sup>h</sup>ón-se/ ‘once’, /nui/ ‘two’ /k<sup>h</sup>éb-nui/ ‘twice’, /t<sup>h</sup>am/ ‘three’ /k<sup>h</sup>ón-t<sup>h</sup>am/ ‘thrice’.

There are three types of adverb compounding processes found in the language i.e. ‘noun + noun’, ‘adverb + adverb’ and ‘verb + verb’. In the reduplication, adverbs are formed by verbs repetition and adjectives repetition. When the monosyllabic verb is reduplicated, the adverb suffix /-ui/ is attached with the monosyllabic verbs to form the adverbs in Bodo language, e.g. /gab/ ‘to cry’ /gab-ui gab-ui/ ‘by crying’, /k<sup>h</sup>ár/ ‘to run’ /k<sup>h</sup>ár-ui k<sup>h</sup>ár-ui / ‘by running’. But the disyllabic verbs can be repeated without taking adverb suffix /-ui/ to form the adverbs, e.g. /musa/ ‘to dance’ /musa musa/ ‘by dancing’, /mini/ ‘to smile’ /mini mini/ ‘by smiling’. The adjective of taste and some adjectives can derive adverbs by reduplication in Bodo, e.g. /guđuí/ ‘sweet’ /guđuí guđuí/ ‘sweetly’, /duᅇbur/ ‘medium hot’ /duᅇbur duᅇbur/ ‘in medium hot’, /guok<sup>h</sup>rui/ ‘quick’ /guok<sup>h</sup>rui guok<sup>h</sup>rui/ ‘quickly’, /lasui/ ‘slow’ /lasui lasui/ ‘slowly’. This is the mainly study of adverb formation processes in the Bodo language. There is more scope for the further in depth analysis of adverbial structure and adverbial phrase.

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### Abbreviations

Acc.	Accusative Case	Adv.	Adverb Suffix
Fut.	Future Tense	Hab.	Habitual Aspect
Nom.	Nominative Case	Perf.	Perfect Aspect
Prog.	Progressive Aspect	Suf.	Suffix

Symbol:

- High tone: (´)
- Low tone: (˘)
- Level tone: unmarked

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Daimalu Brahma, M.A., NET, Ph.D. Scholar  
Department of Linguistics  
Assam University  
Silchar 788011  
Assam  
India  
[dbrahma85@gmail.com](mailto:dbrahma85@gmail.com)

## **Non-Verbal Communication and Its Effect on Students at Secondary Level in District Buner, Pakistan**

**Fatima Shams  
Nasrullah Khan  
Bibi Zainab  
Kiram Shah  
Nazish Farid**

=====  
**Abstract**

This paper examines and focuses on some issues and questions related to the effective use of non-verbal communication. Nonverbal communication or body language is an important part of how people communicate and there are differences from culture to culture. The study was descriptive in nature. The objectives of the study were: To know about the impact of non-verbal communication on students in class. To know about the effect of non-verbal communication on teaching learning process and the research questions of where: What is the impact of non-verbal communication on students in class? What is the effect of non-verbal communication on teaching learning process? At the end of the data analysis it was concluded that non-verbal communication is an important teaching learning factor for teaching learning process and it create effects on class environment. The recommendations made were that non-verbal communication should be used in teaching learning process by all teachers. The text books may be included the exercises about effective non-verbal communication scope .teachers should be trained in non-verbal communication for making teaching more effective. Teacher should use non-verbal communication for effective responses from the learners because when teachers contact students they will be bold and will get confidence.

**Key Words:** communication, Non-verbal communication, Girls, Secondary schools.

### **Introduction**

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Pakistan

Non-verbal communication plays an important role in second language communicative competence, yet little attention has been given to practical teaching techniques that will help English language teachers incorporate this essential element into their classrooms. It considers the interplay of body language, particularly gesture, facial expression and gaze behavior, among interlocutors and gives special consideration to the second language learner and the obstacles that can be encountered in communicating cross culturally. Subsequently, specific activities that bring the visual and auditory channels together through video, drama and role play, and interviews are shared with the purpose of stimulating teachers' creativity in producing their own classroom activities to raise students' awareness of how to encode and decode the visual as well as auditory cues in communicative exchanges.

Communication is a transfer of meaning from one person or group to another. It focuses on the nature of meaning and ways to maintain the integrity of meaning through the process of dissemination and reception of a message. This unit also provides an overview of the nature and elements of verbal and nonverbal communication. Communication has been called the transfer of meaning from one mind to another definition: Communication is a sharing of meaning through the transmission of information via mutually understood signs. Nonverbal communication also is bound to culture. In particular, there are differences among cultures and nationalities about the relative value of speech versus silence, the relative value of talk versus action, the social role of small talk or gossip, and the role of animation, rhyme and exaggeration in speech. Because of these differences, the study of verbal and nonverbal communication always must be done within a social or cultural context. Nonverbal communication or body language is an important part of how people communicate and there are differences from culture to culture. Hand and arm gestures, touch, and eye contact (or its lack) are a few of the aspects of nonverbal communication that may vary significantly depending upon cultural background.

### **Objectives of the Study**

1. To know about the impact of non-verbal communication on students in class.
2. To know about the effect of non-verbal communication on teaching learning process.

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## Research Questions

1. What is the impact of non-verbal communication on students?
2. What is the effect of non-verbal communication on teaching learning process?

## Literature Review

Studies examining judgments of facial expressions were instrumental in the original universality studies and have been replicated by many authors, and Elfenbein and Ambady's (2002) meta analysis of judgment studies of emotion (not limited to facial expressions) demonstrated convincingly that people around the world recognize emotions at levels well above chance accuracy.

A recent study from our laboratory, however, has closed this loop. In this study, American and Japanese participants completed the DRAI and viewed a series of facial expressions of emotion portrayed at high and low intensities (Matsumoto, Choi, et al., 2005). They made three judgments for each face: a categorical judgment of which emotion was portrayed, and intensity ratings of the strength of the external display and the presumed subjective experience of the expressor.

In particular, the use of verbal message is thought to have the most impact on the cognitive side of communication, whereas vocal variety, eye contact, and smiling seemed to produce the highest scores for student learning (Roach, Cornett-Devito & Devito, 2005; Zhang & Zhang, 2006).

Consider NVC behavior as a universal component of effective teaching owing to some reasons. First, effective teaching itself is a relative concept which may vary across cultures. The understanding of a good classroom communication, teacher and student interaction and efficient teaching methodology may emerge different pictures and concepts in different cultural environments. Second, either under NVC term or under other terms or concepts, the student teachers have been introduced to the critical literature of immediacy as a procedural or

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declarative knowledge. However, no studies available in the literature have focused on the perceptions of student teachers on NVC and effective teaching. Therefore, it was difficult to claim confidently that student teachers associate NVC with effective teaching. Similar studies support these arguments (Beverly & Smith, 2007; Özmen, 2010; Schrodt & Witt, 2006).

### Sample of the Study

The sample of the study was selected randomly and was included 60 class teachers.

**Technique:** Checklist (Observation Method).

### Data Analysis

Table-1

1.	Check list Items	Always	Never	Seldom	Rarely
2.	Teachers use eye contact during teaching the class.	50	2	4	4
3.	Teachers use eye contact to encourage the students.	49	3	3	5
4.	Teachers use eye contact for making discipline.	46	4	4	6
5.	Teachers use eye contact for positive effect in classroom.	51	2	6	1
6.	Teachers use eye contact for making classroom healthy.	50	2	4	4
7.	Teachers use nodding for making classroom active.	52	2	2	6
8.	Teachers use non-verbal communication for getting students attention.	49	1	1	9
9.	Teachers use non-verbal communication for making learning interesting.	50	2	4	4
10.	Teachers use non-verbal communication for explaining different items.	47	10	3	
11.	Teachers use non-verbal communication for motivating the learner.	45	5	3	7
12.	Teachers use good voice quality for students to learn easily.	52	2	2	6
13.	Teachers use non-verbal communication for better teaching.	46	4	5	5
14.	Teachers use non-verbal communication for getting response from students.	50	2	4	4
15.	Teachers use non-verbal communication for healthy environment.	52	2	2	6
16.	Teachers use non-verbal communication for effective response.	50	5	5	

## **Discussion: Table-1**

The researcher observed that majority of the teachers use eye contact always in the class while the remaining teachers use eye contact regularly. The observed response showed in the data result. The respondents observed that most of the teachers use eye contact always to encourage the students while others use it regularly. So the respondents' view according to the data result is that mostly teachers use eye contact to encourage the students. The respondents observed by the researcher in the class that most of the teachers use eye contact regularly during teaching learning process and it is showed through data result while the others use it always. The given response showed in the data result that most of the students use eye contact always in the classroom for positive effect during teaching learning process while the remaining teachers use it in the classroom regularly and rarely. The respondents observed that most of the teachers use eye contact always and regularly for making classroom healthy during teaching learning process and it is proved by data result. The respondents observed that most of the teachers use nodding always and regularly for classroom active during teaching learning process and the responses showed in the data result.

The given data result showed that majority of the teachers used always non-verbal communication for getting classroom attention during teaching learning process while the others scales have least responses. The majority of the teachers used non-verbal communication always for making learning interesting during teaching learning process and it is clearly showed in the data result. The respondents showed the most of the teachers used non-verbal communication always for explaining different items during teaching learning process and it is showed in the data result. The given data result showed that most of the teachers use non-verbal communication always for motivating the learner during teaching learning process and the respondent observed in the classroom. The respondents observed that majority of the teachers used always good voice quality for students to learn easily during teaching learning process and the respondents showed it in the data result. The respondents observed that most of the teachers used always non-verbal communication for better teaching and then regularly during teaching learning process and it is shown in the data result. The respondents observed that most of the

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teachers used always non-verbal communication for getting response from students during teaching learning process. The given data result showed that most of the teachers use always non-verbal communication for healthy environment during teaching learning process and it is showed in the given data result. The data result represents that majority of the teachers use always non-verbal communication for effective response of the students during teaching learning process and it is observed by the respondents.

### **Recommendation**

1. Teacher should use non-verbal communication in class regularly so that the students can get closure to them and can ask questions from the concerned teachers.
2. Teacher should use non-verbal communication for effective responses from the learners because when teachers contact students they will be bold and will get confidence.
3. Teacher should use non-verbal communication for getting response from students.
4. Teacher should use non-verbal communication for healthy environment.
5. Teacher should use non-verbal communication for better teaching. So that the students can get closure to them and can ask questions from the concerned teachers.
6. Teacher should use good voice quality for students to learn easily.
7. Teacher should use non-verbal communication for explaining different items.
8. Teacher should use non-verbal communication for making learning interesting.
9. Teacher should use nodding for making classroom active. So that the students can get closure to them and can ask questions from the concerned teachers.
10. Teacher should use eye contact to encourage the students in teaching learning process.

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Fatima Shams  
Lecturer  
University Model College  
Peshawar  
Pakistan  
[fatima.shams123@yahoo.com](mailto:fatima.shams123@yahoo.com)

Nasrullah Khan  
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Pakistan

Lecturer Education Department  
Abasyn University  
Peshawar  
Pakistan  
[nasir22\\_afd@hotmail.com](mailto:nasir22_afd@hotmail.com)

Bibi Zainab  
PTC Teacher  
[School.teacher@gmail.com](mailto:School.teacher@gmail.com)

Kiramat Shah  
Principal  
University Model College  
Peshawar  
Pakistan  
[Kiramat.12345@yahoo.co](mailto:Kiramat.12345@yahoo.co)

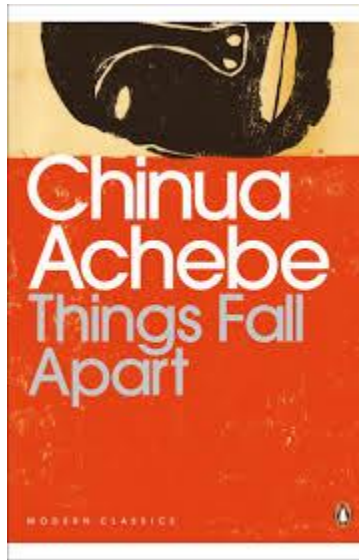
Nazish Farid  
Ph.D. Education Scholar  
[mshpeshawar@yahoo.com](mailto:mshpeshawar@yahoo.com)

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A Study of Chinua Achebe's *Things Fall Apart* and *Arrow of God***

**S. Ganga Lakshmi, M.A., M.Phil., MBA**

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**Abstract**

Widely known as "the father of the African novel in English," Chinua Achebe is one of the most significant writers to emerge from Africa with a literary vision that has profoundly influenced the form and content of modern African literature. In his novels, he has chronicled the colonization of Nigeria by the Great Britain and the political turmoil following its independence. A major theme of Achebe's writings is the social and psychological impact of European imperialism on indigenous African societies, particularly with respect to a distinctly African consciousness in the twentieth century. As a story about the culture on the verge of change, *Things Fall Apart* (1958) deals with how the reality of change affects various characters. The tension about whether change should be dominant over tradition often involves questions of personal status. In *Arrow of God* (1964), Ezeulu the chief priest of Ulu watches his authority slowly erode both from within and without. While the British through Christianity and road

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building try to solidify their rule over the Igbo the people themselves through helping them as when Ezeulu's efforts to maintain peace with the Okperi are overridden by the militant and powerful Nwayo and the British come in and settle the dispute in favour of the Okperi. Rather than face another famine the village converts to Christianity. Both these novels talk much about the impact made by colonial government on indigenous culture and it is being discussed in this paper as multidimensional impact of colonialism on native Africans *Thing Fall Apart* and *Arrow of God*.

**Key words:** Chinua Achebe, colonialism, Igbos, *Things Fall Apart*, *Arrow of God*, reality of change.

## **Introduction**

Literature over generations has been a veritable record of the struggle of a man in establishing his relationship to the community and to the divine as an individual. Hence, it has often been used as a vehicle to express a country's political, cultural and emotional attitudes. African literature in English is first and foremost a literary activity that highlights the close and uncanny relationship between Literature and life in Africa. It is a very serious intellectual and cultural activity that serves as a tool for the acculturation and socialization of the Africans. Thus it has produced some most enduring literary pieces by any standards in the world.

Eurocentric criticisms of African literature are an illustration of a deliberate desire to impose western norms on African literature. European attacks on African literature concentrate on the domains of the themes, the techniques of writing, the concepts and the general philosophy of literary theory. Critics from other parts of the world using African Literary productions tried to find parallels in what they know from their own countries. For them, African literature must be oriented towards western standards since they consider African ways to be primitive. This is the beginning of western influence on African literature. This situation continues unfortunately and African Literature today, is totally dominated by western values.

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## **Chinua Achebe**

Chinua Achebe, who is regarded by many scholars as (the father of African Literature in English) declared that an African writer has a responsibility different from that of his western counterpart. African Literature is an autonomous entity separate and apart from all other Literatures. Its history and culture impose upon it preoccupation which at times are quite different from those of other Literatures.

Albert Chinua Lumogu Achebe born in Ogidi, to the north –east of Onitsha in Eastern Nigeria, in 1930 and was the fifth of the six children of Isaiah Okafor Achebe, one of the early Ibo converts to Christianity , who was an evangelist and a teacher in the church missionary society's village school. His mother tongue was Igbo. Achebe attended his father's school and, having started to learn English at about the age of eight, went to study at Government College, Umuahia, in 1944. In 1948 he entered University College, Ibadan – at that time in special relationship with the University of London – with a scholarship to study medicine. After a year he switched to literature and was one of Ibadan's first graduates in 1953. He married Christie Okoli in 1961 and has four children. He has held several offices as Controller, Director, Researcher, visiting professor, and Founder Editor of Heinemann African Writers series. He also edited a Nigerian Journal of new writing called Okike. His interest in the history of Nigeria was great. So it is not surprising that when he turned to storytelling he should turn as one not only fully informed in the analysis of English fiction but also as one determined to express through this means the spirit of his people and write about Africa from the inside.. Chinua Achebe died in 2013, of an undisclosed illness in Boston.

## **Novels of Achebe**

Achebe published four novels, in 1958. The publication of his first novel, *Things Fall Apart*, was an immediate success and won for him the Margaret Wong Prize. *No Longer at Ease* was published in 1960 and won the Nigerian National Trophy. *Arrow of God* came out in 1964 and made him the first recipient of the New Statesman Jock Campbell award, and his fourth

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novel, *A Man of the People*, appeared in 1966. And so far his last novel *Anthills of Savannah* appeared in 1987.

Achebe's very first short story, *Marriage is a Private Affair* was published in 1952, and Achebe's other short story collections are *The Sacrificial Egg and Other Stories* (1962), and *Girls at War* (1972). A Collection of his verses appeared with the title *Beware Soul – Brother and Other Poems* (1971), and *Christmas in Biafra and Other Poems* (1973). To mention a few of his other writings: *Chike and the River* (1966); *How the Leopard Got His Claws* (1972) *Both Meant for Children Morning Yet on Creation Day* (1975) is a Collection of Essays.

## Two Categories

Achebe's novels can be divided into two categories; first, there are those works that are concerned with recovering and representing an African pre-colonial culture struggling to retain its integrity against the onslaught of colonialism. *Things Fall Apart* and *Arrow of God* belong to this category; they are narrative attempts to imagine what pre-colonial society could have looked like before the European incursion and the factors that were responsible for the failure of Igbo or African cultures in the face of colonialism.

These novels are themselves cast in a dual structure, with the first part seeking to present a meticulous portrait of Igbo society before colonialism, and the second part narrating the traumatic process in which this culture loses its autonomy in the face of the colonial encounter. In his second set of novels, *No Longer at Ease*, *A Man of the People*, and *Anthills of the Savannah*, Achebe turns his attention away from the past to diagnose and narrate the crisis of neo-colonialism and decolonization. While the novels dealing with the past have been influential for showing that Africans had a culture with its own internal logic and set of contradictions. And, hence derive their authority from their capacity to imagine an African past derided or negated in the colonial text. The second set of novels has been popular because of their keen sense of the crisis of postcoloniality. And, in some case, a prophetic sense of African history, the attendant promise of decolonization and its failure or sense of discontent.

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## ***Things Fall Apart***

*Things Fall Apart* was published in 1958. It is seen as the archetypal modern African novel in English, one of the first to receive global critical acclaim. It is a staple book in schools throughout Africa and is read and studied in English – speaking countries around the world. The title of the novel comes from a line in W.B. Yeats poem *The Second Coming*, in which he laments the passing of order and innocence from the world and fears that the changes that are taking place may not be for the best. In the poem Yeats says;

Things Fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood- dimmed tide is loosed, and every where  
The ceremony of innocence is drowned.

It can be seen immediately how appropriate this title is for the novel, which describes the change that comes over an old and firmly established society and social structure under the impact of new, different and more advanced ideas from outside.

### **Tragic Fall of the Protagonist, Okonkwo, and Igbo**

*Things Fall Apart* is about the tragic fall of the protagonist, Okonkwo, and Igbo. Okonkwo is a respected and influential leader within the Igbo community of Umuofia in Eastern Nigeria. *Things Fall Apart* is a post-colonial novel. The Novel follows the life of Okonkwo Igbo (“Ibo” in the novel) leader and local wrestling champion in the fictional Nigerian village of Umuofia. The work is split into three parts, the first describing his family and personal history, the customs and society of the Igbo, and the Second and third sections introduce the influence of British colonialism and Christian missionaries on the Igbo community.

*Things Fall Apart* is a milestone in African literature. Of all of Achebe's works, *Things Fall Apart* is the one read most often, and has generated the most critical response, examination, and literary criticism. It is studied widely in Europe and North America,

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where it has spawned numerous secondary and tertiary analytical works. It has achieved similar status and repute in India, Australia and Oceania. Considered Achebe's magnum opus, it has sold more than 8 million copies worldwide. *Time Magazine* included the novel in its *TIME 100 Best English-language Novels from 1923 to 2005*. The novel has been translated into more than fifty languages, and is often used in literature, world history, and African studies courses across the world.

### *Arrow of God*



Published in 1964, *Arrow of God* is the third novel in Chinua Achebe's trilogy that explores Nigeria's history through fiction. The first novel, *Things Fall Apart*, details the period leading up to "pacification," the moment when British colonizers violently took control of southern Nigeria. The second novel, *No Longer at Ease*, is set at the brink of Nigeria's independence, some sixty years later. This second novel vividly demonstrates the moral destruction colonialism wrecked Igbo society and culture. *Arrow of God* is set in the period between pacification and independence. The novel pits one man, the chief priest of the deity Ulu, against colonial administrators, Christian missionaries, and, ultimately, his own people. The

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phrase *Arrow of God* is drawn from an Igbo proverb in which a person, or sometimes an event, is said to represent the will of God. *Arrow of God* won the first ever Jock Campbell/New Statesman Prize for African writing.

### **Struggle between Christianity and Old Religion**

*Arrow of God* (1964), Achebe's third novel, is very different from the two earlier works, both in scale and in treatment, and in it, he confirms himself as a writer of major stature, and as a true novelist. The novel goes back almost to the period of *Things Fall Apart* to deal more specifically with the struggle between Christianity and the old religion, which is symbolized as the Python, the creative force of Ibo faith in it. Achebe displays both maturity and experience, producing a work of high artistry and intelligent self-consciousness. It concerns Ezeulu, priest of the god Ulu, and his struggle to assert the primacy of the cult of his god over other gods. The situation is complicated not only by the new Christian faith but also by the ambiguous complexity of principal character. Ezeulu's unbending nature brings about his own ruin, disaster to his followers and a strengthening of his enemies in particular the Christians. In *Arrow of God*, Achebe goes back to Igbo village life in the 1920s before it has experienced any sustained contact with the Europeans.

### **Clinical Analysis**

In *Arrow of God*, Achebe's clinical analysis of historical facts and processes combined with his profound grasp of tribal rituals and customs perspective the need to revalue the religious ethos of his people and reorient it to suit the demands of the contemporary world. The chief protagonist Ezeulu is a shrewd intellectual having foresight and imagination to read the signs of the times and study the white man's racist psychology and his many-sided strategy to conquer Africa. At the same time, he could intelligently identify the weak spots of his own country men's acute intra-tribal animosities and internal dissensions and their unpreparedness and refusal out of sheer cussedness and superstitious belief to get know the secrets of the white man's superiority and excellence.

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## **Change in Culture**

*Arrow of God* is an intense depiction of Ibo culture in the throes of change consequent upon the white man's arrival in Umuaro. The tyranny of ignorance, obscurantism and superstition could be fought, in one way, by secularizing the gods. The creation of Ulu as the central and common deity of the six villages constituting Umuaro was a step in this direction, and Achebe has powerfully dramatized the dialectical tension in the personal, religious and secular attitudes in Ezeulu's character.

In *Arrow of God* the transition has already passed and the new culture is solidly entrenched on the African soil. The kind of African which Okonkwo represents is already a part of ancient history. The facade of traditional culture is still present in the setting of *Arrow of God*, but its inner force and vitality is lost. The characters in this novel are more open in their attitudes to the changing scene, and some of them even try to reap benefits from the new reality.

## **Recreating African Past**

In his delineation of the African past, Achebe tries to re-create the sense of it by evoking its magic and rituals. In the past, the African lived in a world where the social life, religious life and aesthetic life were a part of the group and believed in a general code of conduct derived from the group. This aspect of life in Africa has been exaggerated in much of the African writing now, and there is a tendency to be sentimental about the African past. Achebe is opposed to this tendency, and, therefore, he tries to give an accurate, though unexciting, image of the archetypal African in his native surrounding before his encounter with an alien culture. In *Things Fall Apart* and *Arrow of God*, the novels dealing with the pre-colonial Africa, he examines the nature of the traditional African without trying to idealise it.

## **Not Anthropological but Historical**

Achebe's *Things Fall Apart* and *Arrow of God* are not anthropological but historical novels. Achebe traces the decline and fall of the Igbo Utopia towards the political nightmare of a corrupt society and in this he renders meaningfully the Igbo encounter with historical change and crisis and uses creatively his sense of the 'pastness' of the present and the 'presentness' of the

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past. Adopting the structure and unity of a modern novel, Achebe could successfully and effectively create the African atmosphere strengthened by the oral performance. His sensitive use of language, his historical perspective and his memorable characterization have made Achebe a leading African novelist. Achebe's fictional works explore the organic connection between life and history and offer an unusually authentic and accurate picture of the fluctuating fortunes of his society and the consequent social and moral problems of his people.

### **Impact of Colonialism**

Colonialism as a mass experience of history engages the creative attention of Achebe. He explores the political, social, cultural and human dimensions of the colonial phenomenon and portrays the transformation of popular life in the wake of these rapid and radical changes. In brief, the material and moral disturbance of popular life caused by colonization becomes the central task of his artistic portrayal.

### **Death of Okonkwo**

Okonkwo's death may be viewed as the result on his inability to understand the irreversibility of the changes but it also suggests the death of independence, self-assertion and heroism. Okonkwo's friend Obierika tells the White District Commissioner, "you drove the man to kill himself" (TFA 187). This appears to be the writer's verdict both on the tragedy of Okonkwo and the disintegration of the tribal society.

### **Society**

*Things Fall Apart* is not merely the story of an individual but of a whole society. The colonial predicament of the entire society is lived through in Okonkwo's life. *Things Fall Apart* has been aptly described as an archetypal African novel by Charles Larson who writes in *The Emergence of African Fiction*:

The situation which the novel itself describes—the coming of the White man and the initial disintegration of traditional African society as a consequence of that—

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is typical of the breakdown all African societies have experienced at one time or another as a result of their exposure to the west. (TFA 28)

Thematically Achebe's third novel, *Arrow of God* comes next as it takes off exactly where *Things Fall Apart* has ended. The society of Umuaro portrayed here is more or less the same as that of Umoaro, but for the fact that the division brought into the harmonious society of the tribe by Whiteman has become deeper and the White ruler has gained greater strength. The tribe's submission to the political domination of the British, and its reconciliation to the values of an alien culture are accompanied by intense psychological stress and Achebe's focus here is on this aspect of colonialism.

### **Colonial Clash**

*Things Fall Apart* portrays the clash between Nigeria's white colonial government and the traditional culture of the indigenous Igbo people. Achebe's novel shatters the stereotypical European portraits of native Africans. He is careful to portray the complex, advanced social institutions and artistic traditions of Igbo culture prior to its contact with Europeans.

Cultural contact and its consequent conflicts emerge as the major thematic strand in *Arrow of God*. These conflicts are lived through by the protagonist Ezeulu, the Chief Priest of Ulu. Ezeulu faces two major conflicts, externally to assert his sense of self-respect before the domineering authority of the British administration and internally to keep his God Ulu supreme over the other tribal gods. While the cultural contact deals with the former, it exacerbates the latter. The novel traces the devastating effect of the Whiteman's power over the traditional society in general and the protagonist's life in particular. Achebe's *Things Fall Apart* and *Arrow of God*, show how the traditional African society moves from culture to anarchy, unity to disharmony, independence to servility, self-respect to self-denigration through the European impact.

### **Suicide of Okonkwo**

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Okonkwo tries to recapture his identity and dignity but he fails to do so. In effect, his committing suicide to imprisonment is regarded as an abomination: “It is an abomination for a man to take his own life. It is an offence against the Earth, and a man who commits it will not be buried by his clansman” (TFA 207). Okonkwo is rejected even as a dead man simply because, as one of the clansmen said, “it is against [their] custom” (TFA 207). However, the narrator expresses some compassion through the character Obierika:

Obierika, who had been gazing steadily at his friend’s body, turned suddenly to the District Commissioner and said ferociously: “That man was one of the greatest men in Umuofia. You drove him to kill himself; and now he will be buried like a dog...” He could not say any more. His voice trembled and choked his words (TFA 208).

This can be interpreted as a device used by Achebe to denounce the negative and violent aspects of the arrival of the colonisers in Africa in general and in particular. *Things Fall Apart* can also be regarded as a novel through which Achebe epitomises the absurdity of certain customs which have some devastating effects on the individual and on society as a whole. There is a call for awareness, a call for god symbiosis of African and European cultures, which Okonkwo has failed to do properly. His decline as well as his tragic end is thus a logical outcome of that failure. *Arrow of God* by Chinua Achebe, a political and cultural novel, is set in Nigeria in the early twentieth century when colonization by British government officials and Christian missionaries was well underway. In this novel two cultures confront their differences. Achebe portrays the disrupting effect; an externally imposed power system has on an internally imposed power system. Conflicts within the Igbo society coupled with repercussions from external invasion result in disaster for the Igbo society which disintegrates from within and reorients itself to Christianity. This reorientation will lead not only to the assimilation of Western values and beliefs but also to the eventual loss of the Igbo cultural identity.

## **Resistance to Colonial Power**

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S. Ganga Lakshmi, M.A., M.Phil., MBA

Multidimensional Impact of Colonialism on Igbos: A Study of Chinua Achebe’s *Things Fall Apart* and *Arrow of God*

Historically the resistance to colonial power happened in two ways: direct way which involved force to compel the colonizers to leave the native's homeland and indirect way which involved native cultural and religious traditions which hindered the colonizers' expansion of their empire; the second type of resistance is the theme in *Arrow of God*. The Igbo culture is a very old one and the Chief Priest Ezeulu is the symbol of the Igbo culture. The Igbo people posed resistance against the British through their culture. They were hostile to the new religion, the church, and the missionary. But after Ezeulu's fall, their culture was amalgamated with the British customs, and their cultural resistance came to an end. Ezeulu's fall is synonymous with the fall of the Igbo culture and Igbo tradition and the end of their resistance against the colonial power. As darkness engulfs the daylight, the Igbo culture was engulfed by the colonizer's culture.

*Things Fall Apart* portrays the clash between Nigeria's white colonial government and the traditional culture of the indigenous Igbo people. Achebe's novel shatters the stereotypical European portraits of native Africans. He is careful to portray the complex, advanced social institutions and artistic traditions of Igbo culture prior to its contact with Europeans.

### **African Trilogy**

Chinua Achebe's first three novels are sometimes called the African Trilogy. They are *Things Fall Apart*, *No Longer at Ease* and *Arrow of God*. Most of Achebe's writing deals with the impact of the British colonization of the Igbo lands of northern Nigeria on traditional culture and particularly with the loss of authority of African priests under pressure both political and religious. Both *Things Fall Apart* and *Arrow of God* present tragic protagonists who embody this authority and in both books the human weaknesses and character failings of these men are presented as important elements contributing to societal collapse. This discussion of African weaknesses in confronting colonization always in microcosm is important one to Achebe's success in illuminating the catastrophic 20<sup>th</sup> century history of the region. It is intellectually fruitful provocative and gives Achebe moral authority both in Nigeria and in the outside world. *Arrow of God* is denser with details than *Things Fall Apart* with a good deal more technical

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discussion of the rituals and concepts underlying Igbo religious customs and with a larger and more fleshed out cast of characters.

### **Destruction of Traditional Culture**

It may be seen that European colonialism is something which is vile as it has totally destroyed the culture and traditions of a group of people which in turn destroyed their identity. In conclusion, how colonialism can affect a certain group or certain persons is portrayed in Chinua Achebe's novels.

Achebe writes about the destruction of a traditional culture and society after the impact of a more powerful western civilization and it is a celebration of and nostalgia for the virtues of Igbo society, and mourning for its extinction. These novels shows how the Africans opposed white domination, which, when forcibly established, was in many ways worse, not better than pre-colonial life. Achebe's conservative vision represents African tradition. He recreates the vital rhythms of the ageless life in the bush, and the popular feasts that are the very sources of culture and spiritual vitality in the life of the people. Achebe's novels reveal that no amount of material progress and law and order can compensate for the lack of liberty and personal dignity that degrades every aspect of personal, cultural, social and moral life.

### **Igbo Values**

The central theme of Achebe's novels is what happens to the values that define the Igbo community in the wake of colonisation. Apart from the negative and appalling effects such as how the missionaries and the European officers have completely stripped the identity of the tribe, Achebe's novels also portray the positive effects of colonialism - it has brought economic progress, has lessened the ignorance of the clan by opening the new avenues for knowledge.

### **To Conclude**

To conclude, there are many aspects of how colonialism can affect a certain group or certain person as how it is portrayed in Chinua Achebe's *Things Fall Apart* and *Arrow of God*.

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Economically and socially, colonialism shows its effects by the growing opportunities given to people, making them more prosperous and more open to a wide avenue of profits and discovery. On the aspect of culture, religion and the traditional practices, it is inevitable that those things take a complete turn for change as people would tend to be more open or forced to new knowledge and information, making them re-think on the previous things they do know and practice. These aspects in turn affect the most important facet of the people - the psychological aspect.

The effects of colonialism can be seen two ways as with all things in this world, the either positive or negative and it should be accepted as such. While colonialism showed that something as important to the people like tradition and culture can be erased or changed, it is undeniable that colonialism has also brought on positive changes for the people. In the end though, what matters is that it is important not to lose one's own pride in heritage, culture and tradition, while people embrace modernity, one should never forget one's history.

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S. Ganga Lakshmi, M.A., M.Phil., MBA  
Assistant Professor of English  
SRNM College  
Sattur-626203  
Tamilnadu  
India  
[prakashgenga2014@gmail.com](mailto:prakashgenga2014@gmail.com)

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## Speech Anxiety among EFL Arab College Students

Ghuzayyil M. Al-Otaibi, M.A.  
King Saud University

### Abstract

EFL classes in Saudi Arabia are known to be teacher-dominant. However, at college level in speaking classes, students are expected to be fluent, produce accurate sentences, and contribute a lot to class discussions. Thus, students will become very anxious because they are not used to express themselves in such classes. The purpose of the study is to explore the factors that make Saudi female college students anxious the most. Using a fourteen-item questionnaire, 22 freshmen students reported that peer comparison, being called on, low grades, being overwhelmed by many English rules, students' perception of their speaking ability, failing to understand the teacher, impromptu speech, fear of failure, being the focus of attention are the main sources of anxiety. Hence, teachers of speaking courses are advised to alleviate anxiety through using supportive messages, correcting errors implicitly, dividing class into small groups for presentations, paraphrasing difficult expressions and asking students to prepare presentations before time.

**Key words:** anxiety, EFL, FLCAS, Saudi, speaking

### Introduction

Much attention has been given to the affective domain in the process of learning in recent years. Some consider its factors as the most influencing on learners' performance. For example, Murray (1986) states that both domains, cognitive and affective, are equally essential for learning a second language. Research focusing on the affective component addresses the issue of *anxiety* as a central one to language learning. Moreover, MacIntyre and Gardner (1991) mentioned that intelligence and aptitude were the only factors considered in successful language learning till Brown (1973) suggested anxiety as another important determiner of success.

Muhareb (1997) argues that though anxiety is used frequently in different contexts, it is still an ambiguous term for many. Hence, some define the concept of anxiety to reach an understanding of its nature and symptoms. According to Kelly (1980), anxiety is "a subjective experience of apprehension or tension, imposed by the expectation of danger or distress or the need for a special effort" (p. 3). Moreover, Sellers (2000) defines anxiety as "feelings of uneasiness, frustration, self-doubt, insecurity, or apprehension and is intricately intertwined with self-esteem issues and natural ego-preserving fears" (p. 33). Such definitions shed some light on the symptoms to give a better picture of the phenomenon.

Young (1992) reports that speaking courses are the most anxiety-inducing comparing them to those of reading, writing, and listening. Thus, many researchers such as Gardner, Lalonde and Moorcroft (1985), Horwitz (1986) Horwitz, Horwitz and Cope (1986), Cohen and Norst (1989), MacIntyre and Gardner (1991, 1993, 1994), Young (1991,1992), Phillips (1992), Kim (1998) and Gardner, Day and MacIntyre (1992) published countless papers on anxiety in which they attribute much significance to anxiety in foreign language classrooms, particularly on speaking in the foreign language.

Though the importance of anxiety in facilitating or debilitating language learning, only few examined its triggering factors among English as a Foreign Language (EFL) Arab college students in speaking classes. According to Magnan (1986) and Ewald (2007), most of the conducted research on speech anxiety focused on beginning levels of language classes with low to intermediate speaking abilities. Further, Kitano (2001), Machida (2001), and Rezazadeh and Tavakoli (2009) found that female students tend to be more anxious while learning another language than male students. In addition, the researcher chose the Saudi context because English is still viewed as a foreign language in the Kingdom (Aljafen, 2013) and one reason behind Saudi students' low performance in English classes is their high-anxiety level (Alrabai, 2014). In addition, the Saudi culture promotes the role of instructors and encourages the creation of teacher-fronted classrooms in secondary and elementary schools. Hence, most Saudi college students become reluctant to answer questions in speaking classes. They become even more apprehensive once they are asked to participate in class discussions (Alrabai, 2014). Thus, the present study aims at investigating the factors that make EFL Arab college students anxious the most.

## Previous Studies

### Anxiety Types

Researchers were interested in outlining anxiety types to identify the type related to language learning. For instance, MacIntyre and Gardner (1991a, 1994a) argue that earlier studies attempting to conceptualize language anxiety mirrored the psychological research on anxiety by examining the phenomenon from three different perspectives: trait anxiety, state anxiety, and situation-specific anxiety. Trait anxiety refers to a stable predisposition to become nervous, worried, tense, and apprehensive in various types of environments and situations. State anxiety, on the other hand, is the momentary experience of anxiousness as a reaction to a current situation, and situation-specific anxiety is the experience of anxiousness in a particular type of situation, such as any test-taking situation (referred to as test anxiety). The negative effects of anxiety, such as diminished cognitive performance, are generally associated with state anxiety.

Moreover, Ando (1999), MacIntyre and Gardner (1991b) highlight that the interpretations of trait anxiety would be meaningless without taking into account other anxiety-provoking factors. For example, while two people may be assessed as having the same level of trait anxiety, one may be more apprehensive in social situations, whereas the other would be prone to nervousness during tests. Yet, others such as Spielberger and Vagg (1995) view state and situation-specific anxieties as representatives of the same phenomenon, but they adopt only one term in their studies.

As indicated by von Worde (1998), "to capture the essence of foreign language anxiety (FLA), many researchers have adopted the situation-specific approach as an alternative to using either state or trait anxiety measures" (p.15). However, Horwitz and Young (1991) consider FLA as composed of different types of anxiety including that of communication, fear of negative evaluation and test anxiety and hence another type of anxiety is developed which is unique to EFL classes.

In terms of its effects, anxiety can be facilitative or debilitating. According to Ando (1999), the former is associated with positive performance, whereas the latter is induced by

negative results and may lead to poor performance. When teachers find their students anxious, they should decide whether their anxiety is truly disadvantageous. Some such as Brown (2000) views anxiety as a grading continuum in which too much and too little anxiety may hinder the process of language learning. Such a finding is supported by Backman's (1976) study, in which the two least linguistically competent subjects scored the highest and the lowest on the anxiety scale. According to Bailey (1983), only facilitative anxiety can result in achievement in second language learning. In this study, hence, anxiety will be examined from the debilitating aspect

### **Speech Anxiety**

Speech anxiety is a common phenomenon. McCroskey (1977), for example, found that 20% of students enrolled in university classes face problems with speech anxiety. He also states that 1 out of every 4 or 5 high school and university students suffer from speech anxiety to the extent that their performance in classrooms will be badly affected. Further, Behnke, Sawyer and King (1987) claimed that students at the beginning of speaking courses are worried that the anxiety which they feel during speaking will be easily noticed by their audience. Others such as MacIntyre and Gardner (1991) argued that anxiety is a feeling closely linked to early experiences and that it can grow until students' performance is negatively affected. Young (1991) added that FLA that EFL students experience in speaking classes manifests itself through a number of symptoms including distortion of sound, intonation, rhythm, etc, forgetting newly learnt phrases, increased heartbeats and accelerated pulse rate.

### **Research on Language Anxiety in the Saudi EFL Context**

Though the significance of FLA in the EFL classrooms, only a limited number of studies were conducted in the Saudi setting and a few focused on speech anxiety. For example, Abu-Ghararah (1999) worked with secondary and university students and used the Foreign Language Classroom Anxiety Scale (FLCAS) to examine the effect of FLA on student achievement. The researcher reported a negative relationship between the two. Using questionnaires, group and individual interviews and class observations, Al-Saraj (2013) conducted a study with ten female college students. According to participants' responses, the teacher, the teacher-learner interaction, the teaching method, fear of negative evaluation,

competitiveness, and the communication style are the most common anxiety-provoking factors. In another study, Alrabai (2014) used the FLCAS to evaluate learners' anxiety. Results indicated that the participants suffered from high to moderate levels of anxiety and that communication is the main cause of anxiety. Utilizing various anxiety-management strategies, Alrabai (2014a) used students' scores before and after the treatment as an indicator of their apprehension level, he found that teachers' anxiety-reducing practices helped lower students' anxiety level. Such studies

### **Anxiety-provoking Factors Suggested by Prior Studies**

Several educators identify different factors that may induce speech anxiety in foreign language classroom. For example, Ayres (1986) found that speech anxiety is caused by students' perception of their own abilities in regard to speaking. Thus, Allen (1997) suggested that if students know that they are proficient at one aspect of language, then anxiety is unbelievably reduced. Moreover, Neer (1982) argued that speaking in front of a class of a large number is an anxiety-provoking situation. He also noted that grade anxiety appears to contribute to speech anxiety as well as immediate oral feedback. He added that peer comparisons trigger speech anxiety since anxious students do not like to be compared to an excellent speaker. Even more, Neer claims that being the centre of attention contributes to speech anxiety as apprehensive speakers prefer to deliver their first speech in front of a small group. They also do not like to speak about themselves. In addition, they prefer to present their first speech while being seated with their colleagues in a circle, and that the class and the teacher should not ask questions while they are delivering their presentations. Further, Neer states that situation-induced apprehension triggers anxiety because anxious students do not like an impromptu speech but they prefer to speak for a short period of time and in front of smaller classes. Cohen (1983) suggests other factors such as the fear of certain audiences (older or more powerful listeners or strangers) or of the subject matter being presented (talking on material quite new to the speaker or on something controversial to the audience). In another study, Pite (1996) mentions similar findings. He argues that in speaking classes students become anxious because of continuous oral testing and negative evaluation.

MacIntyre and Gardner (1991) highlight that higher levels of anxiety seem to be



closely linked to negative early experiences in speaking courses. Also, Vogely (1998) found that 10% of students fear failure. Such a feeling is induced by negative experiences or from the belief that they lack the skills potential for successful language learning. Similarly, other educators such as Greenhouse (1989), claim that ambiguity in classrooms may induce anxiety for some students. Further, Horwitz (1986) argues that if students are not linguistically competent, they continuously suffer from anxiety provoked by ambiguity and uncertainty. Competitiveness is another cause that may enhance the development of anxiety (Horwitz et al. 1986; Young, 1991; Bailey, 1983). Also, Ando (1999) states that fear of "being called on, fear of being inferior to peers, impromptu speaking anxiety, and grade anxiety" (p.1) are the most anxiety-inducing factors. These anxiety-provoking factors may contribute to what Krashen describes as an "affective filter" which affects input as well as output of foreign and second language learners.

## **Methodology**

### **Participants**

Subjects of the present study are 22 EFL female students who are native speakers of Arabic. All the subjects are majoring in English-Arabic translation at the COLT, King Saud University, Riyadh, Saudi Arabia. Their ages range from 17 to 20. They are level-one students and they volunteered to respond to the questionnaire on 9.12.2007. They are taking writing (4 hours), reading (4 hours), listening (3 hours), vocabulary (3 hours), besides speaking (4 hours). In semesters 1 through 4, students are required to take courses in speaking, reading, writing, grammar, and listening. In semesters 6 to 10, students are taking translation courses in relation to politics, literature, medicine, commerce, education, mass media, etc. Besides written translations, students are required to do oral translations such as bilateral translation 1 (2 hours) and consecutive translation 1 (2 hours) on the sixth level. As advanced above, students are required to do written and oral translations and hence anxiety in speaking and oral translation classes is predictable.

### **Data Collection**

The questionnaire (See Appendix 1) administered to the students is based on the FLCAS developed by Horwitz, Horwitz, and Cope (1986). As mentioned by von Worde (1998), the FLCAS is a 33-item scale. The decision taken on its items ranges from strongly agree to

strongly disagree. It was developed to investigate the specific factors of FLA, mainly those related to communication apprehension, test anxiety, and fear of negative evaluation. Horwitz et al. (1986) noted that the 33 items in the FLCAS related to the three main sources of FLA: communication apprehension (items 1, 4, 9, 14, 15, 18, 24, 27, 29, 30, and 32), test anxiety (items 3, 5, 6, 8, 10, 11, 12, 16, 17, 20, 21, 22, 25, 26, and 28), and fear of negative evaluation (items 2, 7, 13, 19, 23, 31, and 33). According to von Worde (1998), this scale has been used in many studies of anxiety by Aida (1994), Ganschow and Sparks (1996), MacIntyre and Gardner (1989), Price (1988), and Young (1986) and found to be a highly reliable and valid tool of measurement. Further, such a tool of measurement is chosen because it measures FLA regarding the four major skills (reading, writing, listening) and mainly speaking. Items in the questionnaire such as those related to speaking are chosen. Those are items 1, 2, 9, 23, 24, 25, 26, 27, 29, and 31. Others are not particularly related to speaking but to foreign language in general. Those include 3, 4, 7, 8, 10, 13, 15, 18, 19, 20, 30, and 33. Hence, these are modified to test only speaking anxiety. Some items are not related to speaking and thus they are discarded such as items 5, 6, 11, 12, 14, 16, 17, 21, 22, 28, and 23. Members of the following pairs such as (16, 9), (15, 4), (18, 1), (20, 3), and (25, 23, 7) are addressing the same issues, so that they are not repeated.

The FLCAS is modified by the researcher to capture all the potential sources of anxiety in speaking classrooms. As a result, the modified version of the FLCAS is a 14-item questionnaire. The purpose of the present study, as has been manifested, is to find out which factors make students anxious the most. For each item, the students have to tell whether they agree or disagree. Using agree\disagree questionnaires serve many advantages. For example, they are quick to do and do not allow for ambivalent answers.

Items which represent factors (suggested by prior studies) are included in the questionnaire such as fear of being inferior to peers, immediate oral feedback, being laughed at, impromptu speaking anxiety, having a fluent speaker and an excellent presenter in class, ambiguity due to not understanding the teacher, large classes, being on the spot, students' perception of their language abilities, the feeling that there are lots of English rules to be known to speak the language, being called on, failure, a class with many fluent students, and grade anxiety or negative evaluation. This research tool also includes questions in which

students should supply information as age, year in college and length of time spent in studying English. The modified version of the FLCAS is written in Arabic since the participants are beginners and to ensure that all the subjects have understood the items in the questionnaire.

**Questionnaire reliability.** To assess the internal consistency of the questionnaire, correlation between questionnaire items (intended to measure the same characteristic) was calculated using the Pearson product-moment correlation coefficient. Table 1 shows the correlation coefficients between each subscale item and the total of items belonging to the same subscale.

Table 1

*Correlation Coefficients Between Each Scale Item and the Total of the Items Related to the Same Subscale*

Statements	Pearson's Correlation Coefficient Values (r)
Being inferior to peers	0.643**
Being called on	0.577**
Grade anxiety	0.583*
Lots of English rules to be known	0.672**
Students' perception of their abilities	0.712**
Ambiguity	0.742**
Impromptu speaking anxiety	0.693**
Failure	0.693**
Being on the spot	0.873**
Having many fluent students in class	0.693**
Immediate oral feedback	0.828**

Being laughed at	0.594**
Having a good presenter in class	0.577**
Large classes	0.627**

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*Note.* Pearson's  $r$  is significant at  $p < 0.01$  and  $p < 0.05$ .

Pearson's  $r$  varies from -1 to +1, with 0 indicating no relationship. If Pearson's correlation coefficient value is +1, it indicates a perfect positive linear relationship, but if it is -1, so there is a perfect negative linear relationship between two variables (Dowdy & Wearden, 1983). As shown above, Pearson's  $r$  ranges from 0.49 to 0.87 indicating a moderate to high degree of correlation between each scale item and the total of items in the scale.

Another measure of reliability known as Cronbach's alpha was used for the same questionnaire to examine how closely related a set of items are as a group. Alpha scores can be less than or equal to 1, but higher scores of alpha (those of 0.70 or higher) are desirable. In general, Cronbach's alpha for the whole questionnaire was computed to be 0.912 and this result indicates that the questionnaire is highly reliable.

### **Data Analysis**

The present study is an attempt to shed some light on the most anxiety-arousing factors among EFL Arab college students. Results showed that anxiety-arousing factors are the following arranged from the most provoking to the least provoking: (a) fear of being inferior to peers (95%), (b) being called on (86%), (c) grade anxiety (77%), (d) the feeling that there are lots of English rules to be known to speak the language (77%), (e) students' perception of their language abilities (72%), (f) ambiguity due to not understanding the teacher (72%), (g) impromptu speaking anxiety (68%), (h) failure (63%), (i) being on the spot (95%), (j) having many fluent students in class (50%), (k) immediate oral feedback (50%), (l) being laughed at (45%), (m) having a fluent speaker and an excellent presenter in class (40%), and (n) large classes (36%). Table 2 below is illustrative.

Table 2

*The Most Anxiety-arousing Factors*

Factors	Percentage	Number of Students
Being inferior to peers	95%	21
Being called on	86%	19
Grade anxiety	77%	17
Lots of English rules to be known	77%	17
Students' perception of their abilities	72%	16
Ambiguity	72%	16
Impromptu speaking anxiety	68%	15
Failure	63%	14
Being on the spot	59%	13
Having many fluent students in class	50%	11
Immediate oral feedback	50%	11
Being laughed at	45%	10
Having a good presenter in class	40%	9
Large classes	36%	8

**Discussion**

The aforementioned factors have been emphasized by prior studies. For example, being inferior to peers is an anxiety-provoking factor suggested by Neer (1982) and Ando (1999) who argue that peer comparisons do contribute to speech anxiety since anxious students do not like to be compared to other excellent speakers in class. Confirmed by Horwitz et al. (1986), Young (1991), Bailey (1983) and Hamouda (2013) competitiveness can aggravate anxiety as it grows out of negative comparisons with peers and perceived low

self-esteem. In addition, the factor of grade anxiety has been investigated by many researchers such as Ando (1999) and Pite (1996) who argue that students become anxious because of frequent oral testing and negative evaluation. Another factor tested by previous studies is students' perception of their language abilities. For example, Ayres (1986) found that speech anxiety is closely linked to how students perceive their own abilities in regard to speaking. Sultan (2012) reported that students with low perceived competence experienced more feelings of anxiety compared to those with high confidence in their abilities. In a study by Chen and Chang (2004), most anxious students have a history of learning difficulties, low grades, failing to understand the instructor and poor development skills. Further, impromptu speech as a trigger of anxiety is also investigated by Ando (1999) and Neer (1982) who state that situational difficulty contributes to anxiety because anxious students do not like to deliver unprepared presentations but they prefer to speak for just 5 minutes and before only a few number of students. Neer (1982) also examines the factor of being on the spot as he claims that the centre of attention contributes to speech anxiety because apprehensive speakers prefer to deliver their first speech in front of a small group. They do not like to talk about themselves and they prefer to present their first speech seated with their colleagues in a circle, and that the class and the teacher do not ask questions while they are delivering their presentations. Additionally, Jang (2003) mentions that students are afraid that other students will laugh at them when the teacher corrects their mistakes. For the factor of having large classes, Neer (1982) argues that speaking in front of a large class is a very threatening experience. He explains that "situational difficulty contributes to anxiety since the apprehensive student prefers to speak for just 5 minutes and before only half the class" (p.10).

There are important pedagogical implications that can be drawn from the present study. For example, Near (1981) tests several instructional methods which he believes may reduce or provoke anxiety. He argues that the first speech must be as non-stressful as possible. Thus, delivering one's speech in front of a small group, volunteering to speak or being among the last speakers in class may reduce anxiety. In offering oral feedback, Neer (1982) reports that students do not like to hear oral comments on their presentations in class. However, teachers' feedback is as important as the speech itself. Without any feedback, students will not understand how well their presentation was received by the audience. Instructors need to

explain to students the importance of feedback between one speech and another and how it will improve their speaking ability. Similarly, Tolhuizen (2006) highlights other advantages of immediate oral feedback such as accuracy and elaboration. He further states that oral critiques in class helps students practice their critical thinking skills and they become ready to evaluate others and eventually themselves. However, oral critiques can be introduced in class without the effect of lowering students' self-confidence. For example, along with oral critiques, teachers can include supportive messages that convey a sense of worth, acceptance, equality and willingness to work with the student (Tolhuizen, 2006). Moreover, correction should be done in a conversational manner where instructors rephrase what a student has said incorrectly and such corrections should be done in a non-threatening manner (Haskin, Smith & Racine, 2003) or implicitly (Jang, 2003).

## **Conclusion**

The Arab culture is similar to other Asian cultures (Kubota, 1999) that value the teacher and discourage individualism and self-expression. Hence, Arab learners tend to be more anxious than other EFL students. Based on this, the present study is an attempt to shed some light on the most anxiety-arousing factors experienced by EFL Arab college students. Using a questionnaire based on Horwitz's, results showed that anxiety-arousing factors are the following arranged from the most provoking to the least provoking: (a) fear of being inferior to peers, (b) being called on, (c) grade anxiety, (d) the feeling that there are lots of English rules to be known to speak the language, (e) students' perception of their language abilities, (f) ambiguity due to not understanding the teacher, (g) impromptu speaking anxiety, (h) failure, (i) being on the spot, (j) having many fluent students in class, (k) immediate oral feedback, (l) being laughed at, (m) having a fluent speaker and an excellent presenter in class, and (n) large classes.

Pedagogically, it is the responsibility of teachers to understand the problem of anxiety, mainly its causes, and the possible strategies used to alleviate it (Mandeville, 1993). It is advisable, for example, that teachers use anxiety-management strategies such as the use of supportive messages, paraphrasing what has been said to avoid ambiguity, suggesting topics for presentations in advance, and implicit error correction. As for explicit error correction, it can be effective only if a teacher explains to her students the benefits of

explicit error correction. In this way, explicit error correction is not meant to lower students' anxiety.

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## Appendix 1

### Speech Anxiety Questionnaire

العمر: \_\_\_\_\_  
المستوى: \_\_\_\_\_  
عدد سنوات دراستك للغة الإنجليزية: \_\_\_\_\_

لا أوافق	أوافق	أشعر بالقلق عندما ...
		1. لا أحصل على درجة جيدة مقارنة بأقراني في الفصل.
		2. تصحح الأستاذة أخطائي.
		3. يسخرن زميلاتي من طريقة تحدثي للإنجليزية.
		4. لا أكون حضرت ما أريد التحدث عنه.
		5. يحتوي الصف على الكثير من الطالبات القادرات على التحدث بالإنجليزية بطلاقة.
		6. يتفوق غيري في عرض موضوعه.
		7. لا أفهم ما تتكلم عنه الأستاذة.
		8. يكون الصف مكتظ بالطالبات.
		9. أقف لعرض موضوعي.
		10. أتوقف كثيرا أثناء تحدثي لإيجاد الكلمات المناسبة واختيار الزمن المناسب للجمل ونطق الكلمات بشكل صحيح.

		11. أشعر أن القواعد التي تُلزمني لأتحدث اللغة الإنجليزية بطلاقة كثيرة جدا.
		12. تسألني الأستاذة أسئلة لم أكن مستعدة للإجابة عنها.
		13. أفكر فيما سينتج عن رسوبي في مادة الحديث.
		14. لا أحقق درجة جيدة في مادة الحديث.

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Ghuzayyil M. Al-Otaibi  
Lecturer, (M.A. in Applied Linguistics)  
College of Languages & Translation  
King Saud University  
Riyadh, Al-Muzahimiyah  
P.O. Box 11972 Zip Code 381  
[galotaibi@ksu.edu.sa](mailto:galotaibi@ksu.edu.sa)

## **The Importance of Educational Research**

**Ho Thi Lai, M.TESOL**

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### **Abstract**

This article discusses the importance of research in education. Educational research can enrich our knowledge, promote teachers' practice and inform policy debates.

### **Introduction**

It is not easy to understand the process of learning and teaching. Unquestionably, the success in education is influenced by many factors. Therefore, teachers need to keep informed of the latest research-based knowledge to fulfill their commitments to society. The important role of educational research is strikingly illustrated by the fact that every new widely-accepted idea for solving educational problems is evidence-based or research-based. Teachers should be both producers and consumers of educational research as it can enrich their knowledge, promote their practice and inform policy debates (Ary, Jacobs, & Razavieh, 2002; Langenbach, Vaughn, & Aagaard, 1994).

### **Educational Research Enriches Our Knowledge**

Research is a vital component in education because it makes a substantial contribution to the knowledge that provides a scholarly basis for every educational activity. That knowledge is created through the researchers' description, prediction, improvement and explanation (Borg & Gall, 1989). Cresswell (2014) states that research improves the collective understanding of education by addressing areas where little is known, presenting more information for further investigations, expanding what is already known, and verifying previous findings. According to Gall, Gall and Borg (2006, p. 36), when studying a problem in education, different researchers tend to use different approaches; if teachers do not understand these approaches, they will not be able to develop a comprehensive understanding of the problem and what is known about it. In addition, the academic knowledge gained from research can help educators communicate and cooperate with other colleagues and researchers, and often there are lessons to learn from this knowledge sharing community.

## **English Language Education**

In the field of English language education, research remains its decisive role in informing and enhancing the teachers' understanding of the language teaching and learning processes, socio-cultural impacts on these processes, and the most suitable repertoire to handle the unexpected problems. For example, Poon (2009) found that the major research themes in English language education in Hong Kong in the past three decades were centrally concerned with English Language Teaching (ELT) methodology, students' learning experience and strategies, teachers' attitudes and values, teacher training and qualifications, learning outcome and the influences of Medium of Instruction (MOI) policy on teaching and learning. As a young teacher of English as a foreign language in Vietnam, I constantly wonder how far my adopted methods reach the intended objectives and why many of my students seem to be unwilling to speak English. Our studies (Nhan & Lai, 2012a, 2012b, 2012c, 2012d, 2013) help me understand that teachers should not look for the best language teaching method, but rather the most suitable approach, design of materials, and set of procedures in a particular course.

## **Educational Research Promotes School Practice**

Another crucial aspect of educational research is that it can facilitate school practice and at the same time improve any individuals who strive to enhance their own practice (Best & Kahn, 1998). Neither theory alone nor practice alone will result in effective teaching. One of the decisive factors in the success of education is the teachers' creative ability to effectively apply their theoretical background knowledge to their practice. The academic knowledge provided by educational studies can help teachers develop their pedagogic strategies and other necessary skills in helping students achieve the desired educational outcomes. If teachers' classroom performance is based solely on their own experiences without reflection, they may encounter a lot of difficulties and may not accomplish the intended aims and objectives. According to Kervin, et al. (2006), successful teachers keep reflecting on their practice and then use those analyses to shape their future practice. Ideally, a good practice must be well supported by tested theories. Many investigations in education manage to help teachers revise theories and then draw appropriate conclusions for their classroom practice. For instance, Creswell (2014) argues that while much of the educational research conducted before the Eighties is certainly unreflective of our increasingly heterogeneous learners, most of studies dated after that time help revise theories

and practice to reflect different student needs. Therefore, teachers should be flexible and innovative in adopting and adapting new theories or knowledge from educational research.

### **Educational Research Informs Policy Debates**

One more principal reason that educational research is important is that it gives policy makers updated information to make decisions. According to Tierney (1995), the four audiences of your research are your colleagues, those involved in the study, policymakers and the general public. Shavelson and Towne (2002) state that educational research has made a tremendous impact on the shaping of American national policy, especially on the policies of the No Child Left Behind Act and the Institute of Education Sciences.

Research in education allows us to evaluate and reexamine the quality of all educational factors such as learners, teachers, textbooks, syllabuses and management, and then it provides a justification and rationale for decisions and actions. For instance, Stone (1994, p. 97), drawing from the data of ACER Word Knowledge Test, found that Hong Kong tertiary students had insufficient word knowledge skills, and because “the results of this study are consistent with general anecdotal and research evidence suggesting that the English proficiency of Hong Kong undergraduates is low”, the International English Language Testing System (IELTS) was used as the exit test of English for Hong Kong tertiary students.

Moreover, sound research in education can show either a disagreement or consensus on debated issues; it can also reveal that some educational problem is still unsolved and thus suggests the necessity of policy reform. According to Poon (2009), the heated debate of MOI in Hong Kong has been brought up many times without any resolution and the Hong Kong government has adopted three different MOI policies since the late 1960s. The point is that the importance of bilingual education has not been realized. Poon (2008, p. 221), therefore, proposes that “Hong Kong should get rid of its old paradigm of viewing English-medium teaching as a colonial liability, but rather as a legacy in harmony with Chinese-medium teaching.”

### **Conclusion**

In conclusion, it is incumbent on teachers to know how to find, interpret, critically evaluate and reliably conduct educational research on their own, in their real contexts. This should be an essential aspect of all educators’ professional life because research in education can add



significantly to their academic knowledge, reinforce their practice and provide policy makers with a lot of useful informed information. Obviously, research can produce better students, better teachers, better schools and better educational environments.

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Tierney, W. G. (1995). (Re)presentation and voice. *Qualitative Inquiry*, 1, 379-390.

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**Ho Thi Lai**, M.TESOL  
Lecturer  
English Department  
Ho Chi Minh City University of Natural Resources and Environment  
236B, Le Van Sy Street, Ward 1, Tan Binh District  
Ho Chi Minh City  
Vietnam  
[lai6af.ho@gmail.com](mailto:lai6af.ho@gmail.com)

**Search for Values, Self-Fulfillment and Self-Desire  
in Manju Kapur's *Difficult Daughters***

**Ms. T. Jayasudha, M.A., M.Phil., (Ph.D.)**

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**Abstract**

Feminism is a revolutionary ideology concerned with the question of power and marked by convolution and surplus of interpretations. The image of woman throughout the centuries has become fixed and stereotyped because of the roles assigned to them by society. Indian women novelists have been portraying women in various manifestations. Recently, the remarkable range of India's most accomplished women writers of post-colonial strand has brought a tremendous change in the trend of depicting women characters. Indian women writers like Gita hariharan, Sashi Deshpande and Arundhati Roy deal with psychological and emotional trap of women. They have tried to evolve their own stream of feminism grounded in reality. Manju kapur's *Difficult daughters* is a major part in this track.

The present study is to explore the search for values, fulfillment and desire in the novel *Difficult Daughters* by Manju Kapur. She probes into the consciousness of Indian women living in joint families under male dominance and writes about the multifaceted Indian experience in colonial and post-colonial times, reflecting the problems of women in particular.

**Key words:** Feminism, post-colonial Indian Writing in English, Manju Kapur's novels.

**Manju Kapur**

Manju Kapur was born in Amritsar, a town in the northern Indian state of Punjab in 1948. She completed her Bachelor of Arts from Miranda house University College for women. She earned her M.A. from Dalhousie University in Canada and she further did M.Phil from Delhi University. She is currently a professor of English in Miranda House, an Arts and Science College for Women under University of Delhi with her name Majul Kapur Dalmia.

**Image of Women in Literature**

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Ms. T. Jayasudha, M.A., M.Phil., (Ph.D.)

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Mary Ann Fergusson in her study of the Image of Women in Literature states “One peculiarity of the images of women throughout history is that social stereotypes have been reinforced by archetypes.”(Fergusson, p4) In every age woman has been portrayed either “as a mother, a wife, a mistress or an object of attraction and their roles have been defined in relationship to male counterpart. Depictions of women as achievers or leaders have been comparatively few”.(Bhagbat,p ix) But even these exceptional depictions of power or strength also manifest the extraordinariness of women which tend to ignore the lives of the ordinary and average ones.

### **Stories of Women**

Manju Kapur’s novels are stories of women living a life of marginality. Her first novel *Difficult Daughters* won the 1999 commonwealth Writers’ Prize, best first book, Europe and South Asia. The novel is set at the backdrop of Partition and Freedom Movement of India. Search for values and self identity are the themes predominates in the novel. It refers to the aspiration of nation’s Independence and also a woman’s struggle for freedom and identity parallel to each other.

The novel tells the story of an upper middle class urban Arya Samaj Punjabi family in Amritsar, Punjab. Manju kapur sensibly depicts women of three generations, focusing on Virmati, the difficult daughter of the second generation. In this novel, Virmati’s position is caught between the dilemma of family duty and personal desires. Amidst emotional turmoil she gives much preference to her desires. It is thus she searches for values, freedom, self desire and fulfillment.

Third generation character Ida has been given less space in the study as she is the narrator tries to tell secrets of her mother’s life. The opening line of novel gives a shove to the reader. “The one thing I had wanted was not to be like my mother”<sup>1</sup>. This enigmatic statement is made by Virmati’s daughter, Ida, a divorcee and childless. The story progresses and so the mother-daughter relationships are more explicit. Ida regrets on her being a daughter of her mother and she does not want to follow her footsteps, Chakravarty also comments about the novel, “*Difficult Daughter* begins with death, is interwoven with memories and ends in a feeling of loss and despair. This is essentially a story of three generations and partly analytical, partly historical and partly travelogue” (Chakravarty 200). Ida tells the life of her mother how and where she lived.

Virmati, a young woman born in Amritsar into an ascetic and upright Punjabi family, is not wished to live her mother's life and went to study in Lahore rejecting the confinement of her mother's world which revolved around domesticity, marriage and child bearing. Although Virmati's mother constantly reminded her that, it is the duty of every girl to get married, Virmati's dreams were influenced by her cousin sister Shakuntala who was a rebel and a liberated woman in her own regard. Shakuntala an active participant in freedom struggle at Lahore where women conducted political meetings, was an eye opener to young Virmati. She had chosen not to marry and she was a fearless woman who opened the doors of Virmati's mind. She has much admiration for her cousins.

### **Shakuntala**

Virmati's mother Kasturi was brought up upon the conventional principles of patriarchal society where marriage was the ultimate destiny of a girl's life and marriage oblique that a girl had to work untiringly to please her in-laws.

During Kasturi's formal schooling it was never forgotten that marriage was her destiny. After she graduated, her education continued at home. Her mother tried to ensure her future happiness by impeccable nature of her daughter's qualifications. She was going to please her in-laws. (Kapur, 58)

Regarding her parental expectations, Virmati remarked, "They want nothing from me but an agreement to marry." (Kapur, 100) The women were compelled to think of nothing else and it seemed to Virmati that her family could talk of nothing but her wedding. They had no knowledge about her inner life and her mental turmoil but unlike other repressive patriarchal families her father was more unconventional in his outlook and views. She was refused to accept the groom chosen by her family and made an attempt to suicide. Her sister was married off to the groom Indrajeeth, instead of her. Virmati expressed her desire to pursue higher studies and track the lines of her cousin Shakuntala. For Virmati, education signified an flee from the reproaches of her family and freedom from her mother's control. Virmati and Shakuntala, represent the evolving realization of the modern Indian woman of the forties. But unlike Shakuntala, Virmati

was not serious about securing education and professional independence for her own sake. She sought it as a reprieve to escape from the pressures of the illicit love relationship she had entered into with her married professor. When she informed her mother that she would like to go to Lahore to pursue further education, Kasturi reproached her daughter. “When I was your age, girls only left their house when they married. And beyond a certain age...”(Kapur, 111)

### **Kasturi**

Kasturi felt that Virmati was sent to her as a punishment that she had to bear for life. She admonished her daughter for fostering dreams which were eccentric and improper for a girl to cherish. She reminded her how “a woman without her own home and family is a woman without moorings,” and implored her to settle down into domestic life like other girls of her age did. (Kapur, p 111) Virmati rebelled against her mother’s expectations and left for Lahore. Although she said to the world that she left to study in Lahore, yet in reality it was an attempt to find a relief from the professor. In an attempt to forget the man who had never acknowledged or recognized their relationships, she wanted to explore the life beyond the mundane domestic sphere which no women in family except her cousin Shakuntala had admittance.

### **Sought an Escape from Her Meaningless Life**

Virmati desperately sought an escape from her meaningless life and thought that pursuit of higher education might enable her to do so. She coveted an independent life like that of Shakuntala. In spite of her desperation to forget the professor she was in vain and became more entangled with him. Being away from her home, and moral control exercised by her mother, she succumbed to his passionate demands.

### **Ida**

Virmati’s daughter Ida, a childless divorcee, undertakes a journey to know her mother’s history, declares, “the one thing I had wanted was not to be like my mother.”(Kapur 1)The name Ida implies a new state of consciousness, a fresh beginning. (Prasad 163) Through Ida’s conscious decision to be different from her mother we are introduced to the question of defiance and generation gap. Every new generation seeks to confront its predecessor, and fight against the anxiety of influence, Virmati challenged Kasturi’s principles, Ida could not accept Virmati’s.

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Although Virmati's case may be seen as representative up to a point yet she could not live up to it completely. Though she represents the spirit of 'New-fangled woman' in India with self assertion and yearning for education she fails to show her strength of mind in love.

### **Harish**

Virmati was caught in whirlpool of misplaced passion towards the Oxford returned Professor who had a wife already. Virmati was burdened with family duties from childhood because of her mother's ceaseless pregnancies and had a subdued desire for love and affection. Professor Harish had filled her emptiness with love and she was helplessly fallen in love with him. Despite his education and understanding Harish lacked the courage and ability to support Virmati for despite the fact that he could not love his illiterate wife, yet he could not leave her. Virmati too was aware of the desperation of the illicit love affair. She reproached him with harsh words when she heard the news of his wife's pregnancy as well as his simultaneous confession of love for her, "You think you can do what you like so long as you go on saying you love". Her decision to go to Lahore was prompted by the desire to forget him.

Virmati failed in her mission. She succumbed to the professor's implorations and passions in her loneliness during her stay at Lahore and helplessly yielded to the temptations of the body.

### **Pregnant**

Therefore she realized that she had become pregnant and was left with no other alternative but to go in for an abortion. She knew that the professor would not render any support to her in her hours of crisis and left with no other alternative she decided to take the action to save her family from shame. She regretted the fact that she who had come to Lahore for expanding her mental horizons had done nothing but ended up getting more and more helplessly involved in a useless and meaningless love relationship which had given her nothing but pain. She wanted to do "something meaningful" in her life like her roommate Swarnalatha, who was a freedom activist, but she failed to exceed her underlying need for love and emotional reliance. (Malik 135) Kapur's novel shows Virmati vacillating between the demands of her heart and her yearning to be a part of the political and intellectual movements of her time. She was moved by swarnalatha's words. She asked Virmati to wake up from her stale dream and told her how plenty

of married women were also involved in the freedom movement. But Virmati found herself locked in new prisons even as she broke old ones. Pain and frustration was mutely endured by her. She reproached herself for being selfishly engaged in her own world of love and miseries when the entire nation was being swept by the heat of the freedom struggle but failed to get out of her emotional craving for the professor.

She felt out of place, an outcaste amongst all these women. She thought of Harish who loved her. She must be satisfied with that. These larger spaces were not for her. She felt an impostor sitting in the hall. Again, scenes from her private life came unbidden before her eyes.(Kapur 144)

### **Her Life in Nahan**

The happiest and perhaps the most successful phase of her life was the episode at Nahan, when she became the headmistress of a girl's school. She almost attained the autonomy over her life, which she had craved all along and eventually discovered her own space to live, something similar to what Virginia Woolf identified as a "room of one's own". But she failed to restrain herself from succumbing to the demands of the relationship which she knew was destined from beginning, but did not have the heart to deny. Despite the shock and disapproval of both or eventually married her but Virmati's married life was a sheer disaster. She was detested by her family, and forced to compete for her share of her husband's love along with his first wife, Ganga. Virmati was forced to compromise and adjust in order to adapt herself into her husband's family and eventually died an insignificant death. At the end of the novel Ida says, "This book weaves a connection between my mother and me, each word - brick in a mansion I made with my head and my heart. Now live in it Mama and leave me be. Do not haunt me any more." (G. Kumar 108) She wanted to bury the ghosts of her mother's past behind her and move on in life.

### **Psychic Distress of Women**

Kapur presents the psychic distress of women through the rebellious character of Virmati when she desperately proclaims we have to accept this is our lot in life. The novel not only refers to the difficult daughter Virmati but also alludes to the several other difficult daughters who left



the confines of their household and engaged themselves in the national struggle for independence.

### **Three Generations**

The women characters in Manju Kapur's *Difficult Daughters* are divided into three generations, with their values, mindsets and relationships. Virmati's history is reconstructed in retrospect by her daughter Ida. Virmati is depicted as a new woman of colonial India and her urge to acquire education and freedom resembles the nation's quest for identity and selfhood, but she fails to completely live up to her wishes. Although she dares to cross one patriarchal threshold, she gets caught into another, where her free spirit is curbed and controlled. Kapur sets Virmati's story against the background of changing India. The air was filled with political affairs like the Anti-Pakistan Conference, the Urdu Conference, the All -India Sikh League. Virmati came across women like Mohini Datta, Sita Rallia, Mary Singh, Mrs Leela Mehta, all engrossed in the National Movement. They all appeared remote To Virmati for she was enmeshed in her own problems and trials. She reflected in regret and guilt, "I am not like these women. They are using their minds organizing participating in conference, politically active, while my time is being spent in love. Wasting, it." (Kapur,p142)

### **Ida: the Real Face of a Modern Woman**

However, it is actually Virmati's difficult daughter Ida who in her determination to live life despite all odds represents the real face of a modern woman. Ida could not accept her mother's decision to abort the foetus and terminate the life growing within her. She had broken her relationship with her husband Prabhakar for he had forced her to go for an abortion — "I knew Mother, what it was like to have an abortion. Prabhakar had insisted I have one. In denying that incipient little thing in my belly, he sowed the seeds of our break up". (Kapur, p156) Ida had never shared this secret with her mother. She confessed how the death of the foetus haunted her and how she had endured the trauma of her loss alone,

Mother, I never told you this, because you thought Prabhakar was so wonderful, and I was glad that in the choice of my husband I had pleased you. Why should I burden you with my heartaches when you had enough of your own? (Kapur 156-157)

She knew that her mother liked Prabhakar and since she never came to stay with her daughter Virmati was not aware of the real dynamics of their relationship. Ida goes on to vent her feelings about her mother

He was what you respected, a successful academic, a writer of books, a connoisseur of culture, a disseminator of knowledge. Like my father...My father was on a pedestal so high that to breathe that rarified atmosphere was an honour. (Kapur, p156-157)

Ida was resolute to leave her past behind and live for the future. She did not wish to make the compromises which her mother had made.

In Shakuntala, Swarnalatha and Ida we see the images Modern Woman, conscious, introspective, educated, emancipated, driven by the zeal to assert their autonomy and separate identity and find a place for themselves in society. Manju Kapur's novel brings out glimpses of women of the forties in India trying to assert to establish their own identity. In *Difficult Daughters*, Virmati, in her search for values and self fulfillment rebel against her family tradition. She is impelled by the inner need to feel loved as an individual rather than as a responsible daughter. Manju Kapur herself asserted that "the conflict between mother and daughter is inevitable in all ages. I suppose I was a difficult daughter myself. The conflict carries on through generation because mothers want their daughters to be safe. We want them to make the right choices-"right" in the sense that they are socially acceptable. My mother wanted me to be happily married; I want my daughters to have good jobs."(Bala and Chandra , p107)

The very title of the novel *Difficult Daughters* subtly alludes to the patriarchal convention that a woman, who undertakes a quest for an individual identity, is branded as a difficult daughter by the family and the society as well. "Although Virmati succeeds in breaking all man-made boundaries, there are certain priorities so deeply embedded within her that she struggles to shake through the shackles. In the course of the novel she grows up from a naïve girl to a woman matured by suffering and through experience."(John,p1)India's victory against the imperial rulers is mirrored through Virmati's life. No doubt India attained freedom from colonial rule but at the cost of partition and communal hatred. Virmati was victorious in breaking the age old restraints

of a patriarchal society in a tradition bound country but at the cost of much mental, torture and constantly struggling but failing to erase the tag of being the 'other'woman.

## Conclusion

Manjukapur's *Difficult Daughters* brought out what a woman should be aware of, self-controlled, self-reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense. Manju kapur's brilliant presentation leaves no stone unturned in presenting human desires, and the urge to lead a self-designed life very often creates an irreversible line of pain which even time cannot ruin.

Hence it is also a feministic discourse not because she is a woman writing about women, as Jaidev quotes she "has understood a woman both as a woman and as a person pressurized by all kinds of visible and invisible contexts" (68). She presents feminism at its most rational keeping in mind the Indian context.

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Ms. T. Jayasudha, M.A., M.Phil., (Ph.D.)  
Research Scholar  
Department of Science and Humanities (English)  
KPR Institute of Engineering and Technology  
Coimbatore-641407  
Tamilnadu  
India  
[jaisbhavi@gmail.com](mailto:jaisbhavi@gmail.com)

## **A Study on Assertiveness of Women in India**

**Mrs. Johny Devanesam. T., M.Sc., M.Ed., M.Sc. (Psy.)**  
**Mrs. Libin Saral. R., M.Sc., M.Ed.**

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### **Abstract**

The present study was conducted to find out the self-assertiveness of women in India. Stratified random sampling technique was used in this research and the sample consisted of 156 women who were chosen. Scale of measuring assertiveness validated by Rathus (1967) was used to collect the relevant data. Mean, S.D, t-test and f-test were used in this study. Results revealed that there is a significant difference in the self-assertiveness of women who had studied arts, science and language as their major subjects. Women who have studied science subjects are highly assertive when compared to the other women. It is suggested that science subject develops in a person open mindedness, problem solving skills and personality traits.

**Key words:** Assertiveness, women's study of science.

### **Introduction**

Assertiveness is the ability to express the emotions and needs without violating others rights and in the same time without being aggressive. People who are not assertive do their best to avoid rejection by becoming overly nice to win their friends but they end up losing their self confidence.

Assertiveness is not about showing people that they can shout and it is not about scaring them off, but it's something between being aggressive and being passive. Assertiveness is the act of asking for what they want in a confident way that harms no one but in the same time preserves their rights.

## **Definition of Assertiveness**

Assertiveness is defined as the quality of being self-assured and confident without being aggressive. In the field of psychology and psychotherapy, it is a learnable skill and a mode of communication.

## **Nature of Assertiveness**

Assertiveness involves acting in your own best interests by expressing your thoughts and feelings directly and honestly (Alberti and Emmons, 2001; Bower and Bower, 1991, 2004). Essentially, assertiveness involves standing up for your rights when someone else is about to infringe on them. To be assertive is to speak out rather than pull your punches.

## **Assertive Body Language**

- Stand straight, steady, and directly face the people to whom you are speaking while maintaining eye contact.
- Speak in a clear, steady voice - loud enough for the people to whom you are speaking to hear you.
- Speak fluently, without hesitation, and with assurance and confidence.

## **Characteristics of Assertive People**

- They feel free to express their feelings, thoughts, and desires.
- They are also able to initiate and maintain comfortable relationships with other people.
- They know their rights.
- They have control over their anger. This does not mean that they repress this feeling; it means that they control anger and talk about it in a reasoning manner.
- Assertive people are willing to compromise with others, rather than always wanting their own way and they tend to have good self-esteem.

- Assertive people enter friendships from an 'I count my needs. I count your needs' position.

### **Types of Assertion**

Assertiveness training as a method of personal development grew in popularity during the 1980s and 1990s, and the subject is now taught in many universities and colleges. Initially, it was seen primarily as a 'woman's subject' and associated with feminism, with the assertiveness training viewed as a means for women to escape from traditional, submissive female roles. The majority of assertiveness training students are still women, but over the years an increasing number of men have discovered its benefits.

### **Review of Related Literature**

Bindhu (2011) conducted a study on self assertiveness and emotional intelligence of Higher Secondary Students.

The aim of the study was to find out if there is any significant relation between self assertiveness and emotional intelligence of higher secondary school students with respect to their gender and type of family. The study was carried out on a representative sample of 520 higher secondary school students of Kerala state. Proportionate stratified sampling technique was employed. Two standardized tools were used to collect data, namely, Rathu's Assertiveness Schedule and Emotional Intelligence Scale by Kumar, et al. The study revealed that there is a negative relationship between self assertiveness and emotional intelligence.

Tripathi, et al. (2010) conducted a study on Assertiveness and Personality: Cross-Cultural Differences in Indian and Serbian Male Students. The study investigated the differences in assertiveness and the ability to discriminate assertiveness from aggressive and defensive/passive behaviour and the relation among them across Indian and Serbian cultures, besides exploring the relationship between personality and assertiveness in both the cultures. Measures of assertiveness, scale of discrimination among assertive, aggressive and passive behaviour and Big-Five personality inventory were administered on Indian (N = 108) and Serbian (N = 116) engineering students. Results indicated significant difference in the assertive behaviour of Indian and Serbian samples apart from significant relationship between personality and assertiveness.

## **Significance of the Present Study**

Being assertive does not mean you will get your wants and wishes. Rather, to be assertive means to stand up for yourself, your beliefs, your opinions without demanding others support you or even agree with you. The assertive person is not pushy, selfish, or rude. These people respect the rights of other while at the same time protecting their own rights. This attitude is a reflection of maturity and good self-esteem. The assertive person learns how to keep the lid on in stressful situations when expressing thoughts, feelings, and emotions and, at the same time, respecting the other person's thoughts, feelings, and emotions. So the assertive person has the strength of character to respect his/ her own feelings and thoughts and then show the same respect to others. This strength of character will enable everyone to be a better communication in any environment.

## **Objectives of the Study**

1. To find out the level of self assertiveness of women in India.
2. To find out the level of self assertiveness of women with respect to their age , marital status, educational qualification, major subject, location, occupation.
3. To find out whether there is any significant difference between the assertiveness of employed and unemployed women.
4. To find out whether there is any significant difference between the assertiveness of employed women working in private and government sectors.
5. To find out whether there is any significant difference between the assertiveness of women in teaching profession and other professions

## **Hypotheses of the Study**

1. There is no significant difference between the assertiveness of women with respect to their age, marital status, educational qualification, major subject, location and occupation.
2. There is no significant difference between the assertiveness of employed and unemployed women.
3. There is no significant difference between the assertiveness of employed women working in private and government sectors.



4. There is no significant difference between the assertiveness of women in teaching profession and other professions.

## Methodology

Survey method has been used for this study.

## Sampling Technique and Sample Size

Stratified random sampling technique had been used for this study and the sample size was 156. Data has been collected from women in Tamilnadu, India .

## Selection of tool

The data collection tool consisted of two sections, the first section inquired the demographic information about the participants and the second section was an assertiveness questionnaire which tried to find out the assertiveness of the women. The investigator has used the validated tool which was prepared by Rathus (1967). Each item of the tool focuses to measure the assertiveness.

The assertiveness scale included 32 items, in which 12 items were positive and 20 items were negative. It is a four point scale. Therefore, the higher the score on the tool represents the lesser assertiveness. The three levels of assertiveness may range 32-64 represents high assertiveness, 65-96 represents moderate, 97- 128 represents low assertiveness.

## Analysis and Interpretation

**Table 1**

**F- Test table for comparing the assertiveness of women studied arts, science, and language as their major subject.**

Sources of variation	Df	Sum of Squares	Mean Square	F-value	'p' value
Between groups	2	655.838	327.919	4.092	0.019
Within groups	153	12262.059	80.144		
Total	155	12917.897			

Since the p value 0.019 is less than 0.05 , the null hypothesis is rejected. So there is significant difference between the assertiveness of women **who had** studied arts, science, or language as their major subject. Since there is difference between the groups at 0.05 level, following Post-Hoc Tests were done.

**Table 2**

Post-Hoc Test-- Difference between the assertiveness of women studied arts, science, and language as their major subject.

Type	N	Mean	Type	N	Mean	P-Value
Arts	51	84.33	science	79	88.91	0.023
Science	79	88.91	language	26	86.53	0.345
Language	26	86.53	arts	51	84.33	0.466

Since 0.023 is lesser than 0.05, there is significant difference between women studied arts and science as their major subject. The mean score of assertiveness of women studied science is greater than that of women studied arts as their major subject.

Since 0.345 is greater than 0.05, there is no significant difference between women studied science and language as their major subject.

Since 0.466 is greater than 0.05, there is no significant difference between women studied arts and language as their major subject.

**Table 3**

**Difference between the assertiveness of women with respect to marital status, location, employment and profession.**

Marital status	N	Mean	Standard Deviation	Calculated 't' value	'p' value	Level of Significance
Married	63	85.59	9.019	0.591	0.106	0.05
Unmarried	93	88.00	9.122			

<b>Location</b>						
Rural	97	86.64	9.000	0.675	0.500	0.05
Urban	59	87.66	9.380			
<b>Employment</b>						
Unemployed	84	87.43	10.012	0.181	0.553	0.05
Employed	72	86.56	8.021			
<b>Profession</b>						
Teaching	68	85.76	8.589	0.468	0.678	0.05
Other	17	86.71	7.131			

Since the p value 0.106 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of married and unmarried women.

Since the p value 0.500 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of women in rural and urban area.

Since the p value 0.553 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of employed and unemployed women.

Since the p value 0.678 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of women in teaching and other profession.

## **Findings**

1. There is significant difference between the assertiveness of women who had studied arts, science or language as their major subject.
  - a. Since 0.023 is lesser than 0.05, there is significant difference between women studied arts and science as their major subject. The mean score of assertiveness of women studied science is greater than that of women studied arts as their major subject.

- b. Since 0.345 is greater than 0.05, there is no significant difference between women studied science and language as their major subject.
  - c. Since 0.466 is greater than 0.05, there is no significant difference between women studied arts and language as their major subject.
2. Since the p value 0.106 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of married and unmarried women.
  3. Since the p value 0.500 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of women in rural and urban area.
  4. Since the p value 0.553 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of employed and unemployed women.
  5. Since the p value 0.678 is greater than 0.05, the null hypothesis is accepted, so there is no significant difference between the assertiveness of women in teaching and other profession.

### **Discussion and Conclusion**

Assertiveness is the ability to express the emotions and needs without violating others rights and in the same time without being aggressive. The results of this study reveal that there is a significant difference between self assertiveness of women with respect to their major subjects. It is also revealed that the science students are having higher level of assertiveness than the Arts subject students. We can conclude that science students are having open mindedness, problem solving skills and scientific way of approaching the problem with the scientific attitude when compared to other women.

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Mrs. Johncy Devanesam. T., M.Sc., M.Ed., M.Sc. (Psy.), Research Scholar  
Mother Teresa Womens' University  
Kodaikanal 624 102  
Tamilnadu  
India  
[johncystephen@gmail.com](mailto:johncystephen@gmail.com)

Mrs. Libin Saral. R., M.Sc., M.Ed.  
Assistant Professor in Physical Science  
St. Christopher's College of Education  
Chennai 600007  
Tamilnadu  
India  
[libinsaral@gmail.com](mailto:libinsaral@gmail.com)

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Mrs. Johncy Devanesam. T., M.Sc., M.Ed., M.Sc. (Psy.) and Mrs. Libin Saral. R., M.Sc., M.Ed.

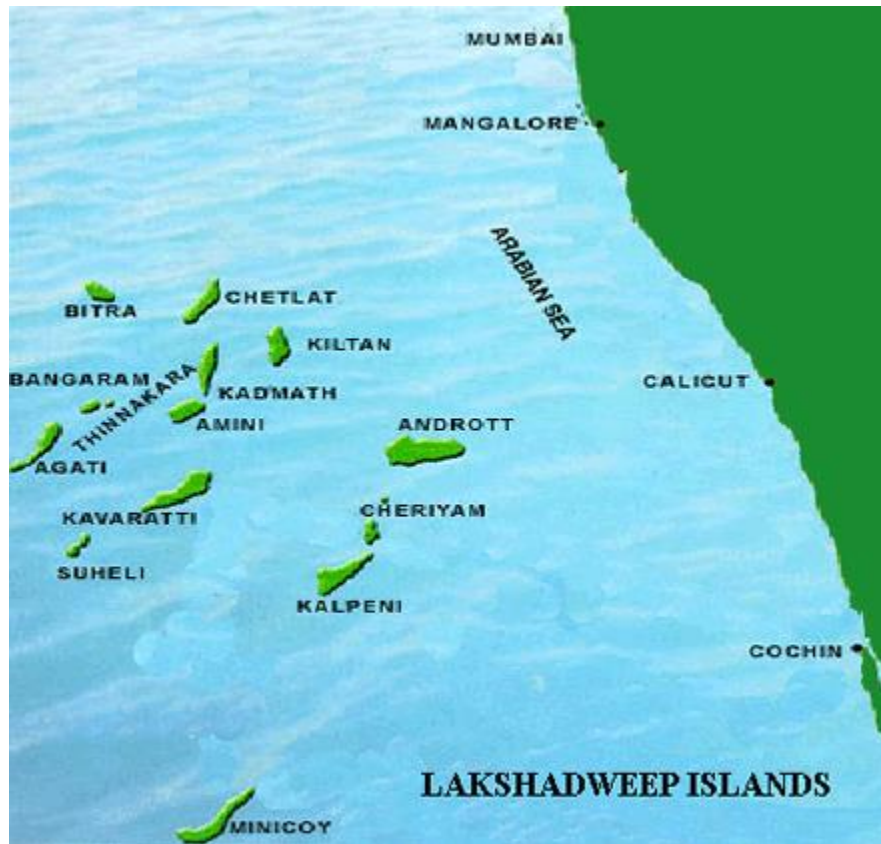
A Study on Assertiveness of Women in India

## Socio-Political Rhythms of Amini Island: A Cultural Study

Mohammed Khasim PK

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### Abstract

Lakshadweep is a group of islands situated in the blue verge of the Arabian Sea. There are about 36 islands out of which ten are inhabited. These Islands are situated about 123 to 240 kilometers away from the Kerala coast. It is said that once all islands were populated, but in the course of time due to natural calamities and high waves made life impossible and people migrated to more comfortable islands. Amini is one among such populated islands. Here I am trying to explain about the attention, with particular reference to 'Amini Island' and the people of Lakshadweep in general.

**Key words:** Arabian Sea, Kerala coast, Migrated, Lakshadweep, Amini Island

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Mohammed Khasim PK

Socio-Political Rhythms of Amini Island: A Cultural Study

## Introduction



The island of Amini lies 281.63 km, away from the Malabar Coast. For centuries Amini Island was under the rule of Arakkal Raja, Chirakkal Raja, Ali Raja and finally the British. Amini is said to be the first inhabited island and these people are well known for their ideologies and wisdom of life. Amini is the first island where seeds of the Islamic religion were first sown. From time immemorial, the people were famous for their cultural and religious prowess. Amini island added much colour and pride to the history of Lakshadweep islands. The last king of the Perumal Dynasty, Baskara Ravi Varma embraced Islam and migrated to Saudi Arabia. A team of followers of the king set out in search of the king; on the way they found this island and rested there. The prosperity and benefit of the island attracted the new comers and they settled there. This happened nearly around AD 618. The rich nature of the islands caught the attention of Udaya Varma, the king of Northern Kerala. The generous Udaya Varma gave much help to the people. He rendered all possible help and assistance to the people who were ready to settle on the island. Due to this reason people migrated in large groups to the island except Minicoy. These settlers were mainly of the Nair societies of Kerala. Their customs, rituals and land system was also copied as they were. The same is still practiced in the islands.

## Suffering

Peoples of Amini are now the followers of Islam. At the end of 18<sup>th</sup> century Chirakkal Raja handed over the rule of Amini to the Kannur Sulthan. This period was described as the period of innumerable hardships and endless troubles to the poor people of this isolated island. The officials and their assistants made life horrible in the island. As they started to attack the people, the women of Amini united and caught and tied an official representative of the

Kannur Sulthan and brought him to the shore of Kannur and approached Tipu Sulthan. After long negotiation Amini came under Tipu Sulthan's rule. During this time officials of Tipu Sulthan, namely, managers took care of the islands including civil administration, starting from 1787. After the fall of Tipu Sulthan, the islands were under the British East India Company. Before this, Amini had become the Administrative capital of the islands.

### **Spread of Islam**

It was in Hijra year 41 Hazarath Ubaidulla the grandson of Khaleefa Aboobakker Siddeeqe reached Amini from Saudi Arabia and spread Islam. The first woman who embraced Islam was "Fiziya" who later became Hameedathbi. Hazarath Ubaidulla married Hameedathbi. The people of Amini were not ready to embrace the new faith and they started to rebel against Hameedathbi and Hazarath Ubaidulla. In a country craft they both escaped to Androth; and they preached Islam in Kavarathi, Agathi and Kalpeni. All the people in those places embraced Islam. And then they returned to Amini and this time the people there also believed in Islam

### **British Rule**

In 1908 all islands came under the direct control of British. Amini group was under a manager. They were the trained officials in the revenue department who worked in the Amini group as Ameen, whereas, the other group of islands were governed by Ameens, who were not well educated. For the second group of islands a special regulation, namely, Island Regulation Act 1912 came into effect which provides power to the Ameen to finalize civil and criminal cases. The land owners of the island were Ameen or Ameens; sometimes the dealings of the Ameens put the islanders in trouble.

In 1947 when India became independent, the rule of the island was turned over to the Malabar Collector. In 1948 an official representative Manager came to Amini with the Collector and appointed an official Thahasildar.

### **The Inhabitants**

The inhabitants of these islands are Sunni Muslims and they are descendants of the Hindu settlers from the Kerala Coast.



The system of descent is matrilineal and residence pattern is predominantly duolocal. Matrilineal groups are known as Taravads and for the sharing and transmission of Taravad property, female links alone are recognized. One such island's Taravad property is divided on *stirpital* basis; on others the division is per capita. Individually owned property is governed by the Islamic law. Since 1956, the inhabitants of the islands are treated as scheduled tribes by the Government of India.

### **Developmental Activities**

Several developmental activities have been introduced in the islands. Regular Steamer as well as postal and telegraph services are the important measures for increasing communication. Land survey has been followed by radical land reforms and special regulations made in 1965 have introduced many changes in the system of law and administration of justice.

### **Amini Island and the People**



One of the earliest inhabited islands of the archipelago, Amini has been the seat of administration for Amindivi group during the various regimes through the centuries. It is known as the original island from where the people migrated to the islands of Kadmath, Chetlath and Kilthan. It is therefore, regarded as the parent (Taravad) island and has enjoyed a strong patronage over the other islands of the Amindivi group.

Amini is the northernmost island in the Amindivi group and is only 9.6 km from Kadmath, which is the biggest island of the group, having an area of 302.70 hectares. Other inhabited islands belonging to this group are Kilthan, Chetlath and Bitra which are situated respectively at distances of 51.46 km, 56.32 km and 69.20 km away from Amini.

The nearest island of the Laccadive group is Agathi, which is only 53.11 km from Amini. The island of Kavarathi is situated 56.32 km away from Amini. It is the present headquarters of the Union Territory of Lakshadweep. The sea port, Calicut (Kozhikode) with which Amini has frequent contact now, is 281.63 km away on the Kerala coast.

This island can be approached from all directions as there are no dangerous rocks lying in its vicinity. It has a small lagoon on the western side, and the land proper fills the interior of the ring reef. It is small on the west, and larger towards the north. For entering into the lagoon, there are four boat entrances on the western reef but the main entrance is marked by two stone pillars which are well-defined at low water. The beach on all sides is free from any bank of coral debris. There is a very conspicuous formation of beach sandstone in both the eastern and western beaches.

The surface of the island is very even, and at no place is more than 3.5 metres above sea level. In earlier times the centre was occupied by a deep vacant piece of land for growing paddy and other food grains but this has never been dug out to the depth found on the Malabar islands. This place is now occupied by thick groves of coconut trees. On the sea shore on the western side, opposite to the cutcherry, there is a raised stone platform with a flight of steps leading down to the beach. Mounted on this platform there are two old cannons said to have been taken from a ship wrecked at Amini about a century ago.

The island is divided into five Cheri or wards, of which Keelapallicheri, and Melappallicheri lie in the extreme south purakkara in the East, Edaniyam in the north, and Kodicheri in the west. There is a watchman or kavalgar for each Cheri; otherwise these old divisions appear to have lost all their significance. Since Keelapallicheri and Kodicheri are situated on the two narrowed ends of the island, there are only a few houses in these two Cheri.

The most populated areas of the island are Melappallicheri and Edaniyam, and most of the public institution such as Cutcherry, Hospital, and Assistance Engineer's office, Cooperative society, Wireless station, Post office, Coir-cum-rice godown, High school and Boarding house are all located in these two Cheri. The newly built Dak Bangalow Government guest house is also situated here.

In 1963 there were no regular streets or markets on the island. The houses of local population were distributed in dispersed fashion all over the island. The houses invariably faced north so as to be safe from the monsoon storms which swoop over the island from the south-west direction.

## **Houses**

The majority of the houses were rectangular structures with thatched roofs which were low and sloping on all four sides' plaited coconut leaves were used for thatching the houses. There were also a few houses with tiled roofs. The walls were constructed with rectangular slabs of limestone which were cut from the quarries. Coral stones collected from the beach and the lagoons were also used for the construction of walls and plinths. Lime mortar was used for plastering. Generally the roof was raised first on the temporary pillars and after it was thatched, the work on the wall started. For this a frame was made of coconut stalks and the stones for making the walls were packed into this framework. Lime mortar was then introduced into the joints from the sides. After the walls were thus erected completely and the mortar well was set, the temporary supports were removed and the roof was made to rest on the wall.

The interior of the walls was plastered with lime mortar and the outside was left "stone faced" probably for the lime mortar in the masonry to get set in course of time. In many houses the floor was also found to have been plastered with lime mortar. Lime required for the

preparation of mortar was obtained by burning the coral stones. The frames of doors and windows were made of wood of coconut trunk, but the shutters were made of wooden planks of bread-fruit tree or of timber imported from the mainland.

As the roofs of the houses were low and windows very small the houses were badly ventilated and the interior dark. A typical island house had a spacious front room which led into a corridor. The living rooms or bedrooms were arranged on either side of this corridor. One or more living rooms might be converted as store rooms. The corridor also led to the kitchen which was constructed separately, but attached to the main house on its eastern side. Each bedroom in the house was occupied by a married woman to receive her visiting husband for the night and the number of bedrooms found in each house depended upon the number of married women present in the house.

The front room was used as common meeting place where the members of the family took food, and women offered prayers, spun coir and gossiped with the neighbours. This room was also used by unmarried women, children, widows and divorcees for sleeping. The bedrooms and the living rooms had raised platform, two in the front room and one in each bedroom, which were used for sitting and sleeping. Similarly, outside the front of the house on either side of the front door, were platforms where guests were received and offered seats. The majority of the houses were without a ceiling but a few houses had ceilings made by spreading wooden planks over beams of coconut trunk. There were only two houses on the entire island which had a second storey. All the other houses were single storey structures. In the case of rich people, the house was enclosed with a tall fencing of about 2.44 metres high made of coconut stalks and plaited coconut leaves, in order to maintain privacy.

Houses of poor people also had fencing but they covered only the background. Bathroom, shed for storing coconuts and firewood and cattle-shed in case of people who owned cattle, were all situated within the enclosure. There were 16 big Odam sheds - a number of sheds for keeping small boats which were scattered all along the beach of the island. Each Odam shed was a long building of about 25 to 30 metres in length and 10 to 15 metres in breadth. The roof was thatched, and was raised on stilts. Excepting that they were small structures, the small boat sheds were also similar to the Odam sheds.



## **Mosques on the Island**

In 1963 there were 41 mosques on the island. They were distributed unevenly all over the island. The Jumah mosque which is the biggest is a double storey building constructed on the same pattern as that of the mosques found on the Malabar Coast. Most of the materials used for the construction of this mosque such as timber, tiles, bricks and cement were imported from the mainland. There was no other double storey mosque on this island. Most of the mosques had thatched roofs.

The oldest mosque found on the island was the old Jumah mosque which stood on the western side of the island near the present primary health centre. It was a dilapidated structure supposed to have been constructed for the use of the local inhabitants when they embraced Islam sometime during the 13<sup>th</sup> or the 14<sup>th</sup> century. When this mosque became old and was beyond repair, another Jumah mosque was constructed at the centre of the island. As this mosque was a small structure, it was dismantled and the present new Jumah mosque was constructed in its place.

## **Central Public Works Department CPWD**

Since 1959, the CPWD had taken up the construction of a series of buildings on this island. By 1964, buildings for a high school, hostel, girls' school, dak bangalow, primary health centre, wireless station, community hall, and a number of residential houses for the government employees posted on the island, were completed. These buildings were constructed according to modern architectural specifications, but materials available on the island were also used extensively.

## **Civil Administration**

The present Administration took steps to improve the housing condition of the islanders. For achieving this object, loans and subsidies were made available to the natives for repairing old houses and constructing new ones. Subsidies were given only to the people belonging to the low income-group under the welfare of backward classes housing scheme. But under village housing scheme, loans were available for any needy person who intended to construct or repair a house at a cost not exceeding Rs. 5,000.

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The earliest public institution found on the island is the *cutchery*, the seat of the local administrative authority namely, the Tahsildar. Under the coir monopoly scheme for purchasing the coir from the spinners and for giving rice in exchange, there was one coir depot of which the Karani was in charge. The overall control of the coir depot was however placed in the hands of the Tahsildar. For carrying out the construction work undertaken by the CPWD, one office of the Assistant Engineer was opened on Amini in the year 1961. The Assistant Engineer posted at Amini had his jurisdiction over all the islands of the Amindivi group.

### **Post Office, Other Offices and Schools**

In 1960 a post office and in the succeeding year, a wireless station were opened on this island. For agricultural development an Agricultural Field man was appointed in 1961, who supervised the government agricultural demonstration farm and rendered extension services. Up until 1960, facilities only for primary education were available on Amini. But the educational facilities were enhanced by the opening of a high school. To encourage female education, a separate middle school for girls was also opened on this island. There was a hostel attached to the high school with provision for accommodating a hundred students. Students from other islands studying in the Government High School at Amini were admitted to this hostel. Education was free for all students at all levels. The students also received free books and writing materials. The girl students studying in all standards were provided with free dress, and the boys studying in the secondary classes were provided with two pairs of uniforms; free mid-day meal was given to every student.

### **Dispensary and Public Health Service**

The dispensary at Amini was equipped with modern medicines and surgical instruments, and was kept under the control of a qualified doctor. During 1962, a separate hospital building was constructed, and the dispensary was raised to the level of a primary health centre with a Medical Officer as its head and with more staff to assist him. A touring Lady Medical Officer had also been appointed in 1958 to look after maternity and child welfare centres of all the islands of the Union Territory. Moreover, the patients who suffered from chronic and serious diseases were required to be sent to the mainland, to receive specialized treatment. In such cases

the entire expenditure involved in providing specialized treatment including the maintenance charges of the escorts accompanying the patients were borne by the Administration.

The public health problems of the island were being looked after by a Health Inspector and his assistants. Before his appointment in 1956, the sanitary conditions on the island were far from satisfactory. Almost all the houses and their surroundings were kept unclean. As the plinth of the houses were low, the floor remained damp, particularly during the rainy season, and the crawling children moved about on this floor in sand and dirt. Due to this, most of the children suffered from different types of diseases. There was no practice of sanitation, and the refuse was left to accumulate at every place. Sea shore and fields were used for defecation; scores of burial grounds were distributed unevenly in the midst of living areas. Step wells were in use for drinking water and bathing tanks contained stinking water. The mosquito menace was intolerable; innumerable ditches for retting coconut husks provided ample facilities for their breeding.

Efforts to remove the unhealthy conditions were made by the Health Inspector and team. Many step wells and other unused ditches were filled. Local people were encouraged to convert their step wells into drawing wells. Larvicidal oil was sprayed in all the pits containing stagnant water. Ditches used by the islanders for retting coconut husks posed a difficult problem because the Larvicidal oil discoloured the coconut fibre. Therefore, spraying of petrol and other type of Larvicidal agents had to be tried. Dredging and cleaning of bathing tanks was taken up periodically. For popularizing the use of regular latrines for answering the call of nature, water closet concrete slabs were provided free of cost by the administration. Further, to give an incentive to keep every house neat and clean, a prize was instituted to be given to the cleanest house every year.

### **Health Awareness**

Some idea of the health conditions of the people on this island can be obtained from the data collected in a rapid health survey of 1960 to 1961 conducted on all the islands by a team of doctors and other technical persons to find out the incidence of major diseases like leprosy, nutritional diseases, and anaemia and skin diseases among others. Another important public institution found on the island was the cooperative society. On Amini this institution was present

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since 1956. The initiative for organizing a cooperative society on the island had been taken by U.R. Panickar, who was then the Deputy Tahsildar of this island. The society was lodged in a neat building which had been constructed by raising funds from the local people. This building had been inaugurated by the president of India, Dr. Rajendra Prasad, when he visited the island on second February, 1956.

### **Cultural Institutions**



There were no cultural institutions on the island. Some local people who were trained in the popular folk dances of the island called Kolkali and Parichakkali used to give performances at the time of the visits of dignitaries or in association with marriage functions. Oppana pattu, popularly known as Mappila Pattu on the Malabar Coast, had found its way to the island. Singing Oppana Pattu to the accompaniment and clapping was a special feature of marriage celebrations.

The people of Amini Island have varying shades of reddish brown skin colour. The dress of the people of Amini resembled that of the Malabar Muslims. Men generally went about in a coloured or white loin cloth tied tight to the waist from right to left, and kept in position with a waist band. To this waist band, amulets of copper or silver containing texts from the “Quran” were conveniently attached. The amulets were supposed to have powers to ward off evil spirits and to prevent misfortune. There was no distinction between the dress of boys and adult males except that the latter generally hung a key bunch, with a small knife on the waist band. Men



belonging to the aristocratic households wore head gear or simply wore on their shoulders a folded thin silk or cotton shawl. Shirts were worn on festive occasions or while going out. Most adult males wore sandals, leather shoes, or slippers and it was almost rule to use footwear while going to the mosque to offer prayers. Until the first of the present century, the people of low social status were forbidden to use shirts, footwear or umbrella. But this restriction has long been removed.

The dress of women consisted of a coloured or white loin cloth, with coloured borders. The loin cloth was kept in position by means of a waist band as in the case of males. They also wore amulets on their waist. Women from rich households wore a belt over the loin cloth to keep it in position. A white, thin tight blouse with long sleeves, which reached up to the waist, formed the only upper garment of women. These blouses were stitched on the island by the women themselves, and were embroidered with expert hands. A long cloth either white or coloured was used for covering the hair. Women did observe purdah, while small girls went about wearing only a loin cloth.

Men wore moustaches and shaved off their head completely. A few kept both beard and moustache, but shaved off the head. Boys below the age of five were always seen with clean shaven heads. Boys and young men had, however started cropping their hair. Girls below the age of twelve kept their hair plaited at the back, whereas adult women tied it into a knot or a kind of bun.

## **Census**

According to the census taken in 1963 in connection with the present study, this island had a population of 3,411 persons, excluding all persons who had migrated from the mainland and other islands in recent years to work in the different departments of the Union Territory Administration. This population included 1,806 men and 1,605 women. There were constructed 471 households of which 13 belonged to the Muslims, who had migrated from Malabar Coast many years ago and settled down here permanently. Some of the male members belonging to these households had married the native women, but they had not amalgamated completely with the indigenous population. The indigenous population was distinguishable into three caste-like endogamous groups, namely the Koya, Malmi and the Melacheri.

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Of the three endogamous groups found among the indigenous population, the Koya were the principal landowners and subsisted on coconut cultivation. Traditionally they were the proprietors of the Odams and at one time had monopolized the entire trade and commerce of the island. They were a privileged class and thereby enjoyed the right to occupy all prestigious positions in the society. The Malmi were expert sailors, and plied the Odams of the Koya. They were the tenants of the Koya, and did not carry on coconut cultivation for supplementing their income, which they were able to derive from navigation. The Melacheri were the agricultural serfs of the Koya, and were engaged in coconut plucking and toddy tapping. They belonged to the lowest rung of the society, and constituted the entire labour force of the island. They lived on the plantations of their Koya landlords and were tied to their masters in perpetual bondage. Their women spun coir which accounted for the major part of the coir production of the island. The Melacheri also suffered from many social disabilities which are being gradually removed. The rules of caste distinction however, had not enforced any social norms for segregated living, exchange of cooked food, social distance or ritual purity among the different groups.

It's quite obvious that more than half of the indigenous population was composed of the Melacheri and the rest belonged to the Koya and the Malmi groups. The Malmi were a small group and constituted only 12.50 percent of the total indigenous population. Among the Malmi the percentage of the illiterates to the total Malmi population was 43.58 and the percentage of male and female illiterates to their respective population was 25.11 and 67.32 respectively. In respect of the Melacheri, the corresponding figures were 40.96 percent illiterate in respect of the total and 36.92 in respect of males and 58.81 in respect of females. It will be seen that the proportion of the illiterates was maximum among the Malmi and minimum among the Koya. If the proportion of the illiterates is considered sex-wise then it will be seen that the Koya had the minimum percentage of male illiterates and Melacheri had the maximum, but in respect of the females, the maximum percentage of the illiterates was found among the Malmi and the minimum among the Melacheri.

## **Conclusion**

The island of Amini is the Administrative headquarters of the Amindivi group of islands. It has a total area of 251.71 hectares, and measures 3.5 km in length and 1.6 km in breadth at the

widest portion. This island lies on the 11<sup>05'</sup> North latitude and 72<sup>045'</sup> East longitude, and is situated about 249 km away from Mangalore which is the nearest port on the mainland for it. This island can be approached from all directions as there are no dangerous rocks lying in its vicinity. It has a small lagoon on the western side, and the island proper fills the interior of the ring reef. It is small on the west, and larger towards the north. The surface of the island is very even, and at no place is more than 3.5 meters above sea level.

Lakshadweep archipelago, India's smallest Union Territory has many strange secrets to unfold which have not been told by anyone so far. Scarcity of authentic text books regarding these tiny atolls of India is a major problem as it is very difficult to get genuine and reliable information. Notwithstanding all these facts this paper throws light on the socio-economic and cultural background of Amini Island of Lakshadweep. Among all the islands in these groups Amini bears some sort of prominence with regard to historical and cultural factors.

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Mohammed Khasim PK  
Assistant Professor in English  
Post-graduate Department of English  
Calicut University Centre Kadmat  
Union Territory of Lakshadweep 682556  
India  
[kasimpk@gmail.com](mailto:kasimpk@gmail.com)

## **Place of Grammar in English Language Teaching**

**Ali Akbar Khansir, Ph.D.**

**Bushehr University of Medical Sciences, Bushehr, Iran**

**Farhad Pakdel, Ph.D.**

**Shiraz University of Medical Sciences, Shiraz, Iran**

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**Abstract**

Aim of this paper is to discuss Place of Grammar in English Language Teaching. English Grammar as one of subjects in English setting always plays a good role in helping students of English language in order to have better understanding of their language. Today, the role of English grammar in teaching children at their schools should not be neglected even in England schools, because, grammar represents the students' linguistic competence. The pupils who speak and learn English language should know English grammar in order to use of the English rules to get better meaning of words and sentences in their language. Language is used as one of the important features of human life in order to help human beings to communicate with other people in their society; grammar is a key to their understanding of verbal communication, and grammar helps people understand their selves and how to communicate. In this study, the methods of English teaching grammar will be examined in detail: Deductively and Inductively, with focus on form, and focus on meaning. Thus, this paper examines briefly Descriptive and Prescriptive grammars.

**Key words:** English Language, Methods of English teaching Grammar, Descriptive and Prescriptive grammars.

### **Introduction**

Before, we can consider the place of grammar in English language teaching; we examine the role of grammar in language. Every language has its grammar. The grammar of the language is important. Therefore, Grammar is primarily concerned with the study of language. It explains to us the difficulties and problems involved in learning a language and it guides us to how language is effectively used in our day-to-day life. Grammar tells us how words are formed and why they are classified into various categories. It also instructs us how

words are combined and grouped into sentences. Grammar makes us familiar with sentence structure. It enables us to understand how sentences are patterned and how they are used in our practical life for proper and effective communication.

### **Function of Grammar**

Grammar surveys and defines various parts of speech in detail and studies their functions elaborately. Grammar is essential and beneficial for writers, journalists, and poets who are engaged in literary field. It creates proper opportunities for those who wish to perfect their written languages. Grammar is a science which equips us with the powerful communicational abilities and aids. It tells us how to impress people with our speech and conversation. Freeman (2003, p. 13) mentioned that "grammar is an area of knowledge that linguists and language teachers study". Ur (1996, p. 75) argued that "grammar is sometimes defined as the way words are put together to make correct sentences". Falk (1978) mentioned that "the end product of the linguistic investigation of competence is a systematic description of linguistic knowledge, called the grammar of the language" (p. 16).

### **The Word *Grammar***

*Grammar* has been discussed by different teachers, research scholars and linguists from the early days of language knowledge in the history of human being. Varshney (1998) mentioned that the term *grammar* came from a Greek word "*grammatkia* or *grammatika techne*" which may be translated as the art of writing. Jackson (1985, p. 1) said that "the English word "grammar" derives ultimately from the Greek *gramma*, meaning a "letter". In classical Greek and Latin the word *grammatica* referred to the general study of literature and language. When the word *grammar* came into English in the medieval period, it was used to refer only to Latin grammar; and it was not until the seventeenth century that the term took on a more general meaning and so had to be prefaced by 'Latin,' 'English,' or 'French', etc.

### **Grammar as Rules**

Verghese (1989) argued that the grammar is defined in order to lead us to the fact that grammar consists of certain rules and that it is these rules that govern the system of language units and structures by which we communicate with each other. Khansir (2008) mentioned that the role of grammar in language teaching. He added that language teachers

and specialists are of the view that grammar can help first, second and foreign language learners develop linguistic competence as part of communicative competence. Richards, et al. (1985) mentioned that grammar is a description of the structure of a language and the way in which linguistic units such as words and phrases are combined to produce sentences in the language.

### **Grammar as Analysis of the Structure of a Language**

Nunan (2001) indicated that grammar is an analysis of the structure of a language , either as encountered in a corpus of speech or writing ( a performance grammar) or as predictive of a speaker's knowledge ( a competence grammar).

### **Teaching of Grammar**

In discussion of teaching grammar, Singh (2008) said that "the teaching of grammar is the teaching of the rules of grammar as part of language education. In the context of the second language instruction, the teaching of grammar is generally aimed at imparting the learners' knowledge and ability to use the language grammatically correctly "(98).

### **Role of Grammar in Language Teaching**

In English language teaching, the role of grammar in the learning of English language is still a controversial subject, many English language teachers and language experts argued that grammar can be used as an essential subject for learning English in ELT setting. If we come back, language teaching methods, the grammar translation method is still taught by many English language teachers. In many EFL classrooms such as Iran, Arab countries, and Germany, grammar is taught deductively and there is less and almost no, emphasis on listening and speaking skills.

### **Generating Sentences**

Zimmermann ( 1984,p. 40) argued that" research in Germany has revealed that in fact forty to sixty percent of teaching time in EFL lessons is spent on grammar" (cited in Khansir and Tabande, 2014). Today, what is important to note is that the rules of English grammar should be necessary for English learners to communicate in English language.

The knowledge of English grammar should be guided to help the English learners in making sentences even though the learners are unconscious of them as they speak and write their hundreds of sentences every day of their lives.

According to this definition, Chomsky (1965) indicated that grammar is a system of rules that in some explicit and well-defined way assign structural descriptions to sentences. Koutsoudas (1966) informed that a grammar is a device that generates an infinite number of correct sentences of a given language and no incorrect ones.

### **Descriptive and Prescriptive Grammar**

Let us begin by considering the definition of grammar and then directly discuss descriptive and prescriptive grammar. Matthews (2007) argued that grammar of a language is any systematic account of the structure of a language; the patterns that it describes; the branch of linguistics concerned with such patterns. In the discussion of descriptive and prescriptive grammar has always been a contrast between a descriptive grammar, which provides a precise account of actual usage, and a prescriptive grammar, which attempts to establish rules for the correct use of language in society (Crystal, 1992).

Richard, et al. (1992) mentioned that descriptive grammar is a grammar that describes how a language is actually spoken and or written, and does not state or prescribe how it ought to be spoken or written, whereas prescriptive grammar is a grammar that states rules for what is considered the best or most correct usage. In the history of English grammar, prescriptive grammar is a traditional grammar comes back to Latin and its aim is to focus on the correct English rather than current English.

According to Bose (2005), prescriptive grammarians like to ignore speech and the current English in use and so their grammar is full of rules, some of which are not in accordance with the way the language functions. On the other hand, he added that descriptive grammar states how the native speakers of the language use a language. It describes rather than prescribes. It recognizes the fact English being a living language tends to accept deviations from the rules to fulfill the needs of its users; these deviations get accepted in due course and become rules themselves. He argued that English language like any other languages has different standards of usage for formal and informal styles of speech and



writing. The grammar that ignores these factors is not very useful to the learners and teachers of that language.

However, descriptive grammar focuses on the current English in use, and takes into account the English written and spoken forms. In the end of this discussion regarding to differences between descriptive and, prescriptive grammar; is better that we get idea of Fromkin, et al. (2003) regarding to descriptive and, prescriptive grammar in language. They mentioned that descriptive grammar does not tell you how you should speak; it describes your basic linguistic knowledge. It explains how it is possible for you to speak and understand, and it tells what you know about the sounds, words, phrases, and sentences of your language, whereas, they argued that prescriptive grammar is grammar that attempts to legislate what your grammar should be.

### **Approaches to the Teaching of Grammar**

Grammar has been used by second language teachers and researchers for a long time in the history of language teaching. According to this sentence, Ellis (2006) indicated that there have always been a lot of debates and controversies among many scholars about the effective approach to teach grammar instruction. In general, the aim of teaching grammar is to help learners to learn the language structures and they can produce the structures correctly when they use them to communicate in written and spoken language. Before inquiring directly in to this discussion, let us investigate implicit and explicit knowledge as two types grammatical instruction can be helpful for us to discuss approaches to the teaching of grammar in this paper.

Ellis (1994,p.1) mentioned that implicit learning is acquisition of knowledge about the underlying structure of a complex stimulus environment by a process which takes place naturally , simply and without conscious operations. Ellis (2003) made differentiated between implicit and explicit knowledge, thus, implicit knowledge refers to that knowledge of language that a speaker manifests in performance but has no awareness of, whereas explicit knowledge refers to knowledge about language that speakers are aware of and, if asked, can verbalize. One of the language method focuses on explicit knowledge regarding to the teaching grammar is Grammar Translation Method (GTM).

In 1960, Generative Transformation Grammar appeared and in this time, explicit knowledge used in order to the teaching grammar.

### **Approaches to the Teaching of Grammar**

There are many approaches to the teaching of grammar: inductive, deductive, focus on form, focus on meaning, etc. First of all, inductive and deductive approaches to the teaching grammar are discussed in this part. According to deductive approach to the teaching grammar, Bose (2005) mentioned that grammar rules are presented to the learners first and the examples illustrating the rules later. Therefore, the learners memorize the rules and understand them with the help of examples, and then they practice the rules with further examples.

In English language, for example, an English teacher teaches 'the present tense' in English classroom. First, the teacher gives out 'the present tense' rule: 'the present tense' is used in order to express an action takes place at present. For example, *he speaks English well*. In this we come back to language methods that used the deductive approach in teaching grammar of languages all over the world.

The two methods such as Grammar Translation Method (GTM) and Cognitive Code have taught deductive approach. On the other hand, inductive approach to the teaching grammar is used based on this technique: grammar rules are not presented to the learners first. According to this definition, Gollin (1998) indicated that in this approach, learners are exposed to have more responsibility for their own learning and grammar rules are not presented to them. He added that the learners must therefore induce grammatical rules from selected materials of the target language within a context are supplied. Language rules are induced from carefully graded exposure to and practice with examples in situations and substitution tables.

Bose (2005) added that in inductive approach, we present the example sentences first, and then encourage the learners to discover the rules from the examples, for example, an English teacher teaches English learners in ELT classroom, first present a number of examples illustrating 'the present tense' rule on the blackboard: *Fatima cooks soup every morning*, or *Mary goes to school every day*. Another approach that is used by many research

scholars and teachers is focus on form. "The term focus on form is used to refer to an approach that involves an attempt to induce incidental acquisition through instruction by drawing learners' attention to linguistic forms while they are communicating" (Ellis 2012, p.272). This approach is contrasted with focus on forms.

According to (Ellis, 2012), the aim of this approach is to help learners master the structural features listed in the syllabus by making the linguistic target of each lesson quite explicit. Thus, focus on forms instruction involves intentional learning on the part of the learners. Ellis (2012) also added that in focus on form the syllabus is task-based while focus on forms depends on a structural syllabus.

Long (1991) differentiated between **focus on forms** and **focus on form**, he believed that focus on forms includes per-selection and identifying features within linguistic syllabus and systematic and intensive instruction for teaching them. Schmidt and Frota (1986) mentioned another benefit of focusing on form is to help students' notice the gap between new features in a target language's structure and how they differ from the learners' interlanguage (cited in Carter and Nunan 2001). Sheen (2005) indicated that there is a fundamental difference between focus on forms and focus on form. She added that focus on forms approaches take place as follows:

- 1) Learners should try to understand grammatical points by overt grammar explanation , which involves explaining language features in first language and comparing the first and target language forms;
- 2) Practicing targeted grammatical forms in communicative and non-communicative exercises;
- 3) Using the target grammatical structures and finally using those forms automatically and accurately.

### **Focusing on Meaning**

The last approach to the teaching grammar is **focusing on meaning**. What is a meaning? Meaning is the mental image or comprehension that is generated by the grammar or vocabulary. In the grammar of a language, learners connect the grammar structure with the use of the meaning.

Richards, et al. (1992, p.223) argued that "(in cognitive psychology) learning in which learned items become part of a person's mental system of concepts and thought processes". They added that meaningful learning is said to be important in classroom language learning. One of the aim of English teacher in this approach is that teaches English structures such as tenses to his/ her students with the meaning. For example, when an English teacher teaches past tense, he /she should talk about the meaning too. One of the important methods focusing on meaning is the Natural Approach of Krashen and Terrell (1983).

## **Conclusion**

For the past 50 years, Approaches to the Teaching of English Grammar have attracted the attention of second and foreign language teachers, research scholars, curriculum developers and linguists worldwide. However, the role of grammar in the learning of a language is still a controversial subject, some scholars supporting the view that grammar is essential for learning a language and other scholars supporting the view that grammar has no significant role in the learning of a language (Bose, 2005).

The place of grammar in English language teaching is controversial. Many researchers believe that knowledge of grammar is needed to teach English language in ELT classrooms. They added that the formal rules of English language need to be learned. Within the perimeter of this brief article, from what has been discussed about approaches to the teaching of grammar such as inductive, deductive, focus on form, focus on meaning and even implicit and explicit knowledge can be considered as important factors in learning English language over the world.

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Ali Akbar Khansir, Ph.D.  
Bushehr University of Medical Sciences  
Bushehr  
Iran  
[Ahmad\\_2004\\_bu@yahoo.com](mailto:Ahmad_2004_bu@yahoo.com)

Farhad Pakdel, Ph.D.  
Department of English, Faculty of Paramedical Sciences,  
Shiraz University of Medical Sciences, Shiraz, Iran

## **Handout as a Supplementary Material to Facilitate Discussions in the Classroom at Secondary Level**

**B. Lalitha Devi, M.A. (English), PGDTE, (M.Phil.)**

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### **Abstract**

Supplementary materials play an important role in language teaching. It is a well known fact that teaching has a lot do with understanding and attending the needs of the learners whose learning directly or indirectly is influenced and improvised based on the methods adopted and the choice of materials. This paper discusses the types of materials and the uses of handout (or) worksheets as a supplementary material or teaching-aid in initiating discussions in the second language classroom.

### **Syllabus-Definition**

A syllabus guides a teacher about the objectives to be achieved in a classroom pertaining to the learning of a language (or) a subject by learners. So, syllabus is the basic framework which includes every aspect related to learning such as

- objectives of the learning
- materials required for learning.
- methodology to be followed
- ability of learners.
- a time schedule within which the learning has to take place.

In the words of Scott Thornbury (2006), “a syllabus is an item-by-item description of the teaching content of a course. On the basis of the syllabus, a time table (or) a scheme of work can be drawn up for the academic year”.

With the advent of communicative approach many types of syllabuses came into vogue such as content-based syllabus, topic-based syllabus, notional-functional syllabus etc., A task-based syllabus is organized around tasks and activities that the learners would carry out in English. In a topic-based syllabus the learners are made to talk on different topics

selected. A functional syllabus is organized around the functions most commonly needed in speaking. The objectives of any syllabus is reflected, realized, and achieved through materials. So, materials are like the treasure trove for teaching and learning. Materials related to a language classroom fall under two divisions –

- course book (instructional material).
- supplementary materials (or) teaching-aids.

### **Course Book and Additional Materials**

Brian Tomlinson (2011) says that, “materials can be anything which is deliberately used to increase the learners’ knowledge and/or experience of the language.” The basic difference between a course book and supplementary materials is that a course book is designed on the principle of homogeneity and the supplementary material appeals to the heterogeneous feature of a classroom. In a country like India, a course book designed and prescribed, especially for learners at primary and secondary levels, takes lot of time, minimum of 8 to 10 years to undergo a change to address the needs of the learner.

Every course book need to be supplemented with additional materials such as teaching-aids. According to Penny Ur (1996), “most language-teaching course books probably need supplementing to some extent, if only in order to tailor them to the needs of a particular class (or) to offer richer options.”

### **Supplementary Material or Teaching-Aid**

“Aids” are materials that do not become sole means of instruction, but can be used as supplementary devices. Penny Ur, in her book, *A Course in Language Teaching* (1996) uses the words- teaching-aids and supplementary materials complementarily and mentions computers, overhead projectors, video equipment, audio equipment, posters, pictures, worksheets (or) handouts as some of the supplementary materials which are indeed known as teaching-aids.

What is the need for supplementary materials? As Brian Tomlinson (2011) says, “supplementary materials are usually related to the development of the skills of reading, writing, listening (or) speaking”. Indeed, a learner needs considerable amount of practice regarding productive skills like writing and speaking. For that purpose supplementary

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materials (or) teaching-aids serve as an extension to the activities that are mentioned in the course book. Indeed, they introduce variety into a classroom. Especially, when the learners enter secondary level of learning, they need to acquire fluency especially in speaking as they need to interact with the society around them as they grow. So, all these things need to be attended. For that purpose, supplementary materials (or) teaching-aids play a significant role in introducing ‘discussions’ at secondary level learning for class X.

### **Handouts**

Handouts are often termed as worksheets. Handout is a sort of visual material. Handout is a communicative material. It has all the features that a communicative material will have. The following are the features of a communicative material -

- promotes group interaction
- the focus will be on fluency.
- immediate feedback.
- they involve information.
- they have authenticity.
- they accommodate personal individual differences found within a large group.

### **Handouts and other supplementary materials or teaching aids**

Teaching-aids or otherwise called supplementary materials fall under two divisions: Uni- modal (appeals to one sense that is either visual or audio) and bi-modal (appeals to both the senses that is both visual and audio). Specific uses and advantages of some of the supplementary materials other than handouts are explained as below:

Computers enable individual work, and provide a self-check facility and they grab the attention of the students very soon and serve as invaluable source for preparing materials such as worksheets. Overhead projectors (OHP) are useful for presenting visual or written materials to classes. Audio equipment such as cassette recorders and cassettes are not available at low cost but also they are very easy to use. However there are certain disadvantages with usage of these supplementary materials.

- Most of the teachers and students are unaware of the operation of computers and it takes time.

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- It becomes difficult to carry OHP from one class to another class.
- Occasional breakdowns and technical problems disrupt the effective outcomes of using video equipment.
- The audio equipment lacks visual content.

In general, the regular power cuts in developing countries like India provides a setback for the use of some of the above mentioned supplementary materials. To sum up we can say that handouts are not only low-cost materials but serve different purposes and provide for group work and pair work.

### **What is a Handout?**

A handout can be -

- a summary or synopsis of the lesson to be taught
- a set of tasks for the learners to work on
- a series of instructions to follow in the course of a class.
- a set of exercises or activities (teacher made or photocopied) for use in class.
- some materials for use as reference or reading materials after the class.
- a set of pictures/tasks given before the class in preparation to attending the class.
- a list of useful books.

Some of the points can be explained further as follows.

### **Teacher-made materials**

We should give utmost importance to teacher-made materials in a classroom situation to cater to the needs of mixed-ability groups. Handout turns to be one such material which is primarily meant for giving instructions and providing exercises with regard to a second language classroom.

### **A Source of activities or exercises**

Handout as a source if properly exploited serve as a source for communicative activities. Jeremy Harmer in his book “The Practice of English Language Teaching” (2008) brings about a distinction between communicative and non-communicative activities.

## Non-communicative Activities

No communicative purpose
No desire to communicate
Form not content
One language item
Teacher intervention
Materials control

## Communicative Activities

A communicative purpose
A desire to communicate
Content not form
Variety of language
No teacher intervention
No materials control

Since a course book may not include a rich variety of activities, it is the duty of a teacher to extend the activities than those mentioned in the course book.

### Uses of Handouts in a Second Language Classroom

The following are the uses of the handouts. They

- make teaching more learner-centered
- facilitate each individual to have a handout.
- allow group work (or) pair work
- help more to promote discussions
- serve as an extension to the activities given in the course book
- act as supplementary sources to handbook.

To sum up, in India the teaching tends to be more teacher-centred. This is the result of many practical problems like large classrooms. It becomes a really challenging task for a teacher to concentrate on each and every student. So, the situations tend towards teacher-centred classrooms. But, a teacher has to take into consideration the development of the learner in the acquisition of skills.

So a teacher has to engage learners with the effective learning process. The teacher has to come up with the materials which help him/her to change the classroom situation and

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make it more learner-centred. Handouts as a supplementary material provide such alternatives. A handout either as a picture or a printout can be distributed to each and every student.

A handout as a teaching-aid is different from other aids like OHP or flipcharts which are not only expensive but their reach will be only to the front rows of a class. Where as a handout which is not only a low-cost teaching material but it can be given to every student. The teacher can monitor well as he/she can give clear instructions. A handout can be best used as a source in successful holding of discussions.

The purpose of using each teaching-aid or supplementary material must be clearly defined in relation to their role. So, the use of each teaching-aid varies. In that sense handout best suits for discussions. Discussions involve group work or pair work. They break the monotony of listening to a specified content. They help in sharing knowledge and improve the speaking abilities of learners. But what happens in a typical classroom is that the discussions end with teacher-learner interaction which must be extended to learner-learner interaction. So the situation can be changed by experimenting with new materials that suit the methodology of a communicative classroom. With a suitable supplementary material like handout, teachers can conduct discussions on regular basis. With this the word power of the learner enhances and the classroom will not be confined to reading and listening.

### **Objectives of this study**

In the Indian context of teaching and learning study skills (or) advanced skills need to be included in the language curriculum and syllabus at the secondary level because the whole crux of teaching and learning is to make learners autonomous. But unfortunately they remain neglected and when the learners need to enter higher level of studies they remain less confident and feel insecure.

So, imparting advanced skills must start at the secondary level. In Andhra Pradesh, we can see these welcoming changes that the advanced skills are given importance in the syllabus design and find a part in the prescribed course book. But the drawback is that the approach or methodology to teach these advanced skills is unclear. And the innovative nature on the part of teacher to impart these advanced skills with the help of supplementary materials is left unaddressed. So, the objectives of the study are as follows:

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- To find out the importance of supplementary materials in initiating discussions.
- To suggest the use of handouts in classroom discussions.

Based on the objective, the following questions are answered:

1. What is the importance attached to supplementary materials in teaching?
2. What sort of materials can be considered to introduce discussions in the classroom?

### **Methodology:**

Two government-aided schools were chosen by the researcher as it was found that in those schools the supplementary materials which are in use other than course book are charts and models which are suitable only to teach grammatical structures to learners at primary levels. so, there is no supplementary material that can be used to hold discussions other than course book which provided the basis for the cause to choose those schools. In the study the researcher used two tools to collect the data. The type of the tool and the purposes of using them are given below:

- Teacher's questionnaire.
- Interviews with teachers

Data was collected in midst of frequent intervals for few minutes. Sometimes the gap was more because the concerned teacher has to take the classes of other teachers due to their absence for some reasons. Finally up to 5 to 6 hours were spent on each teacher to explain things and to collect the data. Questions were focused on the teaching methodology used in the classroom and the importance given to supplementary materials in the classroom.

### **Objectives of the Teacher's Questionnaire**

The purpose behind administering the questionnaire to the teacher is as follows:

- To understand the teacher's profile
- To get teacher's perception of the inadequacy of the course book in imparting study skills.

A detailed description of the objectives of formulating specific questions in teacher's questionnaire is as follows:

Part-I of the questionnaire aim at building the profile of the teachers in terms of their name, teaching experience and educational qualification. Part-II deals with collecting data about imparting discussion skills in the classroom. Part-III is based on questions related to use of teaching-aids in the classroom

### **Discussion of Questionnaire with the Teachers**

The questionnaire was given to be filled in the presence of the researcher as information was provided regarding purpose of the questions asked in the questionnaire during the process of filling the forms. It was in their staff room the researcher met the teachers and gave the questionnaires to be filled. The questionnaire was discussed thoroughly with the teachers. Some of the teachers got confused with the term “methodology”. So the researcher made the term clear to them. All of them mentioned that they do not know what is meant by language functions. Then the researcher provided them a copy of language functions related to discussions and also the researcher defined in more detail the terms course book and supplementary materials. The questions were explained in a clear manner then only went for feedback on the questions.

### **Interviews with Teachers:**

The interviews with the 5 teachers at secondary level went like this-General questions were put to teachers regarding the teaching-aids or supplementary materials they use with learners. They said that even if they are provided with computers they don't use them because the students are not aware of how to use them .some said that they do not know how to use computer. Some opined that technology is not necessary in a language classroom. When asked about the classroom management they said that it was very much difficult to make students to concentrate on what was taught. Some opined that it becomes only possible for them to teach what is there in course book that is the content and to make the students to be ready with few questions to be answered in exams. When asked do they attend any training courses they said that it will be difficult for them to attend them. Some more interesting opinions were put forth by some teachers about the background of the learners that is how distracting their home conditions will be.

### **Analysis of the Teacher's Questionnaire**

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The analysis is carried out on the responses that were elicited from five teachers of English in two schools under study. The two schools chosen to fulfil the purpose of the study are government aided schools. The purpose behind to choose those schools is that, the first part of the teacher's questionnaire has 3 questions which throw light upon the profile of the teachers. The profile includes name, teaching experience and educational qualification. All the five teachers are graduates. All teachers have English teaching experience for more than five years.

Part-II has 2 questions out of which one is open-ended question and another is close-ended question. Question 1 of this part attempts to get the response from the teachers regarding the methodology they follow in imparting discussion skills in the classroom. The response to this question from all the five teachers can be summed up as-

The teaching-aids they use include charts and models, which are used to teach grammatical items. Question 2 of this part enquires to know from the teachers whether they use any low cost teaching-aids other than charts (or) models to extend activities other than given in text book to hold discussions. All the teachers said that they do not use any teaching-aids other than charts (or) models. Question 3 of this part attempts to know from the teachers whether they access for more information on computers or not. Out of five teachers, said that they do not rely on computers for information.

### **Findings of the Study**

It has been found from the present study that the methodology adopted to conduct discussions makes the classroom to appear as more teacher-centred than learner-centered.

There is no focus on language functions while conducting discussions. The use of teaching-aids is not related to classroom situations. The innovativeness on the part of teachers to extend the activities with the help of low cost teaching-aids is lacking. The initiative on the part of teachers to utilize modern technology like computers for additional information is very less.

### **Suggestions**

The classroom activities must be learner-centred. Teacher-made materials must find a place in classroom activities. "Handout" as a teaching-aid (or) as a supplementary material

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will serve this purpose. A handout can be used innovatively to facilitate discussions. The discussions that take place in a classroom can be made livelier, with help of a handout. For example, a picture in the form of a handout can be shown basing on which language focused discussions can be conducted.

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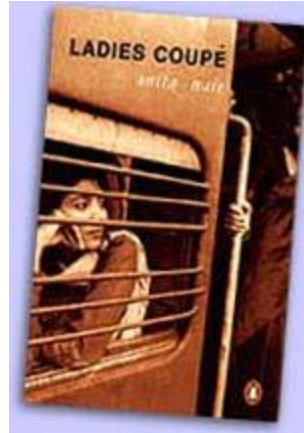
B. Lalitha Devi, M.A. (English), PGDTE, (M.Phil.)  
Assistant Professor  
ANITS Engineering College  
Sangivalsa  
Visakhapatnam  
Andhra Pradesh  
India  
[ramyalalithabommanaboina@gmail.com](mailto:ramyalalithabommanaboina@gmail.com)

## Reconstructing the Self in Anita Nair's *Ladies Coupé*

Dr. Madhusmita Pati  
Madhumita Das

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### Abstract

Anita Nair occupies a prominent place as a novelist in Indian English Literature. In her novels, she depicts all kinds of characters and explains how her characters are alienated from one another and from the society. *Ladies Coupé* deals with multiple voices, where Nair answers few questions that every woman would have faced in her life. *Ladies Coupé* unravels the misinterpretations about the role of women in contemporary post-colonial feminist literature.

**Key words:** Anita Nair, feminism, *Ladies Coupé*

### Anita Nair's Novels

Anita Nair occupies a prominent place as a novelist in Indian English Literature. In her novels, she depicts all kinds of characters and explains how her characters are alienated from one another and from the society. Her major themes are of social treatment, human relationship, particularly that of man and woman, their loneliness and lack of communication. Her concentration is exclusively is on feelings and thoughts of the characters, and their search for

self-identity. Nair makes her characters suffer and enables them to come out of it. Nair's characters, their suffering become their strength and weapon to fight out their predicaments.

### *Ladies Coupé*

*Ladies Coupé*, deals with multiple voices, where Nair answers a few questions that every woman would have faced in her life. *Ladies Coupé* unravels the misinterpretations about the role of women in contemporary post-colonial feminist literature. In *Ladies Coupé*, Nair uses the fictional strategy of the ladies compartment to bring together her six characters. Each of them narrates their own stories. *Ladies Coupé* is a story of women's strength and independence.

### **Roles and Real Selves**

The story of the novel *Ladies Coupé* is set in a railway compartment specially meant for ladies. Six ladies traveling in the coupe narrate their stories and share their secrets lying deep in their hearts. The train journey, through various tunnels and wild vegetation, unfolds a backward journey, which ladies undertake in their lives. Their backward journey helps them to understand the major bruises experienced by them in the course of their life. The ascents and descents which they have witnessed in their roles as daughter, sister, beloved, wife and mother make them realize how isolated they stand amid the crowd where they are the part and not the whole. The vivid realizations of their roles separate them from their real selves.

### **Central Character Ahila**

The central character in the novel *Ladies Coupé* is Akhila who listens patiently to the ups and downs of her co-passengers' life and starts thinking of her own life which she finds devoid of meaning at the age of forty-five. She loses her father in the prime of her life and being the eldest child of the parents, shoulders the responsibility: "she had become the head of the household. Someone who would chart and steer the course of the family's destiny to safe shores" (LC76). She guides her brothers in their studies and career, and also arranges for their marriage. The house is in order but the members have forgotten about Akhila's emotion and her emotional needs. Akhila handles all cumbersome responsibilities dexterously and she's allowed a bigger identity.

## Questions about Life

Akhila has a volley of questions and she tries to find answers from her co-passengers who had seen more life and had experienced the basic realities of living with husband, baby, home, and mother-in-law. Akhila's circumstance enables her to think that woman could live by herself and that marriage was unimportant. She wonders how her co-passengers, despite their settled lives were living lives on margin. Most of them had a vacuum in their lives, stories to tell and had innumerable cries.

Janaki, one of the co-passengers opposed to Akhila's idea, feels that the basic purpose of a women's life is to get married. Janaki, though satisfied with her life, hints at the dissatisfaction which all human beings have at a certain age. Women, according to Janaki, is a subordinate self and as her horizon expands, her sole satisfaction lies in being with the male counterpart "I am a woman who has always been looked after. First there was my father and my brothers; then my husband; when my husband is gone, there will be my son waiting to take off from where his father left off. Women like me end up being fragile; our men treat us like princesses" (LC 62). Janaki's story disturbs Akhila a lot and Akhila is left wondering if she had made a mistake by wishing to escape, escape from loneliness.

## Sheela Vasudevan

The next portrait is that of Sheela Vasudevan, a fourteen year old girl who tells the story of her grandmother who was an ardent worshipper of beauty. She dies of cancer. When her body was prepared for funeral Sheela remembers her granny's lesson to her "the only person you need to please is yourself" and dresses up her wasted body in costume, jewellery and gaudy makeup. As a result Sheela has to face the wrath of her parents. Instead of bothering about others, she should please her own self.

## Margaret Paulraj

The next figure to merge is Margaret Paulraj, a chemistry teacher who reduces everything into combinations of acids, alkalines and gases. She explains to Akhila that a women needs a man but not to make her complete. She tries to shatter the myth of women needing a man to be complete, by relating the story of Ebenezer Paulraj and herself. Her husband is a narcissistic,

self-opinionated person who wants to reduce her to being a simple housekeeper and a cook. When she conceives he convinces her to undergo an abortion. Paulraj liked her to cook lavish meals to entertain sycophants. Finally she found her own unique weapon: she starts feeding him to a state of benign fatness. Her efforts paid off at last and he loses his athletic figure: “Ebe slowly become a fat man. A quiet man. An easy man... He needed me like he had before. And Ebe became a man I could live with once again” (LC 134). Margaret knew how to overcome the male egoism.

### **Not Seems To Be Convinced**

Akhila may not seem to be convinced with what the women in Ladies Coupe think about life but she establishes a common concatenation in their stories, and that is to ‘make some sense of their own existence by talking about it to anyone who will listen’. Akhila finds that ‘anyone’ amiss in her life and her train of thoughts drives her to past life which she couldn’t give a name, an opportunity which she got and lost because of the conflict between her emotions and her reasoning. Akhila never imagined that she would meet someone younger and smarter who’d propose her. They met like co-passengers, enjoyed some good moments and separated.

### **Akhila and Hari**

Akhila obliges Hari and spends a contented night in a seaside resort. Soon after, she realizes and becomes aware of what others say. Her guilty conscience haunts her and she feels it as a conundrum the union between a young man and an older woman. She decides to tell Hari the truth the years between them could not be bridged. Neither society nor time would approve of such an unusual bonding. Her crippling longing for Hari bisects her into two halves—to be or not to be. Two halves of Akhila seem never to make a whole.

### **Prabha Devi**

Prabha Devi is one woman who doesn’t go by the norms set by men. She has her own opinions and plans for her life. She does something out of routine to make her life interesting, who likes to be the way she is, who knows what she wants and what she doesn’t, rather frightened into a lifeless conformism until she discovers her own possibilities and learns how to float symbolically and otherwise. The glimpse of a swimming pool made her decide that she

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would learn how to swim. Her whole life is transformed - "She felt the years slip away from her...My body no longer matters. I have this. I have conquered fear" (LC 134). Thus, Prabha is portrayed as a rich submissive wife who loves swimming because it metaphorically gives her a sense of achievement.

### **Tragic Situation**

Prabha's story moves Akhila and she tries to reassess and reevaluate herself. Akhila had sacrificed all her aspirations for the welfare of her family members who could never think she too had a woman in her. Akhila's sizzling desires get some relief to think of her past. We find her wriggles in the given line:

"Sometimes Akhila thought what she hated most was not having an identity of her own. She was always an extension of someone else's identity... Chandra's daughter; Narayan's Akka; Priya's aunt; Murthy's sister-in-law...Akhila wished for once someone would see her as a whole being" (164)

### **A Moment of Universal Pity for Women**

Her only worry was that nobody could understand the waves undergoing within her makes her cry at times. The vibrations in Akhila's inner sanctum bring a moment of universal pity for women in general and Akhila in particular. She finds herself totally ignored, alienated and unattached. Prabha Devi's experiences inspire Akhila and she thinks if she could learn to move on with the tide of life rather than be cast on its banks.

### **Marikolanthu**

The sixth passenger was Marikolanthu a woman "from whom anger poured forth like a stream of lava?" (LC195). Hers was the most horrifying story of a woman raped, cast out abandoned, beyond hope, a thirty-one year old woman with a son and no husband. She hates men in general and alternatively gets interested in women. When women are victimized they become stronger. To live well is the best vengeance possible. She manages to do that in the end. Marikolanthu motivates Akhila and tells her: "Women are strong. Women can do everything as well as men. Women can do much more but a

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woman has to seek that vein of strength in herself, it does not show itself naturally” (210).

### **A Mirror**

The stories of her co-passenger generate in Akhila a desire for life, a life she wanted to live on her own. She too, like her compatriots, should respect her womanly feelings and start her life afresh. The lives of the woman that she encounters in the *Ladies Coupé* form a kind of mirror in which Akhila may see her reflection and grasp the happiness. The characters seem to find the ray of happiness only when they become aware. This awareness is created only when one looks at one’s own self.

### **The Journey of Suppression and Oppression**

Thus we find that the characters of Anita Nair’s novel undertake the journey of suppression and oppression in their lives. Most of the women characters, despite their misuse by society, preserve their real selves, the key to salvation.

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Dr. Madhusmita Pati  
Reader  
Ravenshaw University  
Cuttack  
Odisha  
India

Madhumita Das  
Research Scholar  
Ravenshaw University  
Cuttack  
Odisha  
India  
[mononitdas01@gmail.com](mailto:mononitdas01@gmail.com)

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## **A Treatise on English Teaching Android Applications**

**Dr. P. Malathy**

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### **Abstract**

Mobile phones have an indispensable role in the wide extensive growth of communication. The advent of the mobile operating system called Android, currently developed by Google, plays god for myriad conducive communication in the fields of commerce, medicine, engineering, technology and education. To state its role in education, there are umpteen teaching learning apps existing in the Google play store for a free-download to our android mobiles. Deploying one's discretion in making the right choice of downloading the tutorial apps from the play store is indeed, possible with minimal technical knowledge and an attitude for learning. Factually speaking, technology aided English teaching is end-focused and it is result oriented. Moreover, the noteworthy advantage of android aided English teaching is the availability of extensive English teaching apps for discrepant levels of learners namely Beginner, Intermediate and Advanced. Precisely, learning English from BBC besides, getting prepared for competitive exams like TOEFL and IELTS are made easy through these apps available in android mobile phones. In fact, this article is an effort to edify the possibility of enhancing one's English language proficiency exclusively through the regular access of learner to some of the effective English teaching android applications.

**Key words:** mobile phone, language learning, android, technology aided language learning.

### **1. Introduction**

Android, the operating system designed for touch screen smart phones and tablets, is a boon for English language learners. As interfacing with android is not a cumbersome task, the learners of English language shall exhibit a phenomenal progress in the acquisition of English language just by using touch gestures of their smart phones like swiping, tapping, and affording either a virtual or keyboard input to execute their needs. A survey made recently observes almost 71% of the developers on creating apps for android besides the 40% of the full-time android developers identified in 2015(Developer Economics Q3 Analyst Report,



2013 & 2015). All these evidences perhaps simplify the prospects of English tutoring through simple means. An android smart phone can best assume the role of a language tutoring tool kit at the convenience of the learner.

In fact, the British Council has been advocating this technology of teaching English through mobile phones since 2010. These lessons of British Council are designed in a way to make the students enjoy expressing their thoughts over mobile phones through conversations, deciphering text messages and replying them as per need. The user-friendly applications of android mobile phones make them the most indispensable medium of communication. Therefore, teachers of English shall take advantage of all the great features and capabilities of mobile phones to encourage their students to learn English in a more comprehensive and effective way (Naveen K Mehta, 2012).

## **2. Literature Survey**

Teaching through phones has been in practice with the innovative attempt of Twarog and Pereszlenyi-Pinter since 1988 in guiding distance learners by feed-back strategy. Even instructors of Brigham Young University situated in Hawaii helped their distance learners through computers and telephones (Green, Collier & Evans, 2001). There are evidences for a good number of creative attempts made to teach English in Japanese university through mobile phones where the learners showed adequate interest to learn through mobile phone rather than computers (Thornton & Houser, 2002; 2003; 2005). An effort towards the construction of mobile labs for teaching English was also pursued (Gilgen, 2004).

On the other hand, the task based teaching of English language was also experimented by researchers (Kiernan & Aizawa, 2004). Even the BBC World Service had helped its English learners in China and Francophone, West Africa, through SMS teaching which made mobile phones an essential learner requisite (Godwin & Jones, 2005). A trial of vocabulary building through mobile phones was executed in Taiwan classrooms (Chen et al., 2008). English teaching through mobile applications exclusively developed for the learners of English was observed to retain the 24 hours attention of the learners (Janelle Wills, 2010). However, mobile phones are not extensively utilized for teaching English (Mcneal et al., 2006) till date. These research articles helped to observe two discrepant strategies of teaching English through mobile phones namely,

1. Development of special course module by the teacher for teaching English through mobile phones
2. Utility of the already available applications or tool kits for teaching English.

It is noteworthy that, not much of studies are performed on the utility of an android device for teaching English, Therefore, this article aspires to embark on the existence of English teaching apps in the play store of an android device and how to make choice of the right app to master English. This of course is a learner-centred cum result-oriented approach.

### 3. Preamble to English Teaching Android Apps

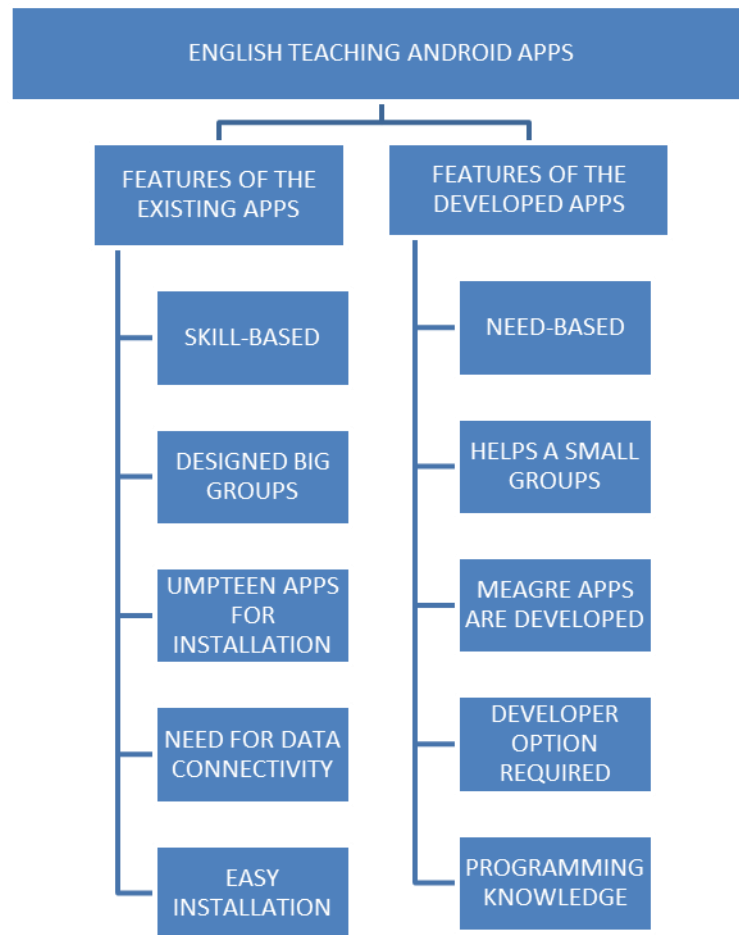
There are umpteen number of English teaching apps ready for a free download from the plays store in any android mobile phone irrespective of its brand. Indeed, this circumstance of abundant apps actually invites the challenging predicament of downloading the best tutorial for learning English. On the other facet, anxiety interferes with second language acquisition (Krashen, 1982). So, the mandate requisite is the knowledge and choice of English teaching apps available for downloading from the play store. Table 1, titled, English Teaching Android App Features, describes the list of precocious features of an English teaching app for comprehension before utility.

S.No	Features to be examined in the English Teaching Android Apps prior to installation	
	Language Aspect of the App	Technical Aspect of the App
1.	Assurance of a comprehensive module	User – friendliness
2.	Neutral accent audio-visual lessons	High resolution audio-visual lessons
3.	Focus on English language skills	Clarity of Audio recordings
4.	Vocabulary builder as a component	Battery consumption capacity of the app
5.	Module for Beginner level	Comprehending the terms and conditions
6.	Module for Intermediate level	Knowledge about the App version
7.	Module for Advanced level	Android compatibility of the app
8.	Focus on English Grammar	Offline accessibility for few components
9.	Adequate illustrations for each topic	Quick accessibility of online lessons
10.	Exercises, interactive discussion forums	Data connection requirement

*Table 1. English Teaching Android App Features*

### 4. Selection Strategy of English Teaching Android Apps

The English teaching android apps are broadly classified into two categories namely, Playstore Existence and Figure 1 describes the categories and characteristics of the English teaching android apps available or to be developed.



**Figure 1. Categories and Characteristics of English Teaching Android Apps**

The practical incredibility of all the learners to possess a clear-cut knowledge about all the English teaching android apps in addition to their discretion of making choices are very apparent. In such circumstance, how to make choice of the right English teaching app appeals to be a conundrum. Perhaps, there are a few strategies that can help the learners prior to their action of downloading any English teaching application. Here, the learner needs to get updated about the app content and its technical features before installation. They are:

1. Search the features of the English teaching app through a search engine.
2. Examine the richness of content of the app
3. Study the quality app content from the description before installing
4. Find out the functionality of the app through trial demonstration

5. Check for the storage capacity required in the android mobile phone
6. Identify the app compatibility with the android model in which it is to be installed
7. Observe the rating of the app prior to installation
8. Analyse the online and offline workability of English teaching app chosen

### 5. List of Android Apps Designed by Native Speakers

The British Council designs the best English learning apps for the learners of all ages which can be downloaded from [www.britishcouncil.org/mobilelearning](http://www.britishcouncil.org/mobilelearning). These apps created by British Council impart English proficiency in the fields of grammar and vocabulary through audio-visual practice lessons. Some of the BBC, British Council, and Cambridge University Press collaborated android apps that can be downloaded from the play-store for learning English are stated in Table 2 along with their respective features.

Free Android App	Features	Developer
Listening English with BBC learning English	BBC 6 minute English, Learning through audio transcript, Exercise and quiz, Add on dictionary, Offline utility, Auto update of lessons, Chatting with other fellow learners.	BBC & SED
Speak English	Controllable MP3 audio lessons, Add on dictionary, Exercises and quiz.	BBC and Blue Droid Dev
Jonny grammar	3 levels-easy, medium, hard, Learning words, grammar and spelling through quizzes, 10 Common topics, Feedback on incorrect answers.	BBC
IELTS Word power	Provision of question bank, Exposure to vocabulary needed for IELTS, Tips for candidates, Information about nearest IELTS test centres	British Council
IELTS 1001 Ways	Exposure to different English accents of the world, play-way learning, recording & rating the accent, funny learning	British Council
Job seekers	Vocabulary building, writing job applications/CVs/Resumes, Interview preparation, pronunciation practice, Lessons on interpersonal skills.	British Council
My Word Book-Cambridge	Vocabulary from Cambridge University Press' learner dictionary, 75 preinstalled flashcards for new words, interactive vocabulary workbook.	British council
Learn English Podcasts	Designed for beginners and kids by Native speakers, offline access possibility, downloadable lessons, 40 episodes and 20 hours of free listening.	British Council
British Council: Learn English Great Videos	Module designed by Native speakers, pronunciation lessons, listening with the audio-script, video lessons without audio-script, interactive teaching.	British Council
Learn British English	Introduction to latest vocabulary building, Exposure to words in news, 6 minute English, Pronunciation	BBC & Education Apps

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	practice, learning through English dramas.	
English Grammar in Use	6 unit- study guide glossary, Lessons designed by Raymond Murphy, the grammarian, audio lessons & audio recording for practice, Specially devised for android.	Cambridge University Press

**Table 2. Features of the English teaching android apps designed by native speakers**

## 6. User-Friendly English Teaching Android Apps

There is a noteworthy growth witnessed in the development of English teaching android applications. This amazing growth indeed strengthens the challenge of finding the right and user friendly app for learning English. Table 3 provides a detailed list of frequently downloaded free English teaching android apps with desirable rating and good reviews.

S.No	Free Android Apps	Focus of the App	Developer
1.	Speak English	Enriching Listening and Speaking skills of English	APP Jungs
2.	English Listening		SCD Group
3.	Daily Learn English		Khanh Le
4.	Hello English : Learn English		Culture Alley
5.	Learn English Conversation		TFLAT-Group
6.	English Conversation		TrungHoang
7.	English Pronunciation		Kepham
8.	How to Speak English		DS&T-Modern English
9.	Learn English for Begginers	General Usage of English Language	Bryan Rolandsen
10.	English for all Levels		Voontv
11.	I love English		Tinh Hoa Viet Co. Ltd
12.	1200 English Grammar tasks	Significance of English Grammar	SevenLynx
13.	English Tenses		Coderz
14.	English Grammar		Appsoft India
15.	100 English lessons		Chandler Nguyen
16.	English grammar handbook		Miracle Funbox
17.	Learn English with videos		Learn English 247
18.	Vocabulary Builder		Magoosh
19.	English Writing Skills		Mobdevs
20.	English Idioms		Atomic Info App
21.	Practice English Grammar		Cleverlize

22.	Tense Buster		Clarity English
23.	TOEFL Preparation	English for Competitive Examinations	SolarDev
24.	Test your English		Martin K
25.	SSC Bank English		Praveen Yuva

*Table 3. User-Friendly English Teaching Apps*

## 7. Advantages of App Oriented English Learning

The English Language learner irrespective of his/her age, when takes effort to systematically learn English through the Android apps mentioned in Table 2 and 3 of this article, indispensably enjoys the advantages stated subsequently.

- Privacy of the learner's progress gets maintained
- Freedom of learning pace
- Enjoyable and informative learning
- Informal Learning
- Technology aided learning ambience
- Comfortable utility of the electronic gadget
- Interactive and play-way learning possibilities
- Result-oriented approach
- Easy error detection
- Self-rating of the progress
- Lack of hesitation for error correction

Moreover, learners assume a lead role in observing their own communicative requisites by expressing themselves without reluctance. Taking up assignments, making notes, voice recording and interaction with fellow learners make the learning process more enjoyable.

## 8. Conclusion

Mastery over English language rapidly turns to be a fruitful dream with the help of English teaching android apps in this electronic era. Besides, the need-based and skill-based approach, the android apps also pave the way for the result-based progression of the English learners. Undoubtedly, these reasons make an android mobile phone the best English learning tool kit for the user. Precisely, an android mobile is handy and the English teaching apps are

free and cost-effective. Therefore, higher degree of language comprehension with fullest satisfaction is feasible for all those learners who simplify their English learning through android apps.

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Dr. P. Malathy  
Assistant Professor, English  
LRG Government Arts College for Women



Tirupur 641604

Tamilnadu

India

[prof.p.malathy@gmail.com](mailto:prof.p.malathy@gmail.com)

## **Motivation of Bangladeshi Higher Secondary Students in Learning English Language**

**Zahid Hussain Md Jakir Masum**

North East University Bangladesh, Sylhet, Bangladesh

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### **Abstract**

The primary objective of this study is to find out the nature of motivation among the students of class XI-XII in Bangladesh. The researcher has been conducted in twenty colleges—ten are from urban area, and the other ten are from rural area of Bangladesh. The data was collected by using a questionnaire from a total of 402 students from the institutions under this study. The students were of similar age, and they were studying the same syllabus under Board of Intermediate and Secondary Education, Dhaka. This study found that the instrumental factors of motivation in language learning have serious impact on the aforementioned students. It further revealed that the lack of integrative motivation among the students is a prime reason of students' inability to become an efficient communicator in English despite studying English for twelve years as part of formal education.

**Keywords:** Motivation, Higher secondary level students, English language learning

### **Background of the Research**

Bangladesh has a four-level—primary, secondary, higher secondary (intermediate), tertiary—education system where two languages are used as medium of instruction often referred as Bengali medium and English medium. The National Curriculum and Textbook Board (NCTB) is responsible to prepare curriculum, design syllabus and publish textbooks for Bengali medium schools and colleges up to higher secondary level. In Bangladesh, many foreign languages are taught e.g. English, Arabic, French, German, Urdu, Farsi etc. while only English is compulsory across primary, secondary, higher secondary and tertiary

education. Grammar-translation method was used to teach English for a long time; nevertheless, Communicative Approach has been introduced with the aim of giving students ample opportunities of practicing English to build students' communicative ability in late 1900s. Despite students are not capable of communicating in English, even unable to use basic sentence structure in oral and written communication, after studying it in their 12 years' education before starting tertiary education. This situation gives situation triggered the researcher to work in this area with an attempt of finding the problems, and motivation, being one of the crucial topics of language learning, is the first area to work on.

Researcher found that a higher level of motivation enhances language learning (Brown, 2002; Gilakjani, Leong & Saburi, 2012; Snowman, McCown & Biehler, 2009; Vengadasamy, 2002). "Without student motivation, there is no pulse; there is no life in the class" (Gilakjani, Leong & Sabouri, 2012, p. 9). As motivation is closely related to achievement in language learning, it is needed to explore the nature of motivation of the aforementioned students in order find out whether motivation is a factor behind the lack of communicative skills of students after getting done with their higher secondary education.

### **The Aims of this Research**

This research seeks to investigate the nature of motivation of the students of class XI-XII in the higher secondary institutions of Bangladesh. By nature of motivation, I am trying to find out the type of motivation do students have, and the factors that have affect on their motivation. The syllabus of higher secondary level puts importance to teach and learn English communicatively, but unfortunately the students do not turn out to be competent in using English after completing their higher secondary education. It seems that the students are less motivated to learn English for communication purposes. This research is aimed to explore what type of motivation do students have and what are the factors that have impact on student's motivation in learning English.

## Research Questions

The purpose of this study is to explore the nature of motivation of class XI-XII of Bangladeshi colleges. I have some precise research questions by answering which I will try to address the original issue of this study. The research questions of this study are:

1. What type of nature do students of class XI-XII have for learning English?
2. What are factors that have affect on their motivation?
3. What factors seem to carry most importance to the students in learning English?

## Defining Motivation

Snowman, McCown and Biehler (2009) defined motivation as an individual's willingness "to expend a certain amount of effort to achieve a particular goal under a particular set of circumstances" (p. 406). Gardner (1985) opines that in foreign language learning, motivation is "the combination of effort plus desire to achieve the goal of learning the language" (p. 10). To him, motivation to learn a foreign language has three elements: aspiration, endeavor, and result that mean a motivated L2 learner will aim to learn the target language, and will achieve something as a result of the effort he put. In classroom teaching, motivation indicates to "the degree which students invest attention and effort in various pursuits....motivation is rooted in students' subjective experiences, especially those connected to their willingness to engage in learning activities and their reasons for doing so" (Brophy, 2010, p. 3).

Motivation provides a source of energy that is responsible for why learners decide to make an effort, how long they are willing to sustain an activity, how hard they are going to pursue it, and how connected they feel to the activity (Rost, 2001 p. 1).

Motivation is an attribute of the individual describing the psychological qualities underlying behavior in relation to a particular task (MacIntyre, MacMaster & Baker, 2001). Spolsky (1989) has divided motivation into five broad areas:

- 1) Enhancing language-related values and attitudes of learners
- 2) Increasing the learners' expectancy of success.
- 3) Making students more goal-oriented.
- 4) Making the teaching materials relevant for the learners.
- 5) Creating realistic learner beliefs.

### **Instrumental and Integrative Motivation**

In the field of second language acquisition, one of the best known theories of motivation is Gardner's (1985) differentiation between instrumental and integrative motivation. To him, instrumental orientation to motivation refers to "the practical advantages of learning" a target language. Getting a good job, passing the examinations etc. are among examples instrumental motivation. On the other hand, "an integrative orientation is identified when learners state that they want to learn a foreign language because they are attracted to the target language culture or group or the language itself" (Schmidt, Boraie, & Kassabgy, 1996, p. 12). These two types of motivation are not always oppositional. There are many learners who are motivated by both instrumental and integrative factors. Both integrative and instrumental motivations are mutually inclusive. Most situations in learning language involve a mixture of each type of motivation. In fact, it is difficult to attribute learning language success to certain integrative or instrumental causes (Gilakjani, Leong & Sabouri, 2012, p. 10).

### **Relationship between Motivation and Language Learning**

Researchers found that a higher level of motivation enhances language learning (Brown, 2002; Gilakjani, Leong & Saburi, 2012; Snowman, McCown & Biehler, 2009; Vengadasamy, 2002). "Without student's motivation, there is no pulse; there is no life in the class" (Gilakjani, Leong & Sabouri, 2012, p. 9). Choosri and Intharaksa (2011) found a strong relationship between students' level of motivation and their achievement. Oxford and Shearin (1994), and Dornyei (2001a) found a similar result that reveals that students' motivation level decide their achievement.

In learning a second language, according to Gardner (2001), motivation has three elements: desire, effort, and affect. A motivated learner shows a strong desire to achieve his/her goal by learning the target language. S/he also uses all possible efforts with determination and consistency to learn the target language. Finally, s/he enjoys activities needed to be carried out in order to learn the target language with a positive attitude that boosts him to achieve his goal of learning the desired language.

Motivation “energizes” human psychology and “gives it direction” (Domyei, 1990, p. 117). Masgoret and Gardner (2003) have shown a significant relationship between motivation and L2 achievement, and conclude that high motivation results successful learning of the target language. If students are motivated, they are unlikely to display work avoidance behaviors (Engin, 2009) that make it easier to facilitate language learning activities for teachers (Oxford & Shearin, 1994; Ushioda, 2011).

### **Methodology of this Research**

I adapted quantitative approach while collecting and analyzing data. Quantitative research generates numerical data or data that can be converted into numbers for a statistical review.

I used a questionnaire consists of a number of questions related to motivational factors. The reason of choosing questionnaire is that “the knowledge needed is controlled by the questions; therefore, it affords a good deal of precision and clarity” (McDonough & McDonough, 1997, p. 171). The students of class XI-XII are mostly in their late teenage; therefore, a written “Yes/No” type of questions seems to be better for them than other forms e.g. interview. They felt easy to give answers in simple forms. All of the questions are MCQ that required them only to tick the right option. However, the researcher often had to play the role of a translator to enhance students’ understanding of the questionnaire.

I selected twenty colleges for our investigation—ten are from urban area, and the other ten are from rural area of Bangladesh. I took necessary permission before my field-

work. The authority of respective institutions was very helpful and cooperative. Around twenty students from each college volunteered in this study.

## **Results**

Participants were asked to tell whether they think some statements reveal their purpose of learning English language. The result is presented in the table 1.

From this table, it is clear that students' motivational factors are instrumental that means they are learning the language for some practical reasons. However, some integrative factors seem to be appreciated by around half of the students which is obviously not convincing as instrumental factors have significantly more impact on them. Students were mostly motivated by the chance of securing a good result that will secure their opportunity in both professional and academic fields. Factors like knowing the target culture, appreciating the literature, likings for the English speaking people has the least impact on the students. Most of the students also believe that using up-to-date with modern communication tools i.e. using Email, browsing Internet, communicate with people from different cultures etc. are also motivational factors.

Table 1

*Reasons of learning English Language*

Statement	Students answered "Yes"	Students answered "No"
It will enhance my prestige among my peers and friend.	402	0
To know about the western culture.	31	371
For my personal development.	322	80
It will help me to get a good job easily.	400	0
It is a mandatory subject and I have to pass it.	400	0
I can connect with more people around the world.	220	182
I can read English literature e.g. poems, novels, short stores etc.	91	311
I keep trace of the happening across the world.	369	43
I can understand English films, songs, TV programs.	48	354
I need a good grade in this subject.	402	0
It will help me in obtaining higher education.	402	0
I like the English speaking countries e.g. England, USA, Canada, Australia and so on.	49	353
I can enrich my knowledge as most of the books are in English.	260	142
To browse the Internet and get information easily.	334	68
To build a network across the world by using e.g. Facebook, Twitter, Skype, IM, Email and so on.	203	199

Question number 2-9 was about the environmental factors—e.g. the appreciation from teachers, availability of English speaking environment and so on. Students had to answers simply my telling whether it is right or not by choosing an option among ‘yes’ and ‘no’. The result is demonstrated in table 2.



Table 2

*Students' use of English language*

Question	Students answered 'Yes'	Students answered 'No'
Will you continue to learn English once you are done with your study?	315	87
Do you read anything e.g. Newspaper, magazine, blog etc. in English other than your textbook?	50	352
Are you determined to know English as much as possible by you?	400	0
Does teacher encourage you to use English in classroom regularly?	298	104
Does your teacher encourage you to use English outside the classroom?	67	335
Do your family members e.g. parents, siblings; encourage you to use English outside the classroom?	131	271
Do your family members e.g. parents, siblings; encourage you to use English inside the classroom?	160	242
Do you like to participate in classroom activities e.g. role play, reading aloud and so on?	233	169

This section revealed the interest of students in learning English language. Regardless of the type of motivation, they have interest in learning the language as they will continue to learn English after completing their education and will continue to better their English language. The students are centered to their books as only 20% students reported to read newspaper, magazine etc. outside the textbooks. They are highly motivated by their teachers and parents to use English in the classroom while using English outside the classroom is not much encouraged. Most of the students like to carry on class activities e.g. role-play.

The last question was how the students regard learning English language. The result is shown in figure 1.

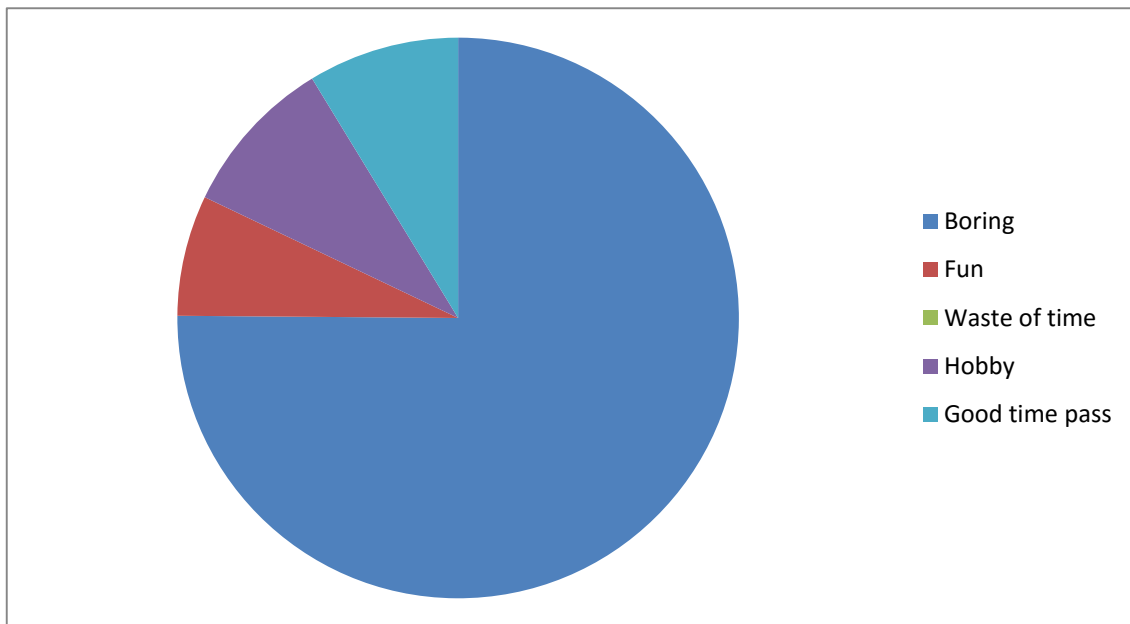


Figure 1. How students view English language learning.

Students don't seem to have positive perception towards learning English learning as 75% of the students regard it as a boring thing. Only 37 out of 402 students think it can be a good hobby. However, none of the students thinks that learning English language is a 'waste of time', and this is what strengthen the role of instrumental motivation in learning English that students are learning it, despite boring, because it is useful for their future career, social, academic and professional settings.

### Implications

This study reveals that the students of class XI-XII are instrumentally motivated—they learn English language for practical reason i.e. get a good score in public exams, securing a good job, getting opportunities for higher education and so on. Although many of them feel the need of communication, it is not the prime focus of their learning. Students are motivated by their parents and teachers to use English in classroom while it rarely happens in case of using English language outside the classroom. Students do not take language learning

as fun rather a boring activity. All of the above findings are contributing a lot in making students unable to communicate in English after completing 12 years' of formal education. Teachers need to be very motivating for the students and encourage them to use English as much as possible not only in the classroom but everywhere. Encouragement from parents and peers is also very crucial in developing students' communicative ability. The focus on getting a good result is strong enough to lead students to forget that English is not like other subjects but a language. Teachers have a crucial job here to do by presenting English not like other academic subjects i.e. History, Mathematics etc. but as a language to be learned for communicative purposes. Teachers also should bring variety in teaching techniques and find innovative ideas to make the English lessons enjoyable.

### **Conclusion**

This study explored that the students of Bangladeshi colleges are motivated by instrumental factors that is leading the way to make students incapable of communicating in English language despite of studying English as an academic subject for 12 years. Too much emphasis on academic result and teachers' lack of variation in teaching technique are among the prime reasons behind this. However, the study was conducted in only twenty colleges—ten from urban side and ten from the rural side of Bangladesh; therefore, the result might not be definite representative of the situation of Bangladeshi institutions. A further study including a large sample would make the study more valid and reliable. For short time-frame, the only method of data collection was by using questionnaire. Use of some other methods i.e. class observation, scrutinizing their academic achievement in relation to the motivation, interactive interview and so on would give more valid and reliable data.

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## **The Author**

**Zahid Hussain Md Jakir Masum** is currently a Lecturer at the Department of English, North East University Bangladesh. Earning MA in English with major in TESOL from North South University following BA (Honors) in English from Leading University, he attended CELTA at International House under the University of Cambridge. He has presented several papers in national and international conferences, and written some journal articles on English language teaching and testing issues. His research interests are: Classroom teaching, ICT in ELT, English language assessment, English language learners, ELT in Bangladesh, English for academic purposes, Teacher education, and ELT methodologies.

## Constructivism in Teaching Foreign Language's Drama - Teaching Method for Second Language's Students

Rita Sutjiati, Tri Wahyu Retno Ningsih and Suci Budiwaty

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### Abstract

Teaching classic drama appreciation needs certain strategy. English classic drama manuscript and absurd genre of it creates its own difficulties to the learners. This research uses constructivism method to teach classic drama to the students as the second language learners. Constructivism approach in teaching drama was chosen because of the uniqueness. This approach got the main orientation about how the knowledge was managed in the student's thoughts. The result of this research showed that by playing drama, students as both players and playgoers, were succeed doing interaction and communication. They were active enough to spread the ideas, emotion, feel, punctuality and adaptation. Using the constructivism approach, they could use any chance to practice two important things in learning language process, which were receptive and productive. Students could play as both characters and playgoers as well. They also could deeply contribute to a drama performance.

**Keywords:** constructivism, teaching, drama, receptive, productive.

### Introduction

Ferdinand Brunetiere (1924) defined drama is an art which portrayed characteristics and human being and had to show the real action and behavior of human being. In other words, drama contained story which is the duplication of human being and daily life. Drama as daily life imitation could become a great way for learning foreign language and understanding classic literatures in different cultures from the student's backgrounds.

Drama is assumed to stimulate reality and develop self-actualization in the students. By choosing the right drama technique, students could easily understand all things due to context and situation. Further more, they also could use drama convention as an instrument to encourage the meaning inside the drama's manuscript to present itself. Drama as a literature that is played on the stage needs the right method to line it up. Drama is said as an effective teaching method because of having the reflective uniqueness, constructive and learning to be more active in class. It could be said as an instrument to improve spoken ability.

### **Constructivism Class – Review of Literature**

Inside the constructivism class, students are guided by their own knowledge. They could share strategies and solutions, debate each other, think critically about the best way to solve each problem. In this constructivism class, a teacher would not teach about how to solve a problem but he/ she would push them up to look for the problem solvers by themselves. Merrill (1991) said about some constructivism assumptions: (1) Deconstruction knowledge by experience, (2) Learning process was an interpretation about the world, (3) Learning process was an active process that contained some meanings which could be expanded according to the experiences, (4) Conceptual growth came from meaning negotiation, dividing of the doubled perspective, and changes for our internal delegation through collaborative learning, (5) Learning process had to be done in the realistic setting, the testing had to be integrated to tasks that had been learned before and it should not be a separated activity.

Based on Tobin, Tippins & Gallard (1994), nowadays educational people are experiencing paradigm shift process. Some last years the constructivism was not accepted but for now there are some efforts to understand the constructivism for all educational matters. This behavior-change gives enthusiasm to the educationists and those who are related to the educational world. Spivey (1997, h.24) told that the constructivism research tend to the individuals who were concerned to the social practices, communities who worked together or global communities.

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Schunk (2012: 323-324) stated about constructivism assumptions, they are (1) person, behavior and environment got interacted on both sides, (2) Human was an active student who explored the knowledge for himself/ herself, and (3) Teacher should not teach in the way of giving lessons as the conventional did. The teacher should build up certain situations to create active interactions between teachers and students. The lesson's materials should be given according to social interaction. Besides, according to Bruning in Schunk (2012: 324) students should be directed to straighten up themselves and being active and interactive in class. Teachers should decide the purposes, observe, and evaluate their student's progression and act beyond their conditional standards by looking for anything where they were interested in.

### **Reason to Choose Constructivism Approach**

Constructivism approach in teaching drama is chosen because of the uniqueness inside. This approach has orientation to how the knowledge is arranged in student's thoughts. Knowledge is actively developed by students. Therefore, the learning process that is done by the students was the result that they got by themselves, not only transferred from the teacher. This research based on presumptive that the conventional learning process tended to create difficulties to the students because they have to understand the language of difficult classic manuscripts. The students also do not have any courage to practice performing English drama in class nor stage. Teaching English drama manuscript in conventional method tended to not giving any chance to the students to speak English directly and practice their fluency. That is the reason why would the researcher explain the way students take sense of English drama learning process as both player and playgoer?

### **Research Method**

The method that was used in this research was observation and questioners, also descriptive quantitative. For examining the constructivism approach, students in a class had to actively practice by reading and understanding the drama manuscript of Romeo and Juliet by William Shakespeare. The university students practiced playing characters that

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had been understood by focusing on increasing level of pronunciation, intonation, gesture or body language and feeling expressions of happy, sad, and angry, etc- according to the certain character. Moreover, some students were chosen to play as the actors and some others who were not chosen had to give responses, such as comments and questioners that would be given just before the performance began. After the performance ended, these University students were asked to fulfill the questioners about statements that had point to examine the learning process based on constructivism. The result of fulfilled questioners would be analyzed descriptively to see a clear picture of this success learning process by quantitative look. Validity of the measuring instrument that was used for this research was content validity. Content validity was a validity that was estimated by examining feasibility or test content relevance by rational analysis of competent panel or expert judgement (Azwar, 2012).

### Result of the Research

Social interaction was pointed by Goffman had similarity to the theater performance. Goffman used “theater” metaphor to explain the method of how people were presented in front of other people based on cultures, value, norm, and so on. Here are descriptions about dramaturgy components.

Table 1. Blueprint of Dramaturgy Measurer

Component	Indicator	Comments
Front Stage	The presence of playgoers (who watched the actors) and actors who were parts of performance.  At that time, the actors tried to play their characters as good as possible to make the playgoers understanding the purposes of their behavior.	1. I could understand the characteristics of each character that was played at the drama performance.  2. The character that was played by actors was able to make me understand the story

	Actors' behavior was limited by play concepts to make this drama performance was succeed.	line of the drama performance.
<i>Setting</i>	The physical scenery that had to be ready when the actors were playing there. Without setting, the actors usually could not play their turn well.	<p>3. I could understand when there was stage background changing or setting at the drama performance.</p> <p>4. I could understand the usage of background stage or setting at the drama performance.</p>
<i>Personal front</i>	<p>Personal front was consisted of various wardrobes that showed sense of introducing actors to the audiences and this wardrobe was hopefully owned by the actors.</p> <p>Goffman divided front personal into presentation and style.</p> <ul style="list-style-type: none"> <li>• Presentation covered various kinds of things that introduced the actors' social status.</li> <li>• Style showed the</li> </ul>	<p>5. I could catch up the characters played by each actor through their clothes that were used at the drama performance.</p> <p>6. I could understand the characters that the actors played by their makeup.</p> <p>7. I could understand the characters that the actors played by their gestures which were played.</p>

	audiences about what kind of character that would be played in certain situation (used physical style, attitude). Rude and gentle attitude showed the different side of performances. Commonly, it was highly needed to have synchronization between presentation and style.	8. I could catch up the characters that were played by their idiolect.
<i>Back stage</i>	Condition where the actors were in the back stage, with no audiences. So, the actors could act freely without worrying about the plot and how they had to act.	9. I could understand that the characters that were played were just stage act of drama performance.

According to questioner's observation and analysis, it could be highlighted below:

### **Measurer's Reliability**

To get the good numeral reliability; the writer used test of item's discrimination. Azwar (2013) said that items of discrimination effort or different effort were how far an item could differentiate between individual and individual group who had or did not have measurable attribute. Furthermore, Azwar (2013) said that index of item's discrimination effort was the indicator of harmony or consistency between items's functions and total item's consistency. It was done for choosing good item and throwing away the bad one to

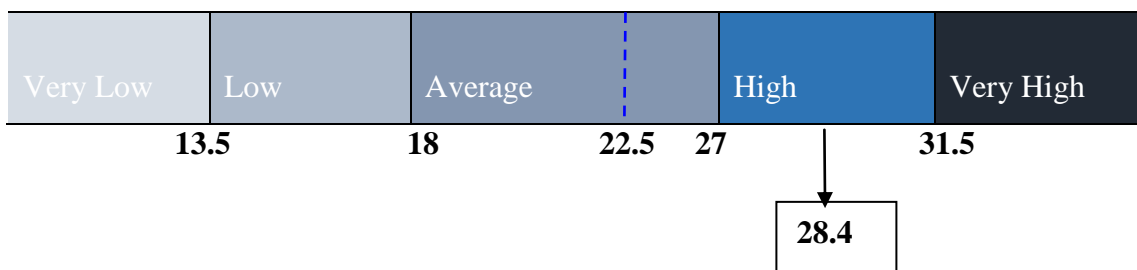
have high reliability of the scale. Discrimination effort of the item that had been fulfilled in this research was 0.3 based on Azwar's words (2013).

Then, to test the reliability and discrimination's effort of the item, the data collector would use the analysis of Alpha Cronbach and Item Total Correlation technique by SPSS Statistics Version 20 program. The result that had been got for reliability coefficient was 0.831 and coefficient of item's discrimination effort that moved from 0.459 to 0.635. it showed that the measurer of this research was reliable enough or trusted.

### Descriptive Analysis

According to the description result of research data, it can be outlined about category of research's subjects. Subject categorization that was used in this research was according to the ratio hypothetic mean and empiric mean. The number of empiric mean that was found was 28.4.

#### 1. Respondent's Analysis

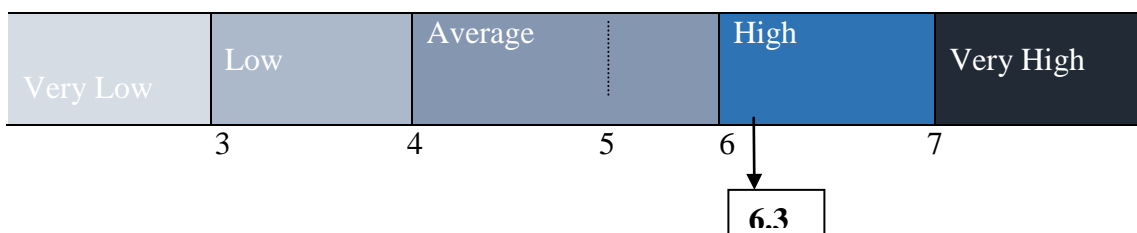


The result of respondent's descriptive analysis showed that the students' average had understanding of the dramaturgy by performance of high category.

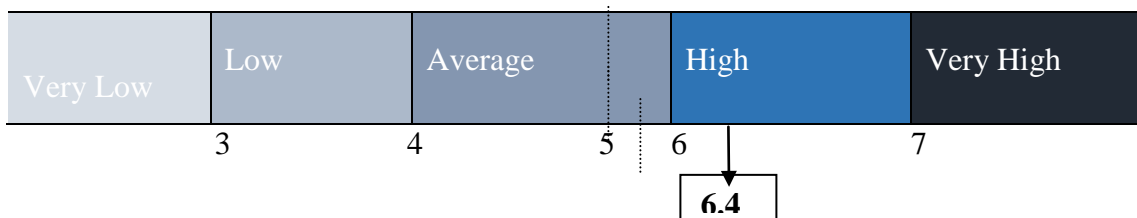
#### 2. Analysis of Despondence per Dramaturgy Dimension

Dramaturgy components were consisting of front stage, setting, personal front, and back stage. Each component could be analyzed to see how far the students' understanding to dramaturgy in the drama performance is.

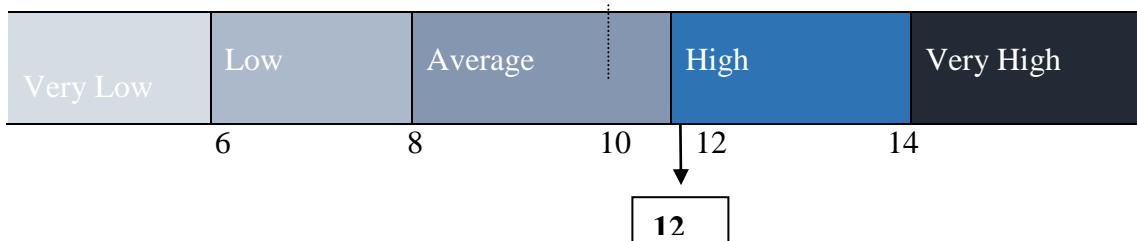
**Front stage**



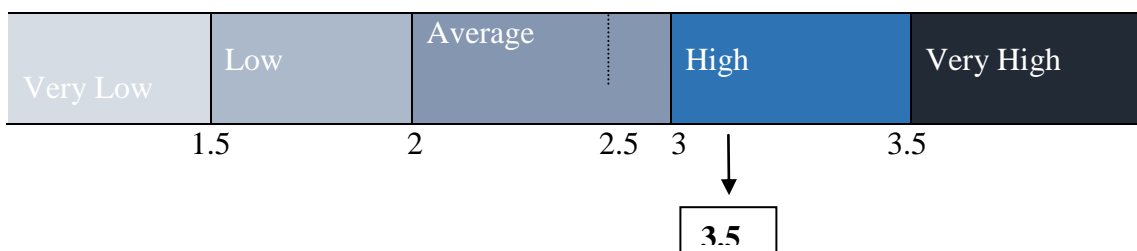
**Setting**



**Personal Front**



**Back Stage**



Descriptive analysis's result of despondence per dimension showed that average students had understanding in each dramaturgy component through drama performance, which were stage, setting, personal front, and back stage; in high category.

## **Discussion**

Steffe and Kieren (1995) said that some learning principles by constructivism approach, such as observations and listening to activities were the strong source and direction to catch up and look for the things where the growth of students' knowledge could be evaluated. It had the same point with Pestalozzi's words in Christine Doddington and Mary Hilton (2010: 13) about students as the active learners, so the teacher's duty was not instructing but stimulating self-activities through sensory learning.

Related to learning process, constructivism ideas that had been practiced by students gave freedom to the students to actively build a means according to the understanding that had been got. Students could get their freedom to develop their perceptions subjectively and able to interpreted and constructed a reality according to their interaction at the time of drama performance.

Constructivism approach made the learning process of classic drama was positive and could be practiced in class. It was collateral with what Schunk said (2012: 320), which was in latest years there have been numerous people that practiced constructivism in learning and studying process. It was also happened to literature's learning process. Through the constructivism approach, students' creativities were built up according to their needs to be able to show up the best value. Drama had become creative constructive learning because of it could push up the students to be more active, fun and enjoy their studying experience.

## **Conclusion**

Through the drama and performances, it could be prove that constructivism was a great paradigm because it could unite the paradigms of linguistics, psychologies and sociologic. United of social interaction aspect and construction cause the meeting point in learning and studying process. Constructivism, as a theory, gives attentive to the uniqueness of drama to increase students' interaction with social matters, active learning, **Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 16:2 February 2016  
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created strong learning situation, self control, succeed orientation and emotional intelligentsias. The constructivism experts convince that drama occupied all competences. The benefit of drama, as active learning, give chance to the students to be more active even though the mousy ones would be able to show up their capability in playing other's character, and it increases their confidence.

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Rita Sutjiati, Tri Wahyu Retno Ningsih, and Suci Budiwaty  
Faculty of Letters  
Gunadarma University  
Jakarta 10440  
Indonesia  
[twahyurn@gmail.com](mailto:twahyurn@gmail.com)

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**Sufi Poetry and Symbolism:  
From a River to the Divine Dark in Shamas Faqir's Poetry**

**Dr Sajad Hussain Wani**

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**Shamas Faqir**

Courtesy: <https://muslimcultureinkashmir.wordpress.com/2011/05/05/what-do-you-know-about-shamas-faqir-of-kashmir/>

**Abstract**

This paper explores some of the recurring symbols as observed in the poetry of Shamas Faqir, a nineteenth century Sufi Poet. The paper presents an account of how mystic thought and mystic symbolism complement each other to foreground the universal mystic experience. The paper is based on simple textual analysis and presents a coherent explanation of the mystic experience irrespective of any particular theoretical framework which may be outlined by some readers.

**Key words:** Mysticism, Sufism, Symbolism, Mystic Experience, Mystic union.

**Introduction**

Shamas Faqir is a well-known nineteenth century Kashmiri spiritual whose spiritual verses have stood test of time and have enjoyed immense success in the Kashmiri literature and culture. Shamas Faqir is regarded as a great Sufi poet whose poetry captures the essence of spiritual teachings in Kashmir. Shamas's poetry is the poetry of a sufi who is lost in the bliss of

love which crosses all the boundaries of time and space. A musical quality, rhyme, rhythm, alliteration, consonance, repetition and other stylistic devices are so naturally concentrated in his poetic expression of Sufi experience. The Sufi poetry of this great Kashmiri poet has a deep sense of music which reverberates in the mind of a reader or listener of Shamas. The poetry of shamas is of universal significance and local and universal elements combined in such a harmony that one forgets the limitations of time and space.

### **In Search of the Essence of Life**

Contentwise, Shamas Faqir's poetry represents a spiritual growth where a person is in search of the real essence of the life. But the form of Shamas's poetry is also a representation of spiritual and artistic excellence. It is the poetry which is close to the music of a common and a special type. The poetry of Shamas is sung today in most of the *mehfils*, marriages and also by many Kashmiri singers. The true excellence of any poetry is in close relation to the musicality of its delivery. Besides, its spiritual significance, Shamas's poetry represents a true literary achievement. Every word, every pause, every locution in Shamas's poetry carries a weight and contributes to the wholeness of his poetic expression.

### **Formal and Functional**

Shamas Faqir's poetry has all the features of a great art in both formal and functional aspects. This poetry can be evaluated and analysed as per the tenets of any school of criticism including classical criticism, Romantic criticism, modern and post-modernist school of criticism. The artistic, religious and folk items are combined in an organic manner in the poetry of Shamas and what a discerning reader obtains is an artistic experience of true significance. Both linguistic and non-linguistic attributes of this poetry are satisfying, universal and cultural, moral and religious, divine and earthly items are involved throughout the poetry of this great Kashmiri Sufi. The musical element in Shamas's poetry evokes and sustains a spiritual experience where one is bound to feel a vision of ecstasy.

### **Shamas as a Symbolist**

A prominent feature of Shamas's poetry is the symbolism which abounds and enriches the poetry of this great Sufi and this Sufi symbolism forms the subject matter of this paper. The

symbolism employed by Shamas in his poetry can be studied in more than one perspective. These symbols can be studied at historical, social, political, religious and spiritual levels. However, this paper focuses mainly on some of the recurring symbols in Shamas's poetry. This paper does not claim an in-depth analysis of all these recurring symbols but an attempt will be made to present an overall account of these symbols which one encounters again and again in Shamas's poetry. This paper does not claim the adherence to the principles of any single school of criticism in the interpretation of these symbols. This paper presents a general interpretation of these symbols which are not only relevant and powerful but are common and beautiful.

### **Common and Simple Symbols**

The symbols employed by Shamas Faqir are not complex and ambiguous but are uniquely simple and miraculously very common. The symbols carry the load of meaning in an effective manner and immediately catch the attention of a reader or listener in a mixture of a simple and complex perceptual act. The simple symbols evoke a deep response in a learner's mind and one is involved in a deep act of contemplation as soon as one encounters these semantically loaded simple symbols. The symbols have been used in such a manner that thinking about a single symbol opens the way for the interpretation of the other symbols and a poetic experience is ensured in the network of these effectively used symbols. The effective use of symbols guarantee a poetic experience for a discerning reader of Shamas Faqir. The symbols have been employed to foreground some of the most important universal facts in a cultural framework. The symbolic dimensions of Shamas Faqir's poetry gives it a uniqueness which is quite its own and is strikingly original and effective. Some of the commonly used symbols in Shamas's poetry include:

1. **Nothingness:** The symbol of "nothingness" has a unique position in Shamas's poetry.

*bI chus kenh nay khoud panay*

*bI kenh nay kas vanay panay*

*dapyoum kenh nas karay manay*

*vanay kenh nay kuhu zanay*

*bI gous sharmand pasheemany*

*bI kenh nay kas vanay panay.*

I am myself the nothingness  
I am nothingness who should I tell myself  
I tried to decipher the meaning of nothingness  
I shall tell you nothingness but who shall know  
I felt ashamed and frustrated  
I am nothingness who should I tell myself

### **Symbol of Nothingness Central to Many Schools**

The symbol of nothingness has attracted the attention of scholars, philosophers and poets worldwide. The concept of nothingness is central to many schools of thoughts like Existentialism, Nihilism, Absurdism and has been widely utilised throughout the literatures of the world. The use of the concept of nothingness as a symbol in Shamas's poetry is highly effective as this symbol effectively conveys the richness of Shamas's experience which is common, religious, philosophical, ethical, cultural and universal at the same time.

### **Operates in Many Levels**

The symbol of nothingness operates at many levels in the poetry of Shamas Faqir and different meanings can be attributed to its usage. The symbol of nothingness links Shamas to a great tradition of poets' poetry and philosophy. The expression "I am nothingness" points to the conglomeration and convergence of self into nothingness which in turn means the presence and absence of the phenomena of the universe. The concept of nothingness and its use can be studied in a post modernist or deconstructionist point of view in the poetry of Shamas.

The concept given in the above lines points to the fact that the meaning of nothingness is hard to decipher and the poet expresses the sense of shame and frustration in deciphering the meaning of nothingness. Further, even if the poet says if he shall express the meaning of nothingness, who shall understand the meaning of it. Thus the symbol of nothingness raises more questions and an open ended-ness has been maintained for reader to decipher the meaning of nothingness. The poet expresses his helplessness in explaining the meaning of nothingness. The

effect of using nothingness as a symbol is like the feeling expressed by these lines of W. B. Yeats:

Things fall apart; the centre cannot hold; (The Second Coming: W.B.Yeats)

2. **River:** The second symbol which is discussed in this paper is the “river” which has been used by Shamas in the most effective manner. All the connotative senses associated with the word “river” come to the forefront as one experience the beauty of Shamas’s poetry and one is swept away by the spirituality of this symbol of river. “River” as such is a simple word but as a symbol as employed in the poetry of Shamas; this word encompasses a wide variety of meanings.

*Sath samandar chI pyeth myanI tale*

*tath dariyavas kith bharI naav*

Seven seas flow together over my head

How can I row a boat in that river?

*Yath saedras katI aagur*

*Preth joyan chu phaeraan*

*katrI manzdraav yI samandar*

*vandiyo sar madnou*

Where is the origin of this sea?

He moves over every wave of it

This sea emerged out of a drop

I shall sacrifice my life for you

*Arifiy zanI muqamI Irfaan*

*Dariyaav pyeth saer chI nI sapdaan*

An Arif (Pure spirit) knows the essence( The Pure vision)

The thirst is not quenched at the river even

*daeryavI manz katrah draav*

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*katras manzay darIyav tsaav*

A drop emerged from a river  
and a river entered a drop

*Sadri khats ladri maal gaenzrimas phaliyee*

*Laliyee karsay lolI mat lay*

A garland of pearls emerged from the sea  
and I counted the pearls in it  
Oh Lali I shall shower my love to it

### **Life in Death**

Other associated word with the river, namely, *sea* has also been effectively used as a symbol in the poetry of Shamas. The above given verses clearly illustrate how the greatness of thoughts and knowledge is conveyed through a simple symbol of river. The symbol river as employed by Shamas expresses different kinds of meanings as is clear from the above verses. A river is a continuum, a river is a motion, a river is a state of stature, and a river is a symbol of death and life or life in death. A river represents being and non-being. A river is a symbol of knowledge, a symbol of a complete whole. This river represents knowledge; this river is a mystic river, or Keatsian Knowledge immense or Arnold's sea of faith. Thus river as a symbol is open ended and can be interpreted in many ways. River represents romanticism, life and death, materialism, being and non-being and is dependent on reader's response to this particular symbol.

3. **Diamond, Pearl, Precious Stones and Pearl Necklace:** One of the recurrent symbols found in Shamas is Diamond, pearl and other precious stones. These are used symbolically and operate on two levels in a reader's mind. On the visible level, these symbols evoke a sense of beauty and charm and on the covert side of it; these represent something everlasting and unique. On examining different verses in Shamas, other connotative meanings can be linked to these symbols. These symbols represent a unique knowledge, a perennial knowledge. The pearl or diamond is an object of beauty and of everlasting charm and so is the mystic knowledge or knowledge of union with the God in Shamas.

*Saedras manz chuy laal taabvoniye  
sanI khoti sounyee choun dariyaav*

Shining bright is a diamond in the sea  
Deep and deeper are your waters

Diamond represents a destination, a goal, an end and a lover has to search it, find it and experience it. This diamond is the beloved, the beauty, the everlasting reality in Shamas and whose search and desire should shape every aspect of a lover.

*Ha moukhtI haaro*

*Poukhti karan mouw rouz tschay tay*

Oh pearl necklace

Don't hide from the righteous one

*poukhtI kar youd chukh noktI bozanIy*

*moukhtI manz vouch durdaanay*

If you are righteous inhaling wisdom

Select the unique one among the pearls

*bebaha sadras laal taabanay*

*har zari kin chuy ayaanay*

The infinite sea is decked with diamonds

Every particle contains His face

The above verses clearly illustrate the symbolic greatness in Shamas's verse where diamonds and pearls stand for an object to be desired, to be searched and to be loved. The diamonds and pearls represent beauty, purity, the divinity, the object of love and love itself. The sensori-motor coordination through diamonds, pearls represent a mixture of good, beautiful,

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innocent on the one hand and constant, everlasting and perennial on the other hand. Diamonds and pearls represent the absolute and relative aspects of the divine being in Shamas. The diamond and pearls represent the unity in duality, Shiva-Shakti, Brahma-Maya and other such dualities. Thus spiritual concepts are presented in a very simplified manner in the verses of Shamas Faqir.

4. **Ishq, Ashiq and Mashooq (Love, Lover and Beloved):** Shamas has repeatedly used the symbols of human love, lover and beloved to represent the mystic truths of a mystic heart. The search of a lover for his beloved and the difficulties and tribulations and tragedies a lover faces in the journey towards beloved is used to represent the difficulties involved in the search of the beloved. This is similar to Persian conventions of poetry and true of many British poets like metaphysical John Donne who calls himself the bride of the God. Thus Persian tradition is adapted in Kashmiri folklore tradition and great spiritual facts are put forward through these symbols. The unique use of these words in symbolic terms ensures a poetic and spiritual journey for a discernible reader. The earthly love gets transformed into the heavenly love as one reads the verses of Shamas Faqir. The transformation occurs so naturally in the verses of Shamas.

*KatI kortham Ashqun tschaloo*

*Walo matI mashooq deedar haav*

Where have you deluded me in this love trap?

Come sweet beloved show your face

*Youdvay ashaq chukh mashoaqs*

*Mashooq zaantan sahabe-haal*

*Mashooq panas seet gatchi hyonyee*

*sanI khoti sounyee choun dariyaav*

If you are a lover to the beloved

Consider beloved to be omnipotent



Beloved must be one with the lover

Deep and deeper is your river.

*Bouz ashqun doud yaar goum*

*Mout mashooq yaad pyoum*

Love has sickened me; listen friend

Gravely I miss the sweet beloved

*bi loughthas zaali ashqinI aavlinaey*

*tanay chus bi divan naalo*

you trapped me in this love net

wailing and crying am I since then

*ashqas husnas koniy kaan*

*ashqan sar kour husnuk vaan*

Love and beauty are from the same ore

Love has explored the shop of love

*Aem ashqi naaran zoulnam badan*

*Partav aftaab pyoum cheshman*

The fire of love burned my whole self

My eyes dazzle with the bright of the sun

*Hayaat ki aab seet shehlaav*

*Valav mashooq deedar haav*

Quench my thirst with the serene waters of life

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Come beloved show me your face

*bI chus shaeda taamis yaaras*

*mye gouv yatskaal baalyaar daeshnas*

*setha kaal votum intizaras*

*mye gouv yatskaal baalyaar daeshnas*

I am dying to have his one glimpse

It has been so long to see my childhood beloved

I have been waiting since long

It has been so long to see my childhood beloved

*Haa ashqI tsooro raeshkI kaerthas deevanitay*

*Panun aesith chukh tsI lagan begaanitay*

Oh thief of love, you conceived a burning desire inside me

You are mine and still you pretend to be a stranger

### **The Trio Of Love, Lover and Beloved**

The trio of love, lover and beloved is so inter-wined and so frequent in Shamas that one gets surprised by the dextrous mixture of this trio in such a lucid, simple manner which is more than rich at the semantic , the conceptual and at the philosophical levels. Love becomes a multidimensional entity in the hands of Shamas with multiple meanings at the connotative level. The mystic quest, the mystic struggle, the fana(self annihilation) aspect of the Sufi is pictured in these verses. Love becomes an instrument of the search of the truth. Love becomes an entity where lover and beloved merge into one another. The worldly love overlaps with the haqeeqi love (the Divine love) in the verses of Shamas and this symbol also remains open ended at the hands of Shamas. In other word, love becomes the essence of love and this worldly love gets transformed in that worldly love. The unique usage of these symbols speaks of the artistic

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greatness of Shamas which presents mystic struggle, mystic journey and mystic path in such familiar terms. These simple words carry such heavy loads of meaning and remain open ended to be interpreted in newer and more new ways by the discerning readers of Shamas.

5. **The symbol of Feminine Beauty:** One of the most common symbol used in Shamas is feminine beauty. Different aspects of feminine beauty in Shamas represent different spiritual qualities. These symbols are used in such a way that a reader consciously or unconsciously transits the gap between physical and spiritual world. On encountering these symbols, one is immediately transported to spiritual world where different qualities surround a reader in a mystic play. A physical symbol or a physical correlate of human beauty is mapped on to some spiritual quality. Apparently Shamas speaks of the beauty of eyes, lips, ears, cheeks, hair but in actuality, it is the description of a spiritual quality, it is an objective correlate of some deeper spiritual truth.

*SurmI cheshman chuy khumar*

*harnI karithakh yats bemaar*

your eastern eyes are with puffiness

giving a heartache to a beautiful dare

*zi roukhsar mah taabaan*

*gatI manz kyah gah pevaan*

Your two cheeks are two shining moons

wonderful shine is born in this dark

*dand moukhtI vouth rats phali*

*kathav chanev kaer totI kali*

Your teeth are pearls with lips so beautiful

Even parrots can't compare your sweet talk

*maenzi rangI met athi khour*

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*shamas faqirouv shaed bar*

Hands and feet are coloured with hina

Shamas Faqir celebrate this joy

*khaal wa zulfav kourham sham*

*sar ti pay valni aam*

Your skin and hair engaged me immensely

I was overwhelmed with your unique beauty

*dand kandI phael kyah chi ritiyee*

*asi voun gounchee dahaan*

How beautiful are your pearl like teeth

An opened rose is your smiling mouth

*kad nazneen choun kya shooban*

*rumI zaevij chaen bumI kamaan*

Your maiden height is so graceful

Beautifully thin is your arch like eyebrow

*kanI dooran sonI jalar*

*donivay chakh allraan*

*gah chu travaan gaashi ambar*

*vandiyo sar madIno*

A golden net over your ear rings

You move these ear rings in such a grace

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The brightened sky emits lights unique

I shall offer my head for your sake

*tschaay kaesith vouthas mayi vaesiyee*

*kanI dooran may maar grayi vaesiyee*

You lured me by waving off the shades

Don't move your ear rings my lady friend

*laal lab kya chi rehmatiyee*

*naeri latiyee rouv karaan*

The red lips are a blessing disguised

Lati! Leave this abode in a joyous dance

Shamas uses the aspects of feminine beauty as a correlate of some spiritual quality whose effect is felt by any reader and when put to music, the transformation from the physical to the spiritual world speeds up. The spiritual beauty is portrayed through feminine beauty. The physical symbols are mapped on to some abstract spiritual entities in the verses of Shamas Faqir. These symbols of feminine beauty are the vehicles whose destination is a land of surprises and a land of spirituality. The physical beauty gets dissolved in a spiritual plane as one reads the verses of Shamas Faqir.

6. **Darkness as a Symbol:** In addition to light or divine light in Shamas, what is of primary importance is the symbol of Darkness or blackness. Black has been used as a symbol of many mystic and Islamic facts. The use of black as divine and secret can be approached from a post modern point of view where divine light is replaced by the darkness as darkness is presented as the origin and container of the divine light. The darkness or black is used in a special way in the poetry of Shamas and can be described to be used in a post modern manner where it stands for secret aspects of the religion.

*Siyah chu bag siyah chu kul*

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*Siyah yasman siyah sumbul*

Black is the garden; black is the tree

Black is yasman<sup>1</sup> black is sumbal<sup>2</sup>

*Siyahi seet doun gouv milaav*

*valov mashooq deedar haav*

The darkness caused the union of the two

Come beloved and bestow me with your vision

*Siyah manz chu aabe hayaat*

*Siyah nuras dapan nurl zaat*

The darkness contains the life giving water

The black light is called the light of God

*Siyahi manz chu gashuk basaav*

*Valav mashooq deedar haav*

The light is a resident of darkness

Come beloved show me your face

The above verses clearly point out to different dimensions in which darkness and blackness has been used by Shamas to represent many secret truths. The darkness and black represents a number of mystic secretes. In Shamas's world, the garden, the flowers are dark. The Darkness is the source of light, the dark is the destination for the Divine Union, the dark is the source of the waters of life, the dark is the nuur (Light) of God himself and dark is the container of the universe. Thus again a post-modernist vein can be discerned in the verses of Shamas or in the mystic universe of Shamas where the light is substituted by dark as dark represents many aspects of the reality in the verse of Shamas. The deconstructionist strain is apparent where the

darkness serves as the fountainhead of the waters of Life (aabe-hayaat) and where darkness stands as the source of light.

7. **Bird Symbolism:** One of the recurrent and most important symbolisms in Shamas is that of bird symbolism. A variety of birds have been used by Shamas in a symbolic way sharing some of the features of universal nature as well as some cultural specific features. A bird is a symbol of innocence, flight, imagination, desire but in Shamas birds are used to represent many of the secrets associated with the mystic or Sufi philosophy of life. Some of the birds as in Shamas include hoopoe, crow, owl, King vulture and pigeon among others.

*Zani kus amis hud hudas*

*Taaj kyah shooban chus kalas*

Who can know this hoopoe?

The crown on it's head is so enchanting

*Thaevmas shech athi kaavas*

*tsI van ratI mougla logus daavas*

I left a message with the crow

Tell the owl that I am on stake

*Khabardaeri zikirchi hudhudas*

*m'e gov yats kaal ball yaar deshnas*

Awareness is zikr (remembrance of God) to the hoopoe

I have not seen my childhood beloved from times immemorial

*Dilkuy doukh doud pritchoom kavas*

*Kaavov myenis yaaras van*

*Taav Taav kornay sir gouv faash*

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*m'e haa gaey ashqI vaalI vaashay nael*

I asked the crow about pains and grief of heart

Oh crow tell my beloved friend

The crow could not keep the secret of love

I was trapped in the net of love

*Vairaan bounI hyend hairaan kaavov*

*Vantou athI kyah aavo lo*

Oh estranged crow of a desolated Chinar

Tell me what we got from it

*Shamas Faqiro maney tsaroo*

*Razi hounzas chuy mukhtIharo*

Shamas Faqir decipher the meaning

The king vulture has a pearl necklace

*Ashiq mashooq raazI hounz moukhtay*

*yithI taelib matloobay*

*Shamas Faqiras siit kullI aalmay*

*Raaz hounz manz chuy jamI jamas*

The lover and the beloved are king vulture and the pearl

as if the seeker and the seeked

The whole universe is one with the Shamas

The king vulture is inside the supreme wine cup

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*Ashiq bulbul gulzar chaavanay*

*Raaz hounz manz chuy jamI jamas*

The lover bulbul enjoys the flowers around

The king vulture is inside the supreme wine cup

The use of bird imagery can be interpreted in literal, cultural, religious, philosophical and mystic ways. The hoopoe is a famous bird in Sufi literature representing the most courageous and the most devoted traveler of the Sufi path. Similarly, the crow has different cultural connotations in Kashmiri culture and Islamic religion. In the above verses, hoopoe is presented as a bird with many adorable and much wanted qualities as poet says that who exactly knows this hoopoe i.e., it represents a true Sufi whereas crow is represented as someone who cannot keep the mystic secret to himself and like an estranged crow of desolated chinar remains lost forever. The king vulture is a recurring image in Shamas and is paired with pearls almost everywhere in the verses of Shamas. Thus, a discerning reader obtains the insights about the mystic path and requirements of a true mystic in bird symbols as utilized by Shamas in his poetry.

**8. Wine, Wine House, Wine Fetcher, Music and Melody:** Like Persian Sufi literature, the symbols of wine, wine house, wine fetcher, music and melody abound in the verse of Shamas. These symbols represent different stages of a mystic path. The mystic quest, the mystic search, the mystic union, the mystic bliss, the mystic struggle, the concept of fana (annihilation of self) and baqa (Life in God) are represented by these symbols in a comprehensive and expressive manner.

*mekhanI andar gouvum nida*

*change-rabaab saaz o nava*

I was called from the inside of the winehouse

It was Chang and rabbab, music and singing

*adI mouy chovum damI damay*

*az dramay tamanna*

Then I drank wine moment after moment

Today I witnessed the fulfilment of my desire

*maer maer chum zindagi devan*

*mouy chus chevaan mouy chus chevaan*

He bestows me with life by killing me again and again

The wine I drink, I drink the wine

*poukhtI kaar faraq kar shaeran tI shaalan*

*chovnas mourifat mouy*

Oh righteous man, differentiate a lion from a lamb

He made me drink the wine of marifat (Oneness with God)

*aem kalvaalan chaevnas mouy mouy KhanI taey*

*Phir phir m'e ditnam pay dar pay paymanI tay*

The wine fetcher made me drink the wine and the wine house

He served goblets again and again in a sequence

*maer maer chum zindagi deva*

*mouy chus chevaan, mouy chus chevaan*

He bestows me with life by killing me again and again

The wine I drink, I drink the wine

*adI mouy chouvum damI damay*

*az dramay tamanna*

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*Then I drink wine in a stately manner*

*today my desire bloomed itself*

*tanI chus pannuy maaz khevaan*

*mouy chus chevaan mouy chus chevaan*

From that moment I eat my flesh

The wine I drink, I drink the wine

*mouy Shamsas damI chaavay*

*Bouz naavay rouvvayee*

He will make me drink wine vigorously

He will make us listen to the musical dance

*Zaero bum tamI shayi gouv gumay*

*Yeti su chumay tatI su chumay*

The music and lyric vanished at that place

He is there where He is

The above verses clearly illustrate the bliss a mystic receives in Union with the desired goal. The wine represents achievement of that goal and a talib or one who searches the rehbar or guru is blessed once he receives the vision of the absolute. Similarly, the music, musical dance in the above verses represent the Sufi ecstasy and Sufi bliss which one receives on witnessing God. His thirst is quenched with the wine of marifat (oneness with the God) and he experiences the mystic bliss.

## **Conclusion**

From the above discussion of symbols in Shamas, it becomes obvious that Shamas as a symbolist is successful as an artist in terms of the open ended-ness which his symbols possess.

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Another success as an artist lies in the dexterity with which Shamas extracts meaning from the day to day words like river, love, beloved, crow etc. The philosophical, religious, cultural and Sufi dimensions are inter-wined in such a manner that guarantees a literary experience for the reader of the Shamas. Shamas as an artist is an artist of details and in presenting a detailed description of the experience; he is more like the pre-Raphaelite poets. The worldly love and divine love go hand in hand and a post-modern narrative is created in Shamas. The dextrous use of symbols in addition to use of many stylistic devices like parallelism, repetition, use of metaphors, similes, synonyms and antonyms render a great artistic value to the verses of Shamas and make it a unique contribution to art as well as mystic literature.

These symbols have metaphorical, paradoxical and post-modern dimensions and operate on physical and spiritual planes in a usage characterised by dialectical oppositions which create an artistic experience immersed in spiritual, physical and metaphysical waters. The open ended and day to day nature of these symbols provides a unique experience to the discerning reader of Shamas Faqir.

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**End Noes:**

1. “Yasman” is the Persian name of a scented flowering plant, is a given feminine name and means 'Gift from God'.
2. “Sumbal” is a local flower found in Kashmir.

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Sufi Poetry and Symbolism: From a River to the Divine Dark in Shamas Faqir's Poetry

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Dr. Sajad Hussain Wani, M.Phil., Ph.D. in Linguistics

Department of Linguistics

University of Kashmir

Hazratbal

Srinagar-190006

Jammu and Kashmir

India

[wani.sajad@gmail.com](mailto:wani.sajad@gmail.com)

**A Discourse Analysis of Learner-controlled  
Culture-related Episodes in Undergraduate English as an  
L2 Classroom in Assam, India**

**Sarat Kumar Doley**

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**Abstract**

The primary objective of this paper is to present an analysis of the moments of co-constructed cultural understanding achieved by the spoken interactions in which the learners take the initiative in classroom discourse. The data presented here is part of a study conducted on an advanced-level English as an L2 course at North Lakhimpur College, Assam. The study was primarily on the integration of culture teaching and language teaching in the teaching of L2. This paper is an attempt at an analysis of those culture-related episodes or moments of cultural discourse which were created by the interaction among the learners themselves in which the role of the instructor was relatively non-participatory or less participatory in nature.

**Key words:** L2, Culture Teaching, Pedagogy, SLA, ELT.

**1. Introduction**

Teaching of Culture in L2 classroom is a process of teaching in which teaching of cultural information provides instances for language use or the collaborative understanding of the cultural perspectives in the target culture facilitates scope for language learning in the classroom. Taking this perspective, the culture-related episodes or Moments of Cultural Discourses (MCDs) are understood as the key moments of oral classroom interactions in the L2 under study between the instructor and the learners and among the learners themselves about the cultural practices or perspectives of the language community that speak the L2 in question as its mother tongue. The Moments of Cultural Discourses (MCDs) in which the cultural understanding was initiated and achieved spontaneously by the collaborative negotiation of meaning by the learners themselves in the oral class discourse were termed as the learner-controlled cultural episodes in a study of an

undergraduate English as an L2 course designed to integrate teaching of culture and teaching of language.

## 2. Example a of Learner-controlled MCD

In this section, an analysis of the Moments of Cultural Discourse initiated by learners is presented. The following example of learner-controlled Moments of Cultural Discourse is quoted to illustrate the nature of these MCDs.

Example I: Bhola mastor, Tarun: learner participant, Mukesh: learner participant, Gitali: learner participant, Ss: majority of the learners).

You could not be friends with everyone in Elizabethan England. It's class distinction. You have to choose only those as friends who belong to your class. It was divided into class. Classes of higher class and?

- 2 Ss: Lower class.
- 3 I: Lower class, right.
- 4 Tarun: We have high class and low class here in India too.
- 5 I: Yes. Such as what?
- 6 Tarun: Such as the rich and the poor.
- 7 I: Rich people are in which category?
- 8 Tarun: Rich people are in the high class and poor people are in the low class.
- 9 Mukesh: But that's not like theirs. We can still make friendship.
- 10 Tarun: Yes, I have rich friends too.
- 11 I: So, your society seems to have no such problems.
12. Gitali: No, we have this caste problem. Things are changing, of course.
- 13 Mukesh: Yes, Caste divisions.
- 14 Gitali: Yes, that's very bad. Especially in marriage, it is still very strong.
- 15 I: How?



- 16     Gitali:            It's not possible for a Brahmin boy to marry a Shudra girl.  
          In some places, even friendship between Brahmin and Shudra is not allowed.
- 17     Mukesh:            That's too bad. Is this class difference similar to our caste  
          divisions? One of my uncles who teaches English literature in a college told me about it  
          sometime back.
- 18     I: Yes, quite a bit. The situation is much better now, right? People are more egalitarian.  
          People are leaving those age-old thought habits. They are coming out of those confinements.

The interaction presented in this example was around the concept of class distinctions in Elizabethan England in the context of the discussion on friendship between members of different class in relation to William Shakespeare's friendship with the 'fair youth' referred to in his sonnets.

### **3. Teacher Initiation at the Start**

In turn 1, the instructor is informing the learners about some English socio-cultural perspectives in relation to English socio-cultural history. He brought up the topic of the friendship between the patron of the poet and the poet in the explanation provided just before the present extract. He was directing the attention of the learners to the fact that English society had class divisions during the Elizabethan time by saying, "You could not be friends with everyone in Elizabethan England. It's class distinction. You have to choose only those as friends who belong to your class. It was divided into class. Classes of higher class and?" He ends his explanation of the topic with a demonstrative question as part of his verbal strategy to engage the learners' attention to the discussion.

The students respond with the correct answer, which is expected from advanced-level learners. The instructor repeats their answer to confirm that the response was correct. From here, the interaction takes an unexpected turn as far as the instructional strategy of the instructor for that particular moment was concerned.

### **4. Learners' Initiative in the Middle**

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In turn 4, one of the learner participants, Tarun, takes the lead role in the discussion by breaking in with the statement: “We have high class and low class here in India too.” The learner participant is driving home the point to the instructor as well as the other learner participants that class division was not just an English issue, this distinction is rampant in his country as well. The instructor understands the learners’ motive in the statement and he follows up his comment with an explanatory question in turn 5: “Yes. Such as what?” Tarun explains his statement by pointing out to the division of the rich and the poor in the country in the next turn: “Such as the rich and the poor.” In turn 7, the instructor further questions Tarun about the concept of class division by asking him, “Rich people are in which category?” This question is a demonstrative question used to ascertain the clarity of understanding of the learner participant with regard to the concept of class distinctions. Tarun replies to the instructor’s question in turn 8 providing the instructor exactly with the information that he was looking for: “Rich people are in the high class and poor people are in the low class.”

Another unexpected turn in the interaction happens when another learner participant, Mukesh, retorts to the interaction between the instructor and Tarun so far in turn 9: “But that’s not like theirs. We can still make friendship.” He was referring to the fact that friendship is possible between a rich man and a poor man without the fear of social shame in India. Mukesh was giving his reply in relation to his reservations in equating the instructor’s information of difficulty in relationship between the rich and the poor in Elizabethan England and the factual information provided by Tarun with reference to class distinction of the rich and the poor in India. Tarun confirmed the statements made by Mukesh immediately in the next turn of speech: “Yes, I have rich friends too.” He was referring to the fact that the distinction of people into high class and low class in accordance with their wealth does not affect people’s private relationship so much as it did in Elizabethan England. The instructor makes a random comment in turn 11 only to provide motivation for more elaborate discussion on the topic: “So, your society seems to have no such problems.”

At this point in the interaction, another learner participant, Gitali, makes her entry into the discussion. In turn 12, Gitali responds to the instructor’s comment in turn 11 by disagreeing

with it. She says, “No, we have this caste problem. Things are changing of course.” She was pointing out to the fact that Indian society had the problem of caste divisions. Gitali’s comment was confirmed by Mukesh in turn 13: “Yes, caste divisions.” Gitali in the next turn of speech reiterates the point and introduces a socio-cultural information about Indian society: “Yes, that’s very bad. Especially in marriage, it is still very strong”. She meant that the effect of caste division on private relationships like marriage is highly disappointing. She elaborated on the issue in reply to the response given by Mukesh in the previous turn of speech. In the meanwhile the instructor was forced to keep silence as the interaction was between these two learners. Preventing the silence that might end the interaction, the instructor in turn 15, asks Gitali, “How?” Gitali responds to the instructor’s question by providing an example to illustrate her point in turn 16: “It’s not possible for a Brahmin boy to marry a Shudra girl. In some places, even friendship between Brahmin and Shudra is not allowed.”

## **5. Learners’ Arriving at an Understanding at the End**

In turn 17, Mukesh indicates the explanation of the issue of social shame involved in friendship between people of high class and low class in Elizabethan England. He requests a confirmation of the comparison drawn between the effect of caste division on Indian society and the effect of class distinction in Elizabethan England from the instructor. He explained that this piece of information was provided by one of his uncles. Mukesh says, “That’s too bad. Is this class difference similar to our caste divisions? One of my uncles who teaches English literature in a college, told me about it sometime back.” The instructor’s confirmation of that comparison completes the discussion of the issue. In turn 18, the instructor says, “Yes, quite a bit. The situation is much better now, right? People are more egalitarian. People are leaving those age-old thought habits. They are coming out of those confinements.” But by the time the instructor makes this extended commentary, the concept of class distinction in Elizabethan England and its effect on human relationship had already been understood by the learners from their interactions as evident from Mukesh’s question in turn 17 of Example 6.

## **6. Analysis of the Excerpt**

The excerpt presented in this example illustrates a moment in the classroom discourse in which cultural understanding is co-constructed chiefly by the learners who engage in a discussion that keeps the instructor's role to the level of a co-participant in the negotiation of meaning in relation to a linguistic expression in English. The interaction shown in the excerpt deviates in the middle of the interaction from the original question asked by the instructor with regard to class distinction in England: "Classes of higher class and?" The learner participants add information to the discussion and the instructor is relegated to the background during the discourse, at best he is kept at the level of co-participant in the interaction. The learner participants' comments direct the course of the interaction from issue related to the topic and another. The learner participants debate the topic and arrive at the conclusion that the significance of class distinction in the context of Elizabethan England is not similar with the class distinction found in India. Here, the instructor remains either as a listener or as a provider of links between the different opinions of the learner participants. To understand the concept and significance of class distinction in the context of Elizabethan England the learner participants raise the issue of caste division in India and its implications in the context of Indian society. The learner participants come to the cultural understanding of class distinction in the context of Elizabethan England by comparing it to the caste division in Indian society.

## 7. Conclusion

As one of the learner participants asks the instructor to check their conclusion of the discussion, the instructor assures them of their correct understanding of the linguistic expression in English. The process of cultural understanding constructed in this excerpt is different from the process of cultural understanding achieved by an interaction completely controlled by the instructor. Instead of the process of cultural understanding of the linguistic expression in English anchored and controlled by the cultural information and interpretation accorded singularly by the instructor, the process of cultural understanding is controlled more by the learners and less by the instructor in this type of culture-related episodes.

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Sarat Kumar Doley  
Assistant Professor  
Department of English  
North Lakhimpur College (Autonomous)  
North Lakhimpur 787031  
Assam  
India  
[doleysarat@gmail.com](mailto:doleysarat@gmail.com)

## **An Analysis of the Responses of L2 Learners in Stimulated Recall Sessions with reference to Classroom Interactions in a Tertiary Level English as an L2 Course**

**Sarat Kumar Doley, M.A., PGDFCS**

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### **Abstract**

The primary purpose of this paper is to elaborate on the findings during the stimulated recall sessions or class discourse recollections in relation to a study of classroom interactions in undergraduate English as an L2 Classroom in Assam. The stimulated recall sessions or the class discourse recollections had two phases. In the first phase, the learner participants were asked to retrospect on their perceptions of the classroom activities and interactions using the audio recordings of the selected class sessions. Along with the audio recordings, the corresponding field notes were also provided to the learner participants to assist them in recalling the class sessions. In cases when the learner participants had nothing to reflect upon, the researcher asked them to recall their thoughts and perceptions of the classroom discourse at various moments selecting the portions useful from the field notes and the audio recordings.

**Key words:** L2, Culture Teaching, Pedagogy, SLA, ELT

### **Introduction**

According to Gass and Mackey (2000), the purpose of stimulated recall sessions is to “seek to uncover cognitive processes that are not evident through simple observation” (p. 20). For convenience of discussion, since these sessions were oriented towards the culture-related discourse in English as an L2 classroom in a study of classroom interactions, they are termed as class discourse recollections (Doley, 2015). To be precise, these class discourse recollections were part of the study that attempted to collect data in relation to thought processes in various classroom activities, discussions, and interactions of the learner participants.

## **The Class Discourse Recollections**

There were 12 class discourse recollections based on 6 recorded class sessions with 12 learner participants enrolled in the course. The researcher conducted the recall sessions individually with the learner participants. Only those class sessions which had more classroom discussions and interactions between the instructor and the learners and among the learners were followed by the class discourse recollections conducted by the researcher. The schedules of the recall sessions were given to each of the learners according to their convenience. The learner participants were informed of the schedule for the recall sessions a day ahead of the date and time for the sessions. In the case of the learner participants making a request for a change in the schedule because of some reason, a new date and time of their convenience was given to them as per their request. The point that was stressed by the researcher in the scheduling of the sessions with the learner participants was that there should not be excessive time duration between the class sessions and the recall sessions in question (Stern,1983).

## **Structure of the Class Discourse Recollections**

As far as the structure of the recall sessions is concerned, the sessions were divided into two sections. In the first section of the recall sessions, the learner participants were requested to retrospect on the opinions and statements made by them with regard to the discussions and interactions during the class sessions. It was designed to refresh the learner participants' memory very quickly to get them prepared for more specific questions about the class sessions (Putz,1997). In the second section of the recall sessions, more specific questions were asked. To begin with, the learner participants were requested to give their interpretations of the classroom discourse that they recalled. The researcher followed this up with three common questions to all the learner participants which served as the main body of the recall sessions. The first of these three questions was-“What did you expect to learn from that particular poem on that day?” The second one was- “What did you think about that particular discussion on that moment?” The third question was- “Did you have any personal experience to support your comment on that moment?”

Although the recall sessions were pre-designed along a particular structure, the researcher did not maintain a similar structure for each of the learner participants (R.C.Laffayette,1997). The structure of the recall sessions was adjusted to the requirements of the individual recall sessions. The questions other than the three overarching questions mentioned in the previous section asked by the researcher showed variations as per the learner participants' input on the classroom discussions and interactions during the recall sessions. Later, the data collected from the transcripts of the recall sessions were coded into different categories by the researcher.

### **Learning Goals and Expectations of the Learners**

It is interesting note that the learning goals and expectations expressed by the learner participants in relation to the individual class sessions showed similar trend as the general goals and expectations from the course stated by the learner participants in the questionnaire. Learning new words was the expectation of nine out of 12 learner participants from the single class sessions.

Eight of these nine learner participants who said learning new words was their expectation from the class sessions in question added that they expected to learn new phrases and expressions in English from these individual class sessions. Some of these learners were highly enthusiastic about the class sessions in relation to their expectations. One of these learners said, "Before we were not so familiar with the olden form of English, we needed to learn that. The words used in the poem, the rhyme schemes, and all that contributed." Another learner participant said, "I wanted to learn some, as I came across some new words you know, to an extent."

Still another learner expressed his expectation of learning new words this way, "Yes, I wanted know many different words which I did not know before. When I read the poem then I saw these words, so I wanted to know about the meanings of these words." Expressing a similar expectation from the class session in question, another learner participant said, "It...poem improves vocabulary a lot. By reading the poem, I can learn new words and know about the language he, the poet, used in the poem" and made a statement about the quality of the language



used in the poem saying, “Its standard, the level of the language is very standard and I needed to learn a lot from the poem.” The learner participant was referring to the use of rhetorical devices and diction in the poem as he clarified in the statements that followed.

Another learner, who had similar expectation, stated, “Because in the poem, there is a conversation, a conversation which I have not come across before. The rhyme-scheme, idioms, phrases, which I have not seen before. Basically the whole book, since it has only poems. I did not read these poems before. So, first of all I thought it would upgrade my language in some way or the other, my conversation in English and all.” Here, the learner was referring to communication skills by the word “conversation”, as he clarified later part of his recall session. But there were some learners who showed a moderate expectation from the class sessions in question. One of such learner participants said, “I didn’t expect much. The poems were written in a language that’s not that useful for day to day conversations. It’s fifty-fifty.”

The responses of the learner participants to the first of these three questions concentrating on their personal expectations from the class sessions in question show that expectations related to communication skills in English was at the top of their priority list. The class discourse recollections were conducted by the researcher only around the class sessions taught by the instructor, Bhola mastor. The other class sessions taught by the rest of the teachers were not considered for discussion in the recall sessions. The learner participants were asked to focus on all the classroom activities of the class sessions including the written assignments and surprise quiz organized by the instructor, Bhola mastor, in the recall sessions.

One learner participant referred to probable questions in the end semester examination as their expectation from the class sessions. The learner spoke about the importance of these examinations in terms of his individual career goals. He stressed the point that the marks that one gets in these examinations decide one’s future plans. So he was worried about the questions asked in these examinations. He expected that the instructor to bring up the probable questions and explanatory discussions of these questions in the class sessions. Another two learners stated that they expected a discussion on human life, as they were reading poems in the course, from

the class sessions. They explained that the reading of the poems would benefit them by giving them a criticism of life. Reading of the poem could, they said, “make them better human beings.”

Although majority of the learner participants had development of communication skills for their initial expectations from the class sessions in question, they made adjustment to their expectations during the actual class sessions. Their initial expectations before the actual class sessions and the overall expectations from the course under study expressed in an earlier questionnaire showed similar pattern. But they made adjustments to these expectations as the class sessions went on. Along with the learning of the English language skills, learning of cultural issues also started to capture the attention of the learners.

### **Learners’ Feedback on the Instructor’s Elaborations**

When the instructor asked the learner participants about some specific moments of classroom discourse during the class sessions ahead of the recall sessions, majority of the learner participants wanted to comment on the instructor’s explanatory comments in the class sessions. Referring to the poem which was discussed during the class session in question and instructor’s explanatory comments on the poem, one of the learner participants said, “He made me think of what the poet might be going through, what was going though when he heard her singing.” Another one comments on the choice of words of the instructor in terms of presenting a good model for language learning in the class sessions, “The line which he said that variety is the spice of life as he was talking about the varieties. Yes, it’s true, without variety, life will really be so boring. Moreover, he said that we would have seen the same faces every day; it would really be, like you have, the same food items we go on having. It would be very boring. So, variety is needed in our life.”

Although there were some positive comments on the explanatory commentary of the instructor, the structure and length of the comments and elaboration received mixed response from the learner participants. One of the learner participants thought that his lectures were “very lengthy at times and they lacked more interactive quality.”

Another learner commented that the instructor had “a plan in mind but he brought up too many issues at one go. There should have been less number of topics to handle in the class.” Justifying the instructor’s dealing with too many issues “at one go”, he further said that the instructor might have been “forced to do so, because he had so many things to say within a very limited length of time. The syllabus is too big for so much of attention on minor issues in the text as he did.” Another learner participant commented that the explanatory commentary provided by the instructor were very informative and learned, “too much of background information left little time for the poems themselves.”

Still another learner reported that he found the explanatory commentary of the instructor rather “difficult to follow” as the instructor “went very fast”, giving the learner participants less “time to ponder and to respond.”

### **Learners’ Reaction to Co-Learners’ Comments**

As far as the co-learners comments and interactions were concerned only one learner participant, Gayatri, pointed out that the discussions among the co-participants in the course in the later part of the class sessions were “very effective.” Gayatri further said that the interactions among the co-learners anchored by the instructor “made her forget the time of the class” as whenever it happened the learners were “too busy in their minds to say something about the topic.” She referred to the class session when the topic of same-sex friendship was discussed in the classroom. But she also pointed out the fact that the co-learners at times “got too attacking as they laughed at something they did not have the mind to accept.” The discussion and debate on that topic “kept on haunting” her “even after that day. They teased me with names and titles I didn’t like.”

Despite such negative experience of the after effect of debates and discussion among co-learners, she was positive towards such debates and interactions in the classroom as she said that such things may “happen after such discussions. But things work out”.

One of the learner participants referred to the need for showing his presence felt in the classroom during the discussions in the class session in question. He said, “I wanted to show my mind. That I can also think and say you know. That was what I was thinking that moment.” He also said that his willingness to say something also “depends on the topic.” On “how much” he “knows about it.”

### **Causes of the Learners’ Interactions as Expressed in the Class Discourse Recollections**

As far as the third question of the three overarching questions asked by the researcher is concerned, majority of the learner participants, 7 out of the 12 participants, said that recollection of past experience had an impact on what they said in the class sessions in question.

One of the learners participants said that he got affected by a memory of an incident of the past when a made a point in the interaction about same-sex friendship but he said, “Yes, there are. But...can’t share.”

Another learner participant said that he felt the need to speak something when the topic of the power of death in the discussion of the Christian concept of death was “hitting the floor” as his “grandfather died suddenly of stroke but it’s such a power that I cannot go against its will.”

Another learner participant informed that he got himself in the middle of the discussion when the instructor told the story of the master and the three servants from the Bible because it reminded him about himself and his habits. He said, “It strikes me because it resembles me a lot, because I am a bit lazy, so I don’t anything on time. I keep postponing my works, so from this poem I got to learn that I should not postpone thing for tomorrow.”

Still another learner participant referred to the discussion in the class session when she commented on the power of the beauty of nature as they were discussing the nightingale and the highlands in UK in the class. She recollected an experience from her past and said, “...while, while I was travelling to a place, I was travelling to Jorhat, there I was travelling with my cousins

to a countryside place, I saw...saw some people are working in the, working in their paddy fields and they too were singing something and expressing their feelings. Whether they were expressing their feelings or not, but when I was travelling, the expression of the people was in a happy mood, they were happy while reaping their grains and the smile could be seen in...the smile could be seen in their faces. Although these people were unknown to me...but the sweet song...sweet song and the normal use of language mesmerized...and mesmerized me and also made me think that although...it does not mind whether people are rich or people, only the thing that matters is how we enjoy our lives and how you enjoy our life and express our feelings in front of everyone.”

One learner participant mentioned the fact a contemporary political incident motivated him to participate and comment on the issue of dictatorship when they were discussing the poem “Hawk Roosting” in the class. He said, “Such leaders, Hitler like people, are everywhere. In modern India the case is no different.” Then he went to discuss the political leaders that he had in mind. Two learner participants responded by saying that a scene from a movie actually inspired them to say what they said in the class sessions.

One of the learners said, “I saw that movie Troy and I understood the story of Ulysses. I knew about Achilles and the Greeks and the Trojan horse from that movie. As the topic came for discussion, I was happy to say something.” The learner was referring to the discussion of the poem “Ulysses” in which the instructor narrated the story of the Trojan War to build up the necessary background information.

Two learner participants spoke about their curiosity to know and discuss human relationship made them participate in the discussions in the class sessions in question. Both of them referred to the discussion of same sex friendship in relation to the sonnets by William Shakespeare.

One of the learners said, “It’s not here like that. We sleep together in the villages but, we are not such people. People don’t mind young men in the same bed.” He was referring to the fact

that the idea of such relationship on the physical level is not understood and suspected in the villages where he was born. ’

## Conclusion

In conclusion, it can be said that learners took various roles in their interactions with one another and with the instructor creating a dynamic and multi-faceted classroom. Individual differences among the learners in terms of their expectations and perceptions resulted in differential interpretations of the classroom discourse. The learners constantly adjusted themselves to the various instructional practices and structures of discourse in the classroom both in relation to the instructor and the co-learners (Spada & Lightbown,2009). Although some learners exhibited reservations in terms of their initial expectations and later involvement in the interactions in the actual classroom discourse, majority of the learners had positive view of the classroom activities in the class sessions. It reflects the complex nature of a L2 classroom where instead of homogeneous group of learners exhibiting static constancy in terms of expectations and interaction strategies, there is fluidity and flexibility in their approach and interpretations of classroom discourse between the instructor and the learners and among the co-learners.

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Sarat Kumar Doley  
Assistant Professor  
Department of English  
North Lakhimpur College (Autonomous)  
North Lakhimpur 787031  
Assam  
India  
[doleysarat@gmail.com](mailto:doleysarat@gmail.com)

## A Portrayal of Docile, Submissive Woman Characters in Roy's *The God of Small Things*

A. Sharmila

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### Abstract

Practically speaking, the patriarchal system is defined as control by men. This system allows men to have a complete power over women and its forces women constantly to fight for rights and struggle for their survival. The life of women under the system of patriarchy has been described by some authors in their literary works. Arundhati Roy is one among them. Roy tells the stories of various couples whose relationships are distorted because of the patriarchal structure.

**Key words:** Arundhati Roy, patriarchy, women under patriarchy, *The God of Small Things*.

### Introduction

Women are depicted usually as machines for reproduction in history and this concept still exists. The deep rooted patriarchal system does not allow women to realize and express their roles. In the middle ages the condition was worsened with the origin of superstitions which restricted the movement of women. Women were tortured in the name of tradition and religion.

### Patriarchy

Patriarchy is “a set of symbols and ideas that make up a culture embodied by everything from the content of every day conversation to literature and film” (Johnson 1997, p: 84). In India, as in all other countries around the globe, violence against women occurs daily. Patriarchy plays a role in this violence. For some Indian women, the possibility of violence occurs throughout their lives, especially with changes in marital status. Practically speaking, the patriarchal system is defined as control by men. This system allows men to have a complete power over women and its forces women constantly to fight for rights and struggle for their survival.



## **Life of Women Under Patriarchy**

The life of women under the system of patriarchy has been described by some authors in their literary works. Arundhati Roy is one among them. *The God of Small Things* is semi-autobiographical and a major part of it captures Roy's childhood experiences in Ayemenam.

Roy tells the stories of various couples whose relationships are distorted because of the patriarchal structure. The most obvious example is that of Pappachi and Mammachi. Pappachi rules his household like a demented despot- beating his wife and children and destroying their prized possessions. Chacko, though less aggressive, than his father, is responsible for his failed marriage. He has no job, but he refuses to help out around the house, and turns lethargic. Ammu's husband is willing to prostitute her to save his job. Roy gives example after example of men's tyrannical actions in their household. Some are physically abusive, but some are more insidious in their domination and sense of entitlement. Even brother/sister relationships are unequal. As Chacko tells Ammu "What is mine is mine and what is yours is also mine".

## **A Complete Indictment of Patriarchy**

Roy's novel can be viewed as a complete indictment of patriarchy. Male domination in all things is the norm in India, whether the domination be in the realm of political, social or financial arenas. Critic Tuppen Kumar Ghosh declares in "Tomorrow Will Never Die: Arundhati Roy's tryst with history in *The God of Small Things*" that Roy's purpose in *The God of Small Things* is to write about an unfair, male dominated society that treats women and low-caste people very badly(184): "Her focus is on the small, individual lives of men and women who, without any heroic pretensions, break the long-cherished social taboos and tamper with the rules that lay down the social codes of behaviour"(Ghosh 186).

## **A Story of Three Generations**

Roy presents a story of three generations in her novel "The God of Small Things". The first generation is from the period before India's independence and the characters involved in this period are Mammachi and Pappachi. The second generation dates from 1940's and the characters involved are Ammu and Chacko. The last generation dates from the 1960's and the characters

involved are Rahel and Estha. In all these generations women are suppressed by the male dominated society in different ways.

In “Women in The God of Small Things”, critic N.P. Singh claims that the first generation has the tendency to “defy the age-old norms of patriarchy” (65). Singh also adds that the women of the Ayemenam house do not have much freedom, since the men rule and decide for their lives (65).

### **Mammachi**

Mammachi’s relationship with pappachi is a male dominated one because he often wants to suppress his wife. In the “Man- Women Relationship in The God of Small Things”, critic Nirmala C. Prakash points out pappachi’s view of marriage as follows: “Wife is but a slave who can be driven out of the house at his will and whose precious possessions like piano can be mercilessly broken...”(180). Prakash argues that Mammachi’s and Pappachi’s marriage is filled with “jealous, violence and hatred” (80). Pappachi cannot bear Mammachi’s success as a business woman who became popular in pickle-making. He started to beat his wife because he feels that as she is his wife he can do whatever he wishes. It is difficult for Pappachi to see the good qualities in his wife. He oppresses his wife and beats her and treats very badly.

### **Pappachi’s View**

Pappachi believes that a man is superior to a woman and he lives his life like that and never lends a helping hand to his wife. “Though Mammachi had conical corneas and was already partially blind, he would not help her in pickle-making, because he did not consider pickle-making, a suitable job for a high-ranking ex-government official like him” (Roy 47). He is too proud to admit that Mammachi is doing a great job. Instead of supporting his wife, he rejects her since he does not believe in women’s power over men or in the independency of women.

In “Locusts Stand I”: Some Feminine Aspects of The God of Small Things, critic Mohit Kumar Ray points out that Pappachi’s jealousy on Mammachi does not begin in the moment when he retires but it is from the time of their marriage. For example, when they spend a couple of months in Vienna, Mammachi learnt violin. When her teacher tells Pappachi that his wife is

very talented, he does not let her to continue her lessons (56). “ The lessons were abruptly discontinued when Mammachi’s teacher Launsky Tieffenthal, made the mistake of telling Pappachi that his wife was exceptionally talented...(Roy 50). Pappachi cannot bear the compliments made to his wife for her good work.

### **Psychological Use**

At last when the physical abuse of Mammachi came to an end, a psychological abuse is introduced. In “Dreams Re-Dreamed: A Study of Arundhati Roy’s *The God of Small Things*”, critic Surendra Narayan Jha writes that Chacko is the one who is responsible for forbidding his father from touching his mother again. As a result of this, Pappachi finds another way of oppressing her by not talking to her till his death because Chacko has hurt his pride (Jha 161). In this way he shows that he has still power over his wife. Roy argues that Pappachi insults her publically and rejects her every time he gets the chance (56). She also adds that Mammachi accepts her insults and rejections: “She accepted the female role model imposed on her by the society- docile, submissive, ungrudging, unprotesting” (56).

Anything beyond this of how a woman should behave would mean that she has broken the social norms laid down for them. Unless a woman wants to avoid being looked down by people, she should live her life obeying the men. In other words women should not attempt to improve their position in society, as this is a pointless thing to do. Even though Mammachi is doing a great job in the factory, she is still oppressed. But if the circumstances were the other way round and if Pappachi owned the factory, he would have been very proud of his accomplishments and the compliments of the people. Mammachi’s life is destined from the day she is born. She is doomed for the reason that women are submissive to men. She just accepts her situation and does not fight for the equality between men and women.

### **Ammu**

Ammu, the central character in *The God of Small Things* belongs to the second generation which defies patriarchy and the dominant sexual norms of the time. Ammu is a victim of the patriarchal society she lives in. The oppression of Ammu begins when her father Pappachi does not allow her to college. “Pappachi insisted that a college education was an unnecessary

expense for a girl” (Roy 38). He thinks that she should stay at home and assist her mother should do her daily chores which will help her after her marriage. Ammu and her brother Chacko are not treated as equals by their parents. While Ammu is denied education, Chacko got his education in Oxford. Verma a critic writes: whenever Chacko is out of money, his mother sends him more (180). The reason for this mistreatment is that Ammu is born as a girl and Chacko is a boy. Ammu realizes the injustice of patriarchy by the attitude of their parents. Sometimes she feels as if she does not exist. “Her eighteenth birthday came and went. Unnoticed, or at least unremarked upon by her parents” (Roy 38).

Ammu feels that her life is doomed because she was born as a girl in the patriarchal society. In search of freedom and to escape from the mistreatment which she experience in her parent’s house she runs into a marriage that ends in a divorce very soon. “She thought that anything, anyone at all, would be better than to returning to Ayemenam” (Roy 39). Verma points out that the reason for the divorce is that Ammu’s husband, a Bengali Hindu, an alcoholic, urges her to sleep with his boss Mr. Hollick in order to save his job (Verma 180). As Ammu refuses her husband, he beats her brutally. As a strong woman she breaks the social norms and divorces her husband. She dares enough to act according to her wish. She no longer wants to be a mere puppet and decides to break the chains that tied her.

As a divorced woman, she has no other choice than to return to her parent’s house with her twins, Estha and Rahel. Roy said that a woman has only one chance of choosing her husband, and Ammu makes the mistake of choosing a wrong man(Roy 52). Her own family and society now treats her as if she is worthless. Baby Kochamma her aunt points out to Ammu that:

A married daughter had no position in her parent’s home. As for a  
Divorced daughter- according to Baby Kochamma, she had no position  
anywhere at all. And as for a divorced daughter from a love marriage,[...]  
As for a divorced a daughter from an inter community love marriage [...] (Roy 45-46).

### **Baby Kochamma**

Baby Kochamma explains to Ammu how the society unfairly treats the divorced woman. Prakash a critic claims that a divorced daughter is unwelcome in her parent’s house whereas a

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divorced son like Chacko is welcomed home and he becomes the inheritor of the family fortune (81). Critic Amina Amin argues in “Breaking Laws, Crossing Forbidden Territory: An Analysis of The God of Small Things”, that even though Ammu works harder than Chacko in the pickle factory, she would not inherit anything from her parents because daughters do not inherit (107). Chacko tells Ammu “what’s yours is mine and what’s mine is also mine” (Roy 57). The factory is Mammachi’s until Chacko returns and after that he takes the full control of it. Verma adds that Chacko does not believe that women should hold power over men (182-183).

### **Unfair Treatment in the Family**

Again there is an unfair treatment in the family much to the dislike of Ammu and what she desires. Chacko is allowed to have relationships with the beautiful women workers in the factory, regardless of their castes. But when Ammu expresses her desire for a low caste man, she was banished because it is a sinful act for a woman to express her sexual desires. Ammu breaks the “Love Laws [...] the laws that lay down who should be loved and how. And how much” (Roy 33).

### **Ammu’s Revolt**

Ammu wants to revolt against the society which has neglected her for so long. Velutha, who belongs to the so-called “untouchable” caste – Paravan, rebels against the society for their rights. Ammu draws towards Velutha because she sees a fighter in him, someone who is against the society like her. In order to keep the family’s honour pride and reputation, Ammu was punished for loving a low caste man like Velutha. Their affair is considered to be both a sin, as it is extra-marital, and also a crime, as it is between the members of two different classes in the caste system.

### **Tragic End**

Velutha was arrested by the police and later he was killed. Ammu’s life was miserable because everyone in the family banished her. At last she dies alone and her body is cremated instead of a burying in church (Roy 162). Ammu believes in the equality between the genders and she hates the fact that society and its norms should decide people’s life. All Ammu wants

from her family is the recognition for her as a woman and to be treated as an equal to her brother. Roy summarizes Ammu's oppressed life as:

Ammu had been humiliated and cornered by her father, ill-treated  
And betrayed by her husband, insulted by the police and rendered  
Destitute by her brother. Each of them voiced the patriarchal  
ideology which commanded that she should have no right anywhere  
-as daughter, wife, sister and citizen. She was no individual to her  
Society but just an object, a role necessarily submissive. (Roy 54).

### **Rahel**

Rahel, daughter of Ammu, was born in post-independence India. Critic R.S Sharma and Shashi Bala Talwar in Arundhati Roy's *The God of Small Things: Critique and Commentary* claims that as Rahel and Estha are the products of an inter-community marriage, the family treats them as strangers (48). Rahel is cared for only by her mother and brother, whereas the rest of the family never cares for her. Rahel is an innocent victim of her mother's mistake in life. As time goes by, with the arrival of Sophie Mol, the daughter of Chacko and Margarete, to Ayemenam Rahel realizes that her family does not love her anymore. Even though both of them come from an intercaste marriage, they are not treated equally. Verma points out that her family sees Rahel as a demon and Sophie Mol as an angel because she is their son's daughter (181). Rahel is compared to Sophie Mol as follows: "Little angels were beach-coloured [...] Little demons were mudbrown [...] with forehead bumps that might turn into horns" (Roy 179). Rahel is jealous of the attention and the special treatment received by Sophie Mol. Rahel feels it is unfair that her own family oppresses her and this situation is even more worse when Ammu dies. She and her brother is left under the care of the family members who really don't want to care about her. Even her own uncle Chacko thinks that they are a burden to him. Having no one to care for her and to teach the basic things Rahel starts to lead her life as she wishes.

Singh points out that Rahel drifts from school to school because she was expelled for the reason that she does not know how to behave (68). Rahel is against the patriarchal norms of society which puts people in different positions by describing what is considered low as " She

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decorates a knob of dung with flowers” ( Sharma and Talwar 72). When she grows up, she marries a man of her own choice just as her mother did. But her marriage was not a long lasting one because she divorces her husband the moment he stops to fulfill her needs. As a highly educated and modern rebellious girl, she refuses to accept the fates of Ammu and Mammachi (Prakash 83). When she returns to Ayemenam, she answers to old man who asked about her marriage “We’re divorced” (Roy 130). She lives her life the way she wants to and does not care about the consequences. Rahel represents contemporary woman in India, where the women live their lives as rebels and do not let social norms decide their lives. Even though the women in this novel develop and grow braver in each generation, the men do not change their patriarchal behaviour against the women at all.

Prime Minister Indira Gandhi addressing the All India Women’s conference in 1980 said

..... I have often said, that I am not a feminist, yet, in my concern for the unprivileged, how can I ignore women who, since the beginning of history, have been dominated over and discriminated against in social customs and in laws...?. In the west, women’s so-called freedom is often equated with imitation of man frankly, I feel that is merely an exchange of one kind of bondage for another. To be liberated, a woman must feel free to be herself not in rivalry to man, but in the context of her own capacity and her personality. We need women to be more interested, more alive and more active not because they are women, but because they do compromise “ half the human race”. Whether they like it or not, they cannot escape their responsibility. Should they deny its benefits. Indian women are traditionally conservatives but they also have the genius of synthesis to adapt and absorb. That is what gives them resilience to face suffering and to meet upheavals with a degree of calm to change constantly and yet remain changeless which is the quality of India herself.”

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Mrs. A. Sharmila  
Research Scholar  
LRG College for Women  
Tirupur  
Tamilnadu  
India  
[asharmi123@gmail.com](mailto:asharmi123@gmail.com)

## Geneva Bible Marginal Notes in William Shakespeare's *Macbeth*

Song Cho

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**Key words:** Geneva Bible, Marginal Notes, Biblical Allusions, Gospel, New Testament, Passion Narrative, *Macbeth*

Reference is made to the place where Jesus was crucified early in *Macbeth*: “Or memorize another Golgotha” (1.2.40). A closer look at the Gospels suggests that Shakespeare may have borrowed language from the 1599 Geneva Bible marginal notes, particularly from those commenting on the last days of Jesus.<sup>1</sup> Consider the following quotes from Malcolm and Ross: “Let’s make us medicines of our great revenge / **To cure this deadly grief**” (4.3.215-216) and “**’Gainst nature** still” (2.4.27). (Every bolded emphasis is mine). Shortly before his arrest, Jesus goes to the garden of Gethsemane to pray: “Then went Jesus with them into a place which is called Gethsemane, and said unto his disciples, Sit ye here, while I go, and pray yonder. And he took unto him Peter, and the two sons of Zebedee, and began to wax sorrowful, and grievously troubled. Then said Jesus unto them, My soul is very heavy, *even* unto the death: tarry ye here, and watch with me” (Matthew 26: 36-38). The Geneva Bible marginal note from Matthew 26:37 reads: “The word which he useth, signifieth great sorrow, and marvelous and **deadly grief**: which thing, as it betokeneth the truth of man’s nature, which shunneth death as a thing that entered in **against nature**, so it showeth that though Christ were void of sin, yet he

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<sup>1</sup> For other biblical allusions in Shakespeare’s plays see “Echoes of John the Baptist in William Shakespeare’s *Hamlet*” (November 2014), “Further Biblical Allusions to John the Baptist in Shakespeare’s *Hamlet*” (June 2015), and “Allusions to the Passion of Christ in William Shakespeare’s *Romeo and Juliet*” (November 2015) of this journal.

sustained this horrible punishment, because he felt the wrath of God kindled against us for sins, which he revenged and punished in his person.” Also, Lady Macbeth says: “Go get some water / *And wash this filthy witness from your hand*” (2.2.44-45). This recalls the Last Supper passage where Jesus washes his disciples’ feet: “Now before the feast of the Passover, when Jesus knew that his hour was come, that he should depart out of this world unto the Father, forasmuch as he loved his own which were in the world, unto the end he loved them” (John 13:1). The marginal note records: “Christ no less certain of the victory, than of the combat which was at hand, using the sign of washing the feet, doth partly thereby give an example of singular modesty, and his great love toward his Apostles in this notable act, being like very shortly to depart from them: *and partly witnesseth unto them, that it is he only which washeth away the filth of his people,* and that by little and little, in their time and season.” These references are not included in Naseeb Shaheen’s *Biblical References in Shakespeare’s Plays*.

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Song Cho  
Assistant Professor of Spanish  
Oklahoma Baptist University  
Shawnee OK 74804  
USA  
[song.cho@okbu.edu](mailto:song.cho@okbu.edu)

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Song Cho, M.A.

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**PAGES 251-260 ARE DELETED.**

## **Colour Terms in Languages**

**Dr. V. Suntharesan, M.Phil., Ph.D.**

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**Abstract**

Colour terms are found to exist in all languages and they contribute vitally in stressing ideas or conveying meanings in a subtle but significant manner. Colour terms, apart from their indication to the concrete visual characteristic, have certain connotative meanings. The connotative meanings of colour terms apparently correlate with the culture of the respective language. This paper attempts to briefly compare English and Tamil in terms of their colour terms. In this way, the writer also intends to identify the cultural similarities and dissimilarities between these two languages.

**Key Words:** Connotative meaning, Symbolic expression Cultural niches, Cultural similarities

### **Introduction**

#### **Colour Terminology**

Colour seems to be a subject that has drawn the attention since the olden days. The origins of colour symbolism go so far back in time that it is impossible to ascertain where they came from. As an object of study in the field of optics, colour has been studied extensively. Its applications in experimental and clinical psychology are still modern. Medicine too has found a use for colour, though in a somewhat unconventional way. With the exception of optics, whose main objective is to understand the physical realization of colour as a visual phenomenon, the other areas mentioned above are all concerned with what colour means, either in apparently absolute terms or in a subjective, idiosyncratic sense, despite the fact that, objectively speaking, colour has no meaning as such as it is simply an optical manifestation. For this reason, Peirce (1965) placed it in the grouping which he calls **qualisigns**: the group reserved for phenomena such as colour and musical tones whose nature is qualitative and devoid of inherent meaning. Yet one can find the existence of a very strong perception refuting any suggestion that colours are

semantically empty. This assumption is created in terms of the fact that colours are an extraordinarily rich source of symbolism. They are full of connotative and affective meanings which are institutionalized by the fusion of academic knowledge and mainstream culture.

### **Colour Meaning and Terminology**

Colour “meaning” is mostly interpreted with citations from language, in the form of recognized phrases such as ‘red with anger’, ‘green with envy’. Such phrases are evidences of their authority and appropriateness as examples of figurative or symbolic meanings. There is a strong connection between the figurative and symbolic meanings ascribed to colours, and the use of colour words in the language. In fact, the use of colour words adds to a great extent, to the effectiveness of the notions expressed by language.

Colour terminology is a source that can be used to gather knowledge about the relationship between different languages in terms of the cultures of the speech communities that use those languages. It is obvious that all languages make use of basic colour terms. A basic colour term is a single word i.e. green or violet, not combination of words such as light green or dark blue. It can't be the subdivision of some colour, like crimson or scarlet which are of red. A basic colour term has quite general use; it must not refer only to a confined class of objects. For example, in English blond is applied exclusively in the colour of hair and wood. Further, the term must not be highly restricted, in the sense that it is used by only a certain section of speakers.

### **Patterns**

A detailed study carried on colour terms found in a wide variety of languages provides information about certain interesting patterns. In case, only two terms are available in a language, they are for equivalents to black and white or dark and light. If there is a third, it is red. The fourth and the fifth terms will be yellow and green, but the order can be reversed. Blue and brown occur as the sixth and seventh terms. Terms such as pink, gray, orange and purple as in English are found, but not in any particular order. We also come across combinations like greenish-yellow, variations like pink, modification like fire-engine-red and various designations assigned by paint and cosmetic manufacturers. (Wardhaugh, R. 1986)

The extent of colour terminology in specific languages can be related with the cultural and technical aspects of the societies whose members speak these languages. It appears to be reasonable to assume that communities that experience little technological advancement have the fewest colour terms in usage; e.g., the Jale of New Guinea has words corresponding to dark and light only. Whereas societies that are technically advanced have terms corresponding to all the above mentioned colour terms. Societies at intermediate level in technological development have intermediate number of colour terms; for example, the Tiv of Nigeria has three terms; the Garo of Assam and the Hanunoo of the Philippines have four; and the Burmese have seven (Wardhaugh,R.,1986).

### **Colour Lexemes**

Colour lexemes are found to vary from language to language. English has eleven basic colour lexemes: white, black, red, green, yellow, blue, brown, purple, pink, orange and gray. In contrast, the following features are observed in other languages. Navaho has a single lexeme for both brown and gray, but it has two terms for black: the black of darkness and the black of such objects as goal. Two kinds of blue are found in Russian and Hungarian has two terms for red. There is a single term for green, blue or pale, depending on context (e.g. vegetables, sea, clouds) in Japanese. Only four basic colour terms, black, white, red and green are available in Hanunoo (Christal, D., 1997).

### **Language and Culture**

The notion that a strong relationship always exists between language and culture has been very popular and under study for long. That is, there should be some relationship between the phonetic structural elements and the sounds of the language and the ways in which speakers of the language realize the world and behave in it. The ways in which language and culture are related vary. In this context, some comments on what is meant by culture may be appropriate. Goodenough (1957, p.167) defined culture thus: ‘A society’s culture consists of whatever it is one has to know and or believe in order to operate in a manner acceptable to its members and to do so in any role that accept for any one of themselves.’ The knowledge pertaining to culture is socially acquired. The members of a particular society learn the necessary behaviours and they do not inherit them from others.

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According to Edward Sapir (1929), language and culture are closely associated and one cannot be understood or appreciated without knowledge of the other.

Language is a social institution both shaping and shaped by society at large or in particular the ‘cultural niches’ in which it plays an important role. If we assume that language is or should be understood as cultural practice, then we ought to admit the notion of culture in relation to language. Language is not an autonomous construct but a social mechanism both creating and created by the structures and forces of the social institutions within which we live and function. It is apparent that language cannot exist in a vacuum and one can be firm in one’s assertion that there is a kind of transfusion that operates between language and culture (Fairclough, 1989).

Among those who have illustrated the affinity between language and culture, it is Duranti who has impressively expressed how these two have been interwoven.

“... to be part of a culture means to share the propositional knowledge and the rules of inference necessary to understand whether certain propositions are true(given certain premises). To the propositional knowledge, one might add the procedural knowledge to carry out tasks such as cooking, weaving, farming, fishing, giving a formal speech, answering the phone, asking a favour, writing a letter for a job application” (Duranti, 1997: 28-29).

It’s quite obvious that language used for everyday interaction is a mixture of cultural bits and pieces. In the course of our speech, we assume social and cultural roles, which are so deeply enriched in our thought processes as to go unnoticed. “Culture defines not only what its members should think or learn but also what they should ignore or treat as irrelevant.” (Eleanor Armour & Sharon-Ann Gopaul – Mc Nicol, 1998:56)

“Language does not exist apart from culture, that is,from the socially inherited assemblage of practices and beliefs that determines the texture of our lives.” (Sapir, 1970:207)



Goodenough (1981:62) summarises the contents of culture quoted below.

- The ways in which people have organized their experience of their phenomenal world so as to give it structure as a system of cause and effective relationships, that is, the propositions and beliefs by which they explain events and accomplish their purposes.
- The ways in which people have organized their experience of the real world so as to give it structure as a phenomenal world of forms, their percepts, and concepts.
- The ways in which people have organized their experiences so as to structure their world in hierarchies of preferences, namely their value or sentimental systems.
- The ways in which people have organized their experience of their past efforts to accomplish recurring purposes into operational procedures for accomplishing these purposes in the future, that is, a set of grammatical principles of action and a series of recipes for accomplishing particular ends.

In fact, culture prescribes standards for deciding what is, standards for deciding what can be, standards for deciding how one feels about it, standards for deciding what to do about it and standards for deciding how to go about doing it. It is quite clear, culture is a ubiquitous force, forging out identities and our relationships with other things and individuals. Were it not for culture, we would be little more than----- gibbering, incomprehensible idiots, less capable of mere survival than a member of the very earliest tribe of prehistoric people the social legacy the individual acquires from his group leads to the belief that to be human ineluctably means to be cultured (Thanasoulas, 2001).

### **The Place of Colour Terms in Culture**

It is quite interesting to note the feature of the association of colour terms with language expressions that reflect the culture of the society. Some cultural aspects which are common for all nations irrespective of ethnic, linguistic or religious divisions are represented by expressions linked with colour terms. For instance, white stands for purity, peace, etc., in almost all cultures throughout the world.

Colour is one of the most significant physical features of concrete objects. It partially contributes to the distinctiveness and identity of a visible object. Colour also adds to the external

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appearance. Human race has manipulated the language in several ways in conceptualizing ideas and it has done so through the use of colour terms as well to highlight or bring out the abstract qualities. The use of colour terms to represent the abstract qualities in different languages remains the same in some instances and varies in other instances. For example, in both English and Tamil, black represents melancholy, grief, etc., and while ‘black lie’ and ‘white lie’ in English denote very harmful lie and harmless lie respectively. The phrase ‘pachchai poi’, the literal meaning of which is *green lie* in Tamil refers to the astringency of the lie.

Most languages seem to have the treasure of typical expressions including idioms associated with colour terms. These expressions have connotations which create strong effect as intended by speakers. In English, white coffee and black coffee are not white and black. White and black appear to indicate polarity and they are not supposed to offer an accurate indication of colour. Likewise, the kind of wine that is very pale yellow, amber or golden is called white wine. *White wine* and *white coffee* are only relatively white. The phrases, ‘white lies’ and ‘blue jokes’ do not seem to have any logical link with a colour. With white coffee, the meaning can at least be guessed at considering the two constituent words. The white in ‘white lies’ may imply purity of intention. But in the idiom, blue joke, the blue doesn’t offer any clue to understand the meaning of the phrase. Since the constituent words of idioms are independent in expressing connotations, idioms can have wide freedom. As no justification avails for vulgar jokes to be blue, Spaniards call them green. Chinese associate such things with yellow (Poole, C.S., 1999).

### **English and Tamil Expressions Associated with Colour Terms**

Some interesting expressions associated with colour terms, the constituent words of which incorporate colour terms, are considered for discussion here. The commonness in meaning of some of the expressions in both of these languages provides evidence for the cultural similarity of the two nations to some extent.

While some traditional expressions involving colour terms seem to be common in these languages, some others have been directly translated from English into Tamil and are found to be in frequent usage, particularly in electronic and press media, presently.

## Traditional expressions

The colour term *green* referred to as ‘pachchai’ in Tamil is used to denote the state of being immature, inexperienced and easily fooled, in both English and Tamil. It could be noted that when leaves or fruits are unripe, they remain green. Hence, in the same sense, the term *green* is used to represent the quality of being immature. An example in English is the expression, ‘a young green novice’, while in Tamil, phrases like, ‘pachchai pillai’ (literal meaning – green child) and ‘pachchai thanneer’ (literal meaning – green water ) are used to refer to a person who is very innocent or harmless, to imply the state of being immature.

There is the Tamil proverb, “Ik katai maddukku ak katai pachchai” (literal meaning – For the cow grazing on this side, the other side seems to be greener) which is the equivalent of the English proverb, “The grass is greener on the other side” and one can observe the occurrence of the colour *green* term in both proverbs.

The figurative usage of green meaning flourishing, fresh or full of vigour as in the utterances like, ‘Memories are still green’ in English and ‘pasumai ninaivuhal’ (literal meaning – green memories) in Tamil is found in both languages.

Also, in both English and Tamil, colour term ‘red’ is used to refer to the mental state of anger or shyness.

The term ‘pale’ referred to as ‘veliral’ in Tamil, is associated with emotional states, fear and shock in both languages.

## Translated Forms

The following formations in current usage in Tamil are direct translations of the English phrases involving colour terms.

### English Phrases

white paper

black market

### Tamil Formations

vellai arikkai

karuppu santhai

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Dr. V. Suntharesan, M.Phil., Ph.D.

Colour Terms in Languages

black out	iruddadippu sei
black mail	vilak meyil ( used as a borrowing)
give green light	pachchai kodi kaddu
blue film	vulu pilim (used as a borrowing)
red carpet treatment	senkampala varavetpu

Of the above examples, except the phrases involving colour terms green and blue, in the other phrases, one could recognize the logical link between the colour term and the meaning suggested by it. For instance, the phrase ‘black market’ connotes secret and illegal transactions since the term ‘black’ implying darkness refers to secret environment conducive to unethical practices. The same connotation of darkness as secret environment is found in Tamil as well. Hence it’s fair to maintain that though the phrases in the examples are of English origin, the connotations of the colour terms in them are common in both English and Tamil.

### **Concluding Remarks**

In this article, the author has explored the cultural affinity of the English and Tamils by analyzing the usage of some phrases/expressions incorporating colour terms in English and Tamil and the he readily admits that this analysis is very scanty. Hence, he hopes that an extensive study of this nature encompassing other languages too, by other writers would bring in more interesting information regarding linguistic, cultural and anthropological aspects of the languages of the world.

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Dr. V. Suntharesan, M.Phil., Ph.D.  
Senior Lecturer  
English Language Teaching Centre  
University of Jaffna  
Sri Lanka  
[suntharesan@yahoo.com](mailto:suntharesan@yahoo.com)

## Quest for Identity in Rohinton Mistry's *A Fine Balance*

Vijayalakshmi. M.

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Courtesy: <https://pencanada.ca/wp-content/uploads/2014/04/Rohinton-Mistryred7.jpg>

### Abstract

Rohinton Mistry's novels reflect interest in the importance of personal and cultural identity. It is obvious that Mistry has well depicted his deep attachment and nostalgia for his homeland. The social and cultural nostalgia helped him to create a sense of loss. He recognizes the consequence of religion and rite in the construction of human identity. Mistry's fiction can be read within this framework as the quandary of an individual as he/she seeks to cope with the contradictions of the past and the present, community and self, family, and community. The novels, *A Fine Balance* throw light on the dwindling Parsi community in India to which Mistry himself belongs and is well informed of their lifestyles, customs and traditions. *A Fine Balance* is a richly woven novel interweaving the slums of Bombay with the middle-class Parsi lifestyle. Dina, the protagonist, fights for her independence and individuality but she faces the continuous failures and threats by the society. Finally she loses her flat and forced to go to her brother's home as a servant. The novel also illustrates the deeper insight of political, nativity and struggle of suffering people. It focuses on the deep structure of the individual's existences of human life. *A Fine Balance* is taken up for analyzing the human sufferings in which Rohinton Mistry ultimately gives a space of endless sufferings of the individuals.

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**Key words:** Rohinton Mistry, *A Fine Balance*, Parsi lifestyle, Dina, the protagonist, political issues of suffering people.

### **Identity Crisis**

Identity crisis or a quest for identity is basic to the human world. It is innate in every man. So search for identity is an archetypal and a universal motif in literature of all ages. One of the traits that distinguish man from other forms of life is his quest for the meaning of life, the passion to understand the mystique of universe, a desire to acquire a comprehensive vision of reality.

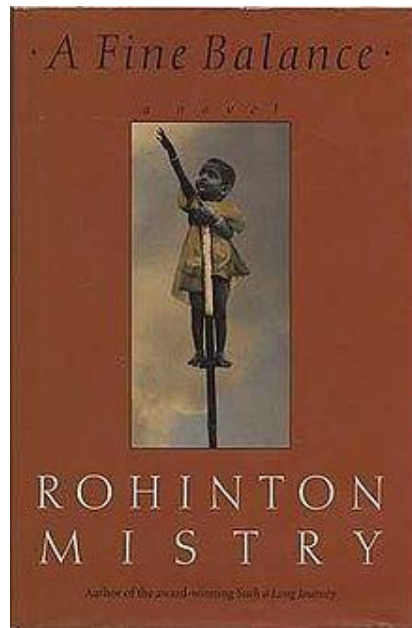
### **Rohinton Mistry's Novels**

Rohinton Mistry's novels deal with all the problems which a normal person faces in his or her life. A humanistic approach is a non-technical approach. It is holistic in nature. It considers the need for self-reflectiveness and self-actualization. It is a concern to growth. The humanistic approach paves the way for people to step into their own potential, through active engagement with their own journey of growth. It recognizes the spiritual nature of human beings and works to help people integrate all levels of their experience: body, thoughts feelings, spirit, and soul.

### **Rohinton Mistry's Characters**

Rohinton Mistry's characters grow in self-knowledge and fight against an aggressive social environment to create a new world and freedom. His protagonists are young and middle age people. His novels deal with the major Indian social problems and imbalances of Indian society where the protagonists themselves are the downtrodden and the underdogs.

### ***A Fine Balance***



*A Fine Balance* is a powerful novel that has been compared to the works of Tolstoy and Dickens. It is a rich study of a difficult time in India's history, featuring complex and flawed characters. *A Fine Balance* is about man's inhumanity to man and the indomitableness of the human spirit. Indeed, Mistry's celebration of courage, generosity, self sacrifice and hope in the face of pervasive misery creates a moving testament. Set against a thoroughly Indian background, it combines Dickens's vivid sympathy for the poor with Solzhenitsyn's controlled outrage, celebrating both the resilience of the human spirit and the searing heartbreak of failed dreams.

The novel is all about the importance of maintaining a fine balance in our lives by striking the right cord. There is a constant need to keep working at the wheels of life. Every character herein faces a number of obstacles in the course of life. Life for them is never smooth sailing. Some hurdles are nature sent whereas the others are man-made. All of them struggle very hard. Some of them successfully maintain a fine balance; and the others not being able to do so, bow down to the forces of fate. Fate comes in different guises before which man is helpless.

### **The Oppressed and the Oppressor**

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The novels myriad characters are grouped as the oppressed and the oppressor. The oppressed suffer in silence and those who dare to counter act are reduced to the state of a mere nothingness. An unchallengeable feature of Mistry's humanism in *A Fine Balance* is the theme of condemnation of struggle for peace. Ambition and dreams of his protagonists are tied with hope and despair about the life of the modern world. Mistry shows the basic ambivalence of common men, as a realist and humanist through his works:

You cannot draw lines and compartments, and refuse to budge beyond them. Sometimes you have to use your failures as stepping-stones to success. You have to maintain a fine balance between hope and despair ... In the end, it's all a question of balance. (FB 231)

### **Main Characters are from the Parsi Community**

Rohinton Mistry shows the sufferings of poor characters from the Parsi community and atrocities of two untouchables from the village in *A Fine Balance*. He uses four main characters- a woman and three men. Each of the four protagonists has own story. The four main characters converge in Dina's apartment as refugees from contracting caste, gender, or social roles. They each live in an unimportant position in the context of India. They are transferred by the community and try to centre their own individuality. The apartment is viewed as the worldly site of individuals in a troublesome society. Their life in Bombay is contrary to their expectations and symbolizes the anguish, pain, anxiety and restlessness of people cut off from their native villages. The novel is about sufferings and pain of the poorest people. From this way, *A Fine Balance* is the story of the heroic struggles and hideous misfortunes that is based on physical, psychological and social sufferings.

### **Three Major Themes**

The novel is a wonderful presentation of three major themes. It blends political history with the personal life of the individuals. The first is the life of middle class and urban world, Dina Dalal. She is a pretty widow in her forties who is struggling hard to lead an independent life. Second, there is another world symbolized by Maneck Kohlah, a sensitive Parsi boy. He feels life a great burden to lead and lift. The last, the novel focuses another sight into rural India provided by Ishvar Darji and his nephew Omprakash who struggles to exist in this world.

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## **Search for Identity**

The search for identity is processed by a team of four major characters from different background mingle with each other as a joint force, they want to prove their self-identity in the society. Dina Dalal, the protagonist of the novel suffers at her younger age of the death of her parents in succession. She is guarded by her brother who wants to protect her as a bird in a cage. By nature, Dina is a lover of humour and independent existence. She cannot find comfort in her brother's custody. She is forced to marry a rich gentleman but she prefers to marry a compounder namely Rustom Dalal. Before being settled in her marriage life, Dina loses her husband in an accident. The Emergency of 1975 shatters all her hopes and she is pushed again to her brother's concern. Thus Dina's identity fades away in the society as an independent woman.

## **Dina Fights for Her Independence**

Dina fights for her independence and individuality but she faces the continuous failures and threats by society. Finally she loses her flat and forced to her brother's home as a servant. At this stage the feminist may argue that by creating the event of Dina Dalal's coming back to her brother's house, Mistry does some injustice to her. It shows that it is difficult for a woman to live independently without any sort of male-protection. Even Beggarmaster's protection helped her to live safely for a few more years. But here the fact is that Dina Dalal, like other three protagonists, is disturbed considerably because of the prevailing political situation, National Emergency proclaimed by the Government of India. That is why she loses her freedom.

After Mrs. Shoroff's death, despite of her keen desire to pursue her education, Dina is not allowed even to matriculate. Nusswan, her brother, tries to impose his will on and suggests to her that she could marry a person of his choice, but Dina protests and asserts her individuality. She marries Rustom Dalal, whom she loves intensely. Dina is the symbol of the "new woman" who refuses to be acquiescent and submissive and does not accept the stereotypical feminine role assigned to her. Even on that cruel night, when her husband dies, she behaves in a very dignified manner. "No wailing, no beating the chest or tearing the hair like you might expect from a woman who had suffered such a shock, such a loss." (FB 46)

## **Construction New Lives**

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Dina Dalal, Ishvar and Omprakash Darji and Maneck Kohlah, a young student, are painfully constructing new lives which become entwined in circumstances which no one could have foreseen. At first, Dina and her tailor, Om, are apprehensive about each other's concerns. Om tries to spy on Dina in order to find out the export company so that he can directly contact them and get orders. As the novel advances, circumstances conspire to deny them their modest aspirations. They all discover that there are other forces at play larger than their individual self. Each faces irrevocable damages.

Dukhi Mochi is Omprakash's grandfather, a lower caste *chamaar*. He decides to send his sons, Ishvar and Narayan to city for their better future. When they grow up in the city, Ishvar stays in town as Ashraf's assistant in tailoring shop, Narayan comes back to the village who becomes successful in his life. On the Election Day, Narayan goes to the polling booth and tries to register a genuine vote. He fights against the Thakur Dharamsi the local Don for the rights of low class people. But Thakur's men beat Narayan and took him to Thakur's farm. There, Narayan and two companions are tortured and hanged by them. Other untouchables are beaten and their women are raped. At the end, Narayan's entire family is murdered by Thakur. From these causes, Ishvar and Om decide to migrate to Bombay. Ishvar's and Omprakash's life in the village describe terrible poverty, public disturbance and caste violence.

Dina chooses to leave her home, because she wants to assert her individuality and sense of self. She has grown up in Bombay, but her sense of independence after her husband's accidental death keeps her away from her family. She resolves to restructure her life without being economically dependent on a man. For her, life is a series of emotional upheavals and relocations of emotional bonds. Emergency made both Dina and Maneck fail in their attempt. In the name of poverty alleviation and civic beautification, beggars are carried away and made to be slaves in labour camps. Dina Dalal's new family creates an idyllic space where different cultures mingle and people of different classes transgress sanctioned spaces in symbiotic equations.

### **Rebuilding Her Life**

Dina refuses to buckle under pressure and resolves to rebuild her life without being economically dependent on a man. Dina Dalal, whose fortunes the readers follow in the first part

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of the book, hopes to live as an independent woman after her husband's early death, managing a small tailoring business and maintaining her own apartment. She fetches two tailors, Ishvar and Om and starts working for Au Revoir Exports. She embodies the woman who is far ahead of her times, she is completely independent and free thinking. Greedy landlords, a mean and ignoble brother who never cared for her because of his hypocritical ideals and only bullied and used her, and sheer misfortune robs her of this modest dream after years of struggle. After the early demise of her husband, Dina tries to regain her foothold on life but indeed, the road towards independence and self-reliance proves bumpy and full of obstructions.

### **Impact of National Emergency**

Dina emerges as an independent dressmaker with the tailors. In the beginning, Om and Ishvar are not close with Dina. They doubt her and even try to get the direct orders from the companies, because they feel that they are over controlled by Dina. Both tailors find difficult to adjust themselves with the life in metropolitan city. They find no identity with their village and city dwellings. They stay in a small shack in the slum but are chased from there because of the city beautification project. Left alone on the street, they search for accommodation, even their employer Dina refuses them to stay in her house. Besides, they are crushed in the worst outcomes of the Emergency; Om, who is yet to marry, is sterilized to be impotent. In the act of preventing Om from sterilization, Ishvar loses both his legs and left in the street as beggar. The life of these two tailors is also lost with no identity. The loss of identity in Maneck's case is full of ecological concerns. Maneck and his family live by a hillside and nature is one of their family members. Farokh's long walks during evening times give him mental comfort forgetting his tensions. The fall and the forest are their companions.

### **A Journey of Self-Discovery**

Maneck represents the young hero who is on a journey of self-discovery, whereas Ishvar and Omprakash - the two tailors, uncle and nephew, represent the hard working lower class who always strive for better. They struggle to come out of their abysmal conditions as untouchables in their village and come to town and work for Dina. They hope that their fortunes will change in the city and they will be able to lead a decent and comfortable life. Ishvar hopes that some day he would be able to find a good match for his nephew Om and dares to hold out for it. The

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misfortunes that later fall on them are unbelievably dreadful. Dina is forced to make Ishwar and Om spend several nights on the streets as they were illegally living in her apartment. On one of these nights, the two men get rounded up with the other street dwellers and taken to a work camp far outside the city. Trouble emanates when they have no way of telling Dina about their whereabouts. They eventually come back to the city only to leave again for their village when Ishwar decides that Om needs a wife. Their misfortunes do not stop following them even in their village.

### **Dramatic Events**

Mistry leads up to the dramatic events in their village described with loads of fore shadowing and short diction and sentences. What finally happens to Ishwar and Om is utterly devastating. Misuse of power and emergency collapse their lives. Now, Ishwar and Om return to the city once again as beggars. Ishwar ends up legless on a trolley and Om is castrated; a victim of sterilization targets on the eve of his wedding. Maneck, finds himself in extreme despair and ends up throwing himself under a train when he hears what has happened to his friends.

### **Shankar, the Beggar**

The happiest person in the novel is a beggar called Shankar, nicknamed Worm, whose legs and fingers were chopped off soon after birth-he has nothing much to lose and scoots about on a little trolley, wise-cracking and helping people. Everybody else has hopes, and is therefore vulnerable. It is clear in the novel that the political situation of the nation is responsible for the sufferings of the common man. The characters of the novel pay a heavy price for their simplicity and their lack of understanding of the national politics during the time of Emergency.

### **About Political Injuries and Domination of Land Lords**

The novel is mainly rooted with beautification, sterilization, state-of-emergency, political injuries and domination of land lords. Its protagonists - Dina Dalal, a Parsi widow in Bombay, Ishwar and Omprakash, two village tailors from low caste as labourers and Meneck Kohlah, the college-student as paying guest of Dina. They all become victims of the turbulence caused by the

state of emergency. Their attempts at survival become the microcosm for all the suffering people in India. They are also suffering quite a lot to get an identity in their society.

### **Impact of Economic Development**

The fourth main protagonist, Maneck suffers the loss of his beloved foothill Himalayan town, which has been sacrificed to the altar of Economic Development. In the name of bringing modernization, roads were built, that polluted the town and ruined the serene and lush environment. The coming of multinational firms meant shutting of shop for successful, yet small, business like that of Maneck's father's Cola Company. Maneck's every loss is a loss for the Indian middle class, whose morality, hopes and desires, he embodies. His death at the end of the novel is shocking but insightful of the losses that the Indian middle class has borne and still continues to suffer.

### **Riots against Sikhs**

There is another shock that awaits Maneck before his death. When he comes back to India in 1984, for his father's funeral, he is witness to mob violence and arson against Sikhs in New Delhi, as Indira Gandhi has been murdered by her Sikh bodyguards. He picks up old newspaper at home to find it rife with attacks against Indira over human rights violations and other misconducts during the Emergency. But these attacks are short-lived and Indira Gandhi is duly exonerated as she is re-elected Prime Minister in 1980, after having lost the democratic elections called in 1977, right after the emergency. It was in these old papers that Maneck found news about Avinash, his idealistic activist friend who had gone missing during the Emergency.

Avinash was tortured and killed in police custody for anti-Emergency and anti-Indira slogans and demonstrations. Such was the situation during the Emergency that along with all civil liberties the fundamental rights were taken away from the common man. The police had become an ally in the Governments depressing record of human rights abuse. Those entrusted with the protection of the poor had become their worst enemies! This sad story doesn't end here; Avinash was the only son of a poor retired government employee. With three sisters, Avinash was entrusted with earning enough money to pay dowry for all his three sisters. Avinash's death, forced his three sisters to commit suicide and save their father from the financial hardship as well

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as social stigma of not being able to provide dowry for his daughters. This is the psychological trauma that Avinash's old parents have to go through. This is just one story out of the many ghastly tales that Mistry brings to the readers.

Maneck has a peaceful education in a hill-station, then he is sent to the ruthless city by his parents for his higher study. He is continuously humiliated by his seniors in the college. He learns and suffers more from the society at different ways and levels. It affects his mind severely and forced him to commit suicide on the train tracks. Emergency made both Dina and Maneck fail in their attempts to survive of their life.

### **Backgrounds of Protagonists and National Events**

In *A Fine Balance*, Mistry highlights crucial events in the country's chronicle by the background of each protagonist. The tailors and their forefathers' life reflect the cruelty of the caste system in rural India where unbelievable horrors are committed on the lower caste. Poverty drives the untouchables to depend upon the higher caste people to feed their family. For example, The Thakur obtains cheap labour from the lower caste villagers. When the workers demand their due wages, they are threatened with violence.

Shameful and horrible murders of Narayan and his companions are always the hapless victims at the hands of the heartless upper caste. Dukhi Mochi's friend also fears for his family, "With wide-open eyes he is bringing destruction upon his household." (FB 95) This incident is not a socially and morally acceptable one. The untouchables lose their identities as human beings because of mistaken beliefs for them. "lot of duplication in our country's laws,... For politicians, passing laws is like passing water... it all ends down the drain." (FB 143)

On the other hand, the untouchable children are very eager to learn like the upper caste children. But they are punished brutally beaten up by the teacher. This kind of bold insults show the suppressed and oppressed people's mental aggression towards the upper caste. This is also the message that Mistry's Thakur Dharamsi wished to send to the Untouchable Chamar families who had sought democratic equality in defiance of caste hierarchy. What the readers see here is a conflict between the terms of nationhood and those of caste stratification, which have their roots

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in Hinduism. The casualty in the conflict is the principle of democracy upon which equality of citizenship depends.

### Violence against People

In this novel, violence against the body takes its most radical form in the compulsory sterilisations. Ishvar and Om are captured and sterilised by the landlord who is also responsible for the torture and murder of their family. Om is castrated on an impulse of the Thakur, while Ishvar suffers the fate of many victims. Ishvar wounds turn septic, then gangrenous and eventually his legs are removed. There is a sense in which the evils of this society are historically connoted on physical violence that its wounds self-inflicted.

### To Conclude

*A Fine Balance* is an absorbing and moving text about life of common, vulnerable people who scuttle about on this globe and whose lives are caught in the vicious cycle of poverty. The novel depicts the picture of the present-day India, shows the sufferings of the outcasts and innocents trying to survive in a cruel and hostile world and grapples with the question of how to live in the face of death and despair. The poor who are the main characters in this novel are also maimed, mutilated, poisoned, homeless and hopeless. He proposes a world in which nothing can really change or improve the condition of the poor and the deprived. The society is a place only for the rich, the corrupt, the oppressive and the unscrupulous. They keep growing luxuriantly. Mistry concludes the novel on the intriguing note that no matter how much the lower and deprived class struggles it will always find it difficult well nigh impossible to break the very shackles of poverty. It will be suppressed, driven into extreme survival struggle by the fraudulent and the malicious system.

Rohinton Mistry, in *A Fine Balance* pasteurizes sufferings of bottom of the society. Low class people are humiliated by the upper class people. No one is ready to show any mercy on the humanitarian grounds. Thus, Rohinton Mistry expresses their personal feelings over suffering heroes. The government's plan to connect the hills to the city is a great blow to the Kohlah's family and the other villagers do not feel too much as they expect more job opportunities in the city side. Farokh sends Maneck for higher studies to Bombay giving him Dina's address. Like

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the tailors, Maneck also does not like the life in the city. Moreover, he is tortured by the seniors in the college hostel. Then he comes to stay as a paying guest in Dina's house. There he develops friendship with the tailors. Dina resists the relationship of Maneck with the tailors. So, *A Fine Balance* is a novel which searches for identity in various aspects.

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Vijayalakshmi. M  
Assistant Professor  
Government Arts and Science College  
Sivakasi - 626124  
Tamilnadu  
India  
[Rvgfamily17@gmail.com](mailto:Rvgfamily17@gmail.com)

## Argument Structure of Sindhi Verbs: An Analysis of Thematic Relations

Zahid Ali Veesar, Ph.D. Candidate, Linguistics

Kais Amir Kadhim, Ph.D. Linguistics

Sardar Ali Shah, M.Phil.

Rashid Ali Khuhro, M.A.

### Abstract

This study analyses and establishes the Argument structure of the Sindhi verbs in Sindhi language. The study attempts to answer the research question: What are the Argument/thematic structures of the Sindhi verbs? The study analyses the argument structure of the Sindhi verbs and also finds how and what theta roles are assigned by the Sindhi verbs to their arguments. Each verb phrase in our data is analysed and studied in terms of Argument structure to find theta roles in the Sindhi language. The data have been analysed on the basis of the Carnie's (2006) theoretical framework; 'Theta Roles and Thematic Relation'. The data come from natural spoken Sindhi. Towards the end, it is found that the Sindhi language has all the theta roles which are proposed by Carnie (2006). These theta roles are assigned by the verbs to their arguments in sentences. Thus, this study confirms the presence of theta roles/thematic relations in Sindhi language. This study also serves as a preliminary in the area; it gives way for conducting similar research at broader level on the area to find more theta roles in Sindhi or any other language in future.

**Key words:** *Argument Structure, Theta Roles, Thematic relations*

### Introduction

Languages can be the same in their basic purpose of sharing and transferring meaning, but all of them have different structure. Structure (syntax) differentiates one language from other languages. For example, the structure of the English language is different from the Sindhi language; they can be similar in their purpose (transferring meaning), but they can never be similar in their structure. The structure of the English language is: subject, verb and

object; while the structure of Sindhi is: subject, object and verb. Each language has its own features (morphological, phonological, semantic and syntactic) which make them unique.

Sindhi language is one of the richest languages of the world in terms of morphosemantic and syntactic features. The Sindhi language has three different written scripts with same pronunciation and vocabulary; Perso-Arabic script used in the Sindh Province of Pakistan, the Devanagari script used in India and the third one is Roman Sindhi used in computer, internet, mobile, etc. (Jatly, 2013).

There are a number of books on Sindhi Grammar, Sindhi Morphology, Phonology, Parts of Speech and Sindhi language, but very little work on Sindhi Semantics and Syntax (structure); no proper work has been done on Sindhi Syntax (Pitafi, 2009; Fahmida, 2011). On one hand, Sindhi language is known as the oldest and major language of Pakistan in general and Sindh province in particular, while on the other hand, its major part which is syntax (structure) has been ignored or left behind all this while. We can find lot of work on Sindhi grammar in general but less or no work on syntax in particular. Writers like Stack (1849), Trump (1872), Munshi (1892) and Baig (1916) have generally talked about morphology, phonology, grammar and parts of speech of the Sindhi language. None of them and their followers has talked about syntax of Sindhi language; either it had been ignored or these are the modern terms in language and at that time these were not well known to the writers/linguists. However; it is still being ignored by the present day writers (Majeed. 1987, Shazia. 2009, Fahmida. 2010, Rahman. 2010; Jokhio, 2012).

### **Aim of This Study**

The aim of this study is to analyse verb phrase in Sindhi language in terms of their Argument Structure and thematic relations. Therefore, keeping the research problem in mind, this research work has following objective:

The current study tries to answer the research question; “What are the Argument structures of the Sindhi verbs? Therefore, the objective of the study is to establish the Argument structure of Sindhi verbs. It aims to analyse the structure of arguments (Noun phrases: subjects, objects and other nouns) in the Sindhi sentences, and also to see the thematic structure which shows thematic relations of arguments in sentences.

## Literature

Verbs play a very vital role in a sentence; they show an action of a sentence. Verbs show what the subject and object are doing in the sentence. Verbs are called body of sentence. Jokhio (2011) defines Sindhi verb that anything which tells or shows something, any action, state or condition of someone in the sentence that is called a verb. Jokhio (2012) divides the Sindhi verbs into two types; main verbs and to be or auxiliary verbs. Main verbs are further divided into regular and irregular verbs and auxiliary verbs, which are further divided into free auxiliaries and linking auxiliaries. However; Baig (2006) argues the Sindhi verbs have been derived from imperative form. He argues Sindhi imperatives are Sindhi nouns but they do the function of verb and hence many other verb forms are derived from the imperative that is why they are called base forms in the Sindhi language. He further argues Nominative, accusative and state cases of noun are also derived from the imperatives.

Adwani (1985) defines irregular verbs are those whose objects do not come/link directly in the sentences. Arshad (1986) argues that regular verbs are those verbs which are derived from infinitives by adding suffixes “yo= يو or ya= يئ”. Baig (2006) argues that the Sindhi language has compound verbs which are made up of two or three verbs together as a verb phrase in a sentence. He argues compound verbs are created with the addition of suffixes in the main verbs of a sentence. He argues compound verbs are those verbs which are used together in a sentence.

Sindhi verbs have been divided into intransitive verbs and transitive verbs, and these are further classified into sub parts (See Khoso, 2005; Rashidi, 2007; Dada, 2010; Chano, 2011; Jokhio 2012; Jokhio, 2013; Baig, 2006; Adwani, 1985 & Allana, 2010.) Jokhio (2012) argues that Sindhi verbs need to be studied and carried out at M.Phil., PhD levels so that it could be studied in detail.

Luuk E. (2009) argues that that the predicate/argument structure of natural language is much more complex than that of first order predicate logic. He argues language has fossils and according to Jackendoff (1999) language has five fossils; by language fossils he means to say language structural features. He finds that linguistic predicate/ argument structure has universal approach in natural language syntax. He argues that linguistic arguments are universally marked by determiners, possessors and word order constraints, while linguistic predicates are universally marked by the tense, mood, aspect, voice and also word order

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constraints. Besides; Verhoeven E. (2014) studies thematic prominence and animacy asymmetries cross linguistically in four heterogeneous languages namely Greek, German, Chinese and Turkish. According to him and others (Jackendoff, 1987, Grimshaw, 1990; Dik, 1978; Lavin and Rappaport, 2005) agent theta roles are higher than others because of the animacy effects. Towards the end, he finds that the experiencer-first effects are observed in Greek and German but not in Turkish and Chinese.

On the other hand, Harley (2012) studies external arguments (subjects) and the Mirror Principle. He asks two research questions: 1) what are arguments? 2) How are they suppressed? According to Mirror Principle (Baker, 1985), morphological derivations are syntactic derivations; meaning that morphology leads to syntax. He argues applied arguments come structurally between external and internal arguments. These arguments are beneficiaries and always come with ditransitive verbs; can be seen in the Hiaki language. The causative verbs introduce external arguments in Hiaki, and applicative morphemes introduce internal arguments. According to Rude (1996), applied arguments are structurally lower than external arguments, and structurally higher than internal arguments in a sentence (Holmerg & Roberts, 2012; Kratzer, 1996; Simpson A., Choudhury; Meno, 3013; Marantz, 2012; Veesar, Kadhim & Srinivass, 2015a & 2015b).

### **Thematic Relations and Theta Roles**

One way of encoding selectional restrictions is through the use of what are called *thematic relations*. These are particular semantic terms that are used to describe the role that the argument plays with respect to the argument. This section describes some common thematic relations (this list is by no means exhaustive, and the particular definitions are not universally accepted (Carnie, 2006).

The initiator or doer of an action is called the *agent*. In the following sentences, *Ryan* and *Michael* are agents.

Arguments that feel or perceive events are called *experiencers*.

Experiencers can appear in a number of argument positions including subject and object.

Entities that undergo actions, are moved, experienced or perceived are called *themes*.

The entity towards which motion takes place is called a *goal*. Goals may involve abstract motion.

There is a special kind of goal called *recipient*. Recipients only occur with verbs that denote a change of possession.

The opposite of a goal is the *source*. This is the entity from which a motion takes place.

The place where the action occurs is called the *location*.

The object with which an action is performed is called the *instrument*.

Finally, the one for whose benefit an event took place is called the *beneficiary*.

Notice that any given DP can have more than one thematic relation. In the following sentence, the DP *Jason* bears the thematic relations of agent and source (at the very least).

## **Methodology**

This research work is a qualitative research (Creswell, 2004; 2013 & 2014); it tries to explore the verbs and types of verbs in the Sindhi language. It will be explored to see the place/position, importance, function and relation of verb with other elements in the sentence. It will be seen how Sindhi verbs are formed and used in sentences.

The research design used in this research work is exploratory and descriptive (Creswell, 2004) and it uses qualitative method (Creswell, 2004; 2013 & 2014). The natural Sindhi language (spoken/oral form) has been selected to study nature and function of the Sindhi verbs. This research design helps us study verbs, its types and the theta-roles assigned by verbs in the Sindhi language.

The current study analyses verb phrases in Sindhi language in terms of their argument structure, theta roles and the thematic relations in Sindhi. The data for the study come from the native Sindhi speakers who have Sindhi as their first language or mother tongue. The data were collected through two interviews. Interviews were taken from the two native Sindhi speakers. The researcher asked them questions informally regarding their different things in order to make them confident enough to speak more freely and frankly about their lives in a natural way. The questions were regarding their personal lives, education (from primary to

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university life), their current position and status, their family, their present life, previous life and future goals and intentions. The participants were given free atmosphere to speak freely in a natural way, as if they were talking to each other without being noticed and recorded.

The data have been analysed with the help of Carnie’s theoretical framework (2006), which is also used as analytical framework in the current study. It has been tried to explore the Sindhi verbs and their types and also to see their function, position and importance in the sentences. It has been attempted to analyse how Sindhi verbs assign different theta-roles (also called theta relations) to their arguments (NPs) in sentences. The argument structure of the Sindhi verbs has been established in order to analyse the theta-roles in Sindhi language.

### Analysis and Discussion of Argument Structure in Sindhi

The data have been collected through informal interviews from the native Sindhi speakers. The data is comprised of two Sindhi sentences for each *theta-role* (total 09 theta-roles). The data have been analysed according to the Carnie’s (2006) theoretical framework. The data have been taken from natural spoken version of the Sindhi language. In addition, there are certain places where one argument is having more than one theta role. We can see such analysis and discussion under the theta roles of Locatives, Goal, Source and Instrument.

#### ➤ AGENT THETA ROLE

**Example 01.** ء اچ اسان ٻئي گڏ ٿيا آهيون.

coding	Sentence Description	Sentence
N6	Arabic script	ء اچ اسان ٻئي گڏ ٿيا آهيون.
	Roman script	Ain aj assan bhai gad thia aahyon.
	Transliteration	Ain=and; aj=today; assan=we; bhai=both; gad=together; thia=agreement; aahyon= are.
	Translation	And today we both have gathered. Or We both have gathered today.
	Syntactic Analysis	( <b>Subject:</b> اسان=assan=we, <b>Verb phrase:</b> گڏ ٿيا آهيون =gad thia aahyon= have gathered, <b>Adverbial Phrase:</b> اچ =aj= today, ٻئي =bai = both)



**Example 02.** مان توهان جي ٻولي رڪارڊ ڪندس.

S. NO/ coding	Sentence Description	Sentence
N11	Arabic script	مان توهان جي ٻولي رڪارڊ ڪندس.
	Roman script	Maan tahan ji boli record kandus.
	Transliteration	Maan=I; tahan=you; ji=of; boli=language; record; kandus=do will.
	Translation	I will record your language.
	Syntactic Analysis	( <b>Subject:</b> مان=maan=I, <b>Object:</b> توهان جي ٻولي =tahan ji boli=your language, <b>Verb:</b> رڪارڊ ڪندس = record kandus = will record)

The verb phrase of the sentence (01) is “گڏ ٿيا آهيون=*gad thia aahyon*=have gathered”. The verb “گڏ=*gad*=gather” in Sindhi language is a transitive verb, but here it is used as an intransitive verb which does not need an object to pass action (from the subject to the object), because intransitive verbs do not pass their action from subject to object; they do not need an object in the sentence (Baig, 2006). Therefore, the sentence (01) has only one argument “اسان=*assan*=we” to talk about. It performs an action of “gathering” using present perfect tense. This argument does an action of ‘gathering’ that they have gathered somewhere for something. This argument is subject which initiates the work of gathering, and it is also the theme of the sentence. Therefore, it can be said that this argument is subject/agent of the sentence (because it is the performer or agent which does an action of gathering), and it has an AGENT theta role along with an agentive thematic relation in the sentence (01).

The verb phrase “رڪارڊ ڪندس=*record kandus*=will record” of the sentence (02) is a transitive verb and it has two arguments to discuss about. The first argument ‘مان=*maan*=I’ is a personal pronoun used at the place of proper noun (a person), and it has capability to do an action in the sentence. Therefore, this argument is subject of the sentence which performs an action of recording somebody’s (your) language in the future time. Thus, we can say that this argument is an agent of the sentence having an AGENT theta role with an agentive thematic relation in the sentence. The other argument “توهان جي ٻولي=*tahan ji boli*=your language” is an object of the sentence which undergoes an action of being recorded in the future. Therefore, we can say that this argument is the theme of the sentence (because it will undergo an action of the sentence) and has theme theta role in the sentence (02).

### ➤ EXPERIENCER THETA ROLE

**Example 03.** اُن ٿاڻيم مونکي معنا ڏايو ڊپرييس فيل ٿيو.

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coding	Sentence Description	Sentence
M582	Arabic script	ان ٿانيم مونڪي معنا ڏاڍو ڊپريس فيل ٿيو.
	Roman script	Una time mokhy mana dadho depress feel thio,
	Transliteration	Una=that; time; mokhy=I; mana=means; dadho = very; dipress=depress ;feel; thio =agreement,
	Translation	That time I felt very depressed. Or I felt depression at that time.
	Syntactic Analysis	( <b>Subj:</b> مونڪي=monkhy=I/me, <b>Obj Compl:</b> ڊپريس=dipress=depress, <b>VP:</b> فيل ٿيو=feel thio=felt, <b>AdvP:</b> ان ٿانيم=una time=that time)

**Example 04.** اتي سائين اسان کي ڏاڍو ڪٽيائين ٻنهي کي.

coding	Sentence Description	Sentence
N272	Arabic script	اتي سائين اسان کي ڏاڍو ڪٽيائين ٻنهي کي. (نزام)
	Roman script	Uty saaien assan khy dadho kutyaien binhin khy.
	Transliteration	Uty=there; saaien=sir; assan=we; khy=have; dadho=very; kutyaien=bate; binhin=both; khy=have.
	Translation	(He) beat us both there, sir.
	Syntactic Analysis	( <b>Subj:</b> zero, <b>Obj:</b> اسان=assan khy=us, <b>VP:</b> ڪٽيائين=kutyaien=beat, <b>AdvP:</b> اتي=uty=there, ٻنهي کي=binhin khy=both/both of us)

We have two arguments with the verb phrase “*feel thio=felt*” in the sentence (03). The arguments are: “*monkhy=I/me*” and “*dipress=depression*”. Though the argument “*monkhy=I/me*” is the subject of the sentence with nominative case yet it does not do action but only feels something (depression); the subject/agent feels depressed. Therefore, it can be said that the argument “*monkhy=I/me*” is the experiencer of the sentence (03), because it experiences ‘depression’, and it has an EXPERIENCER theta role in the sentence. The other argument “*dipress=depression*” goes through an action (being felt by someone) of the sentence. Thus, it can be said that this argument is theme or object of the sentence.

The verb phrase of the sentence (04) is “*kutyaien=bate*”, and it is a transitive verb. The argument of the sentence is: “*assan khy= us*”. This is the argument which undergoes an action of the sentence (being beaten by grandfather). We can therefore say that this argument is the theme or object of the sentence and it has the theme theta role. Besides, this is the argument which experiences the action of “beating”. This argument is beaten by the subject who is hidden in the surface structure of the sentence. Thus, it can be said that it is

also experiencer of the sentence (04), and it has the EXPERIENCER theta relation in the sentence.

### ➤ **THEME THETA ROLE**

**Example 05.** مان توهان جي ٻولي رڪارڊ ڪندس.

coding	Sentence Description	Sentence
N11	Arabic script	مان توهان جي ٻولي رڪارڊ ڪندس.
	Roman script	Maan tahan ji boli record kandus.
	Transliteration	Maan=I; tahan=you; ji=of; boli=language; record; kandus=do will.
	Translation	I will record your language.
	Syntactic Analysis	( <b>Subj:</b> مان=maan=I, <b>Obj:</b> توهان جي ٻولي=tahan ji boli=your language, <b>VP:</b> رڪارڊ ڪندس=record kandus=will record)

**Example 06.** ۽ انٽرويو اسان جو سنڌي ٻولي جي باري ۾ آهي.

coding	Sentence Description	Sentence
N9	Sindhi in Arabic	۽ انٽرويو اسان جو سنڌي ٻولي جي باري ۾ آهي.
	Sindhi in Roman	Ain interview assan jo Sindhi boli je bary mei aahy.
	Transliteration	Ain=and; interview; assan=we; jo=of; Sindhi; boli=language; je=of; bary=about; mei=in; aahy=is.
	Translation	And our interview is about Sindhi Language.
	Syntactic Analysis	( <b>Subject:</b> zero, <b>Object Complement:</b> انٽرويو اسان جو= interview assan jo=our interview, <b>Prepositional Phrase:</b> سنڌي ٻولي جي باري ۾= Sindhi boli je bary mei= about Sindhi language)

The verb phrase “رڪارڊ ڪندس=record kandus=will record” of the sentence (05) has two arguments to discuss about. The first argument “مان=maan=I” is the subject of the sentence which performs an action of recording somebody’s language in future, and it has nominative case in the sentence. Thus, we can say that this argument “مان=maan=I” is an agent of the sentence and has an agent theta role in the sentence. The other argument “توهان جي ٻولي=tahan ji boli=your language” is an object of the sentence which undergoes an action of the sentence in the future. This is the argument that undergoes an action of the sentence (will be recorded by the subject) in the future. The argument ‘I’ is performing an action (of recording) in the sentence that is why we call it an agent, and the argument ‘your language’ undergoes an action (being recorded) of the sentence that is why we call it the theme of the sentence, it and has THEME theta role in the sentence.

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The verb phrase of the sentence (06) is “آهي= *aahy*=have/has”, which is used to show state of something or somebody (a thing/ a person) in the present time (Rashdi, 2009). The verb phrase has two arguments to discuss about. The first argument is a noun phrase of the sentence “انٽرويو اسان جو= *interview assan jo*=our interview”. The context of the sentence shows that the whole sentence is all about the argument ‘our interview’. Thus, we can say that it is **THEME** of the sentence with theme thematic relation in the sentence. Second argument is a proper noun “سنڌي ٻولي = *Sindhi boli*=Sindhi language”. It is neither subject which does an action nor object which undergoes an action of the sentence, but this is the argument which takes benefit from the sentence. We can therefore say that it is beneficiary of the sentence.

### ➤ GOAL THETA ROLE

**Example 07.** واپس اچي گهر پوءِ بس ماني جو وارو هوندو آهي.

Coding	Sentence Description	Sentence
M61	Arabic script	واپس اچي گهر پوءِ بس ماني جو وارو هوندو آهي.
	Roman script	Wapis achi ghar poi bus maani jo waro hoondo aahy.
	Transliteration	Wapis=back; achi=come; ghar=home; poi=then; bus=enough; maani=meal; jo=of; waro=turn; hoondo=will be; aahy=is.
	Translation	Having come back home then its (my) meal turn (cooking turn).
	Syntactic Analysis	( <b>Subj:</b> zero, <b>Obj Compl:</b> ماني جو وارو = <i>maani jo waro</i> =meal turn, <b>VP:</b> هوندو آهي = <i>hondo aahy</i> =is/its)

**Example 8.** 2 بجي بابا سڌو اسڪول مان کڻندو هو گهر.

Coding	Sentence Description	Sentence
M372	Sindhi in Arabic	2 بجي بابا سڌو اسڪول مان کڻندو هو گهر.
	Sindhi in Roman	2 baje baba sidho school maan khanando ho ghar.
	Transliteration	2 baje=2 pm; baba=father; sidho=direct; iskool=school; maan=from; khanando= will take; ho=was; ghar=home.
	Translation	Father would take (us) direct to home from the school at 2 pm.
	Syntactic Analysis	( <b>Subj:</b> بابا = <i>baba</i> =father, <b>Obj Compl:</b> گهر = <i>ghar</i> =home, <b>VP:</b> کڻندو هو = <i>kanando ho</i> =used to take, <b>AdvP:</b> 2 بجي = <i>2 baje</i> =at 2:00 pm, <b>AdjP:</b> سڌو = <i>sidho</i> =direct, <b>PP:</b> اسڪول مان = <i>iskool maan</i> =from school)

The sentence (07) is a bit complex sentence as it does not have clear noun phrases (subject and object). This sentence is spoken in a passive voice form where subjects are usually hidden in the sentence which can be understood from the context of the sentence. The

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verb phrase of the sentence (07) is “هوندو آهي=*hondo aahy*=is/ its”. The common noun ‘ماني=*maani*=meal’ in the prepositional phrase tells us that the sentence is all about the ‘dinner’. The argument ‘meal (dinner)’ is theme of the sentence having theme thematic relation. The simple meaning of the above sentence would be: ‘having come back home I cook meal’, where ‘I’ is the subject or agent and ‘meal’ is the object or the theme of the sentence. The common noun ‘گهر=*ghar*=home’ in the having clause is a word which shows a place or location. It shows that the subject comes back home and cooks meal. This argument is a locative in the sentence and it has locative theta role in the sentence. Besides, it also shows the destination of subject to come back and cook meal. It is the goal of the subject ‘I’ to come back to home. Thus, it can be said that ‘home’ is the goal of the subject having the GOAL theta role in the sentence.

The verb phrase “ڪٽندو هو=*kanando ho*=used to take” in the sentence (08) has three arguments to discuss about. The arguments are: “بابا=*baba*=father”, “گهر=*ghar*=home” and “اسڪول مان=*iskool maan*=from school”. The first argument “بابا=*baba*=father” is doing an action in the sentence, we can therefore say that it is the subject or the agent of the sentence. The second argument “گهر=*ghar*=home” is an object complement which is used to show the subject is taking to someone (the direct object). We can say that it is the GOAL of the sentence, because it shows the destination of the action of the subject in the sentence the sentence shows that the subject starts the action from the school and ends at the ‘home’.

### ➤ RECIPIENT THETA ROLE

**Example 09.** ته ان مان مونڪي پيسا ملندا آهن.

S. NO/ coding	Sentence Description	Sentence
N177	Arabic script	ته ان مان مونڪي پيسا ملندا آهن.
	Roman script	Ta una maan mokhy pesa milana aahin.
	Transliteration	Ta=that; una=it; maan=from; mokhy=I; pesa=money; milana=will meet; aahin=are.
	Translation	I get money from it.
	Syntactic Analysis	( <b>Subj:</b> zero, <b>Obj:</b> پيسا= <i>pesa</i> =money, <b>Obj Compl:</b> مونڪي= <i>monkhy</i> =me, <b>VP:</b> ملندا آهن= <i>milanda aahin</i> =get, <b>PP:</b> ان مان= <i>una maan</i> =from it)

**Example 10.** هُتي مونڪي ايڊميشن هُنن ڏني چوڻين ڪلاس ۾.

S. NO/ coding	Sentence Description	Sentence
M331	Arabic script	هُتي مونڪي ايڊميشن هُنن ڏني چوڻين ڪلاس ۾.
	Roman script	Huty mokhy admission hunan dini chothei class mei.
	Transliteration	Huty=there; mokhy=I/me; admission; hunan = they/them; dini=gave; chothei=fourth; class; mei=in.
	Translation	They gave me admission there in fourth class.
	Syntactic Analysis	( <b>Subj:</b> هُنن=hunan=they, <b>Obj:</b> ايڊميشن=admission, <b>Obj Compl:</b> مونڪي=monkhy=me, <b>VP:</b> ڏني=dini=gave, <b>AdvP:</b> هُتي=huty=there, <b>PP:</b> چوڻين ڪلاس ۾=chothein class mei= in fourth class)

There are two arguments (noun phrases) and also an additional argument in the prepositional phrase in the sentence (09). The arguments are: “پيسا=*pesa*=money”, “مونڪي=*monkhy* me” and “ان مان=*una maan*=from it”. The first argument “پيسا=*pesa*=money” is the direct object having an accusative case or the theme of the sentence. The second argument “مونڪي=*monkhy*=me” is the one which receives “money”, and it has a dative case in the sentence, because it shows possession of money. However; the prepositional phrase “ان مان=*una maan*=from it” tells us that the argument “me” gets “money” from the argument “ان=*una*=it”; meaning that ‘I’ take ‘money’ from ‘it’. Therefore, it can be said that the argument “I/me” is the recipient and it has the RECIPIENT theta role in the sentence. We can also say that it is goal with goal theta role and the argument “ان=*una*=it” is the source with source theta role in the sentence with an ablative case (which shows source of something).

The verb phrase “ڏني=*dini*=gave” in the sentence (10) takes three arguments with itself. The arguments are: “هُنن=*hunan*=they”, “ايڊميشن=admission” and “مونڪي=*monkhy*=me”. The first argument “هُنن=*hunan*=they” is the subject or the agent of the sentence (10) and it has an agent theta role in the sentence. The second argument “ايڊميشن=admission” is the internal argument or the direct object having an accusative case or the theme of the sentence, because it is with verbal group, and it has the theme theta role with the theme thematic relation in the sentence. The third argument is “مونڪي=*monkhy*=me”, it is an indirect object having dative case. It can be therefore said that it is recipient of the sentence and it has RECIPIENT theta role in the sentence.

### ➤ SOURCE THETA ROLE

**Example 11.** مان بيسڪي ڀاڪستان مان آهيان .

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<b>Codig</b>	Arabic Script	ء مان بيسيكلي پاڪستان مان آهيان .
<b>N21</b>	Roman Script	Ain basically maan Pakistan maa aahiyan.
	Transliteration	<i>And basically I Pakistan from am.</i>
	Translation	And basically I am from Pakistan.
	Syntactic Analysis	( <b>Subj:</b> zero, <b>Obj Compl:</b> مان=maan=I, <b>VP:</b> آهيان=aahiyan=am, <b>AdvP:</b> بيسيكلي=basically, <b>PP:</b> پاڪستان مان=Pakistan maan=from Pakistan)

**Example 12.** 2 بجي بابا بيتو اسڪول مان ڪٽندو هو گهر.

<b>Codig</b>	<b>Sentence Description</b>	<b>Sentence</b>
<b>M372</b>	Arabic script	2 بجي بابا بيتو اسڪول مان ڪٽندو هو گهر.
	Roman script	2 baje baba sidho school maan khanando ho ghar.
	Transliteration	2baje=2pm; baba=father; sidho=direct; iskool = school; maan=from; khanando=will take; ho=was; ghar=home.
	Translation	Father would take (us) direct to home from the school at 2 pm.
	Syntactic Analysis	( <b>Subj:</b> بابا=baba=father, <b>ObjCompl:</b> گهر=ghar=home, <b>VP:</b> ڪٽندو هو=kanando ho=used to take, <b>AdvP:</b> 2=2 baje=at 2:00 pm, <b>PP:</b> اسڪول مان=iskool maan=from school)

The verb phrase “آهيان=aahiyan=am” in the sentence (11) has two arguments to discuss about. The arguments are: “مان=maan=I” and “پاڪستان مان=Pakistan maan=from Pakistan”. The first argument “مان=maan=I” is the subject or the agent of the sentence. Prepositional phrase “پاڪستان مان=Pakistan maan=from Pakistan” has been used to do three functions; 1) it is used like an object complement (used to complete a sentence), 2) used to show the source of the subject (where the subject is from) and 3) it also shows the location or place of the subject in the sentence. It can be seen that the proper noun “پاڪستان=Pakistan” is the SOURCE of the sentence, because the subject comes from “Pakistan”.

The verb phrase “ڪٽندو هو=kanando ho=used to take/would take” in the sentence (12) has three arguments to discuss about. The arguments are: “بابا=baba=father”, “گهر=ghar=home” and “اسڪول مان=iskool maan=from school”. The first argument “بابا=baba=father” is doing an action in the sentence, we can therefore say that it is the subject or the agent of the sentence. The second argument “گهر=ghar=home” is the goal of the sentence, because it shows the destination of the action of the subject. The third argument “اسڪول=iskool=school” in the prepositional phrase is the source of the sentence, because it shows the source or starting point of the action.



## ➤ LOCATIVE THETA ROLE

**Example 13.** واپس اچي گهر پوءِ بس ماني جو وارو هوندو آهي.

coding	Sentence Description	Sentence
M61	Arabic script	واپس اچي گهر پوءِ بس ماني جو وارو هوندو آهي.
	Roman script	Wapis achi ghar poi bus maani jo waro hoondo aahy.
	Transliteration	Wapis=back; achi=come; ghar=home; poi=then; bus=enough; maani=meal; jo=of; waro=turn; hoondo=will be; aahy=is.
	Translation	Having come back home then its (my) meal turn (cooking turn).
	Syntactic Analysis	( <b>Subj:</b> zero, <b>Obj Compl:</b> ماني جو وارو= <i>maani jo waro</i> =meal turn, <b>VP:</b> هوندو آهي= <i>hondo aahy</i> =is, <b>AdvP:</b> پوءِ بس= <i>poi bus</i> =then)

**Example 14.** اسان ان گونڻ رهون پيا.

coding	Sentence Description	Sentence
N28	Arabic script	اسان ان گونڻ رهون پيا.
	Roman script	Assan una goth mei rahon paya.
	Transliteration	Assan=we; una=that; goth=village; mei=in; rahon=live; paya=agreement.
	Translation	We are living in that village
	Syntactic Analysis	( <b>Subj:</b> اسان= <i>assan</i> =we, <b>Obj:</b> zero, <b>VP:</b> رهون پيا= <i>rahoon paya</i> =are living, <b>PP:</b> ان گونڻ= <i>una ghoth mei</i> =in that village)

The sentence (13) is a bit complex sentence as it does not have clear noun phrases (subject and object). The verb phrase of the sentence (13) is “هوندو آهي=*hondo aahy*=is/ its”. The argument “ماني=*maani*=meal (dinner)” is the theme or object of the sentence with the theme thematic relation. The simple meaning of the above sentence would be: “Having come back home I cook meal”, where “I” is the subject or agent and “meal” is the object or the theme of the sentence. The common noun “گهر=*ghar*=home” in the having clause is a word which shows a place or location. It shows that the subject (مان=*maan*=I) comes back home and cooks meal. The argument “گهر=*ghar*=home” is a locative in the sentence (because it shows location), and it has LOCATIVE theta role in the sentence. Besides; it also shows the destination of subject to come back and cook meal.

The verb phrase “رهون پيا=*rahoon paya*=are living” in the sentence (14) has a noun phrase and a prepositional phrase, which are: “اسان=*assan*=we” and “ان گونڻ=*una ghoth mei*=in that village”. The argument “اسان=*assan*=we” is the external argument or subject or agent who is

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doing action “living” “in that village”. Thus, we can say that this argument is subject/agent of the sentence with a nominative case, and it has the agent theta role in the sentence. The common noun “گوتھ=goth=village” in the prepositional phrase shows place/location where subject is living. We can therefore say that this argument is locative having the LOCATIVE thematic relation in the sentence.

### ➤ INSTRUMENT THETA ROLE

**Example 15.** ٺيڪسي جي ذريعي اسان جيڪو آهي سو يونيورسٽي ويندا آهيون.

coding	Sentence Description	Sentence
N44	Arabic script	ٺيڪسي جي ذريعي اسان جيڪو آهي سو يونيورسٽي ويندا آهيون.
	Roman script	Taxi je zarie assan jeko aa so university weenda aahyon.
	Transliteration	Taxi; je=of; zarie=through; assan=we; jeko=that; aa=is; so=that; university; weenda=will go; aahyon=are.
	Translation	We go to the university through taxi.
	Syntactic Analysis	( <b>Subj:</b> اسان=assan=We, <b>Obj Compl:</b> يونيورسٽي =University, <b>VP:</b> ويندا آهيون=weenda aahyon=go, <b>PP:</b> ٺيڪسي جي ذريعي =taxi je zarie=through taxi, <b>AdvP:</b> جيڪو آهي سو=jeko aahy so=that is that)

**Example 16.** ڪڏهن ڪڏهن نه ملندي آهي ته وري ساڳو ٺيڪسي.

coding	Sentence Description	Sentence
N105	Arabic script	ڪڏهن ڪڏهن نه ملندي آهي ته وري ساڳو ٺيڪسي.
	Roman script	Kadahin kadahin na milandi aahy ta wari sago taxi.
	Transliteration	Kadahin=when; kadahin=when; na=not; milandi=will meet; aahy=is; ta=that; wari=then; sago=same; taxi.
	Translation	Sometimes (we) do not get (the bus) then again (we come) by taxi.
	Syntactic Analysis	( <b>Sub:</b> zero, <b>Obj:</b> zero, <b>Obj Compl:</b> ٺيڪسي =taxi, <b>VP:</b> نه ملندي آهي =na milandi aahy=do not get, <b>AdvP:</b> ڪڏهن ڪڏهن =kadahin kadahin= sometimes)

The verb phrase “ويندا آهيون=weenda aahyon=go” in the sentence (15) has two noun phrases, one prepositional phrase and one adverbial phrase. The word “ٺيڪسي=taxi” in the prepositional phrase “ٺيڪسي جي ذريعي=taxi je zarie=through taxi” is a common noun and neither it does the action nor undergoes action of the sentence. However; it is being used as an instrument to do an action (of going) in the sentence. Therefore, we can say that the common noun “ٺيڪسي=taxi” is the instrument in the sentence, and it has the INSTRUMENT theta role.

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The sentence (16) is a complex sentence as it has neither subject nor object; both subject and object are hidden in the sentence. The verb phrase “نه ملندي آهي = *na milandi aahy*=do not get” of the sentence has one noun phrase “ٽيڪسي = *taxi*”. It is neither the subject nor the object of the sentence; it neither does an action nor undergoes an action of the sentence. This is the argument which is used as an instrument to do an action in the sentence (may be action of going or coming from one place to another). Therefore, we can say that this argument is instrument in the sentence, and it has the INSTRUMENT theta role with instrumental case in the sentence.

### ➤ BENEFICIARY THETA ROLE

**Example 17.** معنا ان جا پي ڪاغز جمع ڪرايا.

S. NO/ coding	Sentence Description	Sentence
N516	Arabic script	معنا ان جا پي ڪاغز جمع ڪرايا.
	Roman script	Mana una ja bhee kagaz jama karaya.
	Transliteration	Mana=means; una=him/his; ja=of; bhee=also; kagaz=documents; jama=submit; karaya=did.
	Translation	Means I submitted his documents too.
	Syntactic Analysis	( <b>Subj:</b> zero, <b>Obj:</b> ان جا = <i>una ja</i> =his, <b>Obj Compl:</b> ڪاغز = <i>kagaz</i> =documents, <b>VP:</b> جمع ڪرايا = <i>jama karaya</i> =submitted, <b>AdvP:</b> پي = <i>bhee</i> =also)

**Example 18.** مهراڻ جي اندر بلڊنگز ۽ ڊپارٽمينٽس ٺهيا پئي.

S. NO/ coding	Sentence Description	Sentence
M141	Arabic script	مهراڻ جي اندر بلڊنگز ۽ ڊپارٽمينٽس ٺهيا پئي.
	Roman script	Mehran je ander buildings ain department thahya pae.
	Transliteration	Mehran; je=of; ander=inside; bildings=buildings; ain=and; departments; thahya=built; pae=were.
	Translation	Buildings and departments were built inside Mehran (university).
	Syntactic Analysis	( <b>Subject:</b> zero subject, <b>Object complement:</b> بلڊنگز = buildings, <b>Object complement:</b> ڊپارٽمينٽس = departments, <b>Verb Phrase:</b> ٺهيا پئي = <i>thahya pae</i> = were built, <b>Prepositional Phrase:</b> مهراڻ جي = <i>Mehran je ander</i> =inside Mehran (University))

The verb phrase in the sentence (17) is “جمع ڪرايا = *jama karaya*=submitted”. It has two arguments to talk about and the arguments are: ‘ان جا = *una ja*=his’ and “ڪاغز = *kagaz*=documents”. The argument “ان جا = *una ja*=his” is not an indirect object of the sentence; we can say that it is the object complement of the sentence which is used to give more information about the direct object. However; it can be said that this argument is the beneficiary with BENEFICIARY thematic relation in the sentence. It is used as an indirect

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object, thus it has a dative case in the sentence; indirect objects have always dative cases. The direct object of the sentence (17) is “ڪاغز=*kagaz*=documents” is a direct object and thus it has an accusative case in the sentence.

There are two arguments with the verb phrase “ ٺهيا پئي=*thahya pae*=were built” in the sentence (18). The first argument is a noun phrase “ ڊپارٽمينٽس ۽ ٻيلڊنگز=*buildings ain departments*=buildings and departments” and the other argument is “ مهراڻ=*Mehran*=Mehran (University)”. The argument ‘buildings and departments’ is used at the place of subject, but it is not the subject/agent of the sentence, because it does not do action in the sentence. In fact, this argument is used as a direct object of the sentence which undergoes an action of the sentence (were being built). The argument which takes benefit from the action of the sentence is the “ مهراڻ=*Mehran*” (University). It does not do any action in the sentence yet it takes benefit from the sentence; it is beneficiary of the sentence which benefits from the sentence. Thus, it can be said that it is beneficiary having the BENEFICIARY thematic relation in the sentence.

## Conclusion

This study analysed the Argument structure of Sindhi verbs with the help of the theoretical framework proposed by Carnie (2006). It is found from the data that Sindhi language has all the theta roles which are there in English language (those that are proposed by Carnie). The theta roles proposed by Carnie (2006) have been seen in the Sindhi language. There are nine (09) main theta roles and thematic relations in the Sindhi language, on the basis of Carnie’s nine theta roles. The examined and found theta roles are: *agent, experiencer, theme, goal, recipient, locative, source, instrument, and beneficiary*. Sindhi language is one of the languages which are known as agreement language languages (Chomsky, 1995). The verbs of the Sindhi language are mostly action verbs which need agents to do an action in sentences. An agent needs mostly a theme to undergo its action in a sentence. The Sindhi verbs have beneficiaries which benefit from the action of the agent and theme in a sentence. To sum up, it is recommended to conduct research at broader level than this paper (more speakers from different dialects of the Sindhi) to analyse the Argument Structure of the Sindhi verbs, and also to find if it has some other theta roles as well.

## Contribution and Implication

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The primary aim of this study is to apply the theta role theory on the Sindhi language verbs data using the framework proposed by Carnie (2006). This study has successfully applied the theory on the verbs of the Sindhi language. As we know from the literature, in Sindhi, thematic roles are not yet investigated using the theory applied to the current study. Thus, this study confirms the presence of theta roles/thematic relations in Sindhi language. This study serves as a preliminary in the area; it gives way for conducting similar research on the area in future. The same research can be replicated in the syntax of other languages in the world, especially in agreement languages. Finally, this research to the best of its capacity contributes toward the syntactic analysis of Sindhi VP and sentences using the projection principle.

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Zahid Ali Veesar, Ph.D. Student  
Department of English  
Faculty of Languages and Linguistics  
University of Malaya  
Kuala Lumpur  
Malaysia  
[linguistzav84@gmail.com](mailto:linguistzav84@gmail.com)

Kais Amir Kadhim  
Seniour Lecturer  
Department of English  
Faculty of Languages and Linguistics  
University of Malaya  
Kuala Lumpur  
Malaysia  
[kaisamir@um.edu.my](mailto:kaisamir@um.edu.my)

Sardar Ali Shah  
Lecturer  
Faculty of Law  
University of Sindh  
Jamshoro  
Sindh  
Pakistan  
[sardar.shah@usindh.edu.pk](mailto:sardar.shah@usindh.edu.pk)

Rashid Ali Khuhro  
Lecturer  
Faculty of Social Sciences  
University of Sindh  
Jamshoro

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Sindh  
Pakistan  
[rashid.khuhro@usindh.edu.pk](mailto:rashid.khuhro@usindh.edu.pk)

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