

**LANGUAGE IN INDIA**  
**Strength for Today and Bright Hope for Tomorrow**  
**Volume 13 : 5 May 2013**  
**ISSN 1930-2940**

Managing Editor: M. S. Thirumalai, Ph.D.  
Editors: B. Mallikarjun, Ph.D.  
Sam Mohanlal, Ph.D.  
B. A. Sharada, Ph.D.  
A. R. Fatihi, Ph.D.  
Lakhan Gusain, Ph.D.  
Jennifer Marie Bayer, Ph.D.  
S. M. Ravichandran, Ph.D.  
G. Baskaran, Ph.D.  
L. Ramamoorthy, Ph.D.  
Assistant Managing Editor: Swarna Thirumalai, M.A.

**CONTENTS**

<b>Is the Spread of English as a World Language a Positive or a Negative Development? ...</b> Md. Khaled Bin Chowdhury, M.A. (Double)	1-6
<b>A Feministic Reading of Mulk Raj Anand's <i>Gauri</i> ...</b> Aastha Sharma M.A., M. Phil., Ph.D. Research Scholar	7-15
<b>The Study of Onomatopoeia in the Muslims' Holy Write: Qur'an ...</b> Hessein Seyyedi, Ph.D. Elham Akhlaghi, Ph.D. Candidate	16-24
<b>Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure ...</b> Archana Dahiya, M. A., NET	25-42
<b>Verisimilitude in Editorial Cartoons from Punch Newspaper - A Pragmatics Analysis ...</b> Febisola Olowolayemo Bright, M.A.	43-66
<b>Narrative Techniques in O. Henry's Short Stories ...</b> C. Arun, M.A., M.Phil., B.Ed. Dr. V. Peruvalluthi, M.A., M.Phil., Ph.D.	67-79
<b>Munna Bhai MBBS: A Parody of the Present Medical Practice ...</b> Ashaq Hussain Parray, M.A., M.Phil., NET	80-83

<b>Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" - From English into Persian ... Nader Hajizadeh, M.A. Student in EFL Islamic Azad University of Saveh, Science and Research Branch M. Maghsoudi, Ph.D. in TEFL Assistant Professor of Farhangian University, Arak</b>	<b>84-107</b>
<b>The Arabic Origins of "Speech and Writing Terms" in English and European Languages: A Lexical Root Theory Approach ... Zaidan Ali Jassem</b>	<b>108-159</b>
<b>Writings of Manohar Malgonkar With Special Reference to <i>A Bend in the Ganges</i> ... Dr. K. Balamurugan Dr. N. Rajesh Dr. S. Thirunavukkarasu</b>	<b>160-166</b>
<b>Syntactico- Semantic Study of Particles in Modern Malaysian Tamil ... K. Karunakaran, Ph.D. and R. Krishnan, Ph.D. University of Malaya, Kuala Lumpur</b>	<b>167-182</b>
<b>Quest for Spirituality in <i>Gitanjali</i> and <i>Psalms</i> A Comparative Study ... Ms. N. Cinthia Jemima. M.A., M.Phil., Ph.D. Research Scholar</b>	<b>183-191</b>
<b>Influence of Brechtian Technique on Girish Karnad: A Study of <i>Nagamandala</i> ... Deepak Dhillon, M.A., M.Phil., NET, Ph.D. Scholar</b>	<b>192-209</b>
<b>Passivization and Theta (T) Role in Arabic and Fulfulde ... Aisha Iya Ahmed and Sheriff Abdulkadir</b>	<b>210-220</b>
<b>Let's Humanize Language Teaching by Using L1 ... Ms. Deepti Jindal, M.A., B.Ed.</b>	<b>221-226</b>
<b>Both Positive and Negative Responses Show That Firth and Wagner (1997) Have a Point ... Talal Musaed Alghizzi, Ph.D. Candidate</b>	<b>227-239</b>
<b>Eating Disorders &amp; Your Image ... Don Jacobs</b>	<b>240-242</b>
<b>Code-alternation in Strengthening Indigenous Cultures and Languages: A Feminist Reading ... Amaka C. Ezeife, M.A.</b>	<b>243-257</b>

<b>Locating Reader Response Theory in Jauss's <i>Literary History as a Challenge to Literary Theory ...</i> Raj Gaurav Verma, M.A., Ph.D. Research Scholar</b>	<b>258-269</b>
<b>Reconfiguring of Power Politics in Arvind Kejriwal's <i>Swaraj ...</i> Itika Dahiya, M.A. (English), NET, M.Phil. Student</b>	<b>270-283</b>
<b>Humanism in the Selected Poems of Rabindranath Tagore and G. Sankara Kurup – A Critical Comparison ... Dr. Joseph Thomas</b>	<b>284-292</b>
<b>Comprehension of Concordance in Technical English ... Dr. P. Malathy, M.A., Ph.D.</b>	<b>293-297</b>
<b>A Study on Testing the Proficiency of Functional Knowledge in Written Discourse in Engineering College Students A Case Study from Coimbatore, Tamilnadu, India ... Prof. P. Mangayarkarasi, M.A., M.Phil., M.Ed.</b>	<b>298-307</b>
<b><i>Personality Style, Anxiety Sensitivity and Perceived Social Support among the Pregnant Women -- M.Phil. Dissertation in Clinical Psychology ...</i> Mangaleshwari Manjari. N. M.Sc., M.Phil.</b>	<b>308-401</b>
<b>Marine Fish Catching and Fish Marketing of Fishermen in Tamil Nadu and All India ... R. Ilavarasan and Dr. P. Veerachamy</b>	<b>402-416</b>
<b>Examining Subject Teachers' Feedback on Written Work ... Meenakshi Barad Sirigiri, M.A., PGCTE, M.Phil., Ph.D.</b>	<b>417-425</b>
<b>Teacher's Role in Teaching and Reciting Poetry ... Sam Mohanlal, Ph.D.</b>	<b>426-452</b>
<b>Renaissance and Reformation of ELT in India through Multiple Intelligences ... N. Nagajothi, M.A., M.Phil., Ph.D. Scholar</b>	<b>453-464</b>
<b>A Review of Naseem Siddiq's <i>Snowy Splendour ...</i> Nithin Varghese, M.Phil. Scholar</b>	<b>465-468</b>
<b>Nominal Morphology in Inpui ... Waikhom Pinky Devi, Ph.D. Scholar</b>	<b>469-481</b>

<b>The Importance of Grammar in English Language Teaching - A Reassessment ...</b>	
<b>Dr. Pradeep Kumar Debata, M.A., M.Phil., Ph.D.</b>	<b>482-486</b>
<b>National Emergency in Nayantara Saghal's <i>Rich Like Us</i> ...</b>	
<b>R. Pramela, M.A., M.Phil., Ph.D. Scholar</b>	<b>487-501</b>
<b>Technology in Education – An Effective Aid for Classroom Management ...</b>	
<b>Rajashekar</b>	<b>502-508</b>
<b>Marking Out the Catharsis in <i>The Apprentice</i> ...</b>	
<b>Dr. Rashi Saxena</b>	<b>509-519</b>
<b>Is Manipuri an Endangered Language? ...</b>	
<b>Dr. Soibam Rebika Devi, Ph.D. (Linguistics), M.A. (Linguistics), M.A. (Translation Studies), M.Sc. (Life Sciences), Diploma in Tamil</b>	<b>520-533</b>
<b>The Readability of English Language Texts in the Primary Grades ...</b>	
<b>Renu Gupta, Ph.D.</b>	<b>534-544</b>
<b>Phonetic Context in Disfluencies of Children with Stuttering ...</b>	
<b>Mrs. Sangeetha Mahesh, M.Sc. (Speech &amp; Hearing) Dr. Y.V. Geetha, Ph.D. (Speech &amp; Hearing)</b>	<b>545-565</b>
<b>A Study of the Themes of Alienation, Detachment and Relationship Crises in Anita Desai's Major Novels ...</b>	
<b>Dr. Mohammad Shaukat Ansari</b>	<b>566-581</b>
<b>Assessment of Symbolic Play and Language Skills in Children With Mental Retardation ...</b>	
<b>Ms. Sheela S., MSLP</b>	<b>582-595</b>
<b>SDVFA Languages ...</b>	
<b>A. Jain and S. Sinha</b>	<b>596-604</b>
<b>Social Consciousness in Arundhati Roy's <i>The God of Small Things</i> ...</b>	
<b>Sonia, M.A., NET, Ph.D. Research Scholar</b>	<b>605-613</b>
<b>Crossed Lexical Type of Alexia with Agraphia ...</b>	
<b>Dr. Swapna Sebastian and Anto Suresh Benedict</b>	<b>614-619</b>
<b>Pronominals: A Comparative Study of the Languages of Bihar and West Bengal ...</b>	
<b>Sweta Sinha, Ph.D.</b>	<b>620-636</b>

**Emotional Intelligence: A Strategy for Effective Administration ...**  
**T. Vezhavan, M.B.A., M.Phil.**  
**Prof. Dr. M. Sivasubramanian, M.B.A., M.Phil., D.L.L., Ph.D.** **637-646**

**Maryse Condé's Deconstruction and Reconstruction of  
the Creole Identity ...**  
**G. Vidya, M.A. (French), M.A. (English)** **647-654**

**An Analysis of Statements and Confessions in Forensic Linguistics ...**  
**N. Vijayan, MA. (Criminology & Police Admn.), M.A. (Linguistics)** **655-670**

**Types of English Reading for Indian College Students ...**  
**Manimozhi Sayeekumar, M.A., M.Phil.** **671-676**

**Improving the Reading Achievement of Tribal Learners Through  
Direction Instruction Method ...**  
**Ashitha Varghese & Dr. P. Nagaraj** **677-689**

**Organizational Communication and Reports ...**  
**Manimozhi Sayeekumar, M.A., M.Phil.** **690-695**

**Present Position of Teaching English Grammar in  
the High Schools of Assam - A Case Study ...**  
**Pranjal Saikia, M.A., Ph.D. Candidate** **696-703**

**Develop Effective Listening Skill ...**  
**Manimozhi Sayeekumar, M.A., M.Phil.** **704-707**

**Weekly Notes: Practical Ideas for Research & Better Writing ...**  
**Creative Works ...**  
**Various Authors - Vijaya, K.R., Raji Narasimhan; Bala Devi; Selvi Bunce; Tanu Kashyap,  
Kiran Sikka, Kaneez Fatima Syeda, V. Shoba**

**A PRINT VERSION OF ALL THE PAPERS OF MAY, 2013 ISSUE IN BOOK FORMAT.**  
**This document is better viewed if you open it online and then save it in your computer.**  
**After saving it in your computer, you can easily read and print all the pages from the saved  
document.**

**If you are not connected to a high-speed Internet service provider, you may like to get it  
downloaded in a "browsing centre" near you and ask them to burn a CD of the entire  
volume for your personal use and not for distribution.** **1-707**

# Is the Spread of English as a World Language a Positive or a Negative Development?

Md. Khaled Bin Chowdhury, M.A. (Double)

---

---

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 Vol. 13:5 May 2013

---

---

## Introduction

The proposition whether the spread of English as a world language is a positive or negative development has been a subject of research and debates not only among scholars but also the policy makers of different countries. We see that many countries of the Outer Circle and Expanding Circle, as mentioned by Kachru, quoted in (Crystal, 1997), a US linguist, are giving great importance to the learning and teaching of English. On the other hand, a kind of antagonism and even resistance is gaining ground among some people of these two Circles (Outer and Expanding) who consider the spread of English as a form of Linguistic Imperialism and call for its resistance.

This work will examine the premise that the spread of English as a world language has not only negative sides but also many beneficial impacts on the socio-economic, cultural and linguistic development of the world.

## Negative Consequences

Among those who consider the spread of World English a threat, Philipson is prominent. In his book *Linguistic Imperialism*, published in 1992, Philipson shows how the spread of English in the 'Periphery' brings about negative consequences for society, culture and the local languages there. He says that broader social issues like, indigenous cultures and customs of the Periphery are totally neglected and critically affected by the ELT experts of the Inner Circle. In this regard, he remarks, "The professional discourse around ELT disconnects culture from structure by delimiting the focus in language pedagogy to technical matters that is language and

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Md. Khaled Bin Chowdhury, M.A. (Double)

Is the Spread of English as a World Language a Positive or a Negative Development?

education in a narrow sense, to the exclusion of social, economic and political matters.” (Philipson, 1992:48)

Global business practices help market ELT. The huge multinational companies like Microsoft and Coca Cola which are mostly owned by Centre nations, write the instructions accompanying their products in English. Government and aid agencies patronise ELT education to help make people skilled in English for a variety of reasons.

Another important point that many put forward to resist the spread of English in the Periphery is that English blunts the creative ability of even the educated segment of society, let alone the illiterate ones. People in the Periphery surrender to the language of the Centre. They consider English to be fit for dealing with higher and sophisticated aspects of life. They develop an adulatory mentality to the Centre language and start to devalue the indigenous culture. What Gilbert Ansre, a Ghanaian sociolinguist, says in this regard is worth quoting. “Linguistic Imperialism has a subtle way of warping the mind, attitudes, and aspirations of even the most noble in a society and of preventing him from appreciating and realising the full potentialities of the indigenous language.”(Ansre, 1979:12-13 qtd. in Philipson)

The dependence of the Periphery on the Centre may be seen to be leading to dependence in other spheres of life. Sometimes, it is not easy to identify which affects which. It is really interesting to see that people in the Periphery consider the news of the BBC or Reuters to be more authentic than those of their own countries. This mentality is created by longstanding allegiance and subordination to everything brought by the Centre into the Periphery, apart from the poor quality of services in native countries and the involved news dissemination.

### **Positive Effects**

Having emphasized the negative sides of the spread of English, this essay will now describe the positive ones. There are many benefits of the spread of English as a world language. We all know that the present-day global status of English is primarily due to two factors: the expansion of British colonial power, which peaked towards the end of the 19<sup>th</sup> century and the emergence of the US as the leading economic power of the 20<sup>th</sup> century. The total number of

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Md. Khaled Bin Chowdhury, M.A. (Double)

Is the Spread of English as a World Language a Positive or a Negative Development?

people who use English as L1, L2 or EFL in the Inner Circle, Outer Circle and Expanding Circle are nearly twenty million. With so many people using English in various status, it helps create wider international understanding. To share and exchange views and ideas, English works as a strong gateway. This helps people of different countries to become inhabitants of the 'Global Village'. What once was the national heritage of one country, is shared by many nations irrespective of the Circle they are in.

### **Expansion of Knowledge**

The spread of English plays a major role in the expansion of knowledge. As most of the important books of science, technology and other fields of knowledge are written in English, scholars can enter the large domain of knowledge. So, by learning English, they can become enriched and make their own contribution to knowledge. People with knowledge of English have easy access to international job market. Job advertisements in local and international markets look for people with sound working knowledge of English. English is the language of information technology, tourism and travel, international relations and telecommunications. So, opportunities await those who are competent in English. These are the pragmatic value of knowing English which are opened up by the widespread use of English.

### **Threat to Other Languages and Cultures?**

Now the paper will try to explain the fact that the spread of the world English does not threaten the existence and development of local language and culture in the Periphery which many advocates of 'resistance to English' claim it does. So, there is a resistance movement in Periphery to check the spread of English and save the local languages and cultures which they think are being infiltrated into by English.

When languages come in contact with one another, they are enriched through borrowing and lending of elements of language. Local languages in the Periphery are mostly enriched with vocabulary from Centre. But a Centre language also absorbs many words from the Periphery.



Examples are *Yoga* and *Mantra*, Sanskrit in origin, these have found entries in the *Oxford English Dictionary*.

### **Emergence of Local Varieties of English**

The spread of English leads to the emergence of local varieties in Periphery. We know that the Indian writers of English have experimented widely with the local varieties of English. Roni Rubdy and Mario Saraceni remark, “But Indian writers have a well-developed local readership, and adopt a different orientation to their writing - which makes them comfortable with their local varieties” (An Interview with Canagrajah taken by Rani Rubdy and Maria Saraceni). However, the emergence of local varieties of English should not be seen as a threat, rather as a springboard for better communication. Appreciating differences and negotiating diversity help varieties of English-using communities bridge the gap of communication.

Note, however, excessive dependence and practice of code switching and code mixing noted in the subcontinent when using native languages certainly is a great concern here.

### **A Relevant Example from Japan**

Ryuko Kubato in the article “The Impact of Globalisation on Language Teaching in Japan” (2002) describes the policy of Japanese Government and attitude of people very clearly. In Japan, the discourse of *Kokusaika* (internationalisation) was initiated by the Japanese government and welcomed by the people. The Education Reform Committee which kept the spirit of this Discourse as the guiding principle for ELT education, recommended acquisition of English to express and explain unambiguously the Japanese viewpoints in the world. That is, it recommended English-based communication mode for the purpose of conveying Japan’s tradition and culture. They believe that international understanding or intercultural understanding is closely linked with ‘learning English.’

### **English in Multilingual and Multicultural Countries**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Md. Khaled Bin Chowdhury, M.A. (Double)

Is the Spread of English as a World Language a Positive or a Negative Development?

The role of English in a multicultural and multilingual country is beneficial as it helps people of various ethnic and linguistic groups to be united. In the article “Language Choice and Cultural Imperialism: A Nigerian Perspective” Joseph Bisong shows that Nigeria which has an estimated number of 450 different languages, gave English the status of official language which it still enjoys after 45 years of independence. The spread of English there has not eliminated 450 different languages in Nigeria.

Many Nigerian parents send their children to English-medium schools precisely to benefit from the prevailing and potential opportunities that knowledge of English may yield. Bisong remarks, “Why settle for monolingualism in a society that is constantly in a flux, when you can be multilingual and more at ease with a richer linguistic repertoire and an expanding consciousness?” (1994:125). So, to maximise their chances of success in a multilingual society, parents in Periphery go for English-medium schools and the fact is that teaching English for 2-3 hours in school could not threaten or supplant the non-stop process of acquiring competence in their mother tongue. In countries like Nigeria, China, and India, the ‘principal Ingredient’ of unification and strong unity is the English Language. India, a country of over a billion people, has many hundreds of local dialects and languages. In such a complicated situation, the State has given English the official language status to facilitate easy communication.

### **Suitable for Creative Work**

English is also a very suitable language for creative work. That is why we find a good number of successful writers in the Caribbean and Asia whose excellence is on par with native English creative writers. Bisong in this context cites the example of Joseph Conrad. Conrad’s choice of English to write in was really fortunate for the development of the English novel. So, the objection against the use of English that it stifles the creative ability of writers of Periphery is ill-founded.

### **Conclusion**

After evaluating the arguments for and against the spread of English as a world language, it appears that it is positively accepted and English works well in a multicultural and multilingual society and there it works as a means of wider assimilation and unification. The Periphery countries where English is resisted on the plea that it eliminates local languages cannot themselves protect their own small indigenous languages from extinction. If they could do so, everyday 3-4 minority languages would not have died out from the world. So, the threat may come from any powerful first language, not simply English.

---

### References

- Bisong Joseph: Language Choice and Cultural Imperialism: A Nigerian Perspective, ELT Journal.Vol49/2April,1995oup
- Crystal,D: English as a Global Language, Cambridge, Cambridge University Press.(1997).
- Kubota, R: Impact of Globalisation in Language Teaching in Japan. In D. Block and D. Cameron(Eds.),Globalisation and Language Teaching(pp.13-28)Routledge, (2002).
- Philipson, R:Linguistic Imperialism, Oxford, Oxford University Press.(1992)
- Rubdy R and Saraceni M: An Interview with Suresh Canagrajah. in Rubdy R and Saraceni M.(eds) English in the World. London: Continuum.

---

Md. Khaled Bin Chowdhury, M.A. (Double)  
Assistant Professor  
Department of English  
BGC Trust University Bangladesh  
Chittagong. Post Code-4300  
Bangladesh  
[mdkhaledchowdhury@ymail.com](mailto:mdkhaledchowdhury@ymail.com)

# A Feministic Reading of Mulk Raj Anand's *Gauri*

Aastha Sharma M.A., M. Phil., Ph.D. Research Scholar

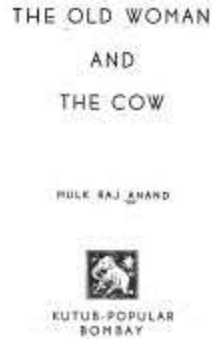
---

---

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 Vol. 13:5 May 2013

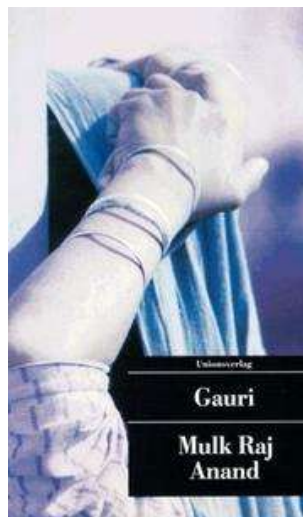
---

---



## *The Old Woman and the Cow*

*Gauri*, published in 1960 under the title *The Old Woman and the Cow*, is Anand's only novel with a woman protagonist. G.S Balarama Gupta feels "Anand's principal objective in writing *The old Woman and the Cow* is to hint at the emergence of Modern Indian Women, and he achieves it admirably." (Gupta, 95) Being the only Woman protagonist in Anand's fiction, *Gauri* deserves a special mention. The present paper is an attempt to analyze the character of from the point of feminism.



Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Aastha Sharma M.A., M. Phil., Ph.D. Research Scholar

A Feministic Reading of Mulk Raj Anand's *Gauri*

## Female, Feminism and Feminist

The concept of feminism is quite broad and it is really difficult to decide whether it has achieved the aim it had set before itself. Since the past decade, the terms ‘Feminist,’ ‘female’ and ‘feminine’ have been used by feminists in a variety of different ways. In the words of Toril Moi, “The words ‘Feminist’ or ‘feminism’ are political labels indicating support to project the aims of the new women’s movement which emerged in the late 1960. Feminist criticism then is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature.” (Moi, 204)

The feminist movement was spearheaded by those who revolted against the sexist image of woman in patriarchy. “Patriarchy subordinates the female to the male or treats the female as inferior. Male power is exerted directly or indirectly in civil and domestic life to constrain women.” (Seldon, 131-132) In the Indian society, a woman is looked upon either as an object of sexual gratification or a child bearing machine.

## Affirming Independence



Courtesy: [www.mulkrajanand.bookchums.com](http://www.mulkrajanand.bookchums.com)

*Gauri* is Anand’s only attempt in this direction whereas most of his early novels “reveal an aim and a sense of direction much as an avalanche or flood shows a fury of momentum, a surge of force, a heady rush towards the goal.” (Iyneger, 333) In *Gauri* the focus is primarily on “women who are today in a fair way to dethrone the myth of femininity; they are beginning to affirm their independence in concrete ways; but they do not easily succeed in living completely

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Aastha Sharma M.A., M. Phil., Ph.D. Research Scholar  
A Feministic Reading of Mulk Raj Anand’s *Gauri*

the life of a human being. Reared by women within a feminine world, their normal destiny is marriage, which still means practically subordination to man; for masculine prestige is far from extinction, resting still upon solid economic and social foundations.” (Beauvoir, 18)

### **Three Phases of the Novel *Gauri***

The novel can be divided into three phases. The first phase, covering the first two chapters, shows Gauri as gentle as a cow, suffering mutely at the hands of her mother-in-law and her husband. The next four chapters constitute the second phase during which Gauri, driven out of her house, undergoes her metamorphosis as a result of her life at Hoshiarpur. The last chapter, in which Gauri returns home only to leave her husband, finally represents the last phase. Anand illustrates his feminist stance through the fate of a peasant woman, Gauri, caught in the maelstrom of patriarchy. Here is a woman in all her aspects- the young girl, the married woman, the mother-to-be, the devoted wife and the tortured one, but atlast to be a triumphant female at the end. Anand, despite his not being the feminist writer and a male above all, has certainly set the priorities of this ‘other sex’ right.

### **Characterization of Gauri**

Anand takes his time to introduce Gauri, the first chapter serving almost as a prologue, as Panchi is led through the marriage rituals to his first sight of the young bride. As Gauri reluctantly lifts her *dupatta* from her face, we first see “... a light wheat brown face with regular strong peasant features and the bloom of innocence in it.” (*Gauri*, 29)

Henceforth we see the quest of this innocent creature for an identity, individuality, an assertion of the fact that she too exists. “Anand may not be conventionally religious himself, yet he defers to the symbolic gentleness of the sacred animal- but her humility is fortified by an awareness of the world and some sense of its future which the other women in community totally lack.” (Niven, 107) Gauri becomes her true self only towards the end of the novel which shows the emergence of an emancipated woman in her.

### **Exploding the Taboos**

Anand has exploded the menstruation taboo in this novel. He depicts a woman in rural India who “has been considered untouchable during her period, isolated, and given food away from the kitchen, and not allowed to contaminate.” (*Gauri*, 41) He has used the proverbial “dark room” to which Gauri often retires and curls upon a small string *charopai* throughout the day during her menstruation, and after her quarrels with Kesaro and Panchi. Anand wants to suggest that women are often victimized for breach of this stupid convention that forces them during their menstruation into isolation as untouchables.

### **A Slave to Her Husband**

Having been married in a conventional ritual, to a husband she had not seen before, she finds herself condemned to a conventional arranged marriage. She becomes a slave to Panchi’s desires and obliges him by submitting to his impatience and narrow-mindedness without protest. Her duties are to cook, to clean and to satisfy her husband sexually, whenever it seems right to him. “The irony of the situation is that Panchi himself does not greatly venerate tradition, nor do many of his fellow villagers. They are motivated more by a fear of what other people will think, then of how they will appear in the eyes of God.” (Niven, 108)

While at her in-laws’ house Gauri abides by her mother’s parting advise “be like Sita.” (*Gauri*, 30) But Kesaro and Panchi ill-treat her and regard her as the incarnation of the Goddess Kali. Panchi thinks: “my aunt Kesari is right when she says this bride is the incarnation of Kali, the black Goddess who destroys all before her, who brings famine in her beauty and lays bare whole villages.” (*Gauri*, 33) Kesaro, taking the role of a ruthless mother-in-law continues her hate campaign against Gauri. She abuses Gauri calling her “a whore from Piplan,” “filthy woman,” “sweeper woman,” “shameless” etc. She blames her going out without putting dupatta “on her head and maliciously accuses her of being free with the young men like subedar’s son Rajguru while Panchi is away. This frustrates Panchi and he beats Gauri. He justifies his beating thus: “...the husband has to chastise his wife if she goes wrong.” (*Gauri*, 51)

### **“Feminine Virtues”**

Her feminine virtues of steadfastness in love and loving concern for her husband are further vindicated when she willingly parts with her gold earrings- her only asset, her wedding

gift from her husband and therefore all the more precious. She requests him to pawn them to help him pay for seeds, lentils and rice till the next harvest.

Though Gauri is pleased with the occasional conjugal warmth she enjoys at Panchi's hands, she recoils from his brutality. Genuine love lies in the annihilation of ego, but Panchi is egoistic, temperamental and 'heedless'. Mutual trust and equality, the essential requisites of married life are totally absent in their household. But Gauri's struggle is more fundamental. All that she aspires for is to be accepted as an individual and not for the equal rights of man and woman. In spite of her dogged devotion to Panchi, he rejects her at the revelation of her pregnancy and this drives her to despair. Consequently, she is driven out of her home.

### **Sell the Daughter Not the Cow!**

After leaving her husband's home she comes to live with her own mother. But her 'home coming' offers no solace either. She is treated not a whit better by her mother than she was by her mother-in-law. Here, the home where she was born and brought up, where her goddess dwelt and where she thought she belonged, fails to shelter her. The older mother and her 'uncle' mercilessly barter her away to a seth in Hoshiarpur. This mean act gives acute mental agony to Gauri and slowly leads to her awakening. She shrieks: "Oh mother, why are you letting him to drag me into hell. The goddess will punish you!" (*Gauri*, 127) This is the height of her persecution. Gauri is thus betrayed by her own mother who has to sell her daughter rather than the cow. Gauri tries to save herself. She shouts at Amru: "Go away and eat the ashes!...Monster!...Don't torment me! ... and she felt as though now she was inspired by righteousness, by the flame of the Goddess which had come into her."(*Gauri*, 127)

### **Self-Protection**

Unable to win Gauri's love by courtship, seth Jai Ram Das, tries to outrage her modesty. When he makes sexual advancement towards her, Gauri, firm like a rock, becomes her own protector. "Gauri pushed him off her by a violent wriggle and, then thrust him away, on the floor." (*Gauri*, 145) After a relentless struggle at the hands of the old seth Jai Ram Das, she comes under the benign spell of colonel Mohindra, the champion of modernity.

### **Awakening**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Aastha Sharma M.A., M. Phil., Ph.D. Research Scholar  
A Feministic Reading of Mulk Raj Anand's Gauri



Colonel Mahindra acts as an 'eye-opener' and she is awakened to her own intrinsic worth. From the monotonous routine of scrubbing, cleaning and pampering a grumpy husband to serving the sick, from the constant wearing of *purdah* to the occasional use of the hospital mask, is certainly a tremendous improvement in her situation. Having led a service minded life at the hospital, she finds her unilateral, selfless devotion and suffering meaningless.

Having suffered considerable setbacks during the period of her separation from Panchi, she manages to come up dry out of deeply troubled waters. It enables her to shed her initial garb of coyness and brave the struggle of life fearlessly and courageously "like Hardy's Tess she has by now abandoned the Gods of her religion and yet she seems predestined by a malevolent fate to attract the attention of those she would most dearly wish to resist." (Niven, 108) Even then she fights bravely and treads safely, be it the immodest inclination of Seth Jai Ram Das to whom her own mother had bartered her for a handful of rupees, or Dr Batra - an assistant doctor in Colonel Mahindra's hospital.

### **Succumbing to the Pressure of Conventions**

Gauri returns from the hospital as an educated individual and straight away discards the *purdah* and its stupid conventions. She quotes colonel Mahindra: "...education will make us masters of our destiny..." (*Gauri*, 240)

As it stands marriage normally subordinates wife to husband, and the problem of their mutual relations is positioned most sharply towards the female who has to live in her husband's house. We see that Gauri, as a traditional Indian wife to the core, is unable to uproot her allegedly stigmatized being from Panchi, her husband. Even though she does not subscribe to the absurd conventions and superstitious beliefs, she nearly succumbs to their pressure. Any other present day woman would never have entertained the thought of going back to her husband, who had so mercilessly and thoughtlessly abandoned her on the road, instead of letting both their destinies ride on together.

Gauri is quite happy when she comes to know that she is going to be a mother. But Panchi is shocked at this news. "His dark soul was overwhelmed by the sudden adolescent fears of fatherhood and the dread of the child coming." (*Gauri*, 101) Foolishly and recklessly, once

again he abuses his wife in the wake of local malice. Poisoned by the unkind remarks of the village people, he once again turns her out of the house. He remains unmoved by her pleading and begging. In his insanity he becomes blind to her physical condition, not to speak of her mental agony.

### **Metamorphosis**

Thus the process of metamorphosis which Gauri undergoes gets accomplished at this juncture. Once again Gauri has to collect the remnants of strength in her, brace herself and step out never to come back: “She wiped her eyes with the *pallav* of her *saree*, lifted her head and walked on, without looking this side or that.” (*Gauri*, 264) The acid test of this transformation in her comes out when Panchi drives her out of the house once again, his mind poisoned by malicious gossip. She does not, as she had done earlier, go out as a helpless, forsaken creature, but as a woman conscious of her rights and confident of fending for herself.

### **An Epic Background**

Anand does not try to hide the fact that the framework of *Gauri* comes from the *Ramayana*; Rama’s rejection of Sita because everyone doubted her chastity after her abduction by Ravana parallels the story of Panchi and Gauri. But here Panchi is certainly no Rama whereas Gauri without any doubt emerges as a modern counterpart of Sita. No earth opens to swallow her up. Nor does she vindicate her chastity in the mythic manner in which her mythic counterpart Sita had done. Instead, she makes up her mind to face the world and to continue the struggle for her existence with courage and dignity.

### **Feminism is Celebrated**

It is not without significance that Anand belies the oft-repeated propaganda of the western female feminists that male writers are by nature incapable of doing justice to their female characters. No doubt, Anand has dedicated a considerable portion of the novel to delineate the passive and docile nature of Gauri and her long and silent sufferings and sucking up, which may invite cynical remarks from the female feminist critics. Nevertheless, the strength with which he endows Gauri later, to overcome her docility, acquire an independent identity and

openly revolt against her cowardly husband as well as the whole male-dominated society is enough to receive feminist applause.

Feminism thus gets amply illustrated in the novel. While stressing the need for emancipation of women, Anand also suggests that women themselves should break the ties that bind them. Female emancipation is not possible without female assertion and of course, economic independence. In the end Gauri emerges as an independent woman, but her transformation from a passive and docile sufferer to an assertive and bold woman makes her an emancipated woman. Promila Pal Sudhakar rightly points out: "Though a woman, Gauri the heroine falls in line with Anand's suppressed heroes. But when most of his heroes register their protest within the framework of the evil society, Gauri sheds her narrow domestic coils before they could strangle her to death and escapes into the refreshing world of modernity." (Sudhakar, 116) Thus, Anand has successfully achieved the goal of putting forth a really remarkable end to the cycle of exploitation of the 'so-called' weaker sex. He has presented to the world the picture of a truly liberated Indian woman, who in the midst of all the torture she is made to endure, can assert her freedom and self-respect, and is able to lodge a protest against her suffering through positive action.

---

### Works Cited

Anand, Mulk Raj. *Gauri*. New Delhi: Arnold Heinemann, 1981.

Beauvoir, Simone De. *The Second Sex*. ed., and trans., H.M Parshley. London: Four square books, 1960.

Gupta, G.S.Balarama. *Mulk Raj Anand: A Study in his fiction in Humanistic Perspective*. Bareilly: Parkash Book Depot, 1974.

Iyenger, K.R.Srinivasa. *Indian Writing in English*. New Delhi: Sterling publishers, 1983.

Moi, Toril "Feminist Literary Criticism" *Modern Literary Theory*, ed., Ann Jefferson & David Robey. London: B.T Batsford, 1986.

Niven, Alistair. *The Yoke of Pity*. New Delhi: Arnold Heineman, 1978.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Aastha Sharma M.A., M. Phil., Ph.D. Research Scholar  
A Feministic Reading of Mulk Raj Anand's Gauri

Seldan, Raman. "Feminist Criticism" *A Reader's Guide to Contemporary Literary Theory*. Harvester Pvt. Ltd., 1985.

Sudhakar, Premila Paul. *The Novels of Mulk Raj Anand, A thematic Study*. New Delhi: Sterling publishers, 1983.

=====

Aastha Sharma, M.A., M.Phil., Ph.D. Research Scholar  
Assistant Professor in English  
Valliammai Engineering College  
Kattankulathur 603203  
Tamilnadu  
India  
[aastha7283@gmail.com](mailto:aastha7283@gmail.com)

# The Study of Onomatopoeia in the Muslims' Holy Write: Qur'an

Hessein Seyyedi, Ph.D.  
Elham Akhlaghi, Ph.D. Candidate

---

---

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 Vol. 13:5 May 2013

---

---

## Abstract

Onomatopoeia, the imitative making of words from natural sounds, is a common phenomenon found in all languages of the world. The study of onomatopoeias is, however, inadequate considering its importance in the development of language. The present study provides a descriptive account of onomatopoeias in Muslim's sacrosanct book, Qur'an. Qur'an is important for Muslims, because as per Islam it is the holy book of Islam religion and Allah's words revealed to prophet Muhammad (PBUH) through the Angel Gabriel (Jibril). It has 114 surah and 77701 words. The results show that there are just 9 onomatopoeic words in Qur'an.

We can argue that this is because of the diversity of the tribes in the time of Islam's advent and the dialectical differences between them. And also translating onomatopoeia is hard work. Usually omission or extra explanation happens in translating them. Therefore, Allah used a few onomatopoeias in His words.

**Key terms:** onomatopoeia, Qur'an, Arabic, Muslims

## Introduction

In the realm of linguistic study, it is commonly accepted that the sound for the word of a particular meaning is arbitrary; therefore, there is generally no connection between sound and meaning. This, however, is not absolutely correct, as we have neglected the existence of a class of words, namely onomatopoeias, which do appear in the everyday use of language quite often. These are sound symbolism - that is, words whose pronunciations suggest the meaning, like *meow* for cat's voice (Fromkin & Rodman & Hyams, 2003: 7 & 589).

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Hessein Seyyedi, Ph.D. and Elham Akhlaghi, Ph.D. Candidate

The Study of Onomatopoeia in the Muslims' Holy Write: Quran

As its Greek root suggests, *onomatopoeia* is the making (*poiein*) of a name or word (*onoma*) from natural sound. Onomatopoeias are thus imitative words of these natural sounds. They are found in all languages of the world, and some linguists, in fact, believe they were the first words human spoke when language was developed. Since direct imitation allows the hearer to understand the meaning most easily, it is the most obvious way to describe actions (e.g. *punch*, *boom*) and animals (e.g. *cock*, *dodo*), which constitute the most parts of the conversation between primordial human. Therefore, the hypothesis is, indeed, reasonable. These primitive sounds have evolved over time and the remnants have become today's onomatopoeias.

### **Linguistic Study of Onomatopoeia**

Despite the importance of onomatopoeias in the world's languages, the linguistic study of them is pitifully inadequate. Many linguistics regarded onomatopoeias as "second class citizens among words, since they are often polysemous, while at the same time, paradoxically, applicable to only a narrow semantic range" (Falk, 1973: 60). Of course, onomatopoeia is a modified type of coining in which a word is formed as an imitation of some natural sound. As on borrowing and the various means of making new words based on old ones, onomatopoeia involves a model that serves as the basic for the new word, but onomatopoeic model is extralinguistic - it lies outside of language itself. Words like *buzz*, as well as those that represent animal noises, like *moo*, were originally attempts to imitate natural sounds (ibid).

Onomatopoeia is a general expression used in ordinary spoken and written language. Some kinds of onomatopoeic words imitate sounds, such as the sound of a clock: "Tick-tock". Others mimic states or emotions, such as "Zig-zag".

The use of onomatopoeia varies with language and written works. For example, some Asian languages, especially Japanese and Korean, have many onomatopoeia words and also onomatopoeic words represent states, movements, feelings and emotions, and allow their expression in a fun, lively manner. But we might be rather skeptical about a view that seems to assume that a language is only a set of words which are used as names for entities (Yule, 1996: 3).

Onomatopoeia is a figure of speech and is especially useful for rhetorical effect. A good example of the onomatopoeic words is in the comic books which the lettering of these onomatopoeic words enhance the beauty of comic books effectively.

### **The Focus of This Paper**

In order to provide a clearer picture on onomatopoeia, it is the object of this study to find out the characteristics of onomatopoeias of the Qur'an, Muslims' holy book.

### **Review of the Literature**

Anderson (1998) listed four objections to onomatopoeia on linguistic grounds proposed by some linguists. The objections are as follows:

1. Onomatopoeias are conventional signs, not imitative echoes;
2. Even if onomatopoeias are imitative, they are not non-arbitrary;
3. Onomatopoeias exist on the margin of language, not as part of *langue*;
4. Onomatopoeias do not accurately imitative natural sounds.

In response to these objections, Anderson pointed out that the capacity of human to mimic sounds is limited by the constraints of phonological systems and the structure of the human vocal tract. Therefore, an exact imitation of natural sounds by human is not possible, and hence objection 4 is true but nevertheless cannot be used to prove that onomatopoeias are merely conventional. Moreover, since onomatopoeias are constrained by the phonological systems of different languages, they can only be partial imitation of natural sounds. However, it does not naturally follow that onomatopoeias are conventional and arbitrary. As a matter of fact, onomatopoeia is a kind of iconicity, and it only requires a partial resemblance of the referent (Anderson, 1998: 129).

Müller (1891) regarded onomatopoeias as merely “playthings”, and not as a part of the language system. He argued that they are rootless, which means they have no etymology, and unproductive, which means they cannot generate new words. This, however, is in contrary to the fact.

Vahidian (1996) wrote a dictionary of onomatopoeia in Persian. After some definitions he lists all the Persian onomatopoeias. Even he distinguishes between emotional and non-emotional onomatopoeias. His book is the best source about this subject for Persian language people (Vahidian, 1996).

Nowrouzi (1994) believes that naming onomatopoeia is because of their melodic similarities (Nowrouzi, 1994: 93).

Saghravarian (1990) says that there is a natural relationship between pronunciation of some words and what they refer to (Saghravarian, 1990: 151).

Shervanloo (1975) points that, natural things are better than artificial ones, because they are more familiar to human beings. There is no distance between what is said and its meaning in natural sounds. For example, there is an indirect relation between the word laugh and its meaning, but the word guffaw is the act and voice of laughing (Shervanloo, 1975: 338).

Barahani (1979) studied the importance of onomatopoeia in poems. Although he believes that onomatopoeia is the basic source of every language, he concludes that the poets don't use this phenomenon as it should be (Barahani, 1979: 43).

In Thomas and Hill's (2012) view point, onomatopoeia is one of literary special effect that makes long car trips, train trips, and airplane trips much more enjoyable! They studied some special onomatopoeia and at the end of their article they presented some literary examples with onomatopoeia such as *the pied piper* of Hamelin and *the bells* of Edgar Allen Poe (Thomas and Hill, 2012).

Sangoi (2012), states that there are lots of different examples of onomatopoeias in the newspapers' comic section, old comic books, children story book and also in fairy tales. It can be well concluded from his article that how the phonemes from our surrounding context can be good examples of the onomatopoeic words which can be used in comic books and also how the



lettering of these onomatopoeic words enhance the beauty of comic books (Gujarati) effectively (Sangoi, 2012).

Hiroko (2006) identified the methods used in translating Japanese onomatopoeic and mimetic words in literature into Spanish and English. Almost 300 cases are extracted and nine methods such as onomatopoeia in the target language are identified. Each method is analyzed with some examples, considering its effectiveness in transmitting the meaning of the original expressions (Hiroko, 2006).

### **Need for the Study of Onomatopoeia Used in Holy Qur'an**

There are also other works on onomatopoeia that we ignore them for shortage of space. But what is clear is that there isn't any study about Qur'an's onomatopoeia, even though according to Muslims the Qur'an is a complete record of the exact words revealed by Allah through the Angel Gabriel to the Prophet Muhammad (Sal-Allaho-Alay-hay-Wasal-lam, PBUH) and it's the principal source of every Muslim's faith and practice. As Qur'an is so important for Muslims, it seems necessary to study it from all angles. One way is to study onomatopoeia in Qur'an, the aim of the present research.

### **Organization of Qur'an**

Qur'an is organized with respect to the location of revelation of verses, whether in Makkah or Madinah. Qur'an has words, Ayahs (verses), Surahs (chapters) and Juz. The Qur'an was equally divided into thirty parts, perhaps based on the number of pages, disregarding content or Surah. This was done for the convenience of reciting the whole Qur'an in thirty days or one month. Each Juz is also divided into four quarters or four "ruba". The Qur'an copies printed anywhere in the world have 30 Juzes and quarter markings as ruba' (first quarter), nush (one-half) and al-thulatha (three-quarter). This gives 120 quarter-parts of the Qur'an giving the flexibility of reciting the whole Qur'an in equal parts in 30, 60 or 120 days.

The Qur'an is the Book of Allah. According to Muslims, every word in it has come from Allah. That is why Muslims say that it is a Holy Book. The words in the Qur'an were sent by Allah to Prophet Muhammad. The Prophet received the words of Allah through angel Gabriel.

Prophet Muhammad (s) was an Arab and the majority of people in Mecca and Medina spoke Arabic. Therefore the Qur'an was sent in spoken Arabic. According to Muslims, the difference between the Qur'an and past revealed books is that the Qur'an is the only Divine Book that has remained unaltered. Muslims believe that the Qur'an we have with us contains exactly the same message that was sent to Prophet Muhammad by Allah through Gabriel.

## **Methodology**

Onomatopoeias are not merely “playthings” which children learn in kindergarten, even adults do use a lot of them, with or without noticing it. As a matter of fact, languages rely a great deal on onomatopoeias to describe actions. When onomatopoeias are used, there are four main functions, to enrich the contents of texts, by giving more vivid description of the environment; to increase the degree of musicality, since as it was said, onomatopoeias are words that imitate natural sounds; to deepen the impression of readers towards the message and also to maximize the reality of the situation so that the readers can get a real acoustic sensation of the whole picture. These are the functions of onomatopoeia, and we can divide them into four groups, namely:

1. Calls of animals,
2. Sounds of nature,
3. Sounds made by human,
4. Miscellaneous sounds.

As it was said, Qur'an has 30 parts in about 600 pages. Researchers read it to find its onomatopoeias. The next step is categorizing the detected onomatopoeias into the aforementioned 4 groups.

## **Discussion**

The researchers read the Holy Book, word by word. But the numbers of the detected onomatopoeias were a few. Qur'an has 77701 words, and 114 surahs. The number of the verses of each surah is different. For example, the second surah of the Holy book, *Baqara* has 286 verses but the last surah of Qur'an, *Naas*, has just 6 verses. According to this research, there are just 9 onomatopoeic words among 77701 words of Qur'an. You can see the results of the

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Hessein Seyyedi, Ph.D. and Elham Akhlaghi, Ph.D. Candidate

The Study of Onomatopoeia in the Muslims' Holy Write: Quran

research in the following table with the number of the surahs and the number of the verse of those surahs which the onomatopoeic word is detected in:

	Meaning of the Onomatopoeic word	Number of the surah	Number of the verse	Name of the surah	Place of the revelation
1	Mooing of the cow	7	148	Baqara	Makkah
2	Mooing of the cow	20	88	Taha	Makkah
3	Whisper	20	108	Taha	Makkah
4	Hoopoe	27	20	Naml	Makkah
5	Thunder	13	13	Raad	Madinah
6	Thunder	2	19	Baqara	Madinah
7	Groan	11	106	Hud	Makkah
8	Groan	21	100	Anbiya	Makkah
9	Groan	25	12	Bible	Makkah

Table 1, Onomatopoeias of Qur'an

As you see the number of the detected onomatopoeic words of Qur'an are about one nine-thousandths of the whole words of it, and it is a little strange. When Islam rose, there were 360 tribes in Arabia. Although the language of Quraish tribe was the basic language between these tribes, they had lots of phonetic differences with each other because of social, political, geographical, and racial factors. So it seems that the low number of onomatopoeia in Qur'an is because of this difference. It is possible for the actual usage of the onomatopoeic words to vary across tribes. So, the Qur'an does not use them more than this.

Among the detected onomatopoeias, numbers 1, 2, and 4 are calls of animals. Numbers 5, and 6 are sounds of natural, and numbers 3, 7, 8, and 9 are sounds made by humans. As you see, it is possible to classify onomatopoeias into some special groups, such as what is determined in the methodology section.

## Conclusion

In summary, we see that onomatopoeias are distinct classes of words. They are found in every language due to their imitative nature. Despite a common origin, onomatopoeias for the same sound in different language are influenced or restricted by the different phonological systems, leading to discrepancies between them. In addition, onomatopoeias are as productive as

any other words. They can develop into nouns, verbs, adjectives and adverbs, which become part of our everyday vocabulary.

Omission could be seen as an appropriate method of translation, especially in cases of onomatopoeic words, which often do not have equivalent “sounds” in the target language. When there is no equivalent word in the target language, the translators should consider using other resources, such as explicative paraphrases or combination of various words. And it may change the meaning.

It can be well concluded from above that in an international text such as Qur’an the number of onomatopoeia should be as least as possible. This is what we can see in Qur’an, just 9 onomatopoeic words among 77701 words of it!

---

### References

- Anderson, Earl R (1998). *A grammar of iconism*. London : Associated University Presses.
- Barahani, R. (1979). *Gold in Copper*. Tehran: Time Publication.
- Falk, Julia S, (1978). *Linguistics and Language a Survey of Basic Concepts and Implications*,  
New York: John Wiley & Sons.
- Fromkin, V. & Rodman, R. & Hyams, N. (2002). *An introduction to language* (7<sup>th</sup> ed.).  
Thompson Heilne.
- Hiroko, I. (2006). Translating Japanese onomatopoeia and mimetic words. Universidad de Granada, Spain. P. 97- 116.
- Müller, Max (1891). *The Science of Language. Lectures Delivered at the Royal Institute in 1861 and 1863*. 2 vols. New York: Charles Scribner’s Sons.
- Nowrouzi , J. (1994). *The Grammar of language and the Structure of Persian Language*. Tehran: Rahgosha Press.
- Saghravanian, J. (1990). *Linguistics Idioms*. Tehran: Nama Press.
- Sangoi, K. S. (2012). *Typography in Publication Design, Onomatopoeia with Comic Books*.  
Institute of Applied Arts, Mumbai, India.
- Sharvanloo, F. (1975). *The Necessity of Art in Social development*. Tehran: Agah Publication.
- Thomas, D. & Hill, F. (2012). *Literary Special Effect, Onomatopoeia*. Beverly Schmitt.

Vahidian Kamyar, T. (1996). *A Dictionary of Onomatopoeia in Persian*, Ferdowsi University of Mashhad Publication, No. 190.

Yule, G. (2006). *The study of language*. (3<sup>rd</sup> ed.). Cambridge: Cambridge University Press.

=====

Hossein Seyyedi, Ph.D.  
Arabic Department  
Ferdowsi University of Mashhad  
P.O. Box 91779-48974  
Park Square  
Mashhad  
Iran  
[hosein\\_seyyedi@yahoo.com](mailto:hosein_seyyedi@yahoo.com)

Elham Akhlaghi, Ph.D. Candidate  
Linguistics Department  
Ferdowsi University of Mashhad  
P.O. Box 91779-48974  
Park Square  
Mashhad  
Iran  
[el\\_ak864@stu-mail.um.ac](mailto:el_ak864@stu-mail.um.ac)

# Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

Archana Dahiya, M. A., NET

---

---

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 Vol. 13:5 May 2013

---

---

## Role and Function of Ecology

The term “ecology” has been derived from the Greek word “oikos” which “means habitat or household, thus it is both natural as well as cultural” (qtd. in Nirmaldasan 20). Ecology forms a major aspect in almost every genre of literature. And a study of these ecological aspects as represented and exhibited in a literary genre is known as eco-criticism. It is an attempt to create awareness about ecological concerns. William Rueckert defines ecocriticism as the “application of ecology and ecological concepts to the study of literature because ecology (as a science, as a discipline, as the basis for human vision) has the greatest relevance to the present and the future of the world” (Rueckert 107). Various lethal activities by men have caused a great harm to ecology. The incessant cutting of trees for human use and deforestation, use of weapons and missiles, of radioactive material in nuclear power plants, industrial pollution and many more such activities have led to serious ecological problems such as global warming, increased rate of pollution, frequent coastal inundation, tsunami and cyclones, earthquakes and floods. This damaging of the nature has not only caused a disastrous change in the climactic conditions all over the earth but has also proved destructive to the ozone layer, the protective shield of our earth. And now there is an urgent and pressing need to safeguard our environment and make our earth a better place to live.

## Creative Writers and Ecology – A Formula to Evaluate Green Density in Creative Works

Various creative writers have responded to their environment in diverse ways. Some rejoice in the wondrous and divine beauty of Nature whereas some depict the harsher aspects of Nature in their works and there are some that become philosophic in their descriptions of nature. The creative eco-writers usually tend to exhibit in their works the symbolic manifestations of human emotions enveloped in the world of Nature. According to Nirmaldasan, “a green literary

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and  
Green Density Measure

text or an eco-poem attempts to express the relationship among the sacred, the human and the nature in an oikos” (20). In his article “Green Density Measure of a Literary Text”, Nirmaldasan attempts to devise a formula for evaluating the green density of a literary text. He points out three dimensions of life i.e. natural, cultural and spiritual which have been coded as N, C and S respectively. A literary text either expresses one of these dimensions or may mingle all or any two of these dimensions. If a text combines all the three dimensions then it may be termed as an NCS-text but that can be reserved only for those texts in which these dimensions occupy main positions. However, in some texts, either of these dimensions may occupy subsidiary positions. In such case as this, N, C, and S must be reserved for principle dimensions and n, c, and s must be used to indicate subsidiary ones e.g. an NCS-text may have following subtypes: nCS, NcS, NCs, ncS, nCs, Ncs, and ncs. Nirmaldasan further says that there are three types of nouns/pronouns: 1. Green (GN-green noun, GP-green pronoun) 2. Human (HN-human noun, HP-human pronoun) and 3. Cultural (CN-cultural noun, CP-cultural pronoun) and then he gives the formula for Green Density Measure (or GDM):  $GDM = [GNP / (TNP - HNP)] * 100$  (here, GNP is the number of green nouns and pronouns; TNP, the total number of nouns and pronouns; and HNP, the number of human nouns and pronouns).

### **Calculating the Green Density Measure of Toru Dutt’s poem “Baugmaree” (given in the Appendix)**



Toru Dutt

Courtesy:

[http://en.wikisource.org/wiki/Author:Toru\\_Dutt&h=157&w=136&sz=1&tbnid=TTc8GbMCihhJ](http://en.wikisource.org/wiki/Author:Toru_Dutt&h=157&w=136&sz=1&tbnid=TTc8GbMCihhJ)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

[NM:&tbnh=156&tbnw=135&zoom=1&usg=\\_\\_KeF77zyK3mj\\_zk7q95p0X\\_IiqW8=&docid=y5y6Ucd9SjKQM&itg=1&hl=en&sa=X&ei=qi5gUaTEGoP9rAev94GgBA&sqi=2&ved=0CHUQB0wCg](http://www.languageinindia.com/issue135/135nm1.htm)

The poem contains a list of nouns and pronouns – sea (GN), foliage (GN), our (HP), garden (GN or CN as it's a household property), sea (GN), green (GN, as it's the colour of the object of nature), light-green (GN), tamarinds (GN), mango clumps (GN), green (GN), palms (GN), pillars (CN), grey (GN as this colour is used for palms), pools (GN), seemuls (GN), red (GN), trumpet (CN), bamboos (GN), moon (GN), white (GN), lotus (GN), silver (GN as this has been used for lotus), one (HN), Eden (GN as this has been used as a metaphor for garden). There are 20 GNs (counting the garden as a GN), 1 HP, 1 HN, and 2 CNs (TNP=24). This poem is an Nc-text, a densely green poem as by applying the formula, we get:  $GDM = 20 / (24 - 2) * 100 = 90.91\%$ . The poem indicates the positive attitude of the persona towards nature.

### **Gender Distinctions in Approach to Ecology**

Nature has been constituted in a unique manner by God suffusing it with the essence of a sublime celestial presence that unites it in all its ecological diversity. Most women writers of verse seek to explore and express the feministic side of motherly Nature. Inspired by the beautiful sights and sounds, colour and odours of flora and fauna and the biodiversity of India, various women writers of verse have instilled the sap of Nature into the body of their verses. The present paper is an attempt to penetrate deeply into the sea of 'winged chariots' of ecological sense impressions in the poetry of Toru Dutt, Sarojini Naidu and Kamala Das. However, Kamala Das is the least exception in this case as nature forms but a small part of her poetry whereas the worlds of Toru Dutt and Sarojini Naidu are largely occupied by the world of Nature and by the romantic world of mythical and mystical figures. There are overtones of deeper ecology in their poems.

### **Romanticism and Ecology**

There is an interrelationship between Romanticism and ecology that has been recognized not only by Romantic critical literature but also by ecological works and nature writings. Ecocriticism is a field of study which is beyond Romanticism and beyond ecology as it borders on the principles of these theories. Romantic literature is the germination ground for the growth

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure



of ecological awareness and practices. Ecocriticism reflects on the urgent and pressing concerns that we are facing today “about the relationship between human consciousness and nature, and about the structures of consciousness and feelings that predispose us to act in certain ways within our environment” (Harrison). The ecocritics’ main interest has been to view Romanticism as a site for the emergence of ecopoetics. Ecocriticism focuses on literary and artistic expression of human experience primarily in a naturally-, and consequently in a culturally-shaped world: the joys of abundance, sorrows of deprivation, hopes for harmonious existence, and fears of loss and disaster (Harrison).

### **Toru Dutt’s Poem – “The Lotus”**

Toru Dutt’s poems “The Lotus”, “Our Casuarina Tree” and “Baugmaree” which form part of her nature poetry are of great majestic beauty and lasting significance. “The Lotus” is a lyric version of a legendary tale telling how this flower came into existence. Here, the two flowers – the lily and the rose are competing with each other to attain the supreme position of the “queenliest flower”. When Flora, the Goddess of flowers asked God Love what kind of flower does he need, he said- “Give me a flower delicious as the rose/And stately as the lily in her pride” and when asked of the colour – “Rose red’, Love first chose, /Then prayed- ‘No Lily-white – or both provide” (Singh 20). Then Flora gave him the Lotus mingling the qualities of the both – the deliciousness and redness of rose and the stateliness and whiteness of lily. Here, lotus becomes the symbol of the harmonious vision of life and nature. “The Lotus” unfolds “Toru’s keen sensitiveness to nature and the responsiveness of her soul to colour” (Singh 20).

### **“Our Casuarina Tree”**

Dutt’s next poem “Our Casuarina Tree” is the best of all her nature poems. “It is more than the poetic evocation of a tree”, writes Dr. Iyenger, “it is recapturing the past, immortalizing the moments of time so recaptured. The tree is both tree and symbol and [in] it are implicated both time and eternity” (Kumar 132). This poem is full of varied ecological details in which Dutt reminiscences nostalgically about her childhood memories associated with the Casuarina tree in her family orchard. The tree has been personified here which is shown to be embraced by a creeper just like a ‘huge python’- “winding round and round/The rugged trunk, indented deep with scars/Up to its very summit near the stars” (Singh 21).

In the next few lines, the tree has been likened to a giant wearing the creeper as a “scarf” and on which flowers have been hung/In crimson clusters all the boughs among/Whereon all day are gathered birds and bee” and whole of the garden overflows with the song of the darkling. These lines, through such magnificent descriptions of Nature, present a feast to our eyes, ears and sense of smell and touch. The whole poem presents a vivid and vivacious picture of life and nature with all its sensuous and sensory details.

In the second stanza, there is an “image of a baboon watching the sunrise and its puny offsprings leaping and playing on lower boughs of the tree reinforces the theme of ecological life. “The baboon has been man’s ancestor” suggesting “the primal energy of man” (Rukhaiyar 5). “And far and near kokilas hail the day/And to their pastures wend our sleepy cows” and further ‘in the shadow’ of this beautiful and vast ‘hoar’ Casuarina tree – “The water-lilies spring, like snow enmassed” (Singh 21). These lines revoke a delightful and realistic picture of life enmeshed with the beauties of Nature, reminding at once of Wordsworth, the great poet and a ‘high priest’ of Nature. The poet-persona realizes the ‘dirge-like murmur’ of the tree to be the lamentation of the casuarina tree. The following lines of the poem present a dreamy atmosphere of the sea-shore:

Ah, I have heard that wail far, far away  
In distant lands by many a sheltered bay,  
When slumbered in his cave the water-wraith  
And the waves gently kissed the classic shore  
Of France or Italy, beneath the moon  
When earth lay tranced in a dreamless swoon; (Singh 22)

Here, the poet hears the lament and the wail of the casuarina tree for the “sweet companions, loved with love intense” even far away in the foreign lands. These lines present vivid and vibrantly personified images related to the sea-shore. The whole poem manifests a panorama of variegated ecology. This poem captures the affinity of the poetess with the casuarina tree in her garden alongwith its ecological surroundings. Northrope Frye claims that the goal of art is to “recapture, in full consciousness, the lost sense of identity with our

surroundings, where there is nothing outside the mind of man, or something identical with the mind of man” (qtd. in Evernden 99).

### “Baugmaree”

Toru Dutt’s poem “Baugmaree” is a sonnet which describes the poet’s garden surrounding her Calcutta house in a picturesque manner. With its vivid and picturesque description of Nature, it can be compared with Keats’s “Ode to Autumn”- with its “season of mists and mellow fruitfulness”. The poem opens with the description of the endless green that girdles around ‘our garden’. It showcases the sensuous beauty of the garden Baugmaree, which with its greenery and freshness, “with its several trees and thick foliage is a veritable garden of Eden where one might ‘gaze and gaze’ on its several beauties” (Nair 85). This poem reveals her to be a poet of senses par excellence. How picturesquely and lusciously the garden is described in these lines: “A sea of foliage girts our garden round” in which “the light-green graceful tamarinds abound/Amid the mango clumps of green profound” (Singh 23). The whole poem intensely excite all our senses – the sense of sight, smell, auditory and touch with their depiction of varied sights and sounds, colours and odours of Nature. The next lines create a dreamy and a fairyland-like atmosphere:

But nothing can be lovelier than the ranges  
Of bamboos to the eastward, when the moon  
Looks through their gaps, and the white lotus changes  
Into a cup of silver. (Singh 23)

This marvelous and wonderstruck beauty of nature might lead one swoon “drunken with beauty” when he gazes on this “primeval Eden, in amaze” (23). This is such a wonderful poem that it brings to our mind Andrew Marvell’s poem “The Garden”, which presents a sensuous and lively display of Nature in vibrant hues and colours.

The image of the ‘garden’ as described in “Our Casuarina Tree” and “Baugmaree” is a kind of domesticated ecology which acts as a mediator between nature and culture. This ‘garden’ fulfils a large and unique role i.e. of “synthesis, the harmonious and fertile juxtaposition of past and foreign cultures” (Turner 50). In “Baugmaree”, the ‘garden’ symbolizes what George Steiner calls the “archive of Eden” (qtd. in Turner 51). It takes us back in the realm of mythical ‘Garden

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

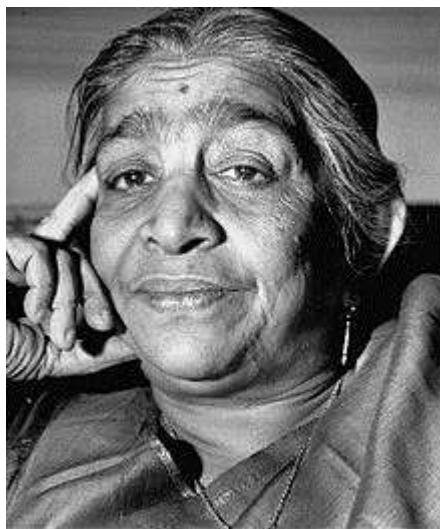
of Eden'. We can also recollect the episode when Adam and Eve enjoy the awesome beauty of the mythical 'garden' and also the moment when Adam plucks the 'apple'- the fruit of knowledge which is the beginning of destruction of nature by the same hands who had been assigned the responsibility of guarding the nature by the Ultimate Being.

### **Animated Vision of the Ecological Atmosphere**

The poems of Toru Dutt represent the animated vision of the ecological atmosphere. An aura of animism can be traced in her poems. According to Mircea Eliade, among the characteristics of animism is "the belief that (I) all the phenomenal world is alive in the sense of being inspirited- including humans, cultural artifacts and natural entities both biological and 'inert' and (II) not only is the non-human world alive, but it is filled with articulate subjects, able to communicate with humans" (qtd. in Manes 18).

Toru Dutt is very much aware of the ecological diversity of India which her poems exhibit in full vigour. Her poems are true reflections of her immense love for each and every aspect of Nature that surrounds her. The objects of nature such as – birds, flowers, fruits and trees immensely appealed to her. In her nature poems – "The Lotus", "Baugmaree" and "Our Casuarina Tree" she emerges as the great poet of nature and in this respect can be compared with Sarojini Naidu.

### **Sarojini Naidu's Concept of Nature**



**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

## Sarojini Naidu

Courtesy: [en.wikipedia.org](http://en.wikipedia.org)

Just like Toru Dutt, Sarojini Naidu's concept of nature is also tinged with an innate bent of romanticism and renaissance ideals. She is the keen perceiver of the inherent aestheticism of Nature. The colourful Indian landscape with its 'crimson gulmohars', 'champa boughs', 'lotus buds', cassia woods and 'boughs of tamarind', with its wild forests and a variety of animals and birds, 'water-lily pools', rivers and hills thrill her with ecstatic delights. For her 'a thing of beauty is a joy forever'. Just like Wordsworth, she delights in Nature and seems to be inspired by the sights and sounds of beautiful surroundings around her. All this finds a full-fledged expression in her poems. In her poems, she not only renders but also recreates magnificently the beauty of life and nature, the aspects of love within these natural surroundings and the exquisite rhythm in movement and music of Nature. She is fascinated by the sights and sounds, colours and odours of the wonderful and vivacious Nature. "She has a keen sense of observation and her fine sensibility responds more emotionally than intellectually to the sense impressions from nature" (Nair 99).

### Escape from the Mundane Realities of Life: "Village Song"

Nature offers her a kind of escape from the mundane realities of life. Her nature poems are romantic effusions of varied aspects of nature. One such poem is the "Village Song" where we find a glimpse of an idealized life of peaceful surroundings and sensuous manifestations of glorious Nature. The girl child in the poem seems to be "disgusted by the false shows and boastful claims, the fever and fret of life" around her and "finds peace and joys in the sanctuary of Nature" (Kumar 96). She seems enchanted by the mystical world of fairies and nature as she tells her mother:

O mother mine! to the wild forest I am going  
Whereupon the champa boughs, the champa buds are blowing  
To the koel-hunted river – isles where lotus lilies glisten  
The voices of the fairy folk are calling me, O listen! (Singh 49)

For the girl-child, the lure of forest-call is more powerful than all the glittering externals of materialistic life. The world of fairies of the forest and the world of nature is full of ecstatic delights even than the real world. For her, the sounds of nature, of “the forest notes where forest streams are falling” are sweeter than that of the cradle or cradle-songs. This poem reminds us of W. B. Yeats, a poet of escapism and his poem “The Stolen Child” which describes the ‘faery’ world and where fairies are calling away a human child.

### **“Summer Woods”**

Sarojini Naidu’s another poem “Summer Woods” also strikes the same note of escapism. In the poem, the persona has not only become “tired of painted roofs and soft and silken floors” and “sick of strife and song and festivals and fame” but she also longs “for wind-blown canopies of crimson gulmohars!” and “to fly where cassia-woods are breaking into flame”. She craves for freedom from the “toil and weariness, the praise and prayers of men” and desires to escape her sufferings as she says:

O let us fling all care away and lie alone and dream  
‘Neath tangled boughs of tamarind and molsari and neem  
And bind our brows with jasmine sprays to play on carren flutes  
To wake the slumbering serpent-kings among the banyan roots. (Singh 53)

The whole poem gives us a vivid picture of various ecological aspects of nature such as trees (like cassia-woods, tamarind, molsari, neem and banyan), flowers (like crimson gulmohars, jasmine and water-lily), animals (like serpent-kings and golden panthers) and birds (like koels) and of pools and rivers as in the following lines: “And roam at fall of eventide along the river’s brink/And bathe in water-lily pools where golden panthers drink” (53). These lines present the scenic natural beauty of the evening time. This poem reveals the beauties of nature that arouse in our hearts feelings and emotions that are at once romantic and mystical. According to M.K. Naik “Like the Romantics, Naidu regarded Nature as a refuge from the cares of human life though she is no Nature-mystic, unlike Wordsworth nor does she subscribe to the Keatsian sensuous apprehension of Nature. But she does evoke the tropical magnificence of the opulent Indian landscape” (22).

### **Description through Similes and Metaphors: “The Queen’s Rival”**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

Sarojini Naidu not only gives a detailed vivid description of nature in her poems but also describes it through similes and metaphors. The metaphors and similes are highly suggestive of the romantic spirit. In the long poem, “The Queen’s Rival”, which abounds in nature similes and metaphors, queen Gulnar – a peerless beauty is pining for her rival in beauty. Her sigh has been compared twice with “a murmuring rose”. She is so beautiful that her tissues “glowed with the hues of a lapwing’s crest” (Singh 50). Seven damsels brought as her rivals are like “seven new moon tides at the vesper call”, “seven soft gems on a silken thread” and “like seven bright petals of Beauty’s flower”. A young queen from among them “eyed like the morning star”. They are no suitable match for her. After finding her rival in her own “two spring times old” daughter in “blue robes bordered with tassels of gold” who “ran to her like a wildwood fay”, she sighed no more but “laughed like a tremulous rose”. How exquisite are these nature similes and metaphors. This poem also contains a small vivid and picturesque account of the spring season:

When spring winds wakened the mountain floods  
And kindled the flame of the tulip buds,  
When bees grew loud and the days grew long  
And the peach groves thrilled to the oriole’s song. (Singh 51)

This small account of spring abounds in sensuous nature images and presents a personified vision of the opulent Nature. Even the whole body of the poem is inlaid with the gifts and beauties of nature. There are images of stones used for decoration – agate, porphyry, onyx and jade. Nature’s gifts are also described through following phrases – “ebony seat”, ivory bed”, “tassels of gold” and “fringes of pearls”.

### **“If You Call Me”**

In the poem “If you call me” nature images have been described through similes and metaphors. Here, the poet persona’s swiftness has been compared with the swiftness of wild animals i.e. with that of a “trembling forest deer” running swiftly may be from the fear of the hunter or some animal of prey or “a panting dove” after its long and swift flight in the sky. She is even swifter than “a snake that flies” when the snake-charmer enthrals it. The following lines also contain nature similes: “Swifter than the lightning’s feet/Shod with plumes of fire/Life’s

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

dark tides may roll between/Or Death's deep chasms divide" (Singh 54). In this poem, ecological atmosphere has been presented through metaphorical language.

### **Sarojini's Radha Poems**

The romantic rapture of Sarojini Naidu is best expressed in her Radha poems such as "The Quest" which is a song by Radha. Here, Radha is in the quest or search of Lord Krishna also known as 'Kanhaya', 'Ghanshyam' or 'Flute Player'. Radha is enquiring each and every object of Nature about the whereabouts of her beloved Lord Krishna, seeking Him from dawn to dusk. She questioned the forest glade at noon rise and at dusk "pleaded with the dove-gray tides" (59). The poem presents a personified account of Nature as evident through the following lines where the poet says: "Dumb were the waters, dumb the woods, the winds/They knew not where my playfellow to find" (60). This poem combines the natural with the spiritual. Here, Radha comes to realization that Lord Krishna is nowhere to be found but abides in the mirror of her own heart. This poem is a kind of spiritual realization of God.

This poem shows that the God that pervades Nature resides nowhere but in the human heart itself. The ecological beings questioned by Radha have been depicted as dumb in the poem. Manes says that "nature is silent in our culture" i.e. "the uncounted voices of nature... are dumb" (15). So, there is an urgent need to make the voice of nature felt in the hearts of the humans. This poem brings out the empirical attitude of the persona towards nature as in the words of Manes: "Empiricism may have initiated an interrogation of nature unknown to medieval symbolic thought but in this questioning no one really expects nature to answer. Rather the enquiry only offers an occasion to find meanings and purposes that must by default reside in us" (22).

### **Tribute to Earth**

The poems of Sarojini Naidu thus in a way pay a kind tribute to mother Earth instilling in us a deep reverence for the ecological treasure of India. Her nature poetry is a mosaic of melodious sounds, vibrant colours, natural odours and "vernal breezes" of fragrance that remind us of Keats, Wordsworth, W.B. Yeats and Pre-Raphaelites. Her nature poems such as "The Village Song", "Summer Woods", "The Quest", etc. have two predominant traits – a sensuous appreciation of the beauty of the opulent Nature and an unmistakable ability to express various

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure



aspects of nature in a most picturesque manner through the use of metaphors, similes and symbols. A silken fabric of sensuous nature-images runs through her poems and various natural elements have been so magnificently intertwined and interwoven in the fabric of her poems that “a network of exotic combinations of two or more sense impressions” (Nair 100) tend to emerge before our eyes.

### **Nature in the Writings of a Cultural Poet, Kamala Das**



Kamala Das

Courtesy: <http://www.indianetzone.com>

Nature gets a different kind of treatment in the poetry of Kamala Das. She can't be termed wholly a nature poet as she is more of a cultural poet. However, we do find in some of her poems small-scale descriptions of the images of nature and natural objects. She is more of a cityscape writer as her poems reflect a “bizarre mixture of culture and nature” (qtd. in Pandey “Cityscape” 166). “The major appeal of her poetry lies in its unique strength and her intimacy with the sun and with the Indian landscape which it colours” (Pandey, “Kamala Das” 101) as in the poems – “A Hot Noon in Malabar”, “Dance of the Eunuchs” and “Summer in Calcutta”. The image of the sun never illumines the world of poetess but consumes it.

#### **“A Hot Noon in Malabar”**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

In “A Hot Noon in Malabar”, the sun symbolizes “wildness” and the passionate renderings of a feminine heart. This poem is reminiscent of Kamala Das’s childhood spent in her Malabar home and also of the landscape, the climate and the vendors of Malabar. Here, Das ponders over the life in the village which is in contrast to a city-bred life. In a city life, there is a cramping of elemental life-force that can be found only in Nature and in the love of nature. This poem gives a detailed account of village life where the people are born and bred in the open lap of Nature or even in the midst of jungle. She describes the hot noon during which there is a prominence of elemental life-force as in village life, people remain more active during noon hours. It is a “noon for men who come from hills/With parrots in a cage” and a “noon for strangers” whose “hot eyes” are “brimming with the sun, not seeing a thing in/Shadowy rooms” and this is also a noon for those strangers whose voices “run wild like jungle-voices” (Singh 77). Here, the noon time and the image of the sun act as life-force for the village people. There is a presence of life-force amidst such people as bangle-sellers, beggars, astrologers and other village-people who are content and happy with their lives. Their hope and contentment energized with the heat of the sun becomes their life-force. Kamala Das’s poem “Dance of the Eunuchs” depicts the oppressive power of the sun as implicit through the opening line of the poem: “It was hot, so hot, before the eunuchs came/To dance” (Singh 78). Das doesn’t give a detailed description of Nature in her poems but mingles the elements of nature with the cultural atmosphere. This poem gives an insight into the culture of the eunuchs.

### **Use of Four Natural Elements**

Das also makes use of the four natural elements in her poems which form an integral part of her imagery- the fire, the earth, the water and the air. In the poem “Dance of the Eunuchs” which expresses the feministic tendencies and anguish of the eunuchs, she employs three of the four natural elements i.e. the images of ‘fire’ as implicit in “like half-burnt logs from/funeral pyres”, of ‘water’ as in the following lines which also give a vivid account of atmosphere during rainy season: “The sky crackled then, thunder came, and lightening/And rain, a meagre rain that smelt of dust” (Singh 78) and of ‘earth’ in the smell of “dust”. The poem also gives us a picture of other images of the objects of nature such as – of “fiery gulmohar”, of “jasmynes” in the hair of eunuchs, of “crows” who “were so silent on trees” and of lizards and mice.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

The poem presents the external extravagance and the inner vacuity of the eunuchs who are like “half-burnt logs” and like a “drought and “rotteness” which has been echoed even by Nature itself in the sudden and unusual thunder and lightning and even by rain which is ‘meagre’. The eunuchs represent a wasteland-like situation. The poem “An Introduction” also employs the four natural elements of fire, air, water and earth in its texture as evident in the following: “Not the deaf, blind speech/Of trees in storm, or of monsoon clouds or of rain or the/Incoherent mutterings of the blazing/Funeral pyre” (Singh 80). Here, men and women are described through the images of nature as Das says that in men runs the “hungry haste of rivers” and in women the “oceans’ tireless waiting”. This shows Das’s deft craftsmanship in mingling feministic aspects with the images of nature.

### **Outer Space, Inner Space, Restlessness**

Kamala Das in her response to the external world maintains a sense of poise with which she depicts the outer landscape but that sense of poise “does not reflect the inner landscape of the poetess which is replete with restlessness” (Pandey, “Cityscape” 171). But in “Summer in Calcutta”, the external world reflects her inner feelings and joyous moods. The poem celebrates the temporary victory over the defeat of love (Singh 83). It “derives its poetic meaning from the poet’s intimacy with the pleasures of the Indian summer” (Pandey 171). The April sun acts as a warm intoxicating agent for the persona which helps her in relieving all her tensions. The opening lines of the poem give a sensuous description of the April sun that has been likened to an intoxicating drink:

The April sun, squeezed  
Like an orange in  
My glass? I sip the  
Fire, I drink and drink. (Singh 83)

Here, the drink of the April sun that has been likened with the orange drink and further in the poem with the “noble venom” that flows through the persona’s veins acts as a source for providing ecstatic delights and transient relief from despairs for the poetess. This warm intoxicating agent soothes her and heals her sufferings too. This poem, thus, through the image

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

of the sun creates a soothing atmosphere for the poetess. It employs the positive side of Nature – showcasing the soothing and the healing power of nature. However, in most of her poems, Kamala Das also paints the negative aspect of Nature – its fierceness, its wildness as in “A Hot Noon in Malabar”, its stormy aspect as in “An Introduction” and a drought or a waste-land-like situation as in “Dance of the Eunuchs”.

### **To Conclude: Distinction between Nature and Culture**

Therefore, this paper clearly shows how these women writers treat Nature in their poems. Toru Dutt and Sarojini Naidu become luscious and profuse in their descriptions of Nature whereas Kamala Das paints the cultural world of Nature as the images of nature attain cultural significance in the poems of Kamala Das. The poems of all these three poets present an important distinction between culture and nature. These two terms are not only distinct to each other but, at the same time, are inextricably linked to each other, as for Bates, culture is always already embedded in nature just as nature is always already embedded in culture (Harrison). This culture not merely affects nature but is, in turn, affected by it. We can trace the postcolonial paradigms in this distinction between nature and culture. Culture is the master that always dominates, exploits and marginalizes Nature whereas Nature is the slave that has been constantly annihilated, crushed, muted and tamed by the human culture. The culture achieves dynamic progress through its indulgence in wars, invasions and other forms of conquest on this earth that destroys our natural environment. Various minerals and stones are extracted from this earth such as gold, diamonds, agate, porphyry, onyx, jade, ruby, etc. for human use and decorative purposes through mining that proves destructive to nature. Human beings kill animals to obtain materials such as ivory, horns, leather and pearls. Hence it is clear that nature’s identity is at stake. So, there is a pressing need for imbibing the ecological ethics for survival in the human culture itself. The spiritual element is also inherent in the poems of these poets in the sense that there is a presence of a divine spirit in Nature that inspire in us “a dignity of all nature” that “powerfully expresses the romantic belief that divinity is diffused throughout nature” (Branch 289). The poems of these poets, thus, open up vistas of scenic beauties of the environment that stimulate an urge among the compassionate hearts to conserve this precious treasure.

## APPENDIX

Toru Dutt's "Baugmaree"

A sea of foliage girts our garden round,  
But not a sea of dull unvaried green,  
Sharp contrasts of all colours here are seen;  
The light-green graceful tamarinds abound  
Amid the mango clumps of green profound,  
And palms arise, like pillars grey, between;  
And o'er the quiet pools the seemuls lean,  
Red,- red, and startling like a trumpet's sound.  
But nothing can be lovelier than the ranges  
Of bamboos to the eastward, when the moon  
Looks through their gaps, and the white lotus changes  
Into a cup of silver. One might swoon  
Drunken with beauty then, or gaze and gaze  
On a primeval Eden, in amaze.

---

### Works Cited

Branch, Michael. "Indexing American Possibilities: The Natural History Writing of Bartram, Wilson, and Audubon." Glotfelty and Fromm 282-302.

Evernden, Neil. "Beyond Ecology: Self, Place and the Pathetic Fallacy." Glotfelty and Fromm 92-104.

Glotfelty, Cheryll, and Harold Fromm, eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens, Georgia: U of Georgia P, 1996. Print.

Harrison, Gary. "Romanticism, Nature and Ecology." *Romantic Circles Pedagogies*.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

Romanticism, Ecology, and Pedagogy (Dec. 2006): n. pag. Web. 17 Mar. 2013.

<<http://www.rc.umd.edu/pedagogies/commons/ecology/harrison.html>>.

Howarth, William. "Some Principles of Ecocriticism." Glotfelty and Fromm 69-91.

Kumar, Satish. *Sarojini Naidu: The Poetess*. 1st ed. Bareilly: Student Store, 1977. Print.

Manes, Christopher. "Nature and Silence." Glotfelty and Fromm 15-29.

Naik, M. K. *Indian English Poetry from the beginnings upto 2000*. Delhi: Pencraft International, 2006. Print.

Nair, K. R. Ramachandran. *Three Indo-Anglian Poets*. New Delhi: Sterling, 1987. Print.

Nirmaldasan. "Green Density Measure of a Literary Text". *Essays in Ecocriticism*. Ed. Nirmal Selvamony, Nirmaldasan and Rayson K. Alex. 1st ed. Chennai: OSLE-India; New Delhi: Saroop and Sons. 22-28. Print.

Pandey, K. M. "Cityscape in Indian English Poetry". *Indian Writing in English: Critical Explorations*. Ed. Amar Nath Prasad. 1st ed. New Delhi: Saroop and Sons, 2002. 166-75. Print.

- - - . "Kamala Das: A Study in Evolving Vision". Rukhaiyar and Prasad 99-106.

Rueckert, William. "Literature and Ecology: An Experiment in Ecocriticism." Glotfelty and Fromm 105-123.

Rukhaiyar, U. S. "Feeling and Form: An Analytical Study of Two Indian Poems in English". Rukhaiyar and Prasad 1-13.

Rukhaiyar, U. S. and Amar Nath Prasad, eds. *Studies in Indian English Poetry*. 1st ed. New

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Archana Dahiya, M. A., NET

Ecological Aspects in the Selected Poems of Toru Dutt, Sarojini Naidu and Kamala Das and Green Density Measure

Delhi: Sarup and Sons, 2002. Print.

Singh, Radha Mohan, ed. *A Collection of Indian English Poetry*. New Delhi: Orient Blackswan, 2011. Print.

Turner, Fredrick. "Cultivating the American Garden." *Glottfelty and Fromm* 40-51.

=====

Archana Dahiya, M. A., NET  
Department of English and Foreign Languages  
Maharshi Dayanand University  
Rohtak – 124001  
Haryana  
India  
[archana.dahiya4@gmail.com](mailto:archana.dahiya4@gmail.com)

# Verisimilitude in Editorial Cartoons from *Punch* Newspaper: A Pragmatics Analysis

Febisola Olowolayemo Bright, M.A.

=====  
**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 Vol. 13:5 May 2013  
=====

## Abstract

In recent times, the use of cartoons in the newspaper discourse has been a means of presenting the corruption, violence, marginalization and other social vices present in any society. In this vein, this paper assesses the verisimilitude of editorial cartoons in *Punch* newspaper. To assess the verisimilitude of the selected editorial cartoons and attempt their pragmatic analysis, nine editorial cartoons from the *Punch* newspaper website: [www.punchng.com](http://www.punchng.com) was analyzed using Grice's Conversational Implicature as its theoretical framework. The contexts surrounding these cartoons are prevalent issues in the Nigerian society. The analyses reveal that there are cases where by Grice's Co-operative principles were observed, flouted, violated and suspended. It also reveals that the observance of Grice's co-operative principles and the knowledge of the contextual factors surrounding the selected editorial cartoons help in proving their verisimilitude. It is believed that this paper will aid further studies in pragmatic analysis of editorial cartoons and make individuals develop more interest in reading and conducting more scholarly works on editorial cartoons.

**Keywords:** verisimilitude, cartoons, editorial cartoons, caricature, pragmatics, implicature, co-operative principles.

## 1.0. Background to the Study

In Nigeria, the use of cartoon in the media discourse was established as a vital force within the political struggle to liberate Nigeria from British colonization. Cartoons unveil serious ideas through the use of satire, humor, contrast, surprise and most importantly the use of caricature. In Nigeria, this aim has been achieved as the use of cartoons in Nigerian newspapers has been a means of presenting the social ills and many abnormalities present in the society.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Febisola Olowolayemo Bright, M.A.

Verisimilitude in Editorial Cartoons from *Punch* Newspaper: A Pragmatics Analysis



In addition to the fore mentioned, the media in Nigeria have proven to be representatives of ordinary citizens. They have used cartoons in newspaper publications to show ordinary citizens that they frown at every form of corruption, violence, marginalization and oppression of the masses and other forms of injustice inherent in the Nigerian society. To achieve this, humor is one of the major styles and techniques used by cartoonists to present these messages to their readers. Issues discussed in the cartoon column of *Punch* newspapers are similar to this as they range from bribery and corruption in electioneering, society and manners, foreign affairs, life with the upper crust which include the country house unlucky speeches, ill-considered utterances, things one could wish to have expressed otherwise, arts and culture, church and university affairs, urban life, fads and fashions, sports and other outdoor leisure activities among others. All these facts help in proving the verisimilitude of editorial cartoons and gave an insight that a research can be conducted on the verisimilitude of editorial cartoons.

Besides the fore mentioned, observation has shown that little attention has been given to the notion of verisimilitude in Pragmatic studies dealing with the analysis of editorial cartoons. Therefore, as a practical test of the authenticity or verisimilitude of editorial cartoons, this paper attempts a pragmatic analysis of selected editorial cartoons in *Punch* newspapers which is one of Nigerians prominent newspapers.

## **2.0 Methodology**

A total number of nine (9) editorial cartoons were selected from the editorial column of the *Punch* newspaper online: [www.punchng.com](http://www.punchng.com) and analyzed using the Pragmatic theory as its theoretical framework with special focus on Grice's Conversational Implicature. These cartoons were analyzed within the context of social ills ranging from corruption, abuse of public office, insecurity, violence, poverty, scarcity of essential commodities and other social vices prevalent in the Nigerian society by making reference to some Nigeria dailies in order to give an explanation of the context surrounding them and prove their verisimilitude. The editorial cartoons selected have a little linguistic data and these linguistic data made the analysis of the cartoons easier. These cartoons are numbered from 1-9 and included as appendices at the end of this paper.

### 3.0 Review of Literature

This section discusses topics such as previous researches related to editorial cartoons, the concept of implicature and Grice's conversational implicature/co-operative principles.

#### 3.1 Previous Research Works Related to Editorial Cartoons

Cartoons are found in the media discourse and media discourse can be located in newspaper publications. Media discourse is a broad term which can refer to the totality of how reality is represented in broadcast and printed media from television to newspaper. Montgomery (2011) observes that two main traditions can be discerned in the study of media discourse: they are ones that deals mostly with newspapers and the structure of news in written text, while the second deals with the broadcast news interview as spoken discourse and a form of social interaction. According to him, the first approach expresses a long-standing concern with newspapers as the embodiment of forms of ideology under late capitalism. The second approach has been particularly concerned with issues of power and control as they are reflected in the engagement between public figures and news organizations.

Bitner, (2003, p. 306) defines cartoons as "comic strip characters that represent observable characters in a society". According to Adejuwon & Alimi, (2009), cartoon refers to metaphorical codification, and a satirical or humorous genre, through which an artist subtly informs, educates and entertains his viewers. To them, the sternest yet satirical forms of communicating in modern times is cartoon and the cartoon has a pedagogical function that has proven a valuable instrument and avenue to educate readers in any publication where it appears. Cartoons are sometimes satirical and humorous in subject and inevitably elicit readers' participation. However, the major function performed by cartoons in newspaper publications is to amuse the reader by disseminating messages in a humorous manner. Osho, (2008, p. 238-239) confirms this by stating that cartoons perform a lot of functions which include:

- i) Informing;
- ii) Educating;
- iii) Entertaining;
- iv) Amusing;

- v) Disseminating serious information in a funny way;
- vi) Recording event in a memorable way;
- vii) Discussing serious national issues in comical parlance;
- viii) Reflecting current issues by projecting personalities through graphics;
- ix) Inspiring the readers to buy a newspaper or magazine regularly “as it soothes their aching nerves”.

Adejuwon & Shina Alimi, (2009), identifies two types of cartoons: cartoons of opinion and cartoons of jokes. According to them, cartoons of opinion focus on domestic politics, social themes and foreign affairs while cartoons of jokes are designed to communicate humor. The cartoon of opinion is synonymous to an editorial or political cartoon. An editorial cartoon can be defined as an illustration containing a commentary that usually relates to current events or personalities. This type of cartoon serves as a visual commentary on current events. Editorial cartoons are usually satirical rather than merely humorous in nature as they may communicate the political viewpoint of the cartoonist or add depth to an editorial opinion article in a newspaper or magazine. As observed by Diamond (2002), political or editorial cartoons are important mode of communication worthy of increased academic attention. He observes that these types of cartoons provide alternative perspectives at a glance because they are visual and vivid and often seem to communicate a clear or obvious message to their readers. Editorial cartoons often use caricature, which is a deliberate distortion or exaggeration of a person's features in order to make fun of well-known figures who are often politicians. They typically combine artistic skill, hyperbole and biting humor in order to question authority and draw attention to corruption and other social ills in the society. The presentation of editorial cartoons in this manner is an avenue for cartoonists to effectively express their thoughts about any event in the society in a comical manner.

### **3.2 Theoretical Framework**

The theoretical framework adopted for this study is Pragmatics with specific reference to Grice's Conversational Implicature. Pragmatics is a sub-field of language which studies how a language user makes use of the knowledge of the structure of language to achieve a particular communication purpose in a particular communicative situation. In simple terms, it can be defined as the study of how contextual factors interact with linguistic meaning in the

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Febisola Olowolayemo Bright, M.A.

Verisimilitude in Editorial Cartoons from Punch Newspaper: A Pragmatics Analysis

interpretation of utterances. Kempson (1986) defines pragmatics as the study of the general cognitive principles involved in the retrieval of information from an utterance. Levinson (1983) defines it as the study of those aspects of the relationship between language and context that are relevant to the writing of grammars. Leech and Short (1987) sees it as the investigation into the aspect of meaning which is derived not from the formal properties of words and constructions but from the way in which utterances are used and how they relate to the context in which they are uttered. Yule (1996) defines it as the study of meaning as communicated by a speaker and interpreted by a listener or reader. According to Mey (2001) Pragmatics studies the use of language in human communication as determined by the conditions of the society. From these definitions, it can be inferred that the situation of things in a context determine the way language is used.

To expatiate further the importance of context in pragmatics, there is still a need to examine more definitions of pragmatics. According to Odebunmi (2006), Pragmatics is the study of how speakers and hearers interpret meaning in a particular context by taking account of the physical and social situation, knowledge of each other's background and cultural conventions. Wilson (2006) observes that when we communicate through language we often mean more than we say and there is often a gap between the speaker meaning and sentence meaning. He explains further that pragmatic theories attempt to explain this knowledge by seeing communication as a process of rational and reasoned interpretation, which draws not only on linguistic structure but also on shared world knowledge, cultural norms, and individual components of specific interactional contexts of language use. To affirm this, many research works have shown that Pragmatics exposes one to interesting insights on the actual functions of language in social interactions because it accounts for social meanings based on context. Osisanwo (2003) observes this by stressing the fact that pragmatics involve the message being communicated, the participants involved in the message, the knowledge of the world in which they share, the deductions that can be made from the text on the basis of context, the implication of what is said or left unsaid and the impact of nonverbal aspect of interaction on meaning.

All these definitions hinge on the fact that pragmatics identify the situation or context of an utterance before concluding what its meaning is and that different contexts or situations attract different interpretations or meanings from the same utterance. Also, the scholars cited agree that

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Febisola Olowolayemo Bright, M.A.

Verisimilitude in Editorial Cartoons from Punch Newspaper: A Pragmatics Analysis

pragmatics is the study of meaning from the point of view of the language user, showing what choice he or she makes and how these choices capture his/her intentions in different contexts.

The implication of these definitions is that in pragmatics, it should be noted that context plays a very prominent role in the interpretation of any text. Its knowledge makes it easier to make deductions as it does in the analysis of all the cartoons used in this paper. As noted by Odebunmi (2006), context is the spine of meaning. It covers the social and psychological world in which users operate at any given time, provides the background from which the meaning of a word springs and determines what can be said and cannot be said. Context does not only refer to the physical context, but to everything that surrounds the making of an utterance. These include the activities going on in the place where the utterance is made, the knowledge of the speaker and the addressee of the culture in which they are operating (cultural context), knowledge of the expectations and discursive practices of the people among whom the utterance is being made, especially as it relates to the social roles and relationships (social context)

### **3.2.1 The Concept of Implicature**

Implicature is an important concept in Pragmatics. It enables the hearer explain the speaker's communicative behaviour by identifying his or her underlying intention. As observed by Yus (2006), implicature is a typically human form of mind-reading activity due to the fact that the listener can infer or attach different meanings to a speaker's utterance. According to Laurencer (2004), implicature is a component of speaker meaning that constitutes an aspect of what is meant in a speaker's utterance without being part of what is said. This notion implies that what a speaker intends to communicate is characteristically far richer than what he or she directly expresses as different meanings or interpretations may be given to the speaker or writer's utterance or written text.

A pragmatic knowledge is needed to interpret what speakers say correctly due to the sharp contrast between what is said and what is meant and derivatively between the said and the implicated (the meant-but-unsaid.) Thus, speakers implicate, while hearers infer. It should be noted that successful communication commonly relies on implicature as what a speaker implicates is often quite distinct from what his or her words imply or from what a hearer may be

expected to take from them. Grice (1975) uses the term implicature to account for what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says. The observance of Cooperative Principle allows for the possibility of implicature. Implicature is subdivided into Conventional Implicature and Conversational Implicature. According to Grice (1975) Conventional Implicature is determined by the conventional meaning of the words used. It refers to the inference a hearer makes about a speaker's intended meaning that arises from their use of the literal words. Odebunmi (2006) notes that conventional implicature tilts towards grammatical meaning.

Conversational implicature on the other hand is derived from a general principle of conversation plus a number of maxims which speakers normally obey. Grice (1975) discusses this in respect of the Co-operative principle. In Grice's view, conversation works on the principle that participants co-operate with each other in interactions. The governing dictums for this according to Grice's Cooperative Principles are: conversational conventions, or maxims. They are as follows:

***Relation:*** This maxim suggests that information must be relevant to the discourse in which it is discussed. This maxim expects participants to concentrate on the subject being handled at a particular stage and not introduce extraneous items into the conversation.

***Quantity:*** This involves making contribution as informative as required especially for the current purposes of the exchange. To observe this maxim, the speaker avoids giving unnecessary information. This maxim implies that participants' contribution should be brief as possible. It makes language users go straight to the point by providing only the necessary information in an utterance or text in order not to discourage their listeners or readers. Within the conversational context, the maxim of Quantity requires that the speaker should not claim to know more than he or she does so as not to mislead co-participants. As observed by Odebunmi (2006) this maxim can be realized both within and without the conversational situation.

***Quality:*** This maxim requires that what is believed to be false should not be uttered in a communicative discourse. It implies that the speaker must not say that which he or she lack adequate evidence for or is false.

**Manner:** This maxim states that the speaker must be perspicuous, avoid obscurity of expression, ambiguity and be brief and orderly. This maxim is one of the ways people collaborate to build an intelligible conversation. This implies that utterances must not be obscure and as much as possible their meaning should not be hidden to the extent that the addressee would not be able to decode it. To observe this maxim, ambiguous statements are always avoided as it could be frustrating listening to people whose utterances are full of ambiguous expressions and it is important for speakers' utterances to be brief and orderly.

Levinson (1983) cited in Odebunmi (2006) indicates that Grice's maxims clearly spell out the way conversations can be carried out effectively, rationally and co-operatively. He notes that in conversations or speech events, the maxims might be observed, flouted, violated, in fringed or suspended. To further prove this point, Thomas (1995) cited in Odebunmi (2006), says the maxim of quality is flouted when the truth is not said or when the utterance cannot be adequately proved. Flouting the maxim of quantity occurs when a speaker gives more or less than the required information in particular situations. Odebunmi notes that a maxim is violated when the non-observance of the maxim is unostentatious and can mislead. Paltridge (2006) observes that, on some occasions, speakers flout the cooperative principle and intend their hearers to understand this. He explains further that a maxim is flouted by a speaker if the maxim is not observed but with no intention of deceiving or misleading the other person.

Thus, a maxim is violated if there is likelihood that they are liable to mislead the other person. A person infringes a maxim when they fail to observe a maxim with no intention to deceive such as where a speaker does not have the linguistic capacity to answer a question. Odebunmi (2006) citing Thomas (1995) says infringing a maxim involves a non-observance which stems from imperfect linguistic performance rather than from any desire to generate a Conversational Implicature. Odebunmi states that a maxim can be infringed as a result of incompetence in language, psychosocial impairment, cognitive impairment or inability to speak clearly. He states further that opting out of a maxim means the speaker is not willing to cooperate in the way the maxim requires. To him, this usually occurs in real life situations as sometimes, lawyers, priests, counsellors, police officers, journalists or doctors do not co-operate as required for legal or ethical reasons. Another reason for this is that speakers may not want to generate a false implicature or appear uncooperative. A maxim is suspended when the non-fulfillment of a

maxim is expected by participants and therefore does not generate any implicature. The suspension of a maxim might occur due to cultural specifications or might be necessitated by certain exigencies.

## **4.0 Data Analysis**

This section discusses the contextual factors and other factors that aid the verisimilitude of the selected cartoons. It also presents a pragmatic analysis of the selected cartoons using Grice's cooperative principles.

### **4.1 Verisimilitude of the Selected Editorial Cartoons**

In all the cartoons analyzed in this paper, the cartoonists represent the speaker(s), while viewers/readers of the cartoons represent the audience. The messages or issues presented in the cartoons are meant to reach the audience and they have an effect on them. Not only is that, readers of these cartoons are likely to give different interpretations to the cartoons due to the fact that they have different perspective on them. The effect of the cartoons on them might be that of anger, amusement, excitement and pity among others. The message(s) communicated in the cartoons selected for analysis in this paper range from corruption, insecurity, scarcity of essential commodity and over importation of foreign products into the country among others. Deductions made from these cartoons are based on incidents that relate to socio political events in Nigeria which educated and enlightened Nigerians are aware of as news and editorials have been written on them in various local and international newspapers. The implication of these cartoons is that they expose the social ills prevalent in the Nigerian society and inform readers that the media is not unaware of the socio political problems inherent in the society. Not only that, all the selected cartoons for analysis elicit or evoke emotions of fear and anger in readers and show the position taken by the media on issues that affects the masses in the society. They reflect issues recurrent in the Nigerian society and show the media's coverage of these issues. The mode of communication employed by the cartoonists in presenting the issues discussed in the selected cartoons is the verbal and non-verbal means of communication. The caricatures form the nonverbal means of communication as their action communicate a lot to readers while the



written words uttered by the caricature represented in the cartoons form the verbal means of communication.

Readers of these cartoons will find humor in them as they are caricature of certain set of people that can be easily identified in the Nigerian society. In the analyzed cartoons, caricature of the masses are found in cartoon 1 and 7, that of an immigration officer and a frustrated Nigerian in cartoon 2, that of the Nigerian Central bank Governor- Sanusi Lamido and Nigerian lawmakers in cartoon 3, police officers, airline officials and custom officers in Cartoon 4, that of Olabode George, Bola Tinubu and his associate in cartoon 5, that of concerned Nigerians and a giant representing a symbol of oppression in cartoon 6, that of 7 is elected public officers and the masses in cartoon 7, that of I.P.M.A.N., N.N.P.C officials and President Goodluck Jonathan in cartoon 8 and that of President Goodluck Jonathan and his personal assistant is in cartoon 9. These features make the selected cartoons observe the maxim of Relation as this information is relevant to the media discourse. Apart from the humor found in these cartoons, they evoke a feeling of anger in readers due to the unusual and abnormal situations in Nigeria portrayed in them.

All the cartoons analyzed in this paper are reactions to incidents that occurred in the Nigerian society and reported in various national newspapers. It is observed that the stories or incidents reported in some Nigeria newspapers are the major context surrounding these cartoons. These contexts make them observe the feature of verisimilitude. The context surrounding cartoon 1, and 2 are those of the series of bombings that have shaken the country's security most especially during the last presidential elections to date. Some of the stories related to these are reported in *All Africa.com*, *BBC news Africa.com*, *press T.V.com*, *punchng.com*, *234 next.com* website newspapers among others. That of cartoon 3 is the revelation of the fact that 25 percent of the overhead federal government revenue goes to the National Assembly by Lamido Sanusi who is Nigeria's Central bank Governor during a convocation lecture at Igbinedion University, Okada, Edo State. The cartoonist uses the caricature to give readers an idea of what the lawmakers' reaction to this will be. The context surrounding cartoon 4 is that of the missing 20 Direct Data Capture (DDC) machine on December 9, 2010 at the Murtala Muhammed International Airport, Lagos and the barring of journalists from covering the trial of the four people allegedly involved in the theft of these machines. That of cartoon 5 is the reaction of Nigerians which is anger and

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Febisola Olowolayemo Bright, M.A.

Verisimilitude in Editorial Cartoons from Punch Newspaper: A Pragmatics Analysis

revulsion over the conduct of a thanksgiving service by the former chairman of the Nigerian Ports Authority, Olabode George, who was sentenced to a two years imprisonment for fraud, recently released and given a rapturous welcome by his family members and political associates. Information relevant to this was found on the web site of *Next* newspapers. That of cartoon 6 is of the fact that Nigeria has become a dumping ground for all manner of foreign goods. The *Nigerian Pilot* daily newspaper, *the Nation* newspaper and other newspapers have commented on this as unnecessary products like plastic waste disposal bins are planned to be imported into the country. The context of cartoon 7 is that of the high rate of corruption prevalent in the country. Stories related to this were found in [www.onlinenigeria.com](http://www.onlinenigeria.com), *Vanguard*, *Sahara Reporters* and the *Nigeria Masterweb* blog of 1st February 2010 among others. The context surrounding cartoon 8 is that of kerosene scarcity experienced by the masses in the country beginning from March, 2011 as the organizations (Independent Petroleum Marketers Association of Nigeria I.P.M.A.N. and Nigerian National Petroleum Corporation N.N.P.C) responsible for its equal distribution to the public refuse to take measures to ensure this. Stories related to this were found in <http://www.nigeriannewsservice.com/index.php>, <http://allafrica.com/>, *Punch* newspaper, *Sun* newspaper among others. Cartoon 9 is about the speculations and indications of Nigerians that four years might be a short time for President Goodluck Jonathan to realize his proposed transformation agenda. Headlines or stories related to this were found in <http://allafrica.com/>, <http://saharareporters.com/> among others.

#### **4.2 Analysis of the Editorial Cartoons Using Grice's Cooperative Principles**

As stated earlier, the knowledge of the context surrounding these cartoons makes it easy for readers to deduce different meanings from them. In addition to this, it shows the verisimilitude of these cartoons. The implied meaning deduced from cartoon 1 is that Nigeria is unsafe because of the series of bomb blast that occurs there. The implied meaning of cartoon 2 is that Nigeria is not a favorable place for the masses. The cartoonist makes it obvious that the Nigerian seeking asylum in another country is doing so due the unbearable situation of things in his country. An inference drawn from cartoon 3 is that Nigerian lawmakers are displeased with Governor Sanusi's revelation of the huge allowances collected by them. It could be deduced from cartoon 4 that that the three officials been interrogated do not have a genuine excuse for the disappearance of the missing D.D.C machines. With a close reading and look at cartoon 6, it can be inferred

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Febisola Olowolayemo Bright, M.A.

Verisimilitude in Editorial Cartoons from Punch Newspaper: A Pragmatics Analysis

that Nigeria is a dumping ground for all manner of foreign goods. In cartoon 7, the meaning implied is that elected public officers are insensitive to the plight of the masses by embezzling the fund or resources meant for them. The inference drawn from cartoon 8 is that I.P.M.A.N and N.N.P.C officials together with President Jonathan are insensitive to the plight of the masses while that drawn from cartoon 9 is that President Goodluck Jonathan will not be committed to the realization of his transformation agenda during his tenure in office.

All the nine (9) editorial cartoons analyzed in this paper observe the maxim of Quality and Relation as headlines and news found in Nigerian newspapers relates to them. Some also observe the maxim of Quantity and Manner because of the context surrounding them, readers' familiarity with stories surrounding the cartoons and the unambiguous nature of the caricatures used by the cartoonists. All these observations are explained further in this section.

Cartoon 1 observes the maxim of Quality and Relation when compared to the story in the headline of newspapers like *All Africa.com* titled *Nigeria: Bomb Blasts and 2011 Election that in Next* newspaper titled: *Three killed in explosion at PDP rally*. The caption on the cartoon and the utterance of the head of the household observes this maxim because what they have said is the truth. His friend's reaction is probably his own manner of asking the question 'where are you and your family heading to'.

Cartoon 2 which is captioned: *Our economy is in trouble* presents the caricature of an immigration officer interrogating a Nigerian who seeks asylum in his country. The Nigerian in frustration responds that he is tired of suicide bombing, kerosene scarcity, epileptic power supply, inflation, joblessness, presence of deceitful politicians and hunger prevalent in the Nigerian society. Its utterance obeys the maxim of Quality and Relation. The caption: *Our economy is in trouble* in cartoon 2 observes the maxim of relation. Analyzing the cartoon within the context of the recent bombing in different parts of the country, it could be said that it observes the maxim of Quantity, Quality and Relation. The immigration officer's question to the Nigerian seeking asylum in his country also obeys the maxim of Quantity and Relation. The question is relevant to the circumstances surrounding him and the Nigerian and the lexis of the question are not irrelevant or unnecessary.

Cartoon 3 which presents and describes the relationship between the Central bank Governor and Nigerian law makers observes the maxims of Quality and Relation as the Central bank Governor of Nigeria actually revealed to the public that 25 percent of the government revenue goes to the National assembly. The caricatures' utterances obey the maxim of Relation too as their responses are relevant to the utterance of the first caricature presented in the cartoon.

The caption for cartoon 4: *Stolen DDC machines, customs, airline officials quizzed* observe the maxim of Relation, Quality and Quantity. It observes these maxims as it relates to the stolen DDC machines at the Muritala International Airport on December 9, 2010. The caption of the cartoon is not composed with unnecessary words. The policeman's interrogation observes the maxim of Quantity and Quality as it is true, straight forward and direct to the point. These features are also observed in cartoon 5 which shows a caricature of Olabode George in his lodge probably drunk as many bottles of alcoholic drinks were seen with him. A caricature of Asiwaju Ahmed Tinubu and his associate probably Layi Muhammed exits his lodge in shock as a reaction to his utterance: *Ah Asiwaju see me o! I'm only enjoying fresh air here. Don't go and report me that I've not learnt a lesson from my prison experience o!* The entire cartoon obeys the maxim of Quality as Olabode George was imprisoned and celebrated his release from prison in a thanksgiving service. Olabode George's utterance also obeys the maxim of Quality as he was imprisoned and recently released from prison. However, his utterance *Ah Asiwaju see me o! I'm only enjoying fresh air here. Don't go and report me that I've not learnt a lesson from my prison experience o!* flouts the maxim of Quality and Quantity as the bottle of alcohol on the stool beside him and the empty bottles of alcoholic drinks surrounding him portrays him as an alcoholic. This shows the falsity of his utterance because normally, a drunken man cannot talk sensibly. The reaction of Asiwaju Ahmed Tinubu and that of his associate support the fact that Bode George's utterance flouts the maxim of Quality and Quantity as his utterance is not true and unnecessary. Not only that, his conduct of thanksgiving in a church after his release further shows the falsity of his utterance.

Cartoon 6 which has the caption: *Nigeria: The highest consumer of foreign goods* observes the maxim of Quality as Nigeria is really a dumping ground for foreign goods. It also observes the maxim of Quantity due to the fact that it is brief and straight to the point. The utterance of the first caricature represented in the cartoon observes the maxim of Relation because it is relevant

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Febisola Olowolayemo Bright, M.A.

Verisimilitude in Editorial Cartoons from Punch Newspaper: A Pragmatics Analysis

to the sight of the giant before him who is undoubtedly carrying more than enough loads on his back. The giant's response to the first caricature's utterance: *20 tonnes of toothpicks* observes the maxim of Quality as it is obvious that the giant is not satisfied with the big load of foreign goods on his back. From the utterances of the caricature represented in this cartoon, it is noticed that Nigeria will continue to be a dumping ground for foreign products.

In cartoon 7, the caricature representing the masses observes the maxim of Quality as its sight and size portrays this and many elected public officers in Nigeria have been arrested for various scam. Some of those public officers are: the former Nigerian Deputy Speaker Nafada, Diepreye Alamieyeseigha the formal governor of Bayelsa State and Olabode George among others. The utterance of the caricature represented observes the maxim of Quality and Quantity in this respect because his sobs and small stature is probably as a result of the oppression suffered by him. The caricature of the elected public officer shows a nonchalant attitude to the masses plight by not responding to him. His nonchalant attitude can be considered his response and it obeys the maxim of Quality due to the fact that, Nigerian elected public officers embezzle the money meant for the masses without any consideration for them.

Cartoon 8 observes the maxims of Quality and Relation most especially when analyzed within the context of kerosene scarcity experienced by the masses in the Nigeria. In cartoon 9, the maxim of Quality is observed as the inscription/tags on President Goodluck Jonathan's table are indications of the fact that his four year term is too short to achieve his transformation agenda.

All the analyzed cartoons in this paper obey the Manner maxim as the caricatures used by the cartoonists do not make the message of the cartoons obscure or ambiguous to readers. They observe the maxim of Manner because there are contextual factors that made them appear so real in the Nigerian context and aid their interpretation. The observance of the maxim of Manner makes only a few of the cartoons flout a few maxims. For instance, cartoon 8 did not flout the maxim of Quality as the caricature of the I.P.M.A.N official carrying a gallon of kerosene, that of Goodluck Jonathan with a bottle of wine laughing, that of the N.N.P.C official's readiness to get hold of the gallon of kerosene before the masses is a proof that IPMAN hordes this commodity and are not ready to release it for the consumption of the general public. However, all the cartoons analyzed in this paper flouts the maxim of Quantity as the utterances of the

caricatures represented are not enough to give readers most especially non-Nigerian ones idea of the problems or social ills prevalent in the country.

Cartoon 2 flouts the maxim of Quantity as it did not give readers adequate information on the country the Nigerian is trying to seek asylum to. The Nigerian's response to the immigration officer's question: "*Ah Boko Haram, kerosene scarcity, epileptic power supply, inflation, joblessness, lying politicians, hunger...please let me go, I'm tired Sir*" flouts the maxim of Quantity as this response is not brief and he did not begin the response to the question as expected. The ellipsis after his response is an indication that he has violated the maxim of Quantity by saying more than is expected of him. Not only that, the utterance ...*Please let me go* flouts this maxim because it has not answered the immigration officer's question.

The conversational discourse of Cartoon 3 is a caricature of Sanusi Lamido (Nigerian Central bank Governor) who stands aloof while six Nigerian law makers were busy expressing their displeasure over his revelation of the huge allowance received by them. In cartoon 3, despite the fact that, all the caricatures represented in the cartoon have the same background knowledge of the conversation, they still flout some of the maxims. For instance, one of the caricatures informs readers of Nigerian lawmakers' displeasure over the Central bank Governor's revelation of the jumbo pay received by them. The entire cartoon flouts the maxim of Relation because there is no evidence to prove the fact that the discussion actually took place. The utterance of the first caricature represented in the cartoon flouts the maxim of Quantity due to the fact that it did not give readers adequate information on how their huge allowance have been exposed to the general public.

Instances of infringement, suspension and opting out of the maxims are not noticeable in all the cartoons analyzed in this paper. This is due to the fact that all these usually occur in real life situations. This is in line with the view of Odeunmi (2006) that infringement of a maxim occurs as a result of incompetence in language, psychosocial impairment, cognitive impairment or inability to speak clearly while opting out of a maxim occurs when the speaker is not willing to cooperate in the way the maxim requires.

## 5.0 Conclusion

The messages portrayed in these cartoons are reflections of recurrent issues in Nigeria. The background knowledge of the context surrounding these cartoons aid their interpretation and analyses. These contextual factors together with the use of caricatures help in proving the verisimilitude of these cartoons and inferences were easily deduced from them due to the fact that the message(s) of the cartoonists were easily understood. In the analyses, it was discovered that there are instances where Grice's Co-operative principles were observed or flouted. These cartoons are proofs that the media do not present socio political issues in a vacuum but rely on prevalent issues in the society to pass their message across to readers.

=====

## References

- Adejuwon, A.& Alimi, S. (2011). Cartoons as illustration: Political process in Nigeria. *The Journal of Pan African Studies*. 4(3), 57-76.
- Bitner, J. R. (2003). *Mass communication: An introduction*. Ibadan: Heinemann.
- Diamond, M. (2002). *No laughing matter: Post-September 11 Political cartoons in Arab/Muslim Newspapers*. Retrieved from [www.mamma.com](http://www.mamma.com).
- Grice, H.P. (1975). Logic in conversation. In Cole, P. & Morgan, J. (Eds.), *Syntax and Semantics*. New York: Academic Press.
- Kempson, R. (1986). *Semantic theory*. London: Cambridge University Press.
- Laurence, R. H . (2006). Implicature. In Laurence, R. H & Gregory, W. (Eds.), *The handbook on Pragmatics* (pp. 3-9). U.S.A: Blackwell Publishing Ltd
- Leech, G. & Short, M.H. (1987). *Style in fiction*. London: Longman.
- Levinson, S.C. (1983). *Pragmatics*. United Kingdom: Cambridge University Press.
- Mey, J.L. (2001). *Pragmatics: An introduction*. U.S.A: Blackwell Publishing.
- Montgomery, M. (2011). Discourse and the News. In Paltridge, B. & Hyland, K. (Eds.), *Continuum companion to Discourse Analysis*.(pp. 213-226). London: Continuum International Publishing Group.
- Odebunmi, A. (2006). *Meaning in English: An introduction*. Ogbomoso: Critical Sphere.
- Osho, S. A. (2008). *Graphic arts and designs in mass communication*. Abeokuta: Essaoh Consult Publication.
- Osisanwo, W. (2003). *Introduction to Discourse Analysis and Pragmatics*. Lagos:Femolus Fetop Publishers.
- Paltridge, B. (2006). *Discourse Analysis*. New York: Continuum



Wilson, J. (2006). Power and Pragmatics. In Mey J.L. (Ed.), *Concise encyclopedia of Pragmatics*. (pp.744-746). Oxford: Elsevier Ltd.

Yule, G. (1996). *Pragmatics*. New York: Oxford University Press.

Yus, F. (2006). Relevance theory. In Mey J.L. (Ed.), *Concise encyclopedia of Pragmatics*. (pp.854-860). Oxford: Elsevier Ltd.

## Figures of editorial cartoons used

All these editorial cartoons were downloaded from the *Punch* Newspaper website: [www.punchng.com](http://www.punchng.com).

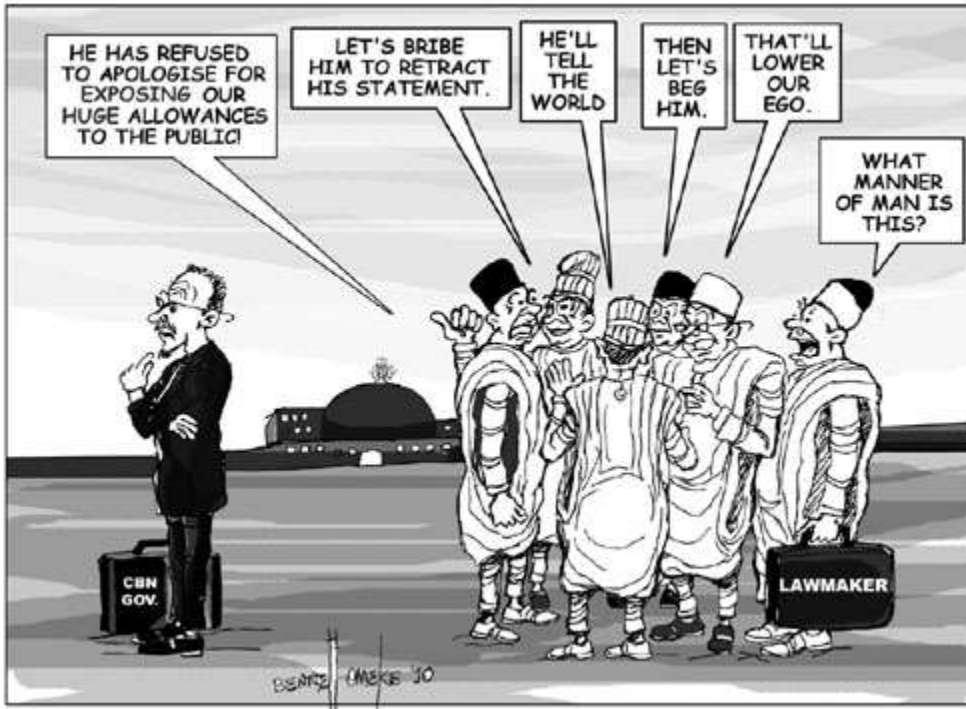
### Cartoon 1



### Cartoon 2



Cartoon 3



Cartoon 4



Cartoon 5



Cartoon 6



Cartoon 7





---

Febisola Olowolayemo Bright, M.A.  
College of Education  
P.M.B 044  
Azare  
Bauchi-State  
Nigeria  
[olowolayemofebisola4@gmail.com](mailto:olowolayemofebisola4@gmail.com)

# Narrative Techniques in O. Henry's Short Stories

C. Arun, M.A., M.Phil., B.Ed.  
Dr. V. Peruvalluthi, M.A., M.Phil., Ph.D.

---

---

Language in India [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 Vol. 13:5 May 2013

---

---



O. Henry

Courtesy: [http://en.wikipedia.org/wiki/O. Henry](http://en.wikipedia.org/wiki/O._Henry)

## Abstract

This paper, 'The Narrative Techniques of O. Henry's Short Stories' brings out the various narrative techniques employed by him. O. Henry used the first person narrative and third person narrative in many of his short stories. 1. The author becomes a character narrator. 2. The narrator in all the stories is not the same person. 3. The authorial voice is heard in certain short stories. In the use of narrative techniques O. Henry is unique in many respects. First O. Henry uses 'surprise ending' or the 'twist in the tail'. Virtually speaking, O. Henry wants his stories to end in such a humorous or twisted manner. He is humane and he uses subtle irony in the description and dialogues. Whatever he wants to say, he is very clear; as writer he uses dialogues, incidents and characters for the development of the plot. He also employs flash back techniques of narration. O. Henry commits himself to the use of flash back profusely. He also employs nostalgic memory, suspense, thrill and realism. 1. Flash back technique is used in the first person narrative. 2. Memories from the past are retold to another character 3. It is also used in the self explanatory style. As life is complex, O. Henry is complex. The style of the writer is



complex and inimitable. He is unique and possesses individual idiosyncrasies. Though they appear very simple, the deep meanings hidden in the stories are unfathomable.

## **Introduction**

The short story ought to be spun in words and structures in order to bring out the desired story of some value. The meaning is the first, the art of narration is the next. As the author narrates the story, the intended meaning is brought out. Meaning and narration are inter-mixed. While narrating the story, O. Henry uses various techniques. He uses the first person narrative in many of the short stories. O. Henry makes his short stories very popular and unique with “O. Henry’s writing technique”, which is manifest in the well-conceived outline, well-knit suspense, intricate plot, humorous coincidence and surprising ending. Two of the techniques are very popular; they are “Surprising ending” and “Smiles full of tears”.

In his short stories, O. Henry shows his ingenious conception while creating the plot. His works are full of humor and readers cannot help smiling or even laughing; but after that, what readers feel left in their hearts, is only sorrow. That’s the reason why people agree with the phrase “smiles full of tears” so readily, when they think about his stories.

On the other hand, while his stories are ingeniously conceived, the endings are always contrary to readers’ expectations. Though his stories’ endings are always surprising, they are not beyond reason, for they conform well to the logic of life.

## **The Tale of a Tainted Tenner**

In ‘The Tale of a Tainted Tenner’, the ten dollar note speaks in the first person: ‘I am a ten dollar Treasury note, series of 1901. You may have seen once in a friend’s hand. On my face, in the centre, is a picture of the bison miscalled a buffalo by fifty or sixty millions of Americans .... I never knew a really cultured and educated person....’ ‘I’ve paid as many debts as the man who dies...I was lucky money. I kept on the move. Sometimes I changed hands twenty times a day. I saw the inside of every business...’ (O. Henry 189-190).

It is a thrilling account of the Ten dollar note. The author is invisibly present in each line giving the exact details of its life humorously. His narrative technique adds beauty and charm to the inanimate object that becomes animate. Life is given to it; it is the life of the author.

### **Memories of a Yellow Dog**

In the same manner, there is yet another story *Memories of a yellow Dog*. It is a dog that recollects its experiences. But, would it speak out like a human being in the story? ‘I don’t suppose it will knock any of you people off your perch to read a contribution from an animal. In the second page of the story there is the narrative shift. The dog narrates:

‘I was born a yellow pup, date, locality, pedigree and weight unknown...

From a pedigreed yellow pup to be an anonymous yellow cur looking like a cross between an Angora Cat and a box of lemons....If men knew how

Women pass the time when they are alone they’d never marry’. (O. Henry 38-39).

The dog could keenly observe the people and narrate things especially about women. This dog is philosophical and practical. It is also outspoken and witty. The following line would illustrate the meaning. ‘The matrimonial mishap looked down at me with almost canine intelligence in his face’ (39). The old master of the dog was narrating: ‘Me and my doggie, we are bound for the Rock mountains’ (41). The dog is pleased as well as displeased by the master’s speech. He pulled the dog’s ears and the dog howled in pain. Then the man said: ‘you common, monkey-headed, and rat-tailed. sulphur-coloured, son of a door-mat, do you know what I’m going to call you?....’I’m going to call you ‘Pete’.... The dog thought the lovely name would be ‘Lovey’. The author ends the story with the words of the dog humorously. ‘...if .I’d had five tails I couldn’t have done enough wagging to do justice to the occasion.’” (O. Henry, 41).

### **Treatment of Subjects**

Thus, in the world of fiction, the author is at liberty to treat a subject humorously. The Ten dollar, an inanimate object speaks the true story of its life. The yellow dog, an animate but speechless animal, very humorously speaks its account of life. In other words, the author

becomes the non-living and the speechless, and speaks with jest about life for pure fun and entertainment.

Aptly, O. Henry becomes the character and narrates the story. In many of his stories, O. Henry himself narrates the story.

### **Author's Voice in The Coming out of Maggie**

The authorial voice is seen in 'The Coming out of Maggie'. It is an artistic presentation of a girl called Maggie who secured a man at last. He was a wonderful catch. O. Henry narrates: 'Maggie Toole, on account of her dull eyes, broad mouth and left-handed style of foot work in the two-step, went to the dances with Anna McCarty and her fellow' (26). Anna usually went to the hop with Jimmie, but Maggie was without her catch. One day when asked to get ready to go to the hop, she refused to go with her without her 'man'. Surprisingly Maggie had a big 'catch' after some time. The 'catch' was Terry O'Sullivan. The character Maggie was made to speak: 'I never had a fellow in my life. I got tired of coming with Anna and Jimmy every night, so I fixed it with him to call himself O'Sullivan and brought him along. (O. Henry,31).

O. Henry ends the story with his own voice: 'It was remarkable how quickly Maggie's eyes could change from dull to a shining brown. (O. Henry, 32). It does not matter whether that the 'man' or 'catch' is an unsocial element or a wanted man by the cops; it is enough that he is a sturdy fellow to be a partner of life. Maggie has changed the name of Tony Spinelli to Terry O'Sullivan. Though he always carried a knife with him and the most wanted man by the cops, Maggie changed his name and had him as her 'catch'. He was a good match to fight Dempsy or anyone else in that locality. Maggie won't allow her man to go to any of the clubs because it would result in a fight.

### **Jimmy Hays and Muriel**

To illustrate the authorial voice, 'Jimmy Hays and Muriel' is the best example. O. Henry starts:

'Supper was over and there had fallen upon the camp the silence....

The water hole shone from the dark earth...Coyotes yelped. Dull

thumps indicated the rocking horse movements of the hobbled Ponies... A half troop of the Frontier Battalion of Texas Rangers were disturbed about the fire'. (O. Henry, 452).

The time, the atmosphere, the background and the persons are reported very accurately by the author. O. Henry introduces the hero: 'A gangling youth of twenty lolled in the saddle... He dismounted, unsaddled, dropped the coils of his stake-rope and got his hobbles from the saddle horn' ( 453). One day the youth introduces to them his friend Muriel, a horned frog that came out of his flannel blue shirt. A bright ribbon was around the neck of the frog; it sat on his shoulders motionless. It was a strange sight for all of them. O. Henry again narrates the story in the second part: Jimmy Hays become a favourite in the ranger camp.

He had an endless store of good-nature and a mild, perennial quality of humour that is well adapted to the camp life. He was never without his horned frog. In the bosom of his shirt during rides, in his knee or shoulder in the camp, under his blankets at night, the ugly little beast never left him. (O. Henry, 454).

After two months, Sebastiano Saldar, a Mexican desperado and cattle chief crossed that region...'Sebastiano Saldar and his gang dashed upon them with blazing six-shooters and high voiced yells. (O. Henry, 455). But to their surprise, Jimmy was missing. His gang searched for him, but he was not found.

Nearly after a year, one afternoon, the rangers crossed the prairie, and found a mutilated body. O. Henry's narration adds a feather to his cap: 'And then from beneath the weather-beaten rags of the dead man, there wriggled out a horned frog with a faded red ribbon around its neck and sat upon the shoulder of its long-quiet master'...The narration becomes quite pathetic: 'The outburst was at once a dirge, an apology, an epitaph, and a paeon (sic) of triumph. A strange requiem, you may say...' (O. Henry 457)...but if Jimmy Hays could have heard it he would have understood. O. Henry ends the story accepting the true friendship between youth and frog. The voice of the author becomes pathetic. The last part of the story is filled with pathos.

Again the author narrates the story. It is the authorial voice found in the background in the beginning of the story.

### **The Hand that Riles the World**

In 'The Hand that Riles the World' O. Henry becomes a character and narrates it in the first person: 'Many of our Great men' said I, 'have declared that they owe their success to the aid and encouragement of some brilliant woman'. (200). But his friend Jeff Peters is of the opposite view about the women, that they are 'little use in politics or business'. 'He also holds the opinion that a woman is an absolutely unreliable partner in any straight swindle (200). Then the friend describes about Mrs. Avery the central character: 'she had on a low-necked dress covered with silver spangles, and diamond rings and ear-bobs. Her arms were bare; and she was using a desk telephone with one hand, drinking tea with another'. (202). again he says: 'A woman of high intellect and perfect beauty is a rare thing. (O. Henry, 202). The story continues to describe her activities: '..... she is writing postal cards to the Chinese Minister asking him to get Arthur (a character in the story) a job in a tea store. Finally his friend Jeff Peters was cheated by the lady. He received a letter: 'it appointed him postmaster of Date City, Fla' instead of United States Marshal for 500 dollars. The entire story is a conversation between O. Henry and his friend about the honest-looking but cheating lady called Mrs. Avery. He starts the story in the identical manner of O. Henry. He narrates it in the first person.

### **First Person Narrative**

First person narrative is very effective especially in the short stories. The author writes as though from his authentic experience. He places characters amidst difficult situations. He creates a world of make believe. The readers are in the illusionary world of the author after suspending their own world of experience. The words of the author, his personality and the description portray the unreal situation in a realistic manner.'

### **The Cop and the Anthem**

In 'The Cop and the Anthem' Mr. Soapy commits unsocial activities in order that he might again court arrest and live a leisurely life in the prison. Finally he changes his mind and wants to live a decent civilian life. The surprise ending is superb. Soapy enters a church. The

music enchants him. He was sure to change from the next day and become somebody in the world. But the last part of the story has a ‘twist in the tail’.

Soapy feels a hand laid on his arm. He looks quickly around into the broad face of a police man.

‘What are you doin’ here?’-asked the officer.

‘Nothin’, said Soapy.

‘Then come along’ said the policeman.

‘Three months on the Island’, said the magistrate in the police court the next morning. (O. Henry 37).

The story ends. Unexpectedly Soapy is arrested and put inside the prison.

### **The Romance of a Busy Broker**

Again in ‘The Romance of a Busy Broker’ O. Henry’s ‘twist in the tail’ could be seen. It was a broker’s office with a busy office routine every day. That day was an interview day. The typist, who came, was sent back. The office had pitcher, a clerk, Harvey, the manager, Leslie, the lady Typist. In the evening, Harvey talks hurriedly to Miss Leslie.

‘Miss Leslie, have but a moment to spare. I want to say something in that moment. Will you be my wife? I haven’t had time to make love to you in the ordinary way, but I really do like you. Talk quick, please...’

He continues:

I want you to marry me. I love you, Miss Leslie-I wanted to tell you, and I snatched a minute...won’t you, miss Leslie.’

After listening to the wooing words of Harvey, Leslie sobs and O. Henry’s twist in the tail’ is very interesting in the end. ‘... Do you remember, Harvey? We were married last evening at night eight O’clock in the little church around the corner.’ (O. Henry 74). One might wonder what would be the answer of the lady. But to the surprise of everyone, they are already man and wife. The busy broker has clean forgotten his romance and marriage. O. Henry has similar **Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013  
C. Arun, M.A., M.Phil., B.Ed. and Dr. V. Peruvalluthi, M.A., M.Phil., Ph.D.  
Narrative Techniques in O. Henry’s Short Stories

endings in his short stories. Social oppression, suppressed moments, money constraints and life saving acts-all these are found in society.

### **Humour in The Lost Blend**

O. Henry uses subtle humour in his 'The Lost Blend'. It is the story of the silent love of the shy Con Lantry, who is working in Kenealys'. Con was tongue-tied and scarlet in the presence of ladies. He was even a trembler, bashful and dumb before Katherine, the sweet daughter of Kenealy. Whenever Katherine came asking for a beer bottle, Con was silent, but dreamt of her. Thus he became a silent wooer. One day he drank a glass full of drink. He felt elated and was flying. The following dialogue is the finest illustration of the subtle humour of O. Henry:

'As he (Con Lantry) returned through the hall Katherine was just going up the stairs'.

'No news yet, Mr. Lantry?' She asked, with her teasing laugh. Con lifted her clear from the floor and held her there. The news is, he said, that we're to be married'. 'Put me down, Sir!' She cried indignantly, or I will-oh, Con, Where, oh, wherever did you get the nerve to say it?'(O. Henry,167)

The end is so beautifully drawn by O. Henry. By drinking the illegal mixture Con gets the courage and succeeds in lifting Katherine. Now she wonders at the smartness and boldness of Con.

### **The Brief Deput Tildy**

O. Henry uses the character for subtle humour. In 'The Brief Deput Tildy' he describes two marriageable girls namely Aileen and Tildy working as waitresses in Bogle's Cheaphouse, a family restaurant in the boulevard. O. Henry narrates '... Aileen. She was tall, beautiful, lively, and gracious and learned in persiflage ...' The author contrasts the other waitress: 'Tildy was dumpy, plain faced and too anxious to please to please' (sic) (O. Henry 81).

'.... Aileen could successfully exchange repartee against a dozen at once. And every smile that she sent forth lodged, like pellets from a scatter-gun, in as many hearts. And all this while she would be performing astounded feats with orders of park....with all this feasting and

flirting and merry exchange of wit Bogle's came mighty near being a gallon... Aileen could have had an engagement every evening'. (82).

O. Henry contrasts Tildy with Aileen. 'Tildy was a good waitress, and the men tolerated her. They who sat at her tables spoke to her briefly with quotations from the bill of fare; and then raised their voices in honeyed and otherwise-flavoured accents, eloquently addressed to the fair Aileen.' (O. Henry 82).

As the author introduces and contrasts the two characters he narrates the passages with subtle humour and laughter. He also brings in Seeders (a character) to kiss Tildy in a drunken mood to heighten the feelings of Tildy just for a day. The next day he comes and apologizes for the wrong he has done to her. According to Aileen the apologizing man is not a gentleman 'He ain't anything of a gentleman or he wouldn't ever of apologized'. (85). depicts the character of a writer. This is narrated in flash-back. His poor existence, the troubles created by the printers, the poor payment given to him, his inability to pay the rent and his loneliness-all these are narrated in the story.

### **The Door of the Unrest**

Similarly O. Henry narrates the story called 'The Door of the Unrest' in flash-back. He portrays the life of an immortal character called Micob Ader who lived for two thousand years and witnessed several incidents of history in different nations. O. Henry writes it as though he has taken it from old papers: 'He says himself that his name is Micob Ader; and that when Jesus, the Christian Messiah, was condemned by Pontius Pilate, the Roman governor, he paused the test while bearing his cross to the place of Crucifixion before the door of Micob Ader. The shoe maker struck Jesus with his fist, saying 'Go, why tarryest thou'? The Messiah (sic) answered him:

I indeed am going; but thou shalt tarry until I come, 'thereby condemning him to live until the Day of Judgment. He lives forever, but at the end of every hundred years he falls into a fit of trance, on recovering from which he finds himself in the same state of youth in which he was when Jesus suffered being then about thirty years of age. (O. Henry 458).



Like Tiresias of 'The Waste Land' written by T.S. Eliot, he had seen George Washington, Ptolemy the great, and King Nero. According to Ader, Nero smoked a long black cigar and threw it which caused the great fire in the city, but he was not fiddling. The king was tearing down and pathetic. Ader had walked through Siberia and Afghanistan; he had also seen Cherubs and Cupid. He had also seen Solomon's temple which was neither written in the history nor described in 'The Bible'. He also gave the additional information that the temple had 80,000 goats. Ader also talked about Tamer Lane of Timour. He was a witness to the destruction of Jerusalem. He saw the coronation of Charlemagne and lynching of Joan of Arc. He also remembered that Pontinus committed suicide.

The flash-back comes to a stop when Ader weeps. The author is the only person who listens to him. Whenever he walked he saw the seven geese which represented the seven souls of Jews who helped crucifixion. Ader also relates that his real name was Mike O' Bader. He remembers that he had a daughter. Whatever he narrated nobody listened to him or recognized him. The entire story is in the flash-back narration of Ader. The author listens to the narration and forms his opinion that death is a boon; forgetfulness is a welcome variation. Eternal living is a curse and long suffering. The message of the author is that one should die after a life time. He subtly hides the fact that one should not incur the wrath of the divine as Ader. is a flash back narration in the first person by the story begins.

### **The Ethics of Pig**

In The Ethics of Pig, O. Henry starts narrating: 'On an East-bound Train I went into the smoker and Jefferson Peters, the only man with a brain west of the Wabash River...' (252). Then the author introduces Jeff is the line of illegal (sic) graft. He is not to be dreaded by widows and orphans....' (252). The author then becomes a passive listener to Jeff. The rest of the story is narrated by Jeff. He narrates a tale connected with another criminal called Rufe Tatum. Both Jeff and Rufe went down into the low lands. They stayed in a house near the circus grounds maintained by a widow called Peevy. Jeff narrates:

'That night I went down to the circus tents and opened a small shell game. Rufe was to be the capper. I gave him a roll of phony currency to bet with and kept a bunch of it...' (O. Henry 255).

Rufe earned 42 dollars. After two days Rufe brought pigs that were making terrible squealing.

The next day Jeff saw an ad in the papers about the stolen and educated pig from the circus and a suitable reward would be given. Rufe was feeding the pig with milk and Apple-peeling. Jeff asked him for ten dollars because he wanted to keep it among the rare species of pigs and that pig would add to his inspiration and genius. Rufe did not want to get a low price for the pig; last he got 800 dollars from Jeff.

‘Seven hundred’ says (sic) I.

‘Make it eight hundred’, says Rufe ‘and I’ll crush the sentiment out of my heart’.(258).

The deal came to an end. Jeff narrates: ‘I took the pig by the hind leg. He turned on a squeal like the stream calliope at the circus’. (O. Henry 259).

Then Jeff saw a big advertisement for the stolen pig for five thousand dollars by the circus company. He mounted the pig on a wagon and drove down to the circus. On enquiries he found there was no such ad was given and the reward of five thousand dollars was not announced. Then Jeff rushed to the newspaper office and found the fellow who gave the ad was a crank. Jeff got vexed and rushed home and found Rufe Tatum missing. Thus Jeff was cheated by his friend. The following sentence is addressed to the author about the missing Rufe. ‘So there, you see,’ said Jefferson Peters, in conclusion, ‘how hard it is ever to find a fair minded and honest business-partner. (O. Henry 260).

## **Conclusion**

O. Henry uses familiar forms of narrations such as authorial voice, third person narration, first person narration, simple dialogues, flash back technique and recollections. He also use the following techniques; the author becomes the narrator or the narrator becomes the character, or the character narrates the story or an inanimate object narrating its experience like a human, or an animal voicing its feelings like a sensible human, very strange angles of looking or analyzing; subtle portrayals, comparisons, contrasts, images, similes, myths, suggestive meanings and direct or indirect ways of telling or showing.

The art of telling the story for writers is like the flowing stream and readers either pleasantly swim or drink the sweet water to quench the thirst of reading. From the authors many passages pour out to illustrate the natural flow of the language. These passages also contain the various ingredients of the usages. Mostly the common, day to day language is used. Single words act as the meaningful sentences, crisp dialogues aim at the central theme of the story. The sudden shifts, waiting for a long time, negative turning points change into the positive of life and an innate cry to live - all these are also found in the narrations; references, naturalness, flow, images drawn from common life and surprises also abound in the stories. Stage setting, explanation of the meaning of an action, summary of thought processes or of events too insignificant, description of physical events and details of such descriptions cannot spring naturally from a character; these will occur in many different instances, in various forms within the story.

---

---

### Works Cited

O. Henry. *O Henry 100 Selected Short Stories*. Hertfordshire: Wordsworth Classics:

1995. Print.

Abrams, M.H. *A Glossary of Literary Terms*. Madras[Chennai]: Macmillan, 1987. Print.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> ed. New

Delhi: Affiliated East-West Press Pvt Ltd, 2007. Print.

O' Henry. *Best of O' Henry*. World famous literature. Delhi Sahni Publications, 2008. Print.

---

---

C. Arun, M.A., M. Phil., B.Ed. Ph.D. Research Scholar (Part-Time)

Bharathiar University

Coimbatore 641 046

Tamilnadu

India

[arun\\_english80@yahoo.com](mailto:arun_english80@yahoo.com)

#### Institution Address

P.G. Assistant in English

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

C. Arun, M.A., M.Phil., B.Ed. and Dr. V. Peruvalluthi, M.A., M.Phil., Ph.D.

Narrative Techniques in O. Henry's Short Stories

Govt. Hr. Sec. School  
Mambattu-606803  
Tamilnadu  
India

Dr. V. Peruvalluthi M.A., M. Phil., Ph.D.  
Associate Professor of English  
Department of English  
Government Arts College  
Tiruvannamalai  
Tamilnadu  
India  
[valluthi@gmail.com](mailto:valluthi@gmail.com)

## ***Munna Bhai MBBS: A Parody of the Present Medical Practice*** **Ashaq Hussain Parray, M.A., M.Phil., NET**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 Vol. 13:5 May 2013



### ***Munna Bhai MBBS***

*Munna Bhai MBBS* has been a block buster movie, for it provides abundant comic relief and a critique of rules and conventions of the “superior” culture. The movie defies Bollywood’s generally followed conventions of plot and characters and climax, etc., and has a simple interesting and humanistic plot. The hero, who is considered to be inhuman as per worldly standards, turns out to be an epitome of humanity. Though a gangster, a failure as per civilized conventions, yet he wins the sympathy of almost everyone.

### **The Plot of *Munna Bhai MBBS***

The plot of *Munna Bhai MBBS* has, at its center, Munna - Murli Prasad Sharma (played by Sanjay Dutt), the son of simple village parents, who comes to the city to become something worthwhile in life. Unable to cope up with the atmosphere of the city, he turns into a 'bhai'. Circuit (played by Arshad Varsi) becomes his aide. When Munna's parents come to the city to see their son, he employs a make-shift hospital to convince his parents that he is a doctor.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Ashaq Hussain Parray

*Munna Bhai MBBS: A Parody of the Present Medical Practice*

Dr Astana eventually unfolds the secret to Munna's parents, and then the plot becomes more complicated, as Munna enters into Astana's hospital as an MBBS entrance qualified topper by fraud.

The turns and twists of the narrative unfurl various arguments and counter arguments.

A photo journalist from the West is seen by Circuit taking photographs of some poor Indians, uttering words "poor Indians, naked Indians." This prompts Circuit to kill the journalist and take his body to Munna for dissection. Dr. Astana had asked Munna to fetch one of his own for dissection.

### **Critical and Sarcastic Views of Practices**

Throughout the movie the rebuttals and interrogation by Munna provoke laughter. The unnecessary formalities that patients had to undergo before treatment is mocked at and ridiculed when Munna asks Astana repeatedly a rhetorical question "Form barna zaroori huh kya?" ("Is it mandatory to fill the form?" with a twist or tone of sarcasm)

'Form barna zarrori hai kya' seems to make fun of current medical culture. All nations demand their citizens that they fill various forms, right from the day of conception in the 'hidden dark womb of the mother' till the day of death. For instance, birth certificate, marriage certificate, death certificate, etc., are a few prominent examples.

### **A Parody of Methodology and Critique of Medical Practices**

The movie presents a parody of the methodology of treatment given to the patients. For example, Munna asks Rustum's father to drink a cup of juice treating it as medicine, and other episodes also enormously bring into the limelight the capricious treatment modes.

Doctor Astana's teaching and treatment does not show any love or any sympathy for patients. How some doctors are bothered only about their own interests, not considering the miseries and helplessness and plight of patients at all is brought out in the movie. In addition, the movie also brings out the calumnious treatment of co-workers, especially the treatment meted out to the subordinates/low-ranking employees.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Ashaq Hussain Parray

*Munna Bhai MBBS: A Parody of the Present Medical Practice*

## **Generational Contrasts – Focus on Wealth and Status**

The contrast between father and son in terms of how they work and how they make friends and socialize is brought out clearly. Rustam's father socializes and enjoys the delights of life, whereas his unmarried son Rustam believes only in competition and individual identity.

Rustam's father is a confident man of wit and, above all, he is involved in his favorite game because of interest, while Astana, despite being an efficient doctor, expresses his helplessness in curing and giving medicine that could prolong and further his father's life.

## **Pitiable Case of Dr. Zaheer**

Doctor Zaheer, who is detected positive for cancer, almost leaves no one without tears in his/her eyes, for the dreams of the doctor are yet to be realized and he has lived his fill of life so far under a regressive competitive spirit. He is a live example of misery. The very test for cancer has shattered his hopes. The doses of happiness that Munna is able to provide him are the only solution available before him. The cabaret dancer that is hired by Munna for providing Zaheer some moments of hope is in itself questionable, while the woman is reduced to a mere sexual commodity.

## **Dr. Chinky and Munna – Interesting Typical Movie Resolution**

Doctor Chinky's imagination and idea regarding Munna is simplistic, although her understanding what "bhai" stands for may not be totally cancelled out. She believes being a 'bhai' means essentially being a person deeply interested in prostitution, or promiscuous girls, licentious men and killing people without any fear. She hires a cabaret dancer and asks her to give a culture shock to Munna. Note Munna himself hired a cabaret dancer to "give some hope" to Dr. Zaheer. Munna is horrified to see that his expectations of a simple, loving, decent Chinki have got transformed into a lively prostitute. But toward the end of the plot, Chinki has got familiar with the real Munna and makes her identity a hybrid. And at the end of the day, she feels there is something that needs to be recognized, and needs appreciation. Munna's wife, a symbol of modernity and western identity, is Indianized and localized; and so Munna has no problem with her, and both come to terms with each other.

## Back to the Village, Right or Wrong

Circuit, who previously in the entire movie was depicted as an aide, a faithful friend of Munna, ironically returns to his native village and pursues agriculture, and there is the birth of “short circuit.” Does he think that his past trip to the City is of no consequence to him, his family and their future? What will be the future of short circuit is unknown.

## To Conclude

Like any typical Bollywood movie, or for that matter any Indian movie, there is something for everyone in *Munna MBBS*. The audience leaves the theatre with great satisfaction of resolving life’s conflicts on the screen. Will this ever become a reality?

---

## Works Cited

Bhabha, Homi K. *The Location of Culture*. London. New York: Routledge, 1994.

---

Ashaq Hussain Parray, M.A., M. Phil., NET  
Assistant Professor English  
IUST, Awantipora 192122  
Jammu and Kashmir  
India  
[Ashaq533@gmail.com](mailto:Ashaq533@gmail.com)



**Tense Variations in the Process of Translation of Sadeq Hedayat's  
"The Blind Owl"  
From English into Persian**

**Nader Hajizadeh, M.A. Student in EFL  
Islamic Azad University of Saveh, Science and Research Branch**

**M. Maghsoudi, Ph.D. in TEFL  
Assistant Professor of Farhangian University, Arak**

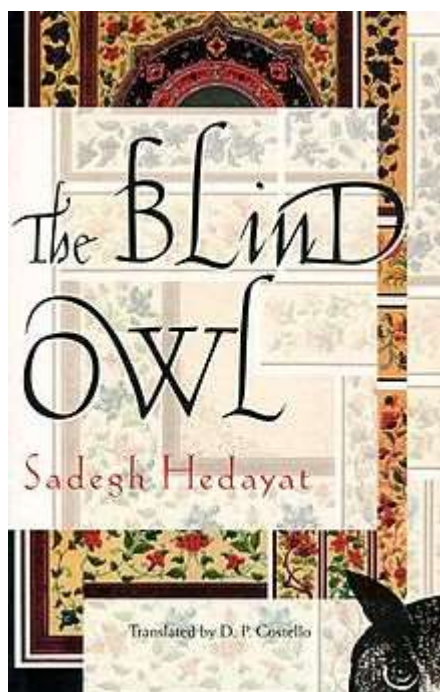
---

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) **ISSN 1930-2940** Vol. 13:5 May 2013

---

---



**Abstract**

This study is an attempt to compare the present perfect and past perfect tenses in the Persian and English versions of a famous novel by Sadeq Hedayat. After a detailed review of both "Boofe Koor" and its English translation, "The Blind Owl", translated by D.P. Costello, 217 verbs in

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) **ISSN 1930-2940** 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

past perfect and 60 others in present perfect tenses were listed. The comparison of these verbs and their equivalents in the English translation of the book revealed that 68% of the past perfect verbs in the Persian version were translated in the same way in English, 18% were translated into simple past, 6.5% into past continuous and 7.5% into passive voice. It was also revealed that 43.5% of the present perfect verbs in the Persian version were translated in the same way in English, 35% into simple past, and 21.5% into past perfect. The study showed that both past perfect and present perfect tenses are translated either in the same way or into other tenses in the receptor language.

**Key words:** Translation, Present perfect tense, Past perfect tense



Sadeq Hedayat 1903-1951

## 1. INTRODUCTION

As a matter of fact, teachers can be claimed to be an essential part of education, as Finocchiaro and Bonomo (2006) referred to the role of teachers as vital to learning skills and habits (Moshayedi, 2009). They might be involved in different steps which students want to take. As an EFL teacher, one of the obsessions, particularly in lower levels, can be how to deal with the students' first language.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

Speakers of every language use all the means available in their language to convey their meaning. Because of the variety of such means in different languages, when translating a text from one language to another, it may not be possible to use the same capacities available in the source language. One of the structures which have been a cause of dispute among different grammarians and linguistics is **Tense**. Tabatabaei (2011) believes, it is of more challenge when translating a text from the English language to another one. Reading novels has for long been of great interest among people of different cultures and communities. Famous novelists have emerged all over the world through time and left great novels for the future generations. But, what is important is that not all societies in the world have had such novelists who had written novels in the language in which the people of those societies were communicating. This raised the necessity for translation of novels into other languages. Through time, more and more novels and short stories were translated and people from different societies could read and understand novels which were translations of books not originally written in their own language.

Some Persian novels have been translated into different languages. One of these is Sadeq Hedayat's "The Blind Owl" which is considered as a masterpiece of literature in the 20<sup>th</sup> century. The book has been translated into several languages including English and French.

Many famous authors around the world admired Sadeq Hedayat for his book and Henry Miller, the American contemporary writer, having read the novel, hoped he could once write a book similar to "the blind owl".

The writers of this research report analyzed the English version of "the blind owl" translated from Persian to English by D.P. Costello. As it is clear from the topic of the research, the researcher has taken into consideration the present perfect and past perfect tenses in both Persian and English versions of the book to see what has happened to verbs in these tenses in the course of translation.

### **1.1. Significance of the Study**

The researchers have chosen this topic to indicate:

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

- 1) Whether the time of actions in the story has been expressed in a way that an English native reader can truly imagine what actions happened at what time in the story, and
- 2) Whether the author's ideas have been fully transferred and are completely understandable to English native readers.

## **1.2. Literature Review**

### **1.2.1. What is Translation?**

Translation has been defined by different linguists in different ways:

According to Newmark (1988), translation is “rendering the meaning of a text into another language in the way that the author intended the text”.

According to Larson (1984), Translation is studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

### **1.2.2. Types of Translation**

Larson (1984) divided two major types of translation:

1. *Form-based translations* attempt to follow the form of the source language and are known as literal translations. If the two languages are related, the literal translation can often be understood, since the general grammatical form may be similar. However, the literal choice of lexical items makes the translation sound foreign.

2. *Meaning-based translations* make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called idiomatic translations. Idiomatic translation uses the natural form of the receptor language, both in the

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's “The Blind Owl” From English into Persian

grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language. The translator's goal should be to reproduce in the receptor language a text which communicates the same message as the source language but using the natural grammatical and lexical choices of the receptor language, his goal is an idiomatic translation.

Newmark (1995), distinguishes eight kinds of translation.

1. Word-for-word translation. This is often demonstrated as interlinear translation, with the TT immediately below the ST words. The ST word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

2. Literal translation. The ST grammatical constructions are converted to their nearest TT equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

3. Faithful translation: A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TT grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from ST norms) in the translation. It attempts to be completely faithful to the intention and the text-realization of the ST writer.

4. Semantic translation differs from 'faithful translation' only as far as it must take more account of the aesthetic value of the ST, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership.

5. Adaptation: This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the ST cultures converted to the TT culture and the text rewritten.

6. Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intra-

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

lingual translation’, often prolix and pretentious, and not translation at all.

7. Idiomatic translation reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

8. Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. The types of translation of number 1 to number 4 is what called SL oriented translation while number 5 to number 8 is called TL oriented translation. Besides the types of translation above, the types of translation could also divide based on the language that involved in the process of the translation.

### **Present Perfect Tense in English**

It is an aspect of the verb expressing an action that began in the past and which has recently been completed or continues into the present. The present perfect is formed by combining *has* or *have* with a past participle.

Have/Has + Past Participle

*e.g. Mary has bought her car 4 years ago.*

### **Past Perfect Tense in English**

It is an aspect of the verb that designates an action which has been completed before another past action. Formed with the auxiliary *had* and the past participle of a verb, the past perfect indicates a time further back in the past than the present perfect or the simple past tense.

Had + Past Participle

*e.g. Charles had seen the movie many years before.*

### **Present Perfect Tense in Persian**

It is used to express an action that has been done in uncertain past or that has been started in the past and is continuing to the present. It is formed by combining the objective adjective with Persian suffixes: *am, ei, ast, im, id, and*.

(*am, ei, ast, im, id, and*) + Objective adjective

*e.g. Man kelidhayam ra gom karde am*

## **Past Perfect Tense in Persian**

It is used to express an action that has taken place before another action. It is formed by combining the objective adjective of the main verb with simple past

Simple past + Objective adjective

*e.g. Naharam ra khorde boodam ke Majid vared shod.*

Based on what has been discussed so far the following hypothesis has been formulated:  
H<sub>1</sub>: In the process of translation from Persian into English, the Present perfect and past perfect tenses are not changed.

## **2. METHODOLOGY**

### **2.1. Instruments**

The instruments used in this research were as follows:

- 1) “Boofe Koor” book written by Sadeq Hedayat
- 2) “The Blind Owl”, the English version of Boofe Koor, translated from Persian to English by D.P. Costello

### **2.2. Procedure**

The investigators took the following steps in carrying out the research:

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat’s “The Blind Owl” From English into Persian

At the first step, the researchers read “Boofe Koor” not only to obtain an understanding of the whole story, but also to see how frequently the author had used the present perfect and past perfect tenses to narrate his story. Since the book has been narrated from first person view and the narrator has most of the time been talking about the events related to the past, the past tense, more, and the past perfect less frequently, has been used in the narration. The investigators listed 217 verbs in past perfect and 60 others in present perfect tense.



In the next step, each and every verb in the list was compared to its equivalent in the translated version of the book, the English verbs were added to the list each being written in front of its related equivalent.

Next, the researcher tried to compare in details the Persian and English equivalents and see how the verbs had been translated. The results were tabulated, and pie charts were developed, accordingly to show the percentage of each tense variation.

Tense	Total	Number of verbs translated into past perfect
Past Perfect	217	149 (68.66%)

Table 1: Total number of past perfect verbs in “Boofe Koor” and the portion that have been translated in the same way into English

### 3. Results and Discussion

#### Comparison of the present perfect and past perfect verbs in the Persian and English versions

As shown in table “1”, 149 out of 217 past perfect verbs were translated in the same way into English. This means that about 69% of the present perfect and about 44% of the past perfect verbs in “Boofe Koor” have been translated into English in “the Blind Owl”.

For instance, the verb “*pichide bood*” which is a past perfect verb in Persian used by Sadeq Hedayat in the 6<sup>th</sup> page of “Boofe Koor” was translated into “*had wrapped*” in “the Blind Owl”, which is also a past perfect verb in English.

As another instance, the verb “*Peida nakarde ast*” which is a present perfect verb in Persian used in the 1<sup>st</sup> page of “*Boofe Koor*”, was translated into “*has not found*”, which is also a present perfect verb in English.

Therefore, H<sub>1</sub> is accepted, because both past perfect and present perfect tenses in Persian language have been translated in the same way into English language (see appendixes A and B).

### Comparison of the past perfect verbs in the Persian and English versions

As shown in table 2, the past perfect verbs have been translated into different tenses in the English version of the book. 149 out of 217 verbs in past perfect tense have been translated into past perfect, 38 into simple past, 14 into past continuous and 16 into passive voice.

Table 2: Number of past perfect verbs translated into other tenses

Tense	Total	Past Perfect	Simple Past	Past continuous	Passive voice
Past Perfect	217	149	38	14	16

As shown in Figure “1”, about 18% of the past perfect verbs have been translated into simple past, 6.5% into past continuous, 7.5% into passive voice, and 68% into past perfect.

For instance, the verb “*gom karde boodam*” which is a past perfect verb in Persian used in the 4th page of “*Boofe Koor*” was translated into “*I lost*” in “*the Blind Owl*”, which is also a simple past verb in English.

In another sentence in the 10<sup>th</sup> page, the verb “*pooshide bood*” which is a past perfect verb in Persian, was translated into “*was wearing*”, which is a past continuous verb in English.

Also, the verb “*baste shode bood*” in page 19 which is a past perfect verb in Persian, was translated into “*were closed*”, which is a passive voice in English.

As indicated through the instances above, the past perfect tense in Hedayat’s “Boofe Koor” has been translated into different other tenses in the English book “the Blind Owl”.

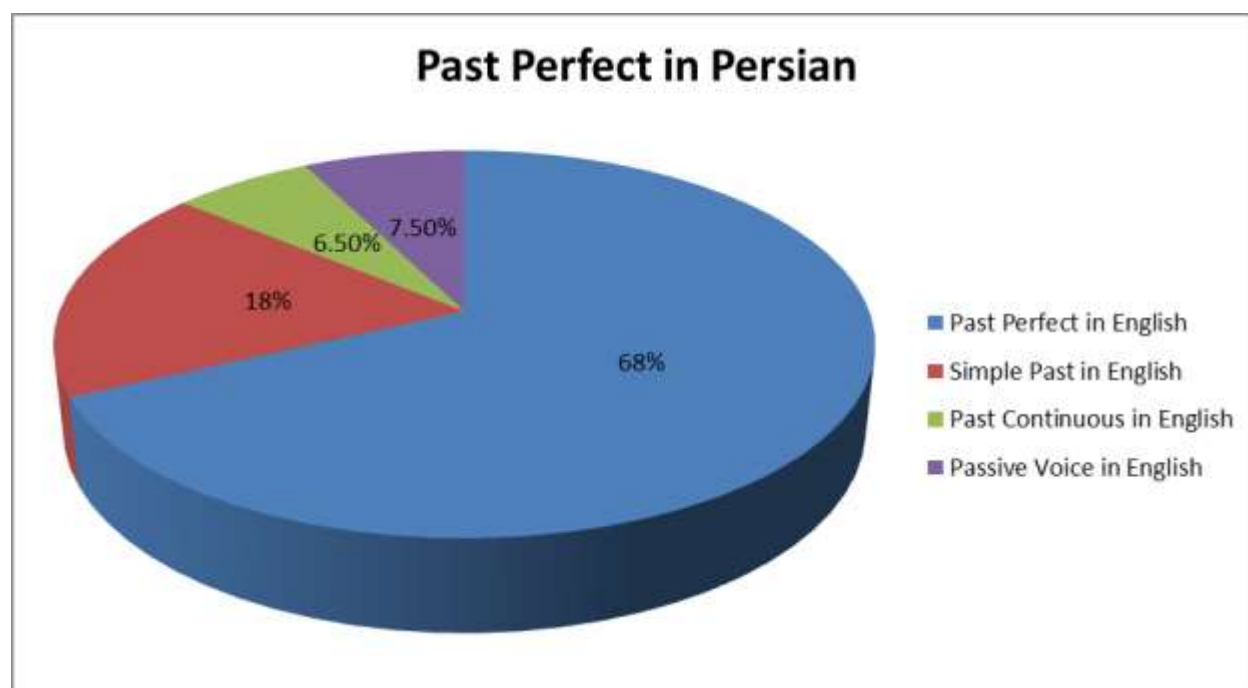


Figure “1”: Past perfect translated into other tenses ( in % )

### Comparison of the present perfect verbs in the Persian and English versions

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat’s “The Blind Owl” From English into Persian

As shown in table 3, the present perfect verbs have been translated into different tenses in the receptor language. 26 out of 60 verbs in past perfect tense have been translated into present perfect, 21 into simple past, and 13 into past perfect.

Tense	Total	Present Perfect	Simple Past	Past Perfect
present Perfect	60	26	21	13

Table 3: Number of present perfect verbs translated into other tenses

As it is clear from figure “2”, 43.5% of the present perfect verbs have been translated into present perfect, 35% into simple past, and 21.5% into past perfect.

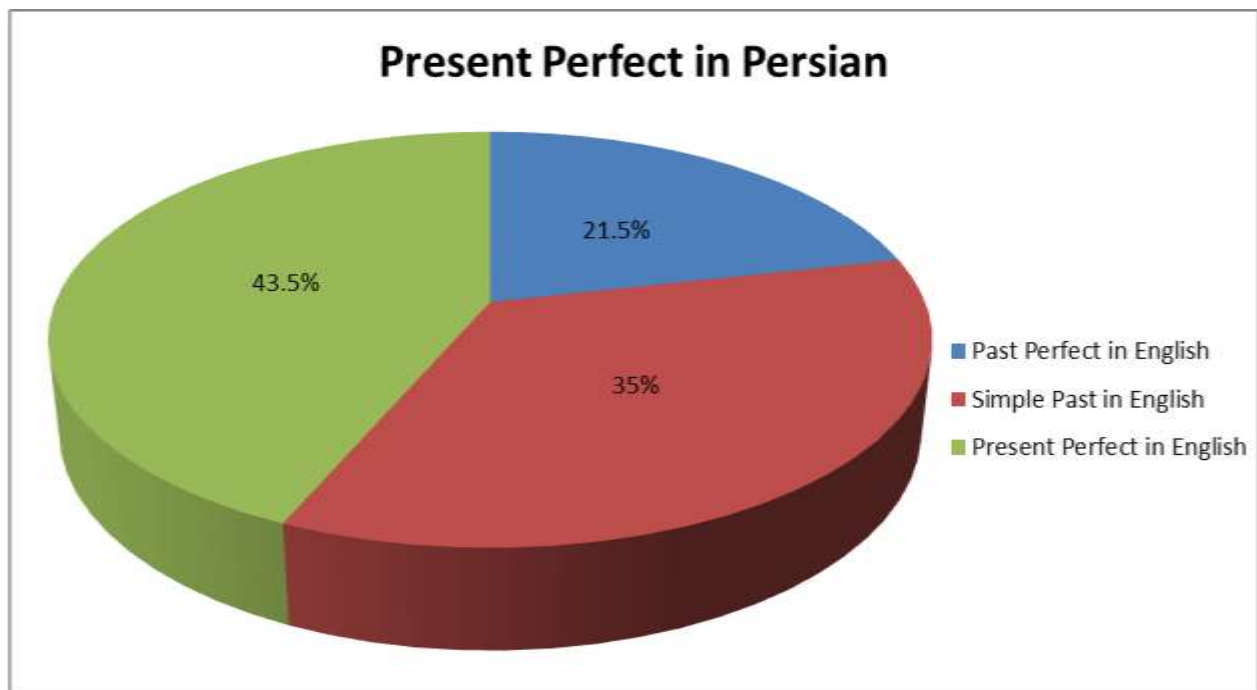


Figure “2”: Present perfect translated into other tenses ( in % )

For instance, the verb “*boode ast*”, a present perfect verb in Persian, which has been used in page 6 of “*Boofe Koor*” was translated into “*was*” which is a simple past verb in English.

Similarly, the verb “*dashteh am*”, a present perfect verb in Persian, was translated into “*had*” which is a simple past verb in English.

As another instance, the verb “*bargashteh am*”, a present perfect verb in Persian was translated into “*had returned*”, which is a past perfect verb in English.

Similarly, the verb “*mordeh ast*”, a present perfect verb in Persian was translated into “*had died*” which is also a past perfect verb in English.

#### 4. Conclusion

In order to carry out this study, “*Boofe Koor*” novel written by the Iranian famous novelist, Sadeq Hedayat, was compared with its English version “*the Blind Owl*”, translated by D.P. Costello. All verbs used in present perfect and past perfect tenses were listed and compared to their translated equivalents and the following results were obtained:

- the present perfect and past perfect verbs in Persian are translated in the same way into English.
- the past perfect tense is translated into different other tenses.
- the present perfect tense is translated into different other tenses.

This reflected the fact that the translator, having fully realized the story, tried his best to reflect the ideas of the author in his translation in a way that the reader could imagine at what time and under what circumstances the events have occurred in the story. The research also showed that the author’s feelings and ideas have been perfectly transferred and the readers in the target language will be able to fully understand the ideas and analyze the story events.

=====

#### References

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013  
Nader Hajizadeh, M.A. Student in EFL  
M. Maghsoudi, Ph.D. in TEFL  
Tense Variations in the Process of Translation of Sadeq Hedayat’s “*The Blind Owl*” From English into Persian

- Catford, J.C. (1965). *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, Oxford University Press.
- Finocchiaro, M. & Bonomo, M. (2006). *The foreign language learner; a guide for teachers*. 51th edition. New York: Regnet Publishing Copmany.
- Larsen, M. (1984). *Meaning Based Translation*. Boston: University Press of America.
- Moshayedi, M. (2009). How to improve students' speaking skill at schools. *Electronic English Journal*, 1, 11-39
- Newmark, P. (1988). *A Text Book of Translation*. Hertfordshire: Prentice Hall International.
- Newmark, p. (1995). *A Text Book of Translation*: Prentice Hall International.
- Nordquist, R. (2002). Grammar & Composition Guide. *Present Perfect*. Retrieved on December 08, 2012 from <http://grammar.about.com/od/pq/g/prespertense.htm>
- Nordquist, R. (2002). Grammar & Composition Guide. *Present Perfect*. Retrieved on December 08, 2012 from <http://grammar.about.com/od/pq/g/pastperfecterm.htm>
- Tabatabaei, O. (2011). Analysis of equivalent structures in Persian for the translation of English passive sentences based on translations of Animal Farms. *Theories and practice in language studies*, 1, 10.

=====

APPENDIX A: Past perfect verbs in Persian and English versions of the book

No	Past Perfect in Persian	Translation in English
1	Etefagh oftde bood	It concerned
2	Tekan dade bood	It shattered
3	Gom karde boodam	I lost
4	Ekhtiar karde boodam	I had chosen
5	Mande bood	It remained
6	Pichide bood	It had wrapped
7	Baste bood	It had wore
8	Andakhte boodand	Had been laid down

9	Be serafat nayoftade boodam	Had never given
10	Veghe shode bood	Was
11	Hojoom avarde boodand	They had gone out
12	Baste boodam	I had shut
13	Nadide boodam	I had never seen
14	Rafte bood	Had been
15	Shenide boodam	I understood
16	Mande bood	It had left
17	Reside bood	Had been left
18	Yadam rafte bood	I had forgotten
19	Khoshk shode bood	Wore
20	Dide bood	Had looked
21	Gerefte bood	Was framed
22	Chasbide bood	Was clung
23	Pooshide bood	Was wearing
24	Rafte bood	Had gone
25	Baz gozashte bood	Had left open
26	Dide boodam	I had seen
27	Nadookhte bood	Had not been fashioned
28	Keif borde boodam	I had experienced joy
29	Nadide bood	Had not seen
30	Haram shode bood	Was denied
31	Adat karde boodam	Had become a habit
32	Adat karde boodam	Had become addicted
33	Molaghat karde boodam	Had encountered
34	Masdood shode bood	Was blocked
35	Pichide bood	Had fallen
36	Gozashte bood	Was spent
37	Bidar shode bood	Had developed

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

38	Nadide boodam	Hadn't seen
39	Amade bood	Had come
40	Gom karde bood	Had lost
41	Amade bood	Had become
42	Zamin khorde boodam	Had fallen
43	Keif karde boodam	Should have experienced
44	Divar keshide boodand	A wall had risen
45	Baste shode bood	Were closed
46	Ers reside bood	Had been left
47	Khabide bood	Was sleeping
48	Eshtebah nakarde boodam	I was not mistaken
49	Zahralood karde bood	Had poisoned
50	Oftede bood	Was lying
51	Fara gerefte bood	Had enveloped
52	Foroo rafte bood	Had penetrated
53	Monjamed shode bood	Were numbed
54	Bargharar shode bood	Transmitted
55	Dakhel shode bood	Admitted
56	Mahv shode bood	Have been effaced
57	Amade bood	Had come
58	Taslim karde bood	Had surrendered
59	Mahboos karde bood	Swatched
60	Shoroo shode bood	Had set
61	Nagofte boodam	Hadn't uttered
62	Baste shode bood	Were harnessed
63	Dorost shode bood	Had been built
64	Nadide boodam	Had never seen
65	Pooshide shode bood	Was covered
66	Nagozashte bood	Had ever set

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian



67	Istade boodam	Stood
68	Ghargh shode bood	Was submerged
69	Chasbide bood	Smearred
70	Fara gerefte bood	Had enshrouded
71	Tark karde boodand	Had rejected
72	Paain amade bood	Had descended
73	Pichideh bood	Muffled
74	Neshaste bood	Was seated
75	Istade bood	Was standing
76	Khabide boodam	Had slept
77	Gheibash zade bood	Had disappeared
78	Dar amade bood	Had turned
79	Sar zade bood	Had committed
80	Keshide boodam	Had painted
81	Hoolool karde bood	Had taken possession
82	Naghashi karde bood	Had decorated
83	Tei nakarde bood	Had not undergone
84	Bidar shode boodam	Awoke
85	Motevalled shode boodam	I had been born
86	Oftade bood	Was unrolled
87	Be donya amade boodam	I was born
88	Gozashte boodand	Had been laid
89	Tahlil rafte bood	Had been effaced
90	Maskhare karde bood	Was mocking
91	Avaz shode bood	Had changed
92	Faghat be man resande boodand	I only learnt it
93	Andakhte boodand	Had been shut up
94	Dorost karde bood	Had prepared
95	Negah dashte bood	Had sprinkled

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

96	Shart karde boodam	Made a resolution
97	Nayamadeh bood	Would be out
98	Shenide boodam	I heard
99	Dide boodam	Had seen
100	Bozorg karde bood	Had brought up
101	Entekhab karde bood	Selected
102	Be range ... dar amade boodand	Looked like ...
103	Etefagh oftade bood	Had happened
104	Motevalled shode boodam	Had been born
105	Gom karde boodand	Had lost
106	Khoshktar shode boodand	Had grown more arid
107	Nagozashte bood	Had ever set
108	Khoshkam zade bood	Remained petrified
109	Khab dide boodam	Had seen a dream
110	Gerefte boodand	Hung up
111	Neshaste boodand	Was sitting
112	Neshaste bood	He sat
113	Gozashte bood	Was holding
114	Gerefte bood	He took
115	Barpa karde boodand	Had been erected
116	Avikhte boodand	Was hanging
117	Khire shode boodam	I gazed
118	Shoroo shode bood	Had begun
119	Mahv shode bood	Had faded
120	Paein keshide bood	Had been stretched out
121	Sharik karde bood	Had made a participant
122	Hes nakarde boodand	Had never experienced
123	Saeide nashode bood	Had never felt
124	Neshaste bood	Was depicted

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

125	Andakhte boodand	Had been shut up
126	Taghir karde bood	Had changed
127	Baghi mande bood	Remained
128	Shode bood	Had become
129	Nazaeide bood	Had not had the baby
130	Avarde bood	Brought
131	Khabide boodam	Was lying
132	Shode boodam	Had become
133	Faramoosh karde boodand	Had forgotten
134	Takhte karde boodand	Shuttered up
135	Khoo gerefte boodam	Had grown accustomed
136	Penhan shode bood	Had been lurking
137	Zaher shode bood	Had seen
138	Dide boodam	Had seen
139	Vaghe shode bood	Had moved
140	Peida shode bood	Took possession of
141	Door shode boodand	Had receded
142	Dorost karde boodam	I created
143	Gozashte bood	Had passed
144	Khoshk shode boodand	Were standing motionless
145	Zakhim shode bood	Had grown thick
146	Keder shode bood	Had become dim
147	Tasmim gerefte boodam	Had made
148	Tasmim gerefte boodam	Made up my mind
149	Be yade ... oftade boodand	Their thought had turned
150	Be fekr oftade boodam	Had reflected on
151	Forookesh karde bood	Had subsided
152	Poshte saram penhan shode bood	Surrounded me
153	Ab nashode boodam	Had not dissolved

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

154	Damide bood	Had breathed
155	Nabat shode boodam	I lived in a world of vegetable existence
156	Shenide boodam	Had heard
157	Fekram zaeif shode bood	Had sapped my mental strength
158	Javab dade bood	Had rejected
159	Khabarash ra avarde bood	Had told
160	Be hame gofte bood	Had passed it on to all
161	Asar karde bood	I had felt in
162	Bozorg shode bood	Had expanded
163	Zire abrooyash ra bardashte bood	Her eyebrows were plucked
164	Khal gozashte bood	Was wearing a spot
165	Arayesh karde bood	Her face was made up
166	Hokme .... Ra peida karde bood	Had become
167	Az dast dade bood	Had gone
168	Shode bood	Had become
169	Mande boodam	Had remained
170	Faramoush karde boodam	Had forgotten
171	Shode boodam	Had become
172	Hak karde boodam	Had been incised
173	Pichide bood	Had reverberated
174	Shenide boodam	Had heard
175	Avarde bood	Had brought
176	Rikhte boodam	Had filled
177	Hal shode bood	contained
178	Lahroom lande boodam	Had been deprived
179	Gerefte boodand	Had been taken
180	Mahroom karde boodand	Had been deprived
181	Vasvas shode bood	Had become obsession

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

182	Gozashte boodam	Had hidden
183	Nashnide boodam	Had not heard
184	Khabar nayamade bood	Had not given pause
185	Jolid karde bood	Had suggested
186	Nakhabide boodam	Had never slept
187	Dava rah andakhte bood	Was lamenting
188	Gozashte bood	Had placed
189	Pishbini karde bood	Had shaped
190	Zendegi karde boodand	Had lived
191	Taghir dade boodand	Had transmitted
192	Bakhshide boodand	Had bequeathed
193	Nayoftade bood	Hadn't had
194	Jam shode bood	Had settled
195	Dide boodand	Had seen
196	Shode boodam	Had become
197	Morde boodam	Had transcended
198	Shode bood	Had become
199	Ehate karde bood	Had surrounded
200	Pichide boodam	Was wearing
201	Shode bood	Had become
202	Shode boodam	Had become
203	Shode bood	Had become
204	Fara gerefte bood	Had enveloped
205	Khabide boodam	Was lying
206	Ghayem karde boodam	Had hidden
207	Shenide boodam	Had heard
208	Shode bood	Had become
209	Forood avarde boodam	Bowed my head
210	Sard shode bood	Was cold

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

211	Biroon zade bood	Sprouted
212	Hoolool karde bood	Had taken possession
213	Bidar shode bood	Had awoken
214	Shode boodam	Had become
215	Gerefte boodand	Pressed
216	Sard shode bood	Had burnt to cold
217	Khakestar shode bood	Had become ashy

APPENDIX B: Present perfect verbs in Persian and English versions of the book

No	Present Perfect in Persian	Translation in English
1	Peida nakarde ast	Has not discovered
2	Boride am	I broke
3	Be vojood amade and	Have come into existence
4	Oftade ast	Is stretched
5	Gozashte ast	Has passed
6	Boode ast	Was
7	Tazaro karde am	begged
8	Be komak talabide am	Entreated
9	Boode am	Had lived
10	Boode ast	Had been
11	Be khialam zende ast	I thought she was alive
12	Dashte am	I had
13	Vojood dashte ast	There had been
14	Bargashte am	I had returned
15	Az dast dade am	I have allowed to slip away
16	Dide ast	Saw
17	Dide am	Have seen
18	Shenide am	Have heard

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

19	Saeide shode ast	Have seen
20	Keshide ast	Have erected
21	Dide ast	Saw
22	Oftade ast	Have relled
23	Bereshte va zoghal shode ast	Has been scorched and charred
24	Sookhte ast	Has burnt
25	Mande ast	Has remained
26	Khafe shode	Has been choked
27	Bastari shode am	Have been confined to my bed
28	Motehammel shode ast	Have supported
29	bode and	Have been
30	Natavaneste ast	Has not been able
31	Negah dashte and	Have kept
32	Baghi gozashte and	Have left
33	Boride and	Have been cut off
34	Foroo karde and	Have been plunged
35	Negah karde am	Have watched
36	Neshaste ast	Sits
37	Rooeide ast	Have grown up
38	Mande ast	Was left
39	Shir dade ast	Were suckled
40	Nadide am	I never saw
41	Shenide am	I have heard
42	Asan naboode ast	It was no easy
43	Vojood deshte ast	Existed
44	Dar khedmat boode ast	Served as
45	Boode ast	Was
46	Naboode am	Was not
47	Dade ast	Gave

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Nader Hajizadeh, M.A. Student in EFL

M. Maghsoudi, Ph.D. in TEFL

Tense Variations in the Process of Translation of Sadeq Hedayat's "The Blind Owl" From English into Persian

48	Tasavor karde ast	Conceives
49	Baste ast	Forced
50	Naboode ast	Was
51	Morde ast	Had died
52	sakhte shode and	Are turned out
53	Boode ast	There was
54	Kharej shode am	I was out
55	Be zahmat andakhte am	Had given trouble
56	Nadashte am	Have never had
57	Rafte ast	Had gone
58	Bardashte am	Had taken
59	Boode ast	Had been
60	Dide ast	Had noticed

=====

Nader Hajizadeh, M.A. Student in EFL  
Islamic Azad University of Saveh, Science and Research Branch  
Iran

M. Maghsoudi, Ph.D. in TEFL  
Assistant Professor of Farhangian University, Arak  
Iran  
[maghsudim@yahoo.com](mailto:maghsudim@yahoo.com)



# The Arabic Origins of "Speech and Writing Terms" in English and European Languages: A Lexical Root Theory Approach

Zaidan Ali Jassem

=====  
**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940  
Vol. 13:5 May 2013  
=====

## Abstract

This paper investigates the Arabic cognates and/or origins of *speech* and *writing* terms in English, German, French, Latin, and Greek from a lexical root theory standpoint. The data consists of 357 terms such as *language, speak, say, talk, mean, write, describe, scribe, read, study, teach, narrate, advise, agree, accent, sorry, letter, literature, list, lesson, lexis, religion, lecture, dialect, picture, graph, colloquial, yes, please*, and so on. The results show that all such words have true Arabic cognates, with the same or similar forms and meanings. Their different forms, however, are shown to be due to natural and plausible causes of linguistic change. For example, English and French *language* and Latin *lingua* come from Arabic *lisaan* 'tongue' via reordering and turning /s/ into /g/; English *speak/speech* and German *sprechen/Sprache* 'speak' derive from Arabic *Sakhab* 'noise, talk' via different routes like reordering and turning /S & kh/ into /s & k/. This entails, contrary to traditional Comparative Method claims, that Arabic, English and all European languages belong to the same language rather than the same family. Due to their

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5  
May 2013

The Arabic Origins of "Speech and Writing Terms" in English and  
European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 108

phonetic complexity, huge lexical variety and multiplicity, Arabic words are the original source from which they emanated. This proves the adequacy of the lexical root theory according to which Arabic, English, German, French, Latin, and Greek are dialects of the same language with the first being the origin.

**Keywords:** Speech/writing terms, Arabic, English, German, French, Latin, Greek, historical linguistics, lexical root theory

## 1. Introduction

The lexical root theory has been proposed and used by Jassem (2012a-f, 2013a-g) to reject the claims of the comparative 'historical linguistics' method that Arabic, on the one hand, and English, German, French, and all (Indo-)European languages in general, on the other, belong to different language families (Bergs and Brinton 2012; Algeo 2010; Crystal 2010: 302; Campbell 2006: 190-191; Crowley 1997: 22-25, 110-111; Pyles and Algeo 1993: 61-94). Instead, it firmly established the inextricably close genetic relationship between Arabic and such languages on all levels: phonetically, morphologically, grammatically, and semantically or lexically (Jassem 2012a-f, 2013a-h).

Lexically, seven studies have appeared so far which successfully traced the Arabic origins of English, German, French, Latin, Greek and Sanskrit numeral words (Jassem 2012a: 225-41), common religious terms (Jassem 2012b: 59-71), *water* and *sea* terms (Jassem 2013d: 126-51), *air* and *fire* terms (Jassem 2013e: 631-51), *celestial* and *terrestrial* terms (Jassem 2013f: 323-45), *animal* terms

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 109

(Jassem (2013g), and *body part* terms (Jassem 2013h). Morphologically, three studies established the Arabic origins of English, German, French, Latin, and Greek inflectional 'plural and gender' markers (Jassem 2012f: 89-119), derivational morphemes (Jassem 2013a: 48-72), and negative particles (Jassem 2013b: 234-48). Grammatically, three papers described the Arabic origins of English, German, French, Latin, and Greek personal pronouns (Jassem 2012c: 83-103), determiners (Jassem 2012d: 323-59), and verb *to be* forms (Jassem 2012e: 185-96). Phonologically, Jassem (2013c: 108-28) outlined the English, German, French, Latin, and Greek cognates of Arabic back consonants: i.e., the glottals, pharyngeals, uvulars, and velars. In all the papers, the phonetic analysis is essential, of course.

In this paper, the lexical root theory will be used as a theoretical framework (2.2.1 below). It has five sections: an introduction, research methods, results, a discussion, and a conclusion.

## 2. Research Methods

### 2.1 The Data

The data consists of 357 *speech* and *writing* terms such as *language, speak, say, talk, mean, write, describe, scribe, read, study, teach, narrate, advise, agree, accent, sorry, letter, literature, list, lesson, lexis, religion, lecture, dialect, picture, graph, colloquial, yes, please*, and so on (see 5. for a sample text). They have been selected on the basis of the author's knowledge of their frequency and use and English thesauri. They have been arranged alphabetically for easy and quick reference together with

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 110

brief linguistic notes in (3.) below. All etymological references to English below are for Harper (2012) and to Arabic for Altha3aalibi (2011: 150-154, 237-247), Ibn Seedah (1996: 2/112-148), and Ibn Manzoor (2013).

Transcribing the data uses normal spelling. However, certain symbols were used for unique Arabic sounds- viz., /2 & 3/ for the voiceless and voiced pharyngeal fricatives respectively, /kh & gh/ for the voiceless and voiced velar fricatives each, capital letters for the emphatic counterparts of plain consonants /t, d, dh, & s/, and /'/ for the glottal stop (Jassem 2013c).

## 2.2 Data Analysis

### 2.2.1 Theoretical Framework: The Lexical Root Theory

The lexical root theory will be used as the theoretical framework here. The name derives from the use of the lexical (consonantal) root in tracing genetic relationships between words like the derivation of *overwritten* from *write* (or simply *wrt*). It consists of a principle and five applied procedures of analysis. To save on space and effort and avoid redundancy, the reader is referred to earlier papers for a full account of it (Jassem 2012a-f, 2013a-h).

### 2.2.2 Statistical Analysis

The ratio of cognate words is calculated by using the percentage formula, which is obtained by dividing the number of cognates over the total number of investigated words multiplied by a 100. For example, suppose the total number of investigated words is 100, of which 90 are true cognates. The percentage of cognates is calculated thus:  $90/100 = 9 \times 100 = 90\%$ . Finally, the results are checked

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 111

against Cowley's (1997: 173, 182) formula to determine whether such words belong to the same language or family (for a survey, see Jassem 2012a-b).

### 3. Results

**Academy** (*academic*) via Greek *academia* 'garden, grove' from Arabic *ajama(t)* 'dense trees, grove' via reordering and changing /j & t/ to /k & d/.

**Accent** via Latin *cantus, canere* (v) 'singing' from Arabic *ghanna, ughniat, ghunnat* 'sing, song, twang'; /gh/ split into /k & s/ (cf. **cant, chant, twang** below).

**Accuse** (*excuse*) via Latin *causa* 'cause' from Arabic *qaDia(t)* 'cause' where /q & D/ changed to /k & s/; or *aakhadha* 'accuse, blame' where /kh & dh/ turned into /k & s/.

**Address** via Old French *adrecier* 'go straight, direct' and Latin *addirerectiare, directus* 'make straight, direct' from Arabic *arshad, rasheed* 'guide, direct' via reordering and turning /sh/ into /s/; or *daras* 'study' via lexical shift (cf. **dress** from Arabic *rids* 'clothing' via reordering, *daraz* 'sew, stitch', or *Tarraz* 'embroider' where /T & z/ became /d & s/.

**Admonish** (*admonition*) from Arabic *naSa2, tanaaSa2* (n) 'admonish'; /m/ split from /n/ while /S/ became /sh/.

**Adore** (*adorable, adoration*) via Latin *ad + orare* 'speak formally, pray' from Arabic *warra(t)* 'cry', *huraa'* 'vain talk' via /h/-loss, or *Dara3a* 'implore' where /D & 3/ became /d & Ø/.

**Advise** (*advisor, vice-*) from Arabic *awSa (tawaaSi, waSee)* 'advise' via /d/-insertion and turning /w & S/ into /v & s/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 112

**Affirm** (*confirm; firm*) from Arabic *Saarim* 'firm, tight' where /S/ became /f/ or *abrama* 'conclude (an agreement)' where /b/ became /f/ (cf. **inform** below).

**Agenda** via Latin *agere* 'to do' from Arabic *qaid* 'writing, limit'; /q/ became /j/ and /n/ split from /d/.

**Agree** from Arabic *aqarra* 'agree'; /q/ changed to /g/.

**Alas** from Arabic *asaf* (*al-asaf*) 'alas' via reordering and /s & f/- merger or *2asra(t)* 'sorrow' via reordering, /2 & s/-merger, and turning /r/ into /l/.

**Allege** (*allegation*) from Arabic *lajja* 'talk enviously about', *laqqa* 'talk a lot', or *qaal* 'say, call' via reversal and turning /q/ into /g/.

**Ambiguous** (*ambiguity*) from Arabic *a3jami(at)* 'ambiguity' via reordering, turning /j/ into /g/, /3/-loss, and /b/-insertion.

**Amuse** (*amusement; bemuse; Muse*) from Arabic *aanas, uns* (n) 'entertain' where /m/ became /n/; *nasia* 'forget' where /n/ turned into /m/, or *mass* 'devil's touch'.

**Announce** (*announcement; denounce; enounce; nuncio; pronounce, pronunciation; renounce*) from Arabic *naaja, munaaji* (n) 'announce, talk'; /j/ became /s/ (cf. **noise** below).

**Annoy** from Arabic *na'j* 'call sadly' where /j/ passed into /y/, *na3(na3)* 'sound-annoy, weep' via /3/-loss, or *naqq* 'talk-annoy' where /q/ became /j (y)/.

**Answer** from Arabic *ashaar* 'point, answer' via lexical shift, turning /sh/ into /s/, and /n/-insertion.

**Anthem** via Latin *antefana* 'song of praise' from Arabic *naDhm* '(poetic) composition' where /Dh/ became /th/, *natham, intithaam* 'bad talk' via lexical shift, *nadf* 'kind of singing' where /d & f/ became /th & m/, or

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 113

*zameem*, *zamzam* 'loud sound' via reordering and /m & t/-mutation into /n & th/ (see **fame**).

**Appeal** from Arabic *labba* 'say, answer' via reversal or *balbal* 'talk' via reduction.

**Appellate** (*appellation*) from Arabic *laqab* 'surname' via reordering and turning /q/ into /t/.

**Argue** (*argument*) from Arabic *qarra* 'talk a lot' via reordering and turning /q/ into /g/, *argha* 'to froth-talk', *haraj* 'talk pleasantly', or *2aajja* 'argue' via /h (2)/-loss and turning /gh (j)/ into /g/.

**Art** (*artistic*) via Latin *ars* 'a work of art, a figure' from Arabic *Soora(t)* 'picture' via reordering and merging /S & t/ (cf. *are/art* in Jassem 2012e).

**Articulate** (*articulation*) from Arabic *anTaqa*, *naTaqa* 'pronounce' where /n, T, & q/ passed into /r, t, & k/ besides /l/-insertion or *qaTara* 'join' via reordering, turning /q & T/ into /k & t/ and /l/-insertion.

**Ask** from Arabic *qaSSa* 'recount' via reordering and turning /q/ into /k/ or *2aka*, *a2kee* 'talk' where /2/ became /s/.

**Assert** (*assertion*) from Arabic *aSarra* 'assert'; /S/ became /s/ form which /t/ split.

**Assume** (*assumption; presume; consume; resume*) from Arabic *za3ama*, *az3um* 'assume' via /3 & z/-merger into /s/.

**Atishoo** from Arabic *3uTaas* 'sneezing' via /3/-loss and passing /T & s/ into /t & sh/.

**Attest** (*attestation*) see **test** below.

**Author** (*authority*) via Latin *auctor* 'leader, author, enlarger, founder', *auctoritas* (n), 'authority, invention, advice, opinion, commander', *augere* (v) from Arabic

- 3aqeed* 'leader', *3aqeedat* 'belief' via /3/-loss and /q & d/-merger into /th/; or *athar* 'influence, work (of art)'.
- Avow** (*avowal*, *avowedly*; *vow*) from Arabic *wa* 'and, swearing or emphatic particle' or *aiwa* 'yes'; /v/ split from /w/.
- Aye** from Arabic *ai* 'yes' (cf. **yea** below).
- Babble** from Arabic *balbal* 'talk confusingly' via reordering.
- Bard** from Arabic *Tarab* 'singing' via reversal and turning /T/ into /d/ or *baraT* 'talk-dupe' through turning /T/ into /d/.
- Bark** from Arabic *naba2* 'bark' via reordering and turning /n & 2/ into /r & k/.
- Bawl** from Arabic *bal*, *balbal* 'talk'.
- Bay** from Arabic *ba33* 'frightening sound' via /3/-deletion or mutation into /y/ or *baqq* 'to sound' where /q/ became /y/.
- Beg** from Arabic *bagha* 'beg'; /gh/ became /g/.
- Bellow** from Arabic *bala3* 'to swallow' via lexical shift and /3/-mutation into /w/.
- Bible** (*biblical*) via Greek *biblion* 'dim. of *biblius* 'paper' from Arabic *zaboor* 'book, paper' or *dhabar* 'light reading' where /z (dh) & r/ became /b & l/ or *balbal* 'talk confusingly or nicely' via reordering and lexical shift.
- Bla** from Arabic *bal* or *bala* 'yes; talk continuously'.
- Boast** from Arabic *baj2(at)* 'boast' via /j & 2/-merger into /s/.
- Book** from Arabic *kitaab*, *kutub* (pl.) 'book' via reversal and /t/-merger into /k/ (cf. **copy**, **scribe** below).
- Buzz** from Arabic *bizz* 'insect sound'.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 115



**Call** (*recall*) from Arabic *qaal* 'say'; /q/ became /k/ (cf. **colloquial** below.)

**Carol** from Arabic *qarra* 'talk a lot' or *karra* 'laugh loud' via lexical shift and /l/-split from /r/ or *Sareer* 'sounding' in which /S & r/ passed into /k & l/.

**Cant** (*incantation; chant*) via Latin *cantare, canere* 'sing' from Arabic *ghunwat* 'song' where /gh/ became /k (ch)/ or *nasheed* 'song' via reordering and turning /sh & d/ into /k & t/.

**Chant** see **cant** above.

**Chaos** (*chaotic*) from Arabic *shawwash* 'sound-confuse' where /sh/ became /s/ or *ghawsh* 'sound-confusion' via turning /gh & sh/ into /k & s/.

**Character** 'engraved mark' via Greek *kharassein* 'engrave' from Arabic *kharaza(at)* 'pin in', *gharaza(t)* 'pin in', *kharafa* 'crack' where /kh (gh, q) & z/ merged into /k/, or *saTara* 'write' via reordering and /k/-split from /s/.

**Chatter** (*chat*) from Arabic *dardash* 'chatter' via reordering and turning /d/ into /t/, *Darras* 'talk a lot' via reordering and turning /D & s/ into /t & ch/, or *Tarash* 'impaired hearing, talk' via lexical shift and reordering.

**Cheep** from Arabic *baka* 'cry, weep' via reversal and turning /k/ into /ch/ or *biss/ssip* 'imitative sound' via reversal and turning /s/ into /ch/.

**Cheers** (*cheery, cheerful*) from Arabic *shukur* 'thank' via /sh & k/-merger into /ch/ or *suroor* 'happiness' in which /s/ became /tsh/ (cf. **cherry** from Arabic *karaz* 'cherry' via merging /k & z/ into /tsh/; **sherry** from Arabic *sukr* 'wine'; and **chair** from *kursi* 'chair' where /s & k/ merged into /sh/).

**Chirrup** (*chirp*) from Arabic *Saffar* 'whistle' via reordering and passing /S & f/ into /ch & p/ each.

**Cite** (*citation; recite; incite, excite*) via Latin *citare, ciere* 'summon, call, invite, arouse' from Arabic *Saat* 'call'; *shaaT (jaash)* 'arouse' via /j & sh/-merger into /s/.

**Claim** (*claimant; acclaim, acclamation; declaim; exclaim; proclaim; reclaim; clamour*) via Latin *clamare* 'shout, cry at' from Arabic *kalaam* 'talk'.

**Clamour** see **claim** above.

**Cluck** from Arabic *laq(laq), qalqal* 'cluck, talk' via reordering.

**Code** (*codification*) from Arabic *qaid* 'writing, limit'; /q/ became /k/.

**College** via Latin *collegium* 'community' from Arabic *jizla(t), zujla(t), jeel* 'large group' via reordering and turning /z/ into /k/; *kullia(t)* 'college, totality' via /j/-insertion; *khalq* 'people' where /kh & q/ became /k & g/; *karaakir* 'group of people' where /r & k/ became /l & j/; or *akraash* 'groups' where /r & sh/ became /l & j/.

**Colloquial** (*colloquy, colloquium, soliloquy; illocution*) via Latin *loquium, loqui* (v) 'conversation, speak' from Arabic *laghoo (laghlagh)* 'talk' where /gh/ became /k/, *laqqa (laqlaq)* 'talk', or *qaal (qalqal)* 'say' via reversal and turning /q/ into /k/.

**Comedy** (*comic*) via a combination of Greek (i) *komos* 'revel, merry-making festival' from Arabic *2amaas* 'enthusiasm, happiness' in which /2/ became /k/ or *muzaa2* 'mocking' via reordering and turning /2/ into /k/ and (ii) *odeia* 'song' from Arabic *2adee* 'singing' via /2/-loss (see **ode** below).

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 117

**Command** from Arabic *qaddam* 'advance' via reordering, passing /q/ into /k/, and /n/-split from /m/ (cf. **demand**).

**Commend** from Arabic *mada2*, *mamdoo2* 'praise' via reordering, passing /2/ into /k/, and /n/ split from /m/.

**Communicate** (*communication*; *communiqué*; *common*) via Latin *communicare* 'share, inform, join, divide out' from Arabic *jamjam* (*tajamjam*) or *majmaj* (*tamajmaj*) 'talk unclearly' via reordering and turning /j & m/ into /k & n/; *malaaq*, *tamallaqa* 'fluent speaker' where /l/ became /n/; *maqqa*, *maqmaq* 'open one's mouth, talk deep' via reordering and turning /q & m/ into /k & n/; *munajaat* 'talking' where /j/ became /k/; *jama3*, *tajamma3*, *majmoo3* 'join, gather' where /j & 3/ became /k & n/

**Conciliation** (*reconcile*) from Arabic *Sul2(at)* 'conciliation' via /2/-loss.

**Condemn** (*condemnation*) from Arabic *dhamm(a)*, *dhameem* 'condemn' in which /n/ split from /m/ or *tuhma(t)* 'accusation' where /t & h/ became /d & Ø/ (see **damn** & **commend** below).

**Conference** (*confer*) via Latin *comferre* 'bring together' from Arabic *jamhara*, *jamhoor* 'come together, crowd' in which /j, m & h/ became /k, n, & f/.

**Confess** (*confession*; *professor*) from Arabic *faSee2* 'speak clearly' via /2 & S/-merger into /s/.

**Congratulate** (*congratulation*; *grateful*; *grace*, *gracious*) via Latin *gratia* 'favour, thank' from Arabic *shakara* 'thank' via reordering and turning /sh & k/ into /g & t/ or from *qareeDh* 'praise' where /Dh/ became /t/ and /l/ split from /r/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 118

**Consider** (*consideration*) via Latin *considerare* 'observe' from Arabic *daras* 'study' or *raSada* 'observe' via reordering.

**Console** (*consolation; solace*) from Arabic *salaa, salla* 'forget, amuse'.

**Consonant** from Arabic *sukoon, saakinat* 'motionless, non-vocalic' via reordering.

**Converse** (*conversation, verse*) from Arabic *shi3r* 'poetry' via reordering and turning /sh & 3/ into /v & s/; *jahar* 'talk loud' via reordering and turning /j & h/ into /s & v/; *fassar* 'explain', *Saffar* 'whistle', or *sallaf* 'talk' via reordering, turning /l/ into /r/, and lexical shift (cf. **diverse; divorce; inverse; reverse; subvert, subversion** in Jassem 2013c).

**Consult** (*consultation, consultant; insult*) from Arabic *sa'al, tasaa'ul* (n) 'ask, question' via /t/-insertion or split from /l/.

**Copy** from Arabic *kitaab, kutub* (pl.) 'book' via /t/-merger into /k/ or deletion (cf. **book** above).

**Cough** from Arabic *qa22a, qa2qa2a* 'cough'; /q & 2/ evolved into /k & f/.

**Course** (*discourse*) from Arabic *qarqara(t)* 'talk' where /q & q/ changed to /k & s/; *qiraa'at* 'reading' where /q & t/ became /k & s/ (see **discourse** below).

**Court** from Arabic *gharrad, zaghrad* 'trill'; /gh (z & gh) & d/ became /k & t/.

**Crayon** from Arabic *qalam* 'pen'; /q & m/ passed into /k & n/ (cf. **stylus**).

**Creek** from Arabic *Sareek* 'creek'; /S/ became /k/.

**Criticize** (*criticism, critique*) via Latin/Greek *kritikos* 'judge', *krinein* (v) 'separate, decide' from Arabic

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 119

- qarana* 'connect' via lexical shift; *qareeDh* 'praise' via lexical shift and turning /q & Dh/ into /k & t/; or *qaaDi* 'judge' via /r/-insertion and turning /q & D/ into /k & t/.
- Cry** (*decry, outcry*) from Arabic *qarr, qarqar* 'talk much' where /q/ became /k/, *karra* 'laugh repeatedly', or *Sarakh* 'cry' via /S & kh/-merger into /k/ (cf. **decree** below).
- Culture** (*cultured, acculturation, cultivate*) from Arabic *2aDaara(t)* 'urbanity, culture' in which /2 & D/ changed to /k & t/ besides /l/-insertion, *2arth* 'farming' via turning /2 & th/ into /k & t/ along with /l/-insertion, and *khuthra(t)* 'milk/tissue culture, yeast' where /kh & th/ became /k & t/ besides /l/-insertion.
- Curse** (*accurse; cuss*) from Arabic *khasees* 'lowly, debased', *khasi'a* (v) 'a swear word for being lowly' where /kh/ became /k/ and /r/ split from /s/, *rijz* 'anger, dirt, punishment', *rijs* 'dirt' or *zajar* 'shout one down' via reordering and turning /z & j/ into /s & k/ respectively.
- Damn** (*damnation*) from Arabic *dhamm, dhameen* 'dispraise, dispraised'; /dh/ became /d/ and /n/ split from /m/ (cf. **condemn** and **commend** above).
- Debate** via Latin *de-* 'separate' and *batre* 'beat, dispute' from Arabic *Tabb* 'beat', *Darab* via reordering and turning /T (D)/ into /t/; or *ba2ath, tabaa2uth* 'debate' where /t, 2, & th/ became /d, Ø, & t/.
- Decipher** (*decipherment; zero*) from Arabic *Sifr, taSfeer* (n) 'zero' via lexical shift (see Jassem 2012a).
- Declare** (*declaration*) from Arabic *dhakar* 'mention'; /dh/ became /d/ while /l/ split from /r/ (cf. **clear, clarity,**

**clarification** from Arabic *jalee* 'clear'; /j/ became /k/ whereas /t/ split from /l/; **decree** below).

**Decree** from Arabic *dhakar*, *tadhkeer* (n) 'mention, reminder' in which /(t &) dh/ became /d/ or *qarrar*, *taqreer* (n) 'decision, report' where /t & q/ became /d & k/.

**Demand** (*mandate, mandatory*) via Latin *mandare* 'order, ask' from Arabic *amara*, *ta'ammara*, *im(aa)rat* (n) 'order, rule' via /r & t/-mutation into /n & d/.

**Dialect** from Arabic *lahjat* (*talahhuj*) 'dialect' via /h & j/-merger into /k/ (see **lecture** below).

**Dictionary** (*diction*) via Latin *dictionarius* of *dicere* 'speak, tell' and *dicare* 'proclaim, dedicate' from Arabic *Daj(eejat)* 'talk' where /D & j/ became /d & s/, *Sadda* 'talk' via reversal, or *Da2ik* 'laugh' via lexical shift and merging /2 & k/ into /s/.

**Discourse** (*course, intercourse, recourse*) via Latin *dis + currere* 'run' from Arabic *jara* 'run' where /j/ became /k/; *kharaS*, *takhreeS* 'foolish talk, lies' via lexical shift and turning /kh & S/ into /k & s/; *jarras* 'annoy-talk' where /j/ became /k/; or *qarqar(at)*, *taqarqur* 'talk a lot' in which /q/ changed to /k & s/ (cf. **course** above).

**Discuss** (*discussion*) from Arabic *qaSSa*, *taqSeeS* (n) 'recount'; /q & S/ passed into /k & s/ respectively.

**Dispute** (*disputation; repute; depute; compute*) via Latin (i) *dis-* 'separate' from Arabic *shatta* 'diverse' via reversal and turning /sh & t. into /s & d/ (Jassem 2013b) and (ii) *putare* 'count' from Arabic *baDa3* 'clarify, add' where /D & 3/ changed to /t & Ø/, *baTTa*, *tabTeeT* (n) 'lie-talk, swell, burst' where /T/ became /t/, or *baqqa* 'talk' where /q/ passed into /t/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 121

**Dissemination** (*disseminate; seminar*) from Arabic *sama3(aan)*, *tasmee3* 'hearing' via /3/-loss (cf. **seminar**).

**Dot** from Arabic *nuqTa(t)* 'dot'; /n & T/ merged into /d/ and /q/ turned into /t/.

**Drama** via Greek/Latin *drama* 'play, act, deed', *dran* (v) 'do, act' from Arabic *daram*, *darma* (n) 'walk badly, come and go; short, bad woman' via lexical shift; or *hadhrama* 'talk swiftly' via /h & dh/-merger into /d/.

**Draw** (*draft*) from Arabic *jarra* 'draw'; /j/ became /d/ (cf. *qur3a(t)* 'a draw (lots)' where /q & 3/ passed into /d & Ø/).

**Echo** from Arabic *Sawee* (*SaweeS*) 'sound of echo' or *3ajj* 'strong sound'; /S (j)/ became /k/ besides /3/-loss.

**Educate** (*education*) via Latin *educere* 'bring up, educate' and *educare* (*duke*) 'bring out, lead' from Arabic *daras* 'study' or *arshada* 'guide' via reordering and merging /r & s (sh)/ into /k/, *dhaakar* 'mention, remember, study' where /dh & k/ turned into /d & s/, *dhaki* 'clever' where /dh/ turned into /d/, *qaada*, *qaa'id* 'lead, leader (duke)' via reversal, or *hada*, *hidaiat* (n) 'guide, educate' via reversal and turning /h/ into /k/.

**Elegy** from Arabic *la(3/h)aj* 'talk' via /3 (h)/-loss or *lajja* 'talk badly' via lexical shift.

**Eloquence** (*eloquent*) via Latin *loquium*, *loqui* (v) 'conversation, speak' from Arabic *lagha*, *laghoo* (n) 'talk' in which /gh/ became /k/; *laq*, *laqlaq* 'talk a lot' where /q/ changed to /k/; or *qaal* 'say' via reversal (see **dialect, colloquial & locution**).

**English** (*Angles, Anglo-Saxon*) via Old English *Angul* 'fish hook' and *seaxe* (*Saxon*) 'knife (swordsmen)' from

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 122

Arabic *manjal* 'sickle, hook' or *shankal* 'hook' via /m & n/-merger and /j (sh)/-mutation into /g/ and *seekh* 'big knife' or *sikkeen* 'knife' where /kh (k)/ became /s/!!!

**Entreat** (*treaty, treat*) from Arabic *tarDiat, taraaDi* 'entreat; agreement'; /D & t/ merged into /t/.

**Erudition** (*erudite*) via Latin *erudire* 'educate, teach, polish' from Arabic *dar(r)a, diraiat* (n) 'know, tell' via reordering, *araad, mureed* 'want, student', or *harat* 'talk much' via /h/-loss and turning /t/ into /d/.

**Essay** see **say** below.

**Eulogy** see **elegy** above and **logic** below.

**Explain** (*explanation; complain(t); plain; expound, exponent*) from Arabic *baiyan(at), istabyan* 'clarify' via /l/-insertion.

**Expound** (*exponent, exponential*) see **explain** above.

**Express** (*expression*) from Arabic *akhbar, khabar* (n) 'tell, news' via reversal and turning /kh/ into /s/ or *3abbar* 'express' via reordering and turning /3/ into /s/ (cf. *impress, impression, impressive; press, pressure; depress, depression, depressive; repress, repression, repressive; suppress, suppression, suppressive* from Arabic *rabaS* 'press down' via reordering and turning /S/ into /s/ or *baSar* 'sight' via reordering and lexical shift).

**Fable** (*fabulous*) from Arabic *allaf, laflaf* 'talk' via reordering and turning /f/ into /b/ or *salifa(t)* 'talk' via reordering and turning /s & f/ into /f & b/.

**Fame** (*famous; defame*) from Arabic *sami3a, sum3a(t)* 'hear, fame' via /s & 3/-merger into /f/ or *saamee* 'sublime' where /s/ became /f/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 123



**Faculty** from Arabic *faSl* (*faSeelat*) '(school) class, section' where /S/ became /k/ or *malakat* 'sense, faculty' via reordering and turning /m/ into /f/.

**Farce** (*farical*) 'stuffing in Latin; *comic* in Middle English' from Arabic *faariz* 'clear (speech)' where /z/ became /s/, *furja(t)* 'show' where /j/ became /s/; *fajar* 'talk badly' via lexical shift, reordering, and turning /j/ into /s/; *harj* 'talk, amuse' where /h & j/ became /f & s/.

**Fault** from Arabic *falta(t)* 'fault' (see Jassem 2013c).

**Fib** from Arabic *kadhib* 'lies'; /k & dh/ merged into /f/.

**Fiction** from Arabic *faqfaq(at)*, *faqqaq* 'to talk much' via lexical shift and turning /q/ into /k/.

**Fie** from Arabic *taffa* (*tfee*, *tfoo*) 'spit' via /t & f/-merger or *uff* 'fie'.

**Figure** (*configuration*, *disfigure*) from Arabic *Sawwar*, *Soora(t)* 'picture' via reordering and turning /S & w/ into /g & f/.

**Fury** from Arabic *fagheer* 'loud cry' via /gh & r/-merger.

**Gesture** from Arabic *ishaara(t)* 'sign' via reordering and turning /sh/-split into /g & s/.

**Giggle** (*cackle*) from Arabic *qarqar* 'talk', *karkar* 'laugh' via reordering and turning /k (q) & r/ into /g & l/ (cf. *qalqal* 'talk', *laghlagh* 'talk' via reordering and turning /q (gh)/ into /g/, or *qahqah* 'loud laugh' via merging /q & h/ into /g/ and /l/-insertion).

**Gloss** (*glossary*; *diaglossia*) via Latin *glotta* and Greek *glossa* 'tongue' from Arabic *asalat* 'tongue edge' where /s/ became /g/; *lahjat* 'tongue edge' via reordering, merging /h & j/ into /g/, or turning them into /s & g/; *falaka(t)* 'tongue-base flesh protrusion' via reordering and turning /k & f/ into /g & t/; or *laqas* 'talk funny' via

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 124

reordering and turning /q/ into /g/ (cf. **glossy** from Arabic *Saqal* 'polish' via reordering and turning /S & q/ into /s & g/ or *qazaaz* 'glass' where /q & z/ became /g & l/; **polyglot** & **lexis** below.)

**Glottal** (*polyglot*) via Latin *glotta* and Greek *glossa* 'tongue' from the same Arabic roots above; *laghT* 'confused talk' or *lughat* 'language' via reordering and turning /gh & T/ into /g & t/ (cf. **dialect** above, **guilt**, & **lecture** below).

**Gossip** from Arabic *kadhib* 'lie, gossip' in which /k & dh/ became /g & s/, *qaSSab* 'talk, sing' via lexical shift and turning /q & S/ into /g & s/, or *safak* 'lie' via reordering and turning /k & f/ into /g & s/.

**Grace** (*gracious*; *grateful*, *gratitude*, *gratify*; *congratulate*) from Arabic *shakara* 'thank' via reordering and turning /k & sh/ into /g & s/ (see **cheers**, **congratulate** & **grateful**).

**Grammar** (*grammatical*; *-gramme*; *gramophone*; *aerogramme*, *diagramme*, *programme*, *telegramme*) via Latin *grammatica* and Greek *grammatike*, *gramme* 'writing, letter' from Arabic *raqeem* 'writing, number', *rasm*, *rasma(t)*, *tarseem* 'writing, spelling, drawing' via reordering and turning /q (s)/ into /g/ or *qalam* 'pen' via lexical shift and turning /q & l/ into /g & r/.

**Graph** (*graphic*, *graphology*, *diagraph*, *epigraph*, *orthography*, *paragraph*, *photograph*, *telegraph*; *graffiti*) from Arabic *2arf* 'letter, edge, curve'; /2/ evolved into /g/ (cf. **curve** in Jassem 2013c).

**Greet** (*greeting*) from Arabic *qiraa'at* 'reading, greeting, collection'; /q/ became /g/ (cf. **regret** below).

**Groan** from Arabic *nakhar* or *naghar* 'nose-sound' or *na3ar* 'sound like a cow' via reordering and turning /kh, gh, & 3/ into /g/.

**Guilt** from Arabic *ghalaT* 'error, mistake'; /gh & T/ became /g & t/.

**Hail** (*hello*) from Arabic *hala, halla* 'welcome, hail' (cf. **hill, hollow, inhale, ill** in Jassem (2013c))

**Hello** (*hail*) from Arabic *ahla(n), halla* 'welcome'.

**Hi** from Arabic *2aiya* 'say hello'; /2/ changed to /h/ (cf. **vita** in Jassem (2012b, 2013c)).

**Hiss** from Arabic *hasees* 'light sound'.

**Hoarse** from Arabic *2ashraj* 'hoarse' via reordering, passing /2/ into /h/, and merging /sh & j/ into /s/.

**Hoax** from Arabic *Di2k(at)* 'a laugh (non-reality), hoax' via reordering and passing /2 & D/ into /h & s/.

**Homily** from Arabic *hailam* 'talk funny' or *laham* 'eat' via lexical shift and reordering.

**Hoot** from Arabic *hadd(at)* 'strong sound' where /d/ became /t/, *3iaT* 'shouting', or *Saut* 'sound' where /3 (S)/ changed to /h/.

**Horn** from Arabic *qarn* 'horn'; /q/ became /h/ (cf. **corn; crown, coronation; generation, generate, regenerate, degenerate** from *qarn* 'horn, century, generation' via reordering and turning /q/ into became /k or j/; **corner** from Arabic *qurna(t)* 'corner' where /q & t/ became /k & r/).

**Hum** from Arabic *ham(ham)* 'hum', *2am(2am)* 'a horse's sound'.

**Humour** from Arabic *marā2* 'fun' via reordering and changing /2/ to /h/ or *samar* 'entertainment' where /s/ became /h/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 126

**Hush** from Arabic *Sah* 'silence gesture' via reversal and turning /S/ into /sh/.

**Hymn** from Arabic *ham(ham)* 'mutter' or *hainam(aan)* 'unintelligible talk' via reordering.

**Idea** (*ideal, ideation, idealization*) via Greek and Latin *idea* 'the look of a thing, the reality', *idein* (v) 'see' from Arabic *aaya(t)* 'idea, something wonderful to look at and think about' via /t/-mutation into /d/ or *aDaa'* 'light' via lexical shift and turning /D/ into /d/.

**Illustrate** (*illustration*) from Arabic *Soora(t), taSweer* 'picture' via reordering, turning /S/ into /s/, and /l/-split from /r/.

**Imagination** (*image*) from Arabic *seema* 'image, mark' via reversal and turning /s/ into /j/ or *wajh* 'face' via lexical shift, turning /w/ into /m/, and merging /h/ into /j/.

**Implore** (*imploration; deplore, deplorable; explore, exploration*) from Arabic *labba, mulabbi* (n) 'answer' via lexical shift and /r/-split from /l/, *bara'a* 'pray' or *barra* 'to be merciful; out' via /l/-split from /r/.

**Inform** (*information*) from Arabic *ma3roof, ma3rifat* (n) 'known, knowledge' via reversal and /3/-loss (cf. **form, formality; uniform; reform, reformation; deform, deformity** from Arabic *rasm* 'drawing' via reordering and turning /s/ into /f/ or *simal, asmaal* (pl.) 'old clothes' wherein /s & l/ passed into /f & r/ respectively).

**Inhale** (*inhalation, exhalation*) from Arabic *lahaq* 'breathe with difficulty' via reordering and merging /q/ into /h/ (Jassem 2013e).

**Ink** from Arabic *niqs, anqaas* (pl.) 'ink' via /q & s/-merger into /k/ or *aanik* 'lead, ink'.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 127

**Instruct** (*instruction; structure; destruction, destroy; construct*) via Latin *in* + *struere* 'arrange, inform, teach, build, pile' from Arabic *Sar2, Sarra2* 'building, proclaim' via /2/-split into /k & t/; *shara2, inshara2a* 'explain' where /sh & 2/ became /s & k/; *arshada* 'teach, direct' via reordering and turning /sh & d/ into /s & t/.

**Interact** (*interaction*) from Arabic *2aki, 2ikaiat* 'talk' via /2/-loss or *2adeeth, a2adeeth* (pl.) 'talk' via turning /2/ into /k/ and merging /d & th/ into /t/.

**Interject** (*interjection*) from Arabic *jaqqa(t)* 'open one's mouth' or *tashaddaq* 'talk strangely' via reordering and passing /q/ into /k/.

**Invoke** (*invocation, provoke*) via Latin *vocare* 'call' from Arabic *2aka* 'talk'; /2/ became /v/.

**Irk** from Arabic *3irk* 'sound' via /3/-loss or *arraaq* 'annoy' where /q/ became /k/.

**Irony** (*ironical*) from Arabic *nahara* 'shout one down' via reordering and /h/-loss (cf. **iron** from Arabic *raan* 'rust').

**Jaw-jaw** from Arabic *ja3ja3* 'cry out' or *jahjah* '(war) cry; /3 & h/ mutated into /w/.

**Jeer** from Arabic *ja'eer (ja3eer)* 'loud cry' via /' (3)/-loss.

**Jest** from Arabic *huzu, istihzaa'* (n) 'jest, mock at' via reordering and merging /h & z/ into /j/.

**Joke** from Arabic *kahkah* 'laughter' via lexical shift and merging /k & h/ into /j/ or *Da2ika* 'laugh at, joke' where /D & 2/ merged into /j/

**Jot** from Arabic *khaT* 'line, write'; /kh & T/ became /j & t/.

**Kid** (*kidding*) from Arabic *Da2ik(a)* 'laugh at' via reversal and turning /D & 2/ into /d & k/ or *jadee* 'baby goat' where /j/ became /k/.

**Know** (*knowledge, acknowledge*) from Arabic *aiqan, yaqeen* (n) 'know for certain' via reversal and turning /q/ into /k/, *naaka* 'make love' via reordering, and *a3lam, 3ilm* (n) 'knowledge' via reordering and turning /3 & m/ into /k & n/ (cf. Harper 2012).

**Language** (*langue, lingua, lingualism, linguistics; tongue*) via Latin *lingua* 'tongue' from Arabic *lisaan* 'tongue' via reordering and changing /s/ to /g/ (cf. *ghanaj, ghanwaj* 'dally-talk'; *laghwaj, laqwaj; naqwaj, naghwaj* 'talk-cry' via reordering, turning /gh/ into /g/, and /l/-split from /n/).

**Latin** via Latin *ladinum, latinium* 'language' and Old English *leodæn* 'language' from Arabic *raTeen* 'foreign talk' where /r & T/ became /l & t/, *latan* 'talk with difficulty', *lakna(t)* 'dialect' where /k/ became /t/, or *lisaan* 'tongue' where /s/ became /t/.

**Laugh** (*laughter*) from Arabic *lagha, laghwa(t)* 'talking' via lexical shift.

**Learn** (*learning*) from Arabic *3alima* 'learn' via reordering and turning /3 & m/ into /r & n/.

**Lecture** (*lector; dialect, dialectic; intellect, intellectual; locution, elocution, illocution*) via Latin *lectus, legere* (v) 'read, collect, choose, pick up' and Greek *legein* 'say, declare' from Arabic *qara'a, qiraa'at* (n) 'read' via reordering and turning /q & r/ into /g & l/ or *laqqa* 'talk', *qaala* 'say' via reordering and turning /q/ into /g/; *laghT* 'idle talk' where /gh & T/ passed into /k & t/ respectively (cf. **glottal** above; **elect, select, collect**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 129

from Arabic *laqaT* 'pick up, gather' in which /T/ split into /s & t/; **recollect** & **intellect** from Arabic *3aql*, *3uqla(t)* 'mind, obstacle' or *dhakar*, *dhaakirat* (n) 'remember, memory' via reversal and turning /dh & r/ into /t & l/).

**Legible** (*legibility, religion*) via Latin *legere* 'read' from Arabic *qara'a* (*qiraa'at*, *qur'aan* (n)) 'read' via reversal and turning /q/ into /g/ (see **lecture**).

**Lesson** via Latin *lectio*, *legere* (v) 'a reading' from Arabic *qara'a*, *qur'aan* (n) 'read' via reordering and turning /q & r/ into /l & s/.

**Letter** (*literal, literate, literacy; literary, literature*) via Latin *litera* 'a writing, record' from Arabic *saTr*, *usToora(t)*, *asaTeer* (pl.) 'line, write, story'; /s & T/ became /l & t/ each.

**Lexis** (*lexical, lexicon, dyslexia*) via Greek *legein* 'say, declare' from Arabic *laqq* 'talk' or *qaal* 'say' via reordering and turning /q/ into /g/; or *laqas* 'talk funnily' where /q/ split into /k & s/ (see **gloss** above).

**Lie** (*lied, lying*) from Arabic *laqa3* 'to say but not to do' via /q & 3/-loss (cf. **lay, laid; lie, lay, lain** from Arabic *laa2a* or *laqa2a* 'put down, place' via /2/-loss; **yell** below).

**Lingua** (*lingual, linguist, linguistics, langue, language; tongue*) see **language** below.

**List** (*enlist*) from Arabic *sajjal*, *tasjeel* (n) 'record' via reordering and turning /j/ into /t/.

**Listen** from Arabic *Sanat*, *naSat*, *taSannat* 'listen' via reordering and /l/-split from /n/ (cf. **silent**).

**Literature** (*literate, literacy*) via Latin *litera* under **letter** above; (cf. Arabic *qiraa'at* 'reading' via reordering,

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 130

turning /q/ into /t/, and splitting /l/ from /r/; *latta*, *lattaat* (n) 'talk a lot' in which /r/ split from /t/).

**Locution** (*illocution, perlocution; colloquial, colloquy, soliloquy*) via Latin *loquium, loqui* (v) 'conversation, speak' from Arabic *laqqa* or *lagha, lughat* (n) 'talk, language' in which /gh (q)/ became /k/; or *qaal, qaalat* (n) 'say' via reordering and turning /q/ into /k/.

**Logic** (*logus, -logue, -logy; catalogue, dialogue; geology*) via Greek *logus* 'word, speech', *legein* (v) 'say' from Arabic *laghoo* or *laqq* 'talk'; /gh (q)/ became /g/.

**Loud** (*aloud; alt, altitude; elite, elevate*) from Arabic *3alaat* 'high' via /3/-loss and /d/-mutation into /d/ (Jassem 2013c).

**Low** from Arabic *saafil* 'low' via reversal and /s & f/-merger into /w/ (Jassem 2013c).

**Lowing** from Arabic *la3a* 'shout'; /3/ became /w/ (cf. **lie** above).

**Mail** from Arabic *3ilm, 3uloom* (pl.) 'news, knowledge' via reversal and /3/-loss.

**Maintain** (*maintenance*) from Arabic *tamtam* 'murmur' via reordering and turning /m/ into /n/ (cf. *mateen* 'strong').

**Mandate** (*mandatory, demand*) via Latin *mand(a/e)re* 'order, ask' from Arabic *amara, ta'ammara, im(aa)rat* (n) 'order, rule' via /r & t/-mutation into /n & d/.

**Mean** (*meaning*) from Arabic *ma3na* 'meaning' via /3/-loss or *maheen* 'lowly' via /h/-loss (cf. **money** from Arabic *maal* 'money' where /l/ became /n/; **mine** in Jassem (2012d)).

**Meter** from Arabic *matara* 'measure'.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 131



**Mime** from Arabic *awma'a* 'gesture'; /w/ became /m/.

**Mistake** from Arabic *khaTa'*, *mukhTi'* 'mistake, mistaken' via reversal and passing /kh & T/ into /k & t/.

**Moan** from Arabic *naw2*, *manaa2a(t)* 'crying (the dead)' via /2/-loss (cf. **mean**).

**Mock** (*mockery*) from Arabic *muzaa2* 'mocking, fun'; /z & 2/ merged into /k/.

**Motto** (French *mot*; *mutter*) from Arabic *matmat*, *tamtam* 'talk inaudibly'.

**Murmur** from Arabic *ramram* 'talk low; eat' or *ghamgham* 'murmur' via reordering and turning /gh/ into /r/.

**Music** via Greek *Mousa* 'muse, daughter goddess of a poet; song' from Arabic *aanisa(t)*, *nisaa'* (pl.) 'girl' where /n/ became /m/ or *nasheej* 'painful cry' where /n, sh, & j/ turned into /m, s, & k/.

**Mute** from Arabic *Saamit* 'silent' via /S & m/-merger or *mawt* 'death'.

**Myth** (*mythical*, *mythology*) via Latin/Greek *mythos* 'speech, anything mouth-delivered' from Arabic *fam* 'mouth' via lexical shift, reversal and turning /f/ into /th/; or *mathal* 'proverb, likeness' via /l/-loss or merger into /m/ (cf. **model**; **mold**; **modulate**; **imitate**; **mutilate** from the same root where /th/ became /d (t)/).

**Nag** from Arabic *naq* 'nag'; /q/ became /g/.

**Name** (-*nym(y)*); *synonymy*, *antonymy*, *anonymous*; *nominal*; *nominate*, *nomination*; *denominate*; *surname*) from Arabic *samma*, *ism* (n), *tasmia(t)* (n) 'name' where /s/ became /n/ or *ma3na* 'meaning' via reversal and /3/-loss (cf. **semantics** below).

**Narrate** from Arabic *nathara* 'talk much', *ranna(t)* 'talk loud' via reordering and turning /th/ into /t/, or *na3ar* 'cry loud' via lexical shift and /3/-loss.

**Nay** (*no*) from Arabic *in* 'no' via reversal or *ma* 'no' where /m/ became /n/ (Jassem 2013b).

**Negate** (*negation, negative*) from Arabic *naha* 'negate' where /h/ became /g/ or *naqaD* 'negate' in which /D/ passed into /t/ (Jassem 2013b).

**Negotiate** (*negotiation*) from Arabic *naaqash* 'discuss' where /q/ changed to /g/, *naqada* 'criticize' or *naqaDa* 'refute' where /q & d (D) / became /g & t/ respectively.

**No** see *nay* above.

**Noise** from Arabic *na3waS* or *naweeS* 'crying' via /3/-loss or *nasheej* 'painful sounding' via /sh & j/-merger into /s/.

**Noun** (*nominal, nominalization; name*) see **name** above.

**Novel** (*novelty*) via Latin *novellus*, dim. of *novus* 'new, young' from Arabic *naba'* 'new(s), story' via lexical shift and turning /b/ into /v/.

**Ode** (*odeous*) via Greek *odeia* 'song' from Arabic *2adi* 'camel song', *3add* 'folk singing, counting' via /2 (3)/-loss, or *qaSeed* 'poem' via /q, S, & d/-merger into /d/.

**Oh** (*ah*) from Arabic *aah*, *uwaah*, or *waah* 'oh'.

**Ointment** from Arabic *duhoon* 'ointment, fat' via reversal and passing /t & h/ into /t & Ø/ or *3ajeena(t)* 'dough' via lexical shift, reordering, /3/-loss, and turning /j/ into /y/.

**Opera** from Arabic *3abra(t)* 'passionate cry, tear, lesson' via /3/-loss.

**Opinion** (*opine, opinionate*) via Latin *opinare* 'think, judge' from Arabic *abaan* 'open, clarify'.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 133

- Oracle** (*orate*) via a combination of Latin *orare* 'pray, plead' and *-cle* 'small' from Arabic *rawa, riwayat* (n) 'narrate' via reordering or *warra, warwara(t)* (n) 'cry, talk' and *qal(eel)* 'small' where /q/ became /k/ (see **orate** below).
- Orate** (*oration, orator, oratory; oral; oracle*) via Latin *orare* 'pray, plead' from Arabic *rawa, riwayat* (n) 'narrate' via reordering; *warra, warwara(t)* (n) 'cry, talk'; or *harra, harhar, huraa'* (n) 'empty talk' via /h/-loss.
- Order** (*disorder*) from Arabic *araada* 'want' via /r/-insertion or *ratl, artaal* (pl.) 'row, rank' in which /t & l/ became /d & r/ respectively.
- Ornate** (*ornament*) from Arabic *lawn, talween* (n) 'colour' via reordering and turning /l/ into /r/.
- Paper** from Arabic *burdi* 'paper' via reordering, /r & d/-merger, and /p/-inserting; *zubur* 'paper' where /z/ became /p/; or *lubb* 'pulp' via lexical shift, reversal and turning /l/ into /r/.
- Parable** via a combination of Greek *para* 'alongside' from Arabic *baara, mubaari* 'parallel' or *waraa'* 'behind' via lexical shift and turning /w/ into /p/ and *bole* 'throw' from Arabic *rama* 'throw' via reversal and turning /r & m/ into /b & l/ or *nibaal* 'arrow (throwing)' via /n & b/-merger; *barbar* 'talk swiftly' via turning /r/ into /l/; or *balbal* 'talk confusingly, sing' in which /l/ became /r/.
- Parody** via Greek *para* 'beside' above and *odeia* 'song' from Arabic *Zadee* 'camel song' via /2/-loss; *Tarab* 'singing' via reversal; or *dharb* 'sharp talk' via reordering and turning /dh/ into /d/.

**Parole** (*parlance, parliament*) from Arabic *barra*, *barbar* 'talk swiftly'; /l/ split from /r/; or *naabar* 'talk angrily' via reordering and turning /n/ into /l/.

**Pen** from Arabic *banaan* 'finger' via lexical shift or *bana* 'build' as in *dove's pen*.

**Philosophy** via Greek *philo* 'loving' and *sophia* 'knowledge, wisdom', *sophus* 'wise, learned' from Arabic *laabba(t)* 'loving' via reordering and turning /b/ into /f/ and *sab(sab)* 'swear', *zab(zab)* (*tazabbub*) 'talk much', or *saf(saf)*, *fas(fas)*, *faSfaS* 'silly talk'.

**Phone** (*telephone*) via Greek *phonein* 'speak, utter' from Arabic *naffa* 'nose-shout' via reversal, *nabba* 'talk tough' via reversal and turning /b/ into /f/, or *fan(een)* 'sound of moving object' via lexical shift.

**Picture** (*depict, pictorial, pigmentation, paint*) via Latin *pingere* 'paint, colour' from Arabic *dabgh(at)* or *Sabgh(at)* 'pigment' via reordering, merging /S & gh/ into /k/, and turning /d/ into /t/.

**Pigment** see **picture** above.

**Plea** (*plead*) from Arabic *bala* 'yes' via lexical shift or *labba* 'reply' via reversal and lexical shift.

**Please** (*pleasure*) from Arabic *bajal* 'have pleasure; glorify; a response gesture to stop' via reordering and turning /j/ into /s/ (cf. *labbaik* 'responding to you' via reordering, turning /k/ into /s/, and lexical shift).

**Poet** (*poem*) from Arabic *baTTa*, *baTTaaT* (n) 'tell lies' or *baqq(aaq)* 'liar, crier' via lexical shift and turning /q/ into /t/.

**Postulate** (*expostulate*) from Arabic *Talab* 'request' via reordering and /T/-split into /s & t/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 135

**Pragmatics** from Arabic *barjamat* 'bad speech'; /j/ became /g/.

**Praise** from Arabic *bushra* 'give glad news', *zabara* 'shout one down', or *dharab* 'talk tough' via reordering, turning /sh & dh/ into /s/, and lexical shift.

**Pray** (*prayer*) via Latin *precari* 'beg, entreat' from Arabic *baarak* 'bless' or *kabbar* 'enter into prayer; glorify' via reordering and passing /k/ into /y/ (cf. *jabara* 'help, strengthen' via reordering and turning /j/ into /k/).

**Pronounce** see **announce** above.

**Proverb** see **verb** below.

**Quest** (*request, require*) from Arabic *qiSSat* 'story, pursuit'; /S/ turned into /s/.

**Query** (*enquire, require, question, questionnaire*) via Latin *quaerere* 'ask, gain, seek' from Arabic *qara'a* 'read', *qawl* 'say' via lexical shift and turning /l/ into /r/, or *qana* 'gain' where /n/ became /r/.

**Rave** from Arabic *hadhar* or *thar(thar)* 'to rave' via reversal and merging /h & dh/ into /v/.

**Read** from Arabic *radda, raddada* 'answer, retort, repeat', *naada* 'call' where /n/ became /r/; or *tala, rattala* 'recite, rehearse' via reversal, /r & l/-merger, and turning /t/ into /d/.

**Rebuke** from Arabic *bakka* 'make one cry', *wabbakh* 'rebuke' via /w & b/-merger and /kh/-mutation into /k/, *qabba2* 'rebuke' via reversal, merging /q & 2/ into /k/, and /r/-insertion, or *ba3aq* 'cry' via /3/-loss and turning /q/ into /k/.

**Recite** (*recital, recitation*) see **cite**.

**Recognize** (*recognition; cognition; cognizance*) from Arabic *3aql* 'mind, brain, intellect' where /3 & q/

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 136

developed into /k & g/ whilst /l/ passed into /n/ (cf. **recollect** above).

**Recommend** (*recommendation; commend*) from Arabic *mada2* 'praise' via reordering, /2/-passage into /k/, and /n/-split from /m/ (cf. **damn, condemn** above; **mend** from Arabic *mattan* 'strengthen' via reordering and turning /t/ into /d/ or *thamam* 'mend' via reversal and turning /m & th/ into /n & d/).

**Record** from Arabic *jarada, jareeda(t)* 'write, newspaper'; /j/ became /k/.

**Register** (*registration*) via Latin *regista* 'list', *regerere* (v) 'carry' from Arabic *aqalla* 'carry' where /q & l/ became /g & r/; *raqsh(at)* 'dotting, writing' via lexical shift and turning /q & sh/ into /g & s/.

**Regret** (*regretful*) from Arabic *ghalaT* 'mistake, sorrow' via lexical shift and turning /gh & T/ into /g & t/ (cf. **greet** & **guilt** above).

**Rehearse** from Arabic *sha3ar* 'say poetry' via reordering and turning /sh & 3/ into /h & s/.

**Religion** see **legible** above.

**Reply** from Arabic *bala* 'yes' via /r/-insertion.

**Reprimand** via Latin *reprimere* 'reprove' from Arabic *barama* 'round (lips)', *tabarrama* 'complain' via reordering and lexical shift (cf. **command, commend** above).

**Reproach** from Arabic *zabar* 'reproach' via reordering and turning /z/ into /ch/ or *barsha3* 'ill-mannered' via /3/-loss.

**Resonance** (*resonate, assonance*) see **sound** below.

**Response** (*respond*) from Arabic *naabaz, nabzat* (n) 'answer back' via reordering and turning /z/ into /s/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 137

**Retort** from Arabic *radda*, *raddada* 'answer, repeat, turn'; /d/ became /t/.

**Review** (*reviewer*) from Arabic *ra'a*, *ru'ia(t)* 'see, sight, dream' in which /' / merged into /w/, further splitting into /v & w/ (cf. **aware, awareness; real, reality; reveal, revelation** from '*ara*, *raa'ee*, *ru'ia* 'I see, seer, view'; **worry** from Arabic *2aara* 'to worry' via /2/-loss).

**Revise** (*revision*) from Arabic *baSar* 'see' via reordering and passing /b & S/ into /v & s/ or *baSSa* 'see' in which /b & S/ turned into /v & z/ respectively.

**Rhetoric** (*rhetorical*) from Arabic *hadhar* 'talk much' or *hadar* 'talk loud' *dahwar* 'talk loud' via reordering and passing /dh (d)/ into /t/, *harat*, *hart* (n) 'lie-talk' via reordering, or *tharthar* 'talk foolishly' via syllable reduction and turning /th/ into /t/.

**Ring** (*ringing*) from Arabic *naqar* 'ring-knock', *qarn* 'horn, ring-shaped', or *qara3a* 'ring' via reordering and turning /q & 3/ into /g & n/.

**Rhyme** via Latin *rithmus* from Arabic *nagham(at)* 'tone, tune' where /n & m/ merged and /gh/ turned into /r/, *rannat* 'fear cry', or *raneem*, *tarneem* 'low, nice voice' where /n & m/ merged and /t/ turned into /th/.

**Rhythm** via Latin *rithmus* from Arabic *hadhra(m/b)* 'talk much and fast' via reordering and /h/-loss; *raneem*, *tarneem* 'low, nice voice' via reordering, /n & m/-merger, and /t/-mutation into /th/; *rannat* 'fear cry'; or *naghamat* 'tone, tune' via reordering, turning /gh & t/ into /r & th/, and merging /n & m/.

**Saga** from Arabic *qiSSa(t)* 'story' via reversal and turning /q & S/ into /s & g/ (see **say** below).

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 138

**Salute** (*salutation*) from Arabic *Salla, Salaat* (n) 'greet, pray'; /S/ became /s/.

**Sarcasm** (*sarcastic*) from Arabic *sukhria(t), maskhara(t)* 'sarcasm'; reordering and turning /kh/ into /k/ applied.

**Satire** (*satirical*) from Arabic *izdara* 'look down upon' or *zajar* 'shout down' where /z & d (j)/ became /s & t/ respectively.

**Say** (*saga*) (German *sagen*) from Arabic *Saa2, Saa2* (n) 'cry' where /S & 2/ merged into /s/ or *za3aq* 'cry' in which /z & 3/ merged into /s/ and /q/ became /g (y).

**School** (*scholar, scholasticism*) via Old English *scola* 'group of fish, band, troop', Latin *schola* and Greek *skhule* 'school, discussion, spare time' from Arabic *shilla(t)* or *jeel* 'group' where /s (j)/ split into /s & k/, *3askar* 'troops' via /3 & s/-merger and turning /r/ into /l/, *sajjal* 'write' where /j/ turned into /k/, or *qara* 'read' in which /q/ split into /s & k/ and /r/ became /l/.

**Science** via Latin *scientia, scire/scindere* (v) 'know, cut, divide' from Arabic *shaTara, inshaTara* 'cut' or *shara2a* 'cut, explain' via /sh & 2/-merger into /s/ and /n/-insertion.

**Scream** from Arabic *zamjar* 'cry loud' via reordering and turning /z & j/ into /s & k/, *zamar* 'scream' via reordering and /z/-split into /sk/, or *kharima* 'overcry' in which /kh/ split into /s & k/.

**Screech** from Arabic *Sareekh* 'crying' where /S/ became /s/ whereas /kh/ split into /k & tsh/, or *Sareek* 'creek' in which /S/ split into /s & k/ and /k/ became /ch/.

**Scribble-Scrabble** dim. of *scribe* below.

**Scribe** (*script, scripture; ascribe, ascription; describe, description; inscribe, inscription; postscript;*

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 139



*prescribe, prescription; proscribe, proscription; subscribe, subscription; scribble, scrabble*) from Arabic *katab, kitaabat* (n) 'write'; /k/ split into /sk/ while /t/ became /r/.

**Scroll** via French *scro* 'scrap, cut-off piece' from Arabic *ruq3a(t)* 'cut-off piece, writing material' via reordering, turning /3 & q/ into /s & k/, and splitting /l/ from /r/, *sijill* 'record' where /j/ became /k/ and /r/ split from /l/, *sha(l/r)kh* 'a (paper) cutting' via reordering and turning /sh & kh/ into /s & k/ besides /r/-insertion, or *Sakhr* (*raqq*) 'rock' via lexical shift, turning /S & kh/ into /s & k/, and splitting /l/ from /r/.

**Semantics** (*semantic, sememe*) via Greek *semantikos, sema* 'sign' from Arabic *seema(t)* 'sign', *samma, ism* (n) 'name' where /n/ split from /m/, or *ma3na* 'meaning' via reordering and turning /3/ into /s/ (cf. **theme & thesis** below).

**Seminar** (*seminary; disseminate*) via Latin *seminarium* 'plant nursery, breeding ground' from Arabic *jannat, jinaan* (pl) 'garden' via turning /j & n/ into /s & m/, *mazra3a(t), zara3* (v) via reordering and turning /z & 3/ into /s & n/ (cf. *sama3(aan)* 'hearing' via /3/-loss, or *samar* 'night entertainment' in which /n/ split from /m/).

**Semiotics** from Arabic *ramz* 'symbol' via /r & z/-merger into /s/ or *seema(t)* 'sign'.

**Sentence** via Latin *sentire* 'to be of opinion, feel' from Arabic *Dhanna(t)* 'opinion, thinking' where /Dh/ became /s/ (cf. *naSS* 'text' via reordering and splitting /S/ into /s & t/ or *sunnat* 'law, judgement' via copying /ns/).

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 140

**Sermon** via Latin *sermonem*, *sermo* 'speck, talk' from Arabic *jaram* 'loud talk' where /j/ became /s/ (cf. *samar*, *saamar* 'night entertainment' where /n/ split from /m/; *sami3a*, *sam3aan* (n) 'hear, hearing' via /3/-mutation into /r/ (see **seminar** above).

**Sheet** from Arabic *Sa2eefa(t)*, *Saf2a(t)* 'sheet' where /S, 2, & f/ merged into /sh/.

**Shout** from Arabic *Saut* 'sound', *3iaT* 'shout' where /S & 3/ became /sh/, or *washshat* 'shout' via reordering (cf. **sound** below.)

**Shriek** from Arabic *Sareekh* 'crying' where /S & kh/ became /sh & k/ respectively.

**Shrill** from Arabic *Sal(eel)* or *Sar(eer)* 'sound of voice'; /S/ became /sh/ whereas /r/ split from /l/.

**Sigh** from Arabic *shahaq* 'sigh'; /sh & h/ merged into /s/ and /q/ became /g/.

**Sign** from Arabic *naqsh* 'sign' via reordering and turning /sh & q/ into /s & g/ (see Jassem 2013c).

**Silent** (*silence*) from Arabic *Saanit* 'silent' via /l/-insertion.

**Sing** (*song*) from Arabic *zajal* 'sing loud' via reordering and turning /z, j, & l/ into /s, g, & l/, *haanagh* 'sing-court' where /h & gh/ became /s & g/, *nagh(nagh)* 'baby song' or *ghinaa'* 'song' via reordering and splitting /gh/ into /g & s/, *nashaj* 'pain-cry' via lexical shift, reordering, and turning /sh & j/ into /s & g/, *saqsaq* 'of birds, sing' via reduction, /n/-insertion, and turning /q/ into /g/, or *za3aq* 'cry loud' via lexical shift and turning /z, 3, & q/ into /s, n, & g/.

**Siren** from Arabic *Soor* 'siren' where /n/ split from /r/ or *qarn* (*naaqoor*) 'horn' where /q/ became /s/ (cf. **horn** above)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 141

**Sketch** from Arabic *shakhT* 'draw (a line)' where /sh, kh, & T/ became /s, k, & t/.

**Smile** from Arabic *Sammal, taSammal* 'manipulate lips'; /S/ became /s/ (cf. **smell** from Arabic *shamma* 'smell'; /sh/ became /s/ whereas /l/ split from /m/).

**Sneeze** from Arabic *nashaq* 'blow nose in/out' via reordering and turning /sh & q/ into /s & z/; *khankhan* 'to nose-sound' via lexical shift and turning /kh/ into /s & z/; or *khashm* 'nose' via lexical shift and turning /kh, sh, & m/ into /s, z & m/.

**Solicitor** via Latin *sollus* 'whole' from Arabic *kull* 'all' where /k/ became /s/ and *citare* 'cite' above; *saleeq(at)* 'tough talker, untrained good speech' where /q/ became /s/; *saleeT (jaleeT)* 'tough talker' via /s/-split; or *jaljalat* 'strong voice' where /j/ became /s/.

**Sonic** see **sonnet** below.

**Sonnet** (*sound, sonic*) via Latin *sonus* 'sound' from Arabic *Sarr* 'sound' where /r/ became /n/ (cf. *Saneen, Taneen, zaneen* 'sound'; *ghinwat* 'song' where /gh/ became /s/; and *nasheed* 'song' via reordering and turning /sh & d/ into /s & t/).

**Sorrow** (*sorry*) from Arabic *2asra(t), 2aseer* 'sorrow' where /2 & s/ merged into /s/ or *za3al* 'sadness' where /z & 3/ merged into /s/ and /l/ became /r/.

**Sound** (*resound, resonate, sonic*) from Arabic *Saut* 'sound' or *Sadeed* 'loud voice' in which /S & t/ became /s & t/ besides /n/-insertion, or from *Sann(at)* 'ringing' where /S & t/ became /s & d/ (cf. **shout** above.)

**Speak** (*speech; German sprechen*) from Arabic *Sakhab* 'shouting' via reordering and turning /S & kh/ into /s & k/, *ja3bar* 'hoarse talk', *za3bar* 'talk loud', or *za3baq*

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 142

(*zab3aq*) 'speak loud' via reordering and turning /j (z) & 3/ into /s & k/.

**Spell** from Arabic *ablas* 'to get confused' via reordering and lexical shift or *bakala* 'confused talk' via reordering and turning /k/ into /s/.

**Squawk** (*squeak*) from Arabic *Sakeek* 'sound of friction' or *zaq(zaq)* 'sound of birds' in which /S (z)/ became /s/.

**Stanza** 'originally standing place' via Latin *stare* 'stand' from Arabic *qaama*, *maqaam(at)* 'stand, a kind of poem' where /q/ split into /s & t/ and /m/ became /n/ (cf. *naSS* 'text', *minaSSa(t)* 'standing place' via reordering and /S/-split into /s, t, & z/; *ma2aTTa(t)*, *2aTTa* (v) 'stop, station' via reordering and turning /2, m, & T/ into /s, n, & z/).

**State** (*statehood*, *stately*, *statement*, *static*) from Arabic *Sateet* 'sound (of army)' where /S/ passed into /s/; *sadaad* 'correct speech' where /d/ became /t/; *saada*, *siadat* (n) 'dominate' wherein /d/ became /t/, *saiyed*, *saiyedat* (*sitt*) 'Mr., Mrs., masterly' in which /d/ became /t/; or *shahida* 'testify, see' where /sh & h/ merged into /s/ and /d/ became /t/ (cf. **attest** & **shout** above & **test** below; **statue**, **statuette** from Arabic *juththa(t)* or *jasad* 'body, corpse' where /j & th (d)/ turned into /s & t/ respectively; **stout**, **astute** from Arabic *shadeed* 'strong' in which /sh & d/ turned into /s & t/ each).

**Story** (*history*) via Latin *historia* 'tale' from Arabic *'usToora(t)*, *'asaTeer* (pl.) 'story, myth'; /h & s/ merged and /T/ became /t/.

**Stress** from Arabic *raSS(at)*, *tarSeeS* 'stress, press' via reordering and turning /S/ into /s/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 143

**Study** (*studious*) via Latin *studium* 'study, application, eagerness, diligence, pressing forward' from Arabic *ijtahad* 'study/work hard' where /j & h/ merged into /s/; *jadda* 'press forward, work hard' where /j/ split into /s & t/.

**Stylus** (French *stylo*) from Arabic *qalam* 'pen' where /q/ split into /s & t/ and /m/ merged into /l/.

**Supplicate** (*supplication, supple*) via Latin *supplex* 'bending, kneeling down, humble begging' from Arabic *barak* 'kneel down, sit' or *baarak* 'bless' via reordering, splitting /k/ into /s & k/, and turning /r/ into /l/ (cf. *lajab* 'loud and mixed noise' via reordering and /j/-split into /s & k/; *balak* 'jaw sounds' where /s/ split from /k/; *ibtihal* 'supplication, humility' via reordering and turning /t & h/ into /s & k/).

**Swear** from Arabic *shaara* 'swear at' or *3aiyar* 'swear at' in which /sh & 3/ passed into /s/.

**Symposium** 'originally drinking party' via Greek *syn-* 'together' from Arabic *jamee3* 'all' via /3/-loss and turning /j/ into /s/ and *posis* 'drink' from Arabic *baz(baz)* 'drink', *Sabba* 'pour water' via reversal, or *shirb* 'drink' via reversal and turning /sh & r/ into /s/ (cf. *sab(sab)*, *sibaab*, *masabba(t)* 'insult, swear at'; *zabzaba(t)* 'much talk' via reordering and turning /b/ into /m/).

**Summon(s)** (*Simon*) from Arabic *sam3*, *sam3aan* 'hearing, hearer' via /3/-deletion.

**Synagogue** 'originally talking party' via Greek *syn-* 'together' from Arabic *jamee3* 'all' via /3/-loss and turning /j & m/ into /s & n/ and *-gogue* 'talk' from

Arabic *qaweeq*, *ghaughaa'* or *ghawsh* 'noise' where /q, gh & sh/ became /g/.

**Suppose** (*supposition; propose*) from Arabic *hasiba* 'think' via reordering and merging /2/ into /s/.

**Talk** (*talkative*) from Arabic *Talaq* 'talk' or *dhaleeq* 'fluent talker' where /T (dh) & q/ became /t & k/.

**Tan** from Arabic *dahan* 'paint, oint'; /d & h/ changed to /t & Ø/.

**Tattoo** from Arabic *khuTooT* 'lines'; /T/ became /t/.

**Teach** (*taught*) via Old English *tæcan* 'show, give instruction' from Arabic *khaTTa*, *takhTeeT* (n) 'draw a line, write' via lexical shift, reversal, and turning /kh/ into /ch/.

**Tell** (*tale, foretell*) from Arabic *qaal*, *qaala(t)* (n) 'tell, say'; /q/ changed to /t/ (cf. **call** above; **tall, late, tele-, delay, detail, retail** from Arabic *Taal*, *Taweel*, *taTweel* (n) 'tall, to be long' in which /T/ became /t/; **tail** from Arabic *dhail* 'tail' where /dh/ passed into /t/; **curtail** from Arabic *qaraT* 'cut, curtail' in which /q/ became /k/ and /T/ split into /t & l/).

**Term** (*determine, determination; terminal; terminate; exterminate*) from Arabic *kalim*, *kalaam*, *takallam* 'word, talk'; /k & l/ evolved into /t & r/ (cf. **terminal** from Arabic *Taraf* 'end, edge' where /T & f/ became /t & m/; **terminate, termination** from Arabic *tamma*, *tamaam* 'completed, perfected' via /r/-split from /m/; **exterminate, extermination** from *damaar* 'destroy' via reordering and passing /d/ into /t/ and /n/-split from /r/.

**Test** (*attest, attestation; contest; detest; protest, Protestant; testify; testimony, testimonial; testament*) via Latin

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 145

*testum/testa* 'earthen pot, shell' and German *Tasse* 'cup, pot' from Arabic *dist* 'pot' or *Taasa(t)* 'big round cup'; /T & d/ turned into /t/ (cf. **testament** below.)

**Testament** (*testimony*) via Latin *testis* 'witness' from Arabic *shaahid, shahaada(t), tashahud* (n) 'witness' via reordering and merging /sh & h/ into /s/ or *Tass(at)* 'see' (cf. **test** above.)

**Text** via Latin *textus* 'the scriptures, text', *texere* (v) 'weave' from Arabic *khaiaT* 'sew' or *khaTT* 'writing'; reordering and turning /kh & T/ into /k & t/ applied.

**Thank** from Arabic *shakara* 'thank' via reordering and turning /th & r/ into /sh & n/ or *thanaa'* 'thank' where /r/ became /k/ (cf. **think, thought** from Arabic *fakkar, tafakkar* 'think' via reordering and passing /f & r/ into /th & n/).

**Theme** (*mathematics*) via Greek/Latin *thema* 'subject, placing' from Arabic *mawDoo3, waDa3* (v) 'subject, placed' via reversal and turning /D & 3/ into /th & Ø/ or *ism, tasmiat* 'name, naming' where /s/ became /th/ (cf. **name & semantics** above.)

**Thesis** (*hypothesis*) via Greek/Latin *thesis* 'subject, placing' from Arabic *qaDia(t)* 'subject' via reordering and turning /D/ into /th/ and /q & t/ into /s/; *qiSSa(t), qiSaS* (pl.) 'story, follow' via lexical shift, reversal, and turning /q & S/ into /s & th/.

**Tone** (*intone, intonation; tune, attune*) from Arabic *Taneen (TanTan), daneen* 'ringing'; /T/ became /t/ (cf. **tune** below.)

**Toot** from Arabic *TooT* 'toot' or *DawDaa'* 'noise'; /D/ became /t/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 146

**Tough** from Arabic *quwat* 'strength' via reversal and turning /q/ into /gh (f)/ (cf. **lie** above).

**Tragedy** (*tragic*) via Greek *tragos* 'goat' from Arabic *tais* 'male goat' via /g/-split from /s/ and /r/-insertion, or *Tarsh* 'cattle' via lexical shift and turning /T & sh/ into /t & s/ and *odeia* 'song' from *Zadee* 'camel song' via /2/-loss (see **ode** below).

**Translate** via Latin *trans* 'across, beyond' and *latus* 'borne, carried' from Arabic *3arD* 'width, across' via reversal, turning /3 & D/ into /s & t/, and /n/-insertion and *latta* 'talk a lot' via lexical shift; or *turjumaan*, *tarjamat* 'translator' via reordering, turning /j, m, & n/ into /s, n, & l/.

**Treatise** from Arabic *dirasat* 'study' via reordering and turning /d/ into /t/.

**Trill** from Arabic *Taran* 'overcry' where /n/ became /l/, *Tarra*, *TarTar* 'trill, repetitive sound' via /l/-split from /r/, *rattal* 'read beautifully slowly' via reordering, or onomatopoeic *tirilalli* 'a song locker' via reduction.

**Tune** (*tone, ding dong*) from Arabic *Tan(een)* or *dan(een)*, *dandan* 'tune'; /T & d/ became /t/ (cf. **tone** above.)

**Twang** from Arabic *ghunnat*, *khunnat* 'twang' via reversal and turning /gh (kh) into /g/.

**Type** from Arabic *Taba3* 'print'; /T & 3/ became /t & Ø/.

**University** (*universe, universal*) from Arabic *madrasa(t)* 'school' via reordering and turning /m & d/ into /n & v/ or *miSr*, *amSaar* (pl.) 'country, region' via reordering and splitting /m/ into /n & f/ (Jassem 2013f).

**Utter** (*utterance*) from Arabic *ratta(at)* 'talk quickly' via reversal; *thar(thar)* 'talk irrationally' where /th/ became



/t/; or *Ta2ar* 'breathe heavily' via lexical shift and /2/-loss.

**Verb** (*verbalization; verbatim; proverb*) via Latin *verbum* 'word' from Arabic *dharab* 'talk sharply' where /dh/ became /v/; *hadhrab* 'talk much and fast' where /h & dh/ merged into /v/; *3abbar*, *3ibara(t)* (n) 'express' via reordering and turning /3/ into /v/; *2awrab* 'sing' in which /w & 2/ merged into /v/; or *bar(bar)* 'talk swiftly' where /b/ turned into /v/ (cf. **vibrate; throb, trouble; disturb** from Arabic *Darab* 'strike' via reordering and turning /D/ into /v, th, or t/.

**Voice** (*vocal, vocative, invoke*) via Latin *vocem, vox* 'voice, sound, call, cry, speech, language', *vocare* (v) 'call' from Arabic *2iss* 'voice, feeling' where /2/ turned into /v/, *2akee* 'talk' in which /2 & k/ turned into /v & s/, or *faS(eeS)* 'sound' where /S/ became /s/.

**Vote** via Latin *votum, vovere* (v) 'promise, wish, vow' from Arabic *wa* 'emphatic/swearing particle' where /w/ became /v/, *wa3d* 'promise' where /w & 3/ merged into /v/ and /d/ became /t/; *Saut/3iaT* 'voice' where /S (3)/ turned into /v/; *fata, fatwa* (n) 'give legal opinion'; *fad(fad)* 'low sound' where /d/ became /t/; *fa'fa'(at)* 'talk with difficulty'; *wa'wa'(at)*, *wa3(wa3at)* 'talk low' where /w, ', & 3/ merged into /v/.

**Vow** see **avow** above.

**Vowel** (*vocalic*) from Arabic *al-waw* 'the- (letter) w /oo/' via reversal and turning /w/ into /v/.

**Wail** from Arabic *walwal* 'wail' via syllable reduction or *3aweel* 'howl' via /3/-loss.

**Want** from Arabic *wadda, mawadda(t)* (n) 'want'; /d/ split into /t & n/.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 148

- Warble** from Arabic *warwar* (*lablab*) 'bark; talk a lot' in which /w & r/ became /b & l/.
- Weep** from Arabic *ba22a* 'have a hoarse sound' via reversal and turning /2/ into /w/.
- Welcome** from Arabic *salaam* 'greeting, peace, Islam' via reordering and turning /s & a/ into /k & w/ (Jassem 2012b).
- Whine** from Arabic *'anna* 'whine, moan'; /'/ split into /w & h/.
- Whisper** from Arabic *shaawar* 'whisper' via reordering, turning /sh/ into /s/, and /p/-split from /w/; *shabbar* (*shawbar*) 'finger-talk' via lexical shift, reordering, and turning /sh/ into /s/; *rams* or *rahmas* 'speak in secret' via reordering and turning /h & m/ into /w & p/.
- Whistle** from Arabic *Safeer* 'whistle' via reordering and changing /f & r/ to /w & l/ and /t/-split from /s/.
- Wisdom** (*wise*) from Arabic *2akeem*, *2ikmat* (n) 'wise' via turning /2 & k/ into /w & s/ and merging /m/ into /w/; *2aSeef* 'wise' via turning /2/ into /w/ and /s & f/-merger.
- Wish** from Arabic *shaa'a*, *mashee'a(t)* 'wish' via reversal and turning /'/ into /w/ (cf. **wash** from Arabic *washeesh* '(sound of) water' via lexical shift, *wuDoo'* 'prayer wash' where /D/ became /sh/ or *maaSa* 'stir-wash' in which /m & S/ became /w & sh/ respectively (see Jassem 2013d)).
- Wit** from Arabic *daahia(t)* 'intelligent' via reversal and turning /d & h/ into /t & w/.
- Woo** from Arabic *hawa* 'love' or *wahwah* 'low sound' via /h & w/-merger.

**Whoop** from Arabic *hab, habhab* 'bark'; /h/ split into /w & h/.

**Word** (speech, talk, word in Old English; German *Wort*) from Arabic *hart* 'talk' where /h & t/ became /w & d/, *wird* '(a kind of religious) speech', or *mufrada(t)* 'word' via merging /m & f/ into /w/ (cf. **write** below).

**Wow** from Arabic *wa33* 'cry' via /3/-mutation into /w/.

**Write** (*Wright, wrought*) from Arabic *qira'at* 'reading' via lexical shift and turning /q/ into /w (gh)/.

**Yea** via Old English *gea/ge* 'so, yes' from Arabic *haik* (*heeck* in my accent; short for *hakadha* or *kadha*) 'so, thus' via /h & k/- or /k & dh/-merger into /g/ and then into /y/ (cf. **aye** above).

**Yell** (*nightingale*) via Old English *gellan* 'sing' from Arabic *ghanna* 'sing' where /gh & n/ became /g (y) & l/ or *la22an* 'sing' via reordering and turning /2/ into /g/.

**Yes** via Old English *gise/gese* 'so be it' as a combination of (i) *gea/ge* 'so, yes' from Arabic *haik* (short for *hakadha* or *kadha*) 'so, thus' where /h & k/ merged into /g/ or /k & dh/ turned into /g & s/ and (ii) *si* 'be it' from Arabic *ku(n)* 'be' where /k/ became /s/ (see Jassem (2013d)); or *3asa* 'perhaps, hope so as a response gesture' where /3/ became /g (y)/.

In summary, the above *speech* and *writing* terms amount to 357, all of which have Arabic cognates. That is, the percentage of shared vocabulary is 100%.

#### 4. Discussion

It can be clearly seen in the results above that *speech* and *writing* terms in Arabic, English, German, French,

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 150

Latin, and Greek are true cognates, whose differences are due to natural and plausible causes of phonetic, morphological and semantic changes. Therefore, they support the findings of all former studies in the field, including numeral words (Jassem 2012a), common religious terms (Jassem 2012b), pronouns (Jassem 2012c), determiners (Jassem 2012d), verb *to be* forms (Jassem 2012e), inflectional 'gender and plurality' markers (2012f), derivational morphemes (2013a), negative particles (2013b), back consonants (2013c), *water* and *sea* words (2013d), *air* and *fire* terms (Jassem 2012e), *celestial* and *terrestrial* terms (Jassem 2013f), *animal* terms (Jassem 2013g), and *body part* terms (Jassem (2013h) in English, German, French, Latin, Greek, and Arabic which were all found to be rather dialects of the same language, let alone being genetically related. The percentage of shared vocabulary between Arabic and English, for instance, was 100% in all studies. According to Cowley's (1997: 172-173) classification, an 80% ratio indicates membership to the same language- i.e., dialects.

Besides, the results support the adequacy of the lexical root theory for the present and previous analyses. Therefore, the main principle which states that Arabic, English and so on are not only genetically related but also are dialects of the same language is verifiably sound and empirically true once again. Relating English *speech* and *writing* terms to true Arabic cognates proves that very clearly on all levels of analysis: phonetically, morphologically, grammatically, and semantically.

Consider the following conversational example,  
John: Hello, Jean.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and  
European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 151

Jean: Hi, John. How are you?

John: Fine, thank you.

Jean: Tell me a tale please.

John: Yes. My name is John; call me Johnnie. I am an academic advisor and literary scribe; I think and listen, read stories silently, copy books, write colloquial tales, explain lessons and diagrammes, and draw ornate pictures. I speak, read, and write in English, French and Arabic legibly and grammatically. That's my tale in all of them in plain terms.

Jean: I am Jean; call me Jennie. I am a vocal artist as they claim; I say hymns, talk, speak, shout, scream, nag, cry, and sing; I'm an eloquent interlocutionist and communicator; I speak five languages. That's my story.

John: I assume you're a verbal artist; I agree.

Jean: Cheers.

John: Welcome.

Charles: Is literature art?

Charlotte: Yes.

Charles: Sorry. Describe the picture in the art's ornate book in graphically pictorial terms.

Charlotte: It's my pleasure.

Charles: Cheerio.

Charlotte: Welcome.

This short conversation contains a sample of some of the most common speech and writing terms, every single one of which has a true Arabic cognate, which can be checked in the results above and/or the relevant previous studies like Jassem (2012c) for determiners, (2012d) for pronouns, (2012e) for inflectional morphemes, and (2013a)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 152

for derivational morphemes. As to the names *John* (*Johannes, Jensen, Ivan*) and *Jean* (*Jane, Janette, Joanne, Jenny*) 'kind, gracious', they come from Arabic *Zanoon, Zaneen*, or *Zunain* 'kind (m)', *Zanaan* or *Zanoonat* 'kind (f)' via reordering and turning /z & y/ into /h & j/; *Charles* (*Charlotte, Carl, Caroline*) 'man, husband' derives from Arabic *rajul* 'man, husband' via reordering, changing /j/ to /ch (k)/, and merging them into /j/ later. Therefore, Arabic and English are dialects of the same language, with Arabic being the source or parent language owing to its phonetic complexity and lexical multiplicity and variety (see Jassem (2012a-f, 2013a-h).

This language picture has huge implications for linguistic theory. First, it implies that the proto-Indo-European language hypothesis should be rejected outright because all English words are traceable to Arabic sources; this renders it baseless as it has no real foundation to stand upon; indeed it is fictitious. Secondly, it implies that all human languages are related to one another, which in the end stem and descend from a single 'perfect' source. Reconstructing that source is still possible proviso that it depends on ancient world language(s), which have survived into modern ones in different forms. Arabic is perhaps such a great survivor, which may be the best possible link to that old, antique, perfect language on which analysis should focus. Arabic can be said to be a great, great living linguistic inheritor, indeed.

In summary, the foregoing *speech* and *writing* words in Arabic, English, German, French, Latin, and Greek are true cognates with similar forms and meanings. Arabic can be safely said to be their origin for which Jassem (2012a-f,

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 153

2013a-g) gave some equally valid reasons as has just been mentioned.

## 5. Conclusion and Recommendations

The main results of the study can be summed up as follows:

- i) The 357 *speech* and *writing* terms or so in English, German, French, Latin, Greek, and Arabic are true cognates with similar forms and meanings. However, the different forms amongst such words in those languages are due to natural and plausible phonological, morphological and/or lexical factors (cf. Jassem 2012a-f, 2013a-g).
- ii) Phonetically, the main changes were reversal, reordering, split, and merger; lexically, the recurrent patterns included stability, convergence, multiplicity, shift, and variability; the abundance of convergence and multiplicity stem from the formal and semantic similarities between Arabic words from which English words emanated.
- iii) The phonetic complexity, huge lexical variety and multiplicity of Arabic *speech* and *writing* terms compared to those in English and European languages point to their Arabic origin in essence.
- iv) The lexical root theory has been adequate for the analysis of the close genetic relationships between *speech* and *writing* terms in Arabic, English, German, French, Latin, and Greek.
- v) Finally, the present work supports Jassem's (2012a-f, 2013a-h) calls for further research into all language levels, especially vocabulary. Moreover, there is dire

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 154

need for the application of such findings to language teaching, lexicology and lexicography, translation, cultural (including anthropological and historical) awareness, understanding, and heritage for promoting cross-linguistic acculturation.

---

---

## Acknowledgements

Warm thanks are extended to everyone who contributed to this research in any way worldwide. For my supportive and inspiring wife, Amandy M. Ibrahim, I remain indebted as ever.

---

---

## References

- Algeo, J. (2010). *The origins and development of the English language*. (6th edn.). Wadsworth Cengage Learning.
- Altha3aalibi, Abu ManSoor. (2011). *Fiqhu allughat wa asraar al3arabiyyat*. Ed. by Alayoobi, Dr. Yaseen. Beirut and Saida: Al-Maktabat Al-3aSriyyat.
- Bergs, Alexander and Brinton, Laurel (eds). (2012). *Handbook of English historical linguistics*. Berlin: Walter de Gruyter.
- Campbell, L. (2006). *Historical linguistics: An introduction*. (2nd edn). Cambridge, Mass.: The MIT Press.
- Celce-Murcia, M., Brinton, D.M., Goodwin, J.M., & Griner, B. (2010). *Teaching pronunciation: A course*



- book and reference guide*. (2nd edn). Cambridge: Cambridge University Press.
- Crowley, T. (1997). *An Introduction to historical linguistics*. (3rd edn). Oxford: Oxford University Press.
- Crystal, D. (2010). *The Cambridge encyclopedia of language*. (3rd ed). Cambridge: Cambridge University Press.
- Harper, Douglas. (2012). *Online etymology dictionary*. Retrieved <http://www.etymonline.com> (January 10, 2013).
- Ibn Manzoor, Abi Alfadl Almisri. (2013). *Lisan al3arab*. Beirut: Dar Sadir. Retrieved <http://www.lisan.com> (January 10, 2013).
- Ibn Seedah, Ali bin Ismail. (1996). *AlmukhaSSaS*. Beirut: Daar I2ya Alturath Al3arabi and Muassasat Altareekh al3arabi.
- Jassem, Zaidan Ali. (1993). *Dirasa fi 3ilmi allugha al-ijtima3i: Bahth lughawi Sauti ijtima3i fi allahajat al3arabia alshamia muqaranatan ma3a alingleeziyya wa ghairiha*. Kuala Lumpur: Pustaka Antara.
- \_\_\_\_\_. (1994a). *Impact of the Arab-Israeli wars on language and social change in the Arab world: The case of Syrian Arabic*. Kuala Lumpur: Pustaka Antara.
- \_\_\_\_\_. (1994b). *Lectures in English and Arabic sociolinguistics, 2 Vols*. Kuala Lumpur: Pustaka Antara.
- \_\_\_\_\_. (2012a). The Arabic origins of numeral words in English and European languages. *International Journal of Linguistics* 4 (3), 225-41. URL: <http://dx.doi.org/10.5296/ijl.v4i3.1276>

- \_\_\_\_\_. (2012b). The Arabic origins of common religious terms in English: A lexical root theory approach. *International Journal of Applied Linguistics and English Literature* 1 (6), 59-71. URL: <http://dx.doi.org/10.7575/ijalel.v.1n.6p.59>
- \_\_\_\_\_. (2012c). The Arabic origins of English pronouns: A lexical root theory approach. *International Journal of Linguistics* 4 (4), 83-103. URL: <http://dx.doi.org/10.5296/ijl.v4i4.227>.
- \_\_\_\_\_. (2012d). The Arabic origins of determiners in English and European languages: A lexical root theory approach. *Language in India* 12 (11), 323-359. URL: <http://www.languageinindia.com>.
- \_\_\_\_\_. (2012e). The Arabic Origins of Verb "To Be" in English, German, and French: A Lexical Root Theory Approach. *International Journal of Applied Linguistics and English Literature* 1 (7), 185-196. URL: <http://dx.doi.org/10.7575/ijalel.v.1n.7p.185>.
- \_\_\_\_\_. (2012f). The Arabic origins of number and gender markers in English, German, French, and Latin: a lexical root theory approach. *Language in India* 12 (12), 89-119. URL: <http://www.languageinindia.com>.
- \_\_\_\_\_. (2013a). The Arabic origins of derivational morphemes in English, German, and French: A lexical root theory approach. *Language in India* 13 (1), 48-72. URL: <http://www.languageinindia.com>.
- \_\_\_\_\_. (2013b). The Arabic origins of negative particles in English, German, and French: A lexical root theory approach. *Language in India* 13 (1), 234-48. URL: <http://www.languageinindia.com>.

- \_\_\_\_\_. (2013c). The English, German, and French cognates of Arabic back consonants: A lexical root theory approach. *International Journal of English and Education* 2 (2): 108-128. URL: <http://www.ijee.org>.
- \_\_\_\_\_. (2013d). The Arabic origins of "water and sea" terms in English, German, and French: A lexical root theory approach. *Language in India* 13 (2): 126-151. URL: <http://www.languageinindia.com>.
- \_\_\_\_\_. (2013e). The Arabic origins of "air and fire" terms in English, German, and French: A lexical root theory approach. *Language in India* 13 (3): 631-651. URL: <http://www.languageinindia.com>.
- \_\_\_\_\_. (2013f). The Arabic origins of "celestial and terrestrial" terms in English, German, and French: A lexical root theory approach. *International Journal of English and Education* 2 (2): 323-345. URL: <http://www.ijee.org>.
- \_\_\_\_\_. (2013g). The Arabic origins of "animal" terms in English and European languages: A lexical root theory approach. *Language in India* 13 (4): 68-106. URL: <http://www.languageinindia.com>.
- \_\_\_\_\_. (2013h). The Arabic origins of "body part" terms in English and European languages: A lexical root theory approach. *International Journal of Current Applied Linguistics and English Literature* (1). URL: <http://www.bretj.com>
- Phillips, Betty S. (2012). *Lexical diffusion*. In Bergs, Alexander and Brinton, Laurel (eds), 1546-1557.
- Pyles, T. and J. Algeo. (1993). *The origins and development of the English language*. (4th edn). San Diego: HBJ.

=====

Zaidan Ali Jassem  
Department of English Language and Translation  
Qassim University  
P.O. Box 6611  
Buraidah  
KSA  
[zajassems@gmail.com](mailto:zajassems@gmail.com)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5

May 2013

The Arabic Origins of "Speech and Writing Terms" in English and  
European Languages - A Lexical Root Theory Approach

Zaidan Ali Jassem 159

**Writings of Manohar Malgonkar**  
**With Special Reference to**  
***A Bend in the Ganges***

**Dr. K. Balamurugan**  
**Dr. N. Rajesh**  
**Dr. S. Thirunavukkarasu**

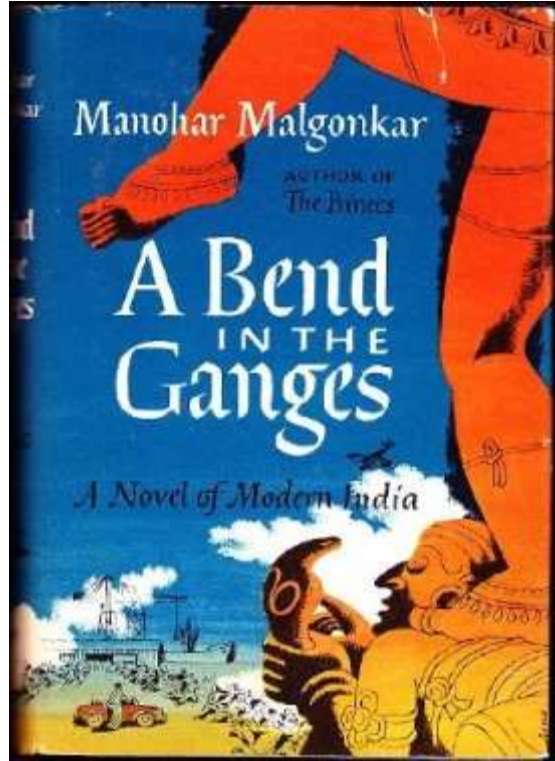
---

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) **ISSN 1930-2940** Vol. 13:5 May 2013

---

---



### **Introduction**

Indian English Literature has grown slowly and steadily in the twentieth century attracting the critical attention of diligent academicians all over the world.

One of India's foremost English writers, Manohar Malgonkar, breathed his last on 16 June 2010 at Jagalpet in Karnataka's Uttara Kannada district. He was 97. With his passing away, the last remaining links with the British Raj are slowly wearing away.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) **ISSN 1930-2940** 13:5 May 2013

Dr. K. Balamurugan, Dr. N. Rajesh and Dr. S. Thirunavukkarasu

Writings of Manohar Malgonkar With Special Reference to *A Bend in the Ganges*

Manohar Malgonkar was born in 1912 and had his education in Bombay where he graduated in English and Sanskrit. Manohar could trace his lineage to the royal family with roots in Goa. After graduation, he took to big game hunting and shot eight tigers. However, he soon gave up the sport and became a staunch conservationist of wild life.

He joined the Army and rose to the rank of Lieutenant-Colonel. He was part of counter espionage department and was a member of the General Staff in Indian Army. He left the Army after the Second World War and soon took to writing. Though he dabbled in politics, yet his first love was writing. At the age of 47 he wrote his first novel *Distant Drums*. The book won good reviews as Manohar made good use of his army experience in writing the book. The book laid bare the spirit of the Indian soldier and many consider *Distant Drums* an epitaph for the British Indian Army.

Malgonkar wrote five novels in English. They were *Distant Drums* (1960), *Combat of Shadows* (1962), *The Princes* (1963), *A Bend in the Ganges* (1964), and *The Devil's Wind* (1972).

In addition, he also wrote a lot of non-fiction works that included *Kanhoji Angrey* (1959), *Puars of Dewas Senior* (1962), and *Chhatrapatis of Kolhapur* (1971). He also wrote a highly authentic account of the assassination of Gandhi in the book *The Men Who Killed Gandhi*.

For many years, Malgonkar wrote a weekly column covering wide range of topics, which were published in Indian newspapers like *The Statesman* and *Deccan Herald*.

### ***A Bend in the Ganges***

Manohar Malgonkar's works will be remembered for their sensitivity and gripping accounts. *A Bend the Ganges* is a good representative novel of Malgonkar's works, which comes out as a powerful story. He was no run-of-the-mill writer, yet his works were popular with a large number of modern readers. His writing is deeply rooted in our geographical climate and cultural ethos.

Lt. Col. Manohar is compared with his contemporaries such as Khushwant Singh, Kamala Markandeya and Mulk Raj Anand. However, his writings had a different stamp as he wrote on the conflict between the imperial power and Indians differently. His characterization of the British was always positive.

Shiv Kumar Yadav looks closely at Malgonkar's *A Bend in the Ganges* and finds it a fine critical assessment of the Gandhian idea of Ahimsa or Nonviolence. This work has received various shades of opinion as regards its basic tone and tenor.

### **Malgonkar's Style & Approach**

Manohar Malgonkar carved a niche for himself as a powerful Indian English writer and his books can still be purchased. Now that he is no more, let us salute the man who did the Indian Army proud with his books. "Malgonkar has thoroughly considered the complexities of the life, the time and the history and at the same time treated Gandhi's basic tenets Satya and Ahimsa as a political ideology in a fictional mode very safely and balancing way without being concerned by the Gandhian scholars," observes Shiv Kumar Yadav.

Malgonkar's treatment of Gandhi's non-violence can be summarized in the words of Madge Micheels-Cynes : "Non-violence doesn't always work, but violence never does."

M. Rajagopalachari feels that this book stands out as an example of Malgonkar's insight into life.

### **Development of the Story**

TMJ Indra Mohan (2006) observes that 'Art emerges from subtle and involute tension between the remembered and the real, the potential and the actual, integration and dispossession.' This is rather a dictum for all Indian writers and especially for Malgonkar.

In the first chapter, Malgonkar begins his novel with the exposition of Gandhi's basic principles, namely, 'truth,' 'nonviolence' and 'swadeshi' and dignity of labour. We watch a scene where the mob is exhorted to boycott foreign goods and offer them to the fire.

Debi, Shafi and Basu are the important characters portrayed by Malgonkar. Debi is an embodiment of all Gandhian principles. He had a high sense of sacrifice and commitment, capacity for suffering, high sense of discernment, strong belief in Hindus and Muslims, belief in purity of love, not in the purity of body. He was unable to tolerate the killing of a pup. He turned 'violent' only after the soldier's attempt to rape his mother, and he ultimately resorted to violence against colonial injustice. Shiv Kumar Yadav compares this act of Debi to that of Bhagat Singh. "We find similar parallel in the history. Bhagat Singh, along with his colleagues, avenged the death of Lala Lajpathi Rai by assassinating the Deputy Commissioner of Police."

In the second chapter, we find the scathing attack on Gandhi's ideal of non-violence in the presence of Gandhi's follower. The follower believes in Gandhi just because 'Even Nehru has become his disciple,' Shafi Usman, a character said, "Non-violence is the philosophy of sheep, creed for cowards. It is the greatest danger to this country" (73)

### **Malgonkar's Anatomy of Ahimsa via His Characters**

Malgonkar's anatomy of Ahimsa is a fine blending of resisting non-violence as a final truth in every context and accepting it as the highest ideal for humanity to be achieved yet.

Malgonkar outlines the characters of his novel Debi, Shafi and Gian in the distinct streams of philosophical, moral and political thoughts that were all pervasive during the Independence struggle especially after the advent of Gandhi. Debi represents the high principles and ideas of revolutionary groups who believe in leadership by example, sacrifice and commitment. On the other hand, Shafi represents the nationalist and patriotic leadership of Muslims, who later on, turn separatists. Gian represents those hypo-critic and morbid unprincipled and parasitic in nature, but they believe in Gandhi just because 'only he can bring freedom to India'. Gian's growth in the novel typically represents the Gandhian followers.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Dr. K. Balamurugan, Dr. N. Rajesh and Dr. S. Thirunavukkarasu

Writings of Manohar Malgonkar With Special Reference to *A Bend in the Ganges* 163



Gian's effort of fighting against his 'irrational impulse' to offer his coat to the fire, drinking beer in slow sips in picnic, witnessing the murdering of his elder as coward and murdering of elder's murderer with the same axe, despite having made promise not to raise hand against anyone, showing hatred for Tukaram for his so-called , treachery, himself being a conman of Mulligan in Andaman, collecting the money and photograph of Sundari and her husband, Gopal and then cutting the photo of Gopal, causing punishment to Debi later repenting for that, collecting gold coins from the 'khobri' of Ghasita, the Ramoshi, his selling of gold coins and later on the statue of Shiva by telling a lie about his relationship with Debi, and winning the emotional proximity Of Sundari clearly show Gian's false personality.

### **Denouement**

Malgonkar accepts that on an individual plane, one may succeed to ensure total acceptance of non-violence, as we find in Debi's confidence in Gandhi.

Malgonkar is at his best in sketching the character of Debi Dayal, a positive protagonist. Personally "I don't think he would retaliate with violence "...In his reply to Basu's question, "would you remain non-violent... if someone threw acid at the girl you loved? Would Gandhi?" But when one wishes to have its total acceptance at all the levels, then one will have to consider the values of Hafiz Khan, Ghasita, the Big house of Konshet, the rapist soldier as well as the State and the ignorance of Shafi Usman, Balbanbahadur, the Indian Brigadier in Burma and also the helplessness of Tukaram and Sundari, and many more features.

All virtues of Gandhism are quite visible in his highly transparent character, Debi. K.R. Srinivasa Iyengar feels that this novel reveals a sound historical sense and experiments in artistically fusing the personal and historical perspectives in fictional terms.

### **Conclusion**

Malgonkar's effort is highly suggestive in portraying Debi Dayal's character, as he can only be a worthy disciple of Gandhi. It is not so surprising to find that when Gandhi feels

dejected and just before Independence in June 1947, he says, “I ask nobody to follow me. Everyone should follow his or her own inner voice.” Debi Dayal moves toward non-violence from violence and like Gandhi, he is also assassinated. Debi’s death is unlike Shafi’s during partition. Malgonkar wants to convey that Non-violence as a creed is futuristic in nature. It cannot survive the onslaught of the ‘mob’ until and unless the ‘mob’ gets enlightened. Gandhi passed his experiments with non-violence at personal level but his ideas are yet to become the greater vehicle of Peace for humankind. In Indian Writing in English, Malgonkar established himself to be a forerunner to write about the problems of Gandhian thought and its relevance to the contemporary society. His characters continue to exemplify the various shades of understanding Gandhi’s life and attempts to practice Gandhi’s principles in real life.

---

### References

1. Amur, G S. *Manogar Malgonkar*. New Delhi: Arnold Heinemann, 1973
  2. Dayanand, James Y, *Manogar Malgonkar*. Twayne Pubs, 1974
  3. Indra Mohan TMJ, *Post Colonial Writing-Trends in Indian Drama, The Indian Review of World Literature in English Vol 2 No II July 2006*
  4. Iyengar, K R S, *Indian Writing in English*, New Delhi: Sterling Publishers 1973.
  5. Malgonkar, A Bend in the Ganges, New Delhi: Orient Paperback, 1964
  6. Rajagopalachari, M. *The Novels of Manohar Malgonkar*, New Delhi: Prestige, 1989.
- 

Dr. K. Balamurugan  
M.A., M.Phil., PGCTE, MBA, PGDTM, B.LISc, M.A., Ph.D.  
MISTE, MIATEFL(UK), MCCELT(Canada) MELTAI  
Professor of English  
Bharathiyar College of Engineering & Technology  
Karaikal 609 609  
Union Territory of Puducherry  
India  
[englishbala@gmail.com](mailto:englishbala@gmail.com)

Dr. N. Rajesh, M.Sc., M.LISc., M.Phil., Ph.D.  
Librarian  
Bharathiyar College of Engineering & Technology  
Karaikal 609 609  
Union Territory of Puducherry

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

Dr. K. Balamurugan, Dr. N. Rajesh and Dr. S. Thirunavukkarasu

Writings of Manohar Malgonkar With Special Reference to *A Bend in the Ganges* 165

India

[rajeshporayar@gmail.com](mailto:rajeshporayar@gmail.com)

Dr. S. Thirunavukkarasu, M.A., M.Phil., PGDTE, M.Ed., Ph.D.

Professor of English

Bharathiyar College of Engineering & Technology

Karaikal 609 609

Union Territory of Puducherry

India

[Starasu.mjk@gmail.com](mailto:Starasu.mjk@gmail.com)

# **Syntactico-Semantic Study of Particles in Modern Malaysian Tamil**

**K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.**  
**University of Malaya, Kuala Lumpur**

---

---

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) **ISSN 1930-2940** Vol. 13:5 May 2013

---

---

## **Abstract**

The present study investigates the structural and functional significance of particles in Modern Malaysian Tamil (MMT). It focuses on the syntactico-semantic explanation for the occurrence of particles in grammatical forms in syntax and discourse levels of MMT using the methods of syntax and semantics as well as discourse analysis. This study makes use of the data collected through field work undertaken by the investigators as well as those gathered from modern Tamil used in print, audio, visual media and those collected through observation methods. The analysis drawn is presented following the descriptive (structural) model with relevant illustrations and conditioning factors wherever necessary.

## **1.0 Introduction**

### **1.1 Background of the study**

There are traditional grammatical treatises as well as modern descriptive grammars in Tamil which present the grammatical descriptions of different structures (Tolkappiam, 1963). These descriptions though found to be moderately adequate and well formalized there are parts of speech such as particles and their structural and functional importance which have not been brought out in an explicit way in these descriptions. As modern Tamil is used in different types of discourse such as mass media, science and technology, administration, higher education, judiciary and so on, there is a need to modernize and enrich the textual presentation and different types of narrations, descriptions, reports and so on. This kind of presentation is needed in order to achieve better communication from the points of view of linguistic competence and performance. So, a study of this kind becomes linguistically relevant and socially significant.

### **1.2 Objectives of this study**

- (i) To investigate all those particles free and bound and their occurrence with various noun and verb structures in MMT and explain their syntactico – semantic significance.
- (ii) To categorize the occurrence of particles - free and bound with one another among themselves in the above mentioned structures and their functional values.
- (iii) To identify all those factors which condition the occurrence of:

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) **ISSN 1930-2940** 13:5 May 2013

K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.

Syntactico- Semantic Study of Particles in Modern Malaysian Tamil

- particles that occur only with noun grammatical forms
  - particles that occur only with verb grammatical forms
  - particles that occur with both noun and verb grammatical forms
  - particles which occur with some of the adverbs and adjectives.
- (iv) To explain the occurrence of different types of particles as initiators, continuators, connectors and closures in discourse types.
- (v) To explain the grammatical relationships found between words and the grammatical forms (found in phrases and sentences), and discourse.

### 1.3 Research Questions

- (i) What are the different types of particles which occur in various noun and verb phrases and sentences and their syntactico- semantic significance?
- (ii) What are the particles which go with one another in different phrases and sentences as well as in discourse and their syntactico-semantic significance?
- (iii) What are the conditioning factors which help to explain the occurrence of particles
- that occur only with noun grammatical forms
  - that occur only with verb grammatical forms
  - that occur with both noun and verb grammatical forms
  - that occur with some of the adverbs and adjectives ?
- (iv) What are the different particles which occur as initiators, continuators, connectors and closures in discourse types?
- (v) What are the grammatical relationships that help to achieve cohesiveness and coherency in discourse structures?

## 2.0 Study of Particles

### 2.1 Definition and brief description of Particles in Tamil

Particles are essential grammatical units in a language which are free morphemes or bound morphemes that immediately follow or precede a noun, verb, adjective, adverb or a phrase and their grammatical range can indicate various meanings and functions.

Rodney Huddleston and Geoffrey Pullum (2006), also say that particles are short words with just one or two exceptions are all prepositions unaccompanied by any complement of their

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.

Syntactico- Semantic Study of Particles in Modern Malaysian Tamil

own. Some of the most common prepositions belonging to the particle category, for example, are: ‘*along, away, back, by, down, forward, etc.*’

In grammar, a **particle** is a function word that does not belong to any of the inflected grammatical word classes (such as nouns, pronouns, verbs, or articles). It is a catch-all term for a heterogeneous set of words and terms that lack a precise lexical definition. It is mostly used for words that help to encode grammatical categories (such as negation, mood or case), or fillers or discourse markers that facilitate discourse such as *well, ah, anyway*, etc. Particles are uninflected. As examples, the English infinitive marker *to* and negator *not* are usually considered particles. (From Wikipedia, the free encyclopedia)

Besides that, sentence connectors, tags or tag questions and conjunctions which connect to what has been said in a previous clause or sentence are also called particles. These three types of grammatical particles (similar to modal particles in some other languages) also reflect the speaker's mood and attitude toward what has come before in the conversation, or is likely to follow later.

On the other hand, in tonal languages like Chinese and Thai where the meaning is determined by the tone or pitch of the voice usually at the end of words of a sentence called **particle** to convey emotion and feelings.

So, particles can be defined as “a word that does not change its form through inflection and does not easily fit into the established system of parts of speech”

## **2.2 Background of the Study**

In Tamil grammatical description the two main grammatical categories are Noun and Verb. These two categories consist of a number of sub categories. Tamil grammar has two main structural descriptions under morphology namely Noun Morphology and Verb Morphology. All those morphological sub categories enter into the phrase structure of Tamil referred to as Noun Phrase (NP) and Verb Phrase (VP) (Agesthalingom, 1967&1998).

Parts of speech such as adjective and adverb are dependent grammatical forms because they go with nouns and verbs respectively. In another words there is no function for these dependent categories without the occurrence of nouns or verbs. There is yet another part of speech called particles (including conjunctions etc.) in Tamil and these forms can go with noun grammatical forms or verb grammatical forms or both and can occur among themselves one after the other. They are also found to occur with adverbs but not with all the adjectives.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.

Syntactico- Semantic Study of Particles in Modern Malaysian Tamil

The following illustrations show the grammatical forms in noun and verb structures and the occurrence of dependent parts of speech which occur in Tamil.

**(i) Noun Structures**

Example:

a:ciriyar (teacher)

a:ciriyaraip paRRi (about the teacher)

a:ciriyarkaLum (teachers also)

a:ciriyarkaLaip paRRiyum (about the teachers also)

**(ii) Verb Structures**

Example:

va: (come)

vanta:l (if one comes)

vanta:lum ( even if one comes)

vantavarkaL (those who came)

vantavarkaLaip paRRi (about those who came)

vantavarkaLaip paRRiye: ( about those who came (emphasis) )

col (tell)

colla:mal (without telling)

colla:male: (without telling (emphasis)

colla:male:ku:Ta ( even without informing)

**(iii) Adverbial Forms with Verbs**

Example:

o:Tu (run)

mella o:Tu ( run slowly)

mika mella o:Tu ( run very slowly)

ve:kama:ka o:Tu ( run fast)

ve:kama:kavum o:Tuva:n ( he can also run fast)

mika ve:kama:kavum o:Tuva:n ( he can also run very fast )

eñke: kiTaikkum ( where is it available?)

eñke:yum kiTaikkum ( it is available everywhere)

**(iv) Adjective Forms with Nouns**

Except one or two sub categories of adjectives, all others do not take particles in Tamil. However, adjectival nouns can occur with particles. The same is the case with verbal nouns and participial nouns also.

Illustrations:

nallavan (one who is good)  
nallavanaippaRRi ( about one who is good)  
nallavarkaLum ( good people also)  
nallavarkaLumku:Ta ( good people also (emphasis) )  
 connavarkaLaikka:TTilum ( than those who have said something)  
 vantataippaRRi ( about one's coming)  
 vantataippaRRiya:vatu ( at least about one's coming)

Some of the particles do occur with numeral adjective forms like ordinal numbers.

Example:

iraNTa:vatu ( second)  
 iraNTa:vatuku:Ta ( second one also)  
 iraNTa:vatum ( second one also (emphasis) )  
 iraNTum ( both)  
 iraNTunta:n ( both also (emphasis))

### 2.3 Historical Tamil Grammars and Study of Particles

A research on particles in languages like Tamil should take care of the historical linguistics - structural versus use of language in different sociocultural contexts, situations etc. as background information and relevance. This kind of background will direct a researcher to pursue the concerned research in a proper perspective. Tamil is an ancient language possessing rich grammatical heritage and tradition starting from the very early period of third century B.C. The earliest extant grammatical treatise now available namely Tolka:ppiyam in a separate section called *iTaiyiyal* to explain what exactly particles are and their functional and semantic significance in actual use. Particles (iTaiicol): (i) occur with nouns and verbs in appropriate places and denote meaning with the verb and noun with which they occur, (ii) all such forms cannot function independently without such grammatical forms (iii) whenever they occur with noun and verb forms they give adequate and full meaning of the grammatical forms concerned or to understand the contextual meaning fully well. Though there are certain explicit forms most of the particles occur with meaning. However in a poetical discourse we find some of the particles added without meaning also just for the purpose of due completion of the poetical discourse in perfect form. That's why Tolka:ppiyam explicitly explains in 12 sutras (rules of description and occurrence) the function and significance of the use of particles.

In the medieval grammatical treatises like Nannu:l also we find the description of particles with structure and function in 11 sutras. This description includes case suffixes, tense suffixes and link markers also as particles. The particles which occur in the poetical discourse show certain expletive forms like *amma, ya:, miya:* etc.



In the pre modern descriptions like that of Arden (1891) lists some of the particles and suffixes like *e:*, *a:*, *o:* etc. denoting emphasis, question or indefinite significance etc. However, there is a mention that the particle *-ta:n* is used with *-e:* which denotes emphasis.

Example:

*añke:ta:ne:* ( in that very place only)

*peNkaL ciRu vayatile:ye: vitavaiya:kiRa:rkaL* ( girls become widows at very young age)

There are a number of modern grammars following the traditional grammatical models and descriptive linguistics models which explain though not in an adequate way the structure of particles in different groups. However, there are descriptions which do not give much importance to the syntactico-semantic relevance of particles in different constructions. There are a couple of studies which discuss the syntactic function of place particles in Tamil as well as time denoting particles. From the point of view of language use it is found that particles do have syntactico-semantic significance in many of their occurrences. So, there is a need to make a fullfledged study of particles starting from the simple morphological description to complex discourse patterns.

## 2.4 Relevance of Particles in Grammar

Particles are quite relevant in grammar because they occur in different parts of speech and convey the meaning of an utterance precisely. A particle is a word normally uninflected and often has little clear meaning but has an important function in a phrase, sentence and therefore it is called a function word. It is distinct from other words in a sentence but may reflect the attitude or the mood of a speaker or narrator of the text, or may act as sentence connector or clause. Conjunctions are also particles because they act as connectors of sentences and phrases. For example: particles like *-a:* and *-um* are inflected forms and has little clear meaning but when they occur in phrases or sentences they perform an important function (as a function word).

*ña:n o:Tine:n* (I ran)

*ña:num o:Tine:n* (I also ran)

*ña:ne: o:Tine:n* ( I ran myself and no one helped me)

In these examples one can identify not only the function of a particle but also the intention of the narrator or speaker. So, one can easily predict and understand the relevance and the functional importance of particles in larger constructions. For example,

*ña:num avanum ñaNparkaL* (he and I are friends)

*ña:num avanum o:Tino:m* ( he and I ran)

*avarkaL iruvurum o:Tina:rkaL* ( they both ran)

## 3.0 Research Methodology Used for the Study

### 3.1 Research Framework

- (i) Use of Structural Linguistics Methodology with particular reference to morphology and phrase structure.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.

Syntactico- Semantic Study of Particles in Modern Malaysian Tamil

- (ii) Grammatical categories and their relationship with one another by applying the syntactico – semantic principles.
- (iii) Use of the concepts of cohesiveness and coherency for the analysis of discourse structures.
- (iv) Study of the contextual use of language [LU] in specific contexts.

## 3.2 Data for this study

### 3.2.1 Data Collection

Data collection through field work using a pre planned questionnaire required data were elicited from the native speakers of Malaysian Tamil in different regions in Malaysia. The collected data through field work were processed and classified in order to make them fit for the analysis. In addition to the collected data through field work, the investigators made use of different media to observe and select particles and their use in MMT (media such as print, audio and visual). As the investigators are native speakers of Tamil, they made use of their experience and their already acquired knowledge regarding the structure and use of Tamil in different levels or domains both formal and informal.

### 3.2.2 Pilot Study

The investigators conducted a pilot study with the sample data elicited and gathered, and made use of the same by applying the chosen methodology in order to make sure the validity and reliability of the framework.

### 3.2.3 Sample analysis of the Data

- (i) Structure: Verb phrase in imperative form as initiator or continuator  
Example : use of பாருங்கள்  
பாருங்க (ள்), ..... எனக்கு நாளைக்குப் பத்து மணி வரை வேலை இருக்கிறது அதற்குப் பிறகுதான் அங்கிருந்து புறப்பட முடியும், அதனால் என்ன செய்ய வேண்டும் என்று புரியவில்லை.  
  
அப்புறம், சொல்லுங்க (ள்)..... எதுக்காக வந்திருக்கீங்க! என்ன நடந்தது சொல்லுங்களேன்!(2)
- (ii) Structure: As sentence continuators  
  
Use of the grammatical form வந்து/வந்துட்டு

Example : வந்து/வந்துட்டு ..... நான் சொல்ல வந்தது  
என்னவென்றால்

(iii) Use of anyone of the particles like அதாவது, பிறகு, அப்புறம், etc.

Example : இப்படித்தான் நம்முடைய பங்களிப்பு அமைய  
வேண்டுமென்று நான் கருதுகிறேன். **அதாவது**, நாம்  
எடுத்துக்கொண்ட முயற்சிகள் சமுதாயத்திற்கு நேரடியாகச் சென்று  
சேர வேண்டும் என்று எதிர்பார்க்கிறேன்.

இந்தச் செயல்முறை பயனுள்ளது மற்றும்ன்றி ஆற்றல்  
மிகுந்ததும் கூட. **அதனால்** இந்தச் செயல்முறை பின்பற்றப்பட்டது.

கண்ணன் மிக நல்ல மனிதர் என்னுடைய நெருங்கிய  
நண்பரும் கூட. **இன்னும் சொல்லப் போனால்** எனக்காக எதையும்  
செய்யக்கூடியவர்.

(iv) Use of இனியாவது அல்லது இனிமேலாவது

(அ) இதுவரை எதுவும் நல்லபடி அமையவில்லை. இனியாவது  
/ இனிமேலாவது எல்லாம் நல்லபடி அமைய வேண்டும் என்று  
எதிர்பார்க்கலாம்.

The above samples show all those particles used in different structures and their functions in discourse of different types. The particles are found to occur as initiators like பாருங், followed by little pause and well formed discourse. The function of பாருங்க(ள்) in this context is initiating the conversation. In the same discourse there is a sentence in which என்ன நடந்தது **சொல்லுங்களேன்!**(2). This usage functions as a continuator and explains the contextual meaning namely, politeness-request-closeness between the speaker and the hearer.

In the same way there are particles such as அதாவது, ஆனால், இன்னும், இன்னும் சொல்லப்போனால் used to achieve both **cohesiveness and coherence** in linguistic competence and performance. So, the sample analysis helps us to make sure of the validity and reliability of the methodology chosen for this study.

#### 4.0 Data Analysis and Findings

##### 4.1 Role and Function of Particles in Morphological, Phrasal, Sentential and Discourse Levels

The present research focuses on the following:

(i) Investigating the place of occurrence and role of particles of different types in morphological constructions, noun and verb phrases (including adjectival and adverbial usages), different sentence patterns and discourse of different kinds.

(ii) As particles are not basic grammatical formations, this section tries to identify all those free and bound particles which go with the morphological inflections and derivations.

All these inflectional and derivational morphological forms occur with particles as follows:

### **i) Inflected forms**

#### **Noun Forms**

tampi<sub>y</sub>a:va<sub>t</sub>u (at least younger brother)

ava<sub>r</sub>u<sub>n</sub>ta:na:? ( does he also?)

#### **Verb Forms**

pa<sub>T</sub>i<sub>t</sub>ta:l ( if one learns)

pa<sub>T</sub>i<sub>t</sub>ta:lun<sub>t</sub>a:n, pa<sub>T</sub>i<sub>t</sub>ta:lun<sub>k</sub>u:Ta ( even if one learns)

#### **Adjectival Inflection**

n<sub>a</sub>lla (good)

n<sub>a</sub>lla+pa<sub>T</sub>i > n<sub>a</sub>llapa<sub>T</sub>i ( in a good way)

n<sub>a</sub>lla + pa<sub>T</sub>iye: > n<sub>a</sub>llapa<sub>T</sub>iye: (in a good way only (emphasis))

n<sub>a</sub>lla + pa<sub>T</sub>i+ta:n > n<sub>a</sub>llapa<sub>T</sub>i<sub>t</sub>a:n ( in a good way only (emphasis))

#### **Adverbial Inflection**

me<sub>l</sub>la ( slowly)

me<sub>l</sub>lave: ( slowly (emphasis))

me<sub>l</sub>lata:n, me<sub>l</sub>latane: (only slowly )

u<sub>T</sub>ane: (immediately),u<sub>T</sub>ane:ya: (is it so soon?)

### **ii) Derived Forms**

#### **Noun + Adverbial Suffix Derivation**

a<sub>l</sub>aku (beauty)

a<sub>l</sub>ka:ka (beautifully)

a<sub>l</sub>ka:kave: ( beautifully (emphasis))

a<sub>l</sub>ka:katta:n (beautifully(emphasis) )

a<sub>l</sub>ka:ka ma<sub>T</sub>Tum ( beautiful (only))

#### **Adjectival Forms**

uyaram ( tallness)

uyama:na (tall)

uyama:natu ( that which is tall)

uyama:nate: (something which is tall (emphasis))

uyama:natuta:n ( it is tall (emphasis))

uyama:natuta:na: (is it a tall one?)

#### **Verb + Derivative Suffixes**

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.

Syntactico- Semantic Study of Particles in Modern Malaysian Tamil

There are nouns derived from verbs which can occur with particles of different types.

ke:L (ask)

ke:Lvi(question)

ke:Lviyai (question objective case)

ke:LviyaiTa( than the question)

ke:Lviyaippo:l (similar to a question)

ke:lviyaippo:lave: (like the question only)

ke:Lviyaippo:lave:ta:n ( like the question only (emphasis))

### **Adjective + Noun Derivative Suffixes**

nallavan ( one who is good (masc.)

nallavanai ( good person with objective case)

nallavanaippaRRi ( about the good person)

nallavanaippRRiye: ( about the good person (emphasis)

nallavanaippaRRiye:ta:n(only about the good person (emphasis))

nallavanaippaRRi maTTum (it is only about the good person)

nallavanaippaRRi maTTunta:na: (is it only about the good person (emphasis)?)

periya (big)

perumai (greatness)

perumaiyaiTa ( than the excellence)

perumaiyunta:n (greatness emphasis)

perumaiyunta:ne: (greatness double emphasis or exclamatory)

perumaiyuñku:Ta (it is also great )

## **4.2 Particles and their occurrence in phrasal constructions**

### **i) Occurrence of Particles with Noun Phrases**

Noun Phrases include adjectival and possessive case forms also. As adjectives precede nouns in Tamil phrases, intensifiers occur before adjectives to enhance the quality of the adjectives.

Example:

a<sub>1</sub>aka:na paTam ‘beautiful picture’ *mika* precedes the adjective a<sub>1</sub>aka:na and denotes ‘very’. This kind of Immediate Constituent (IC) relationship makes the phrase more cohesive in nature and helps to achieve the needed coherency in meaning.

There are other phrasal types in Tamil which show the occurrence of particles with possessive case forms.

Example:

atu eñkaLuTaiya vi:Tu (it is our house)

There are particles which can go with these phrases.

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.

Syntactico- Semantic Study of Particles in Modern Malaysian Tamil

atuvum eńkaLuTaiya vi:Tu(that also is our house)  
atu eńkaLuTaiya vi:Tuta:n ( it is our house (emphasis))

## ii) Occurrence of Particles in Verb Phrases

Verb phrase in Tamil at least should have a finite verb as in sentences

ni: po: ( you (sig.) go)

avar paTikkiRa:r (he (hon.) reads something)

The finite form of these sentences comes under imperative and tense denoting forms. It is possible to add particles to these finite verbs and expand them or give additional meaning to them.

Example:

ni: po:ye:n ( you (sig.) go) ( it conveys meanings with three semantic or contextual functions: namely politeness, closeness with speaker and hearer and more request)

ni: ańke: po:ye:n ( expanded sentence ‘you go there’ with the same components)

avar paTTikkiRa:ro: ( oh! is he reading (doubtful or ridiculing )

By adding these particles *-e:n* and *-o:* after the finite verbs give meanings such as more politeness, request, showing closeness in one example and exclamation and surprise or ridiculing in another. There are adverbs and case forms of different types which occur in verb phrases and help to expand them and also to add additional meanings through them.

Example:

avar ne:RRu ińke: vańta:r (yesterday he came here)

avar ne:RRuta:n ińke: vańta:r (he came here only yesterday )

avar ne:RRuta:n inke: vańta:ro: ( he came here only yesterday ( exclamation) )

avar ne:RRa:vatu ińke: vańtare: ( at least he came here yesterday)

avar ne:RRu ka:laiyilta:n ińke: vańta:ra:m ( išt seems he came only yesterday morning)

avar ne:RRuk ka:laiyiluma: ińke: vańta:r (did he come here yesterday morning also?)

avar enno:Tuta:n vańta:r ( he came only with me)

avar enno:Tuta:ne: vańta:r ( he came with me (emphasis))

avar mika ve:kama:ka vańta:r (he came very fast)

avar mika mika ve:kama:ka vańta:r ( he came too fast)

Likewise, there are a number of particles which occur in verb phrases of different types in modern Tamil which make sentences more cohesive in nature. In other words, the grammatical relationships are well maintained between phrases in sentences and also between sentences in a discourse. And thus, proper coherency is achieved to make the performance level or comprehension successful or more adequate. In this way the role and function of particles are well maintained at the morphological and phrasal levels (Karunakaran, 2001).

The above discussed occurrences of morphological forms and phrases enter into larger constructions like sentences and discourse. However, the occurrence of particles in these levels shows different functional importance and grammatical relationships. The sentence level usages present the following functional importance. At the sentence level they are used as follows:

**(i) As sentence initiators ii) as connectors and iii) as continuators which help to expand the discourse**

Examples:

atana:lta:n na:ńkaL ello:rum ińke: puRappaTTu vanto:m  
ni:ńkaLum vantirunta:l nikalcci innum ciRappa:ka amaintirukkum  
atu sari. sari na:m aTutta talaippukkuc celvo:m.

In these examples, we find the role and function of particles at the sentential and discourse levels and enable the readers to understand the meaning by interpreting the sentences found in discourse in a more appropriate way. This kind of appropriateness brings out the syntactico semantic value of discourse structure in modern Tamil. So the role and function of particles are spread throughout the language structure starting from the simple morphological forms up to the larger discourse. At each level one can understand the important role played by the use of particles.

### 4.3 Occurrence of Particles with Nouns, Verbs, Adjectives, Adverbs and among themselves

#### 4.3.1 Particles which occur with different grammatical parts of speech

List of particles with illustrations:

i) **-a:valu** ( at least) . It has a variant **- a:ccum** occurring in spoken Tamil)

Example:

ni:ya:valu varala:me: ( at least you (sg.) can come, can't you?)

ni:iya:ccum colliyirukkala:m (STa.) (at least you should have told me)

ii) **-a:valu ..... a:valu** (and ... or....or)( either ...or)

Example:

krishnana: gopala: varala:m (either Krishnan or Gopal may come)

amma:vo: appavo: u:rukkup po:va:ńka ( either father or mother

will go to India) (In the occurrence of o: ..... o: there is an element of doubt in their going.)

iii) **-um ( also)\***

Example:

avanum po:na:n ( he also went)

ovvoru kampattilum ( in each village)

There is a particle **ku:Ta** in spoken Tamil to convey the same meaning.  
avanku:Ta vantitirunta:n (he also had come)

**iv) -um....-um (and)**

Example:

na:num tampiyum ( me and little brother)

va:laippalamum ma:mpalamum ca:ppiTTe:n (I ate both banana and mango)

enna:l naTakkavum o:Tavum muTiyum ( I can walk and run)

**v) ....a:m ( reporting or quotative)**

Example:

avaru ne:RRu vanta:ra:m (it seems he came yesterday or I was told by somebody that he also came yesterday)

**vi) -paRRi / kuRittu ( about)**

Example:

avaraippaRRi / avaraikkuRittu nanku teriyum (I know him very well)

**vii) -po:la / ma:tiri ( like/similar to)**

Example:

anta poNNu amma: ma:tiriye: irukkiRa:L ( The girl looks like her mother)

\*There is another expression with **um** denoting the same meaning but this form with **um** should be preceded by **ovvuru**.

Example : ovvuru na:TTilum (in each/every country)

**viii) -viTa / ka:TTilum (than)**

Example:

ennaikka:TTilum avar mu:ttavar ( he is older than me)

**ix) -e: and -ta:n occur together one after the other and function as double emphatic.**

Example:

avane:ta:n muTitta:n ( he only completed it)

But if the order of occurrence of -e: and -ta:n changed as **avanta:ne: ceyta:n** in actual use it refers to uncertainty to some extent.

**x) -ma:tiri/ paTi / va:Ru (after Nouns ma:tiri /pati occur in free variation)**

Example:

atuma:tiri naTantukoL (behave as instructed)

There is another particle **-va:Ru** which occurs in free variation with **-paTi** and **-ma:tiri** after the relative participle forms.

Example:

na:n connapaTi cey ( behave as I instructed)

na:n connama:tiri cey

na:n connava:Ru cey



**xi) -mi:tu ( over / on)**

Example:

en mi:tu avarukkuk ko:pama:? (Is he angry with me?) It occurs sometimes in free variation with **-me:l**.

Example:

avan me:l pa<sub>li</sub> vi<sub>l</sub>untatu ( he was blamed for that)

**xii) -mu:lam ( through)**

There are three variations namely va:yila:ka, va<sub>li</sub>ya:ka, iTamiru<sub>ntu</sub>

Example:

avar mu:lam teriya va<sub>nt</sub>atu ( came to know through him). In this context one can substitute the particle **-mu:lam** using **-va:yila:ka or -va<sub>li</sub>ya:ka**

The particle **-iTamiru<sub>ntu</sub>** occurs as **avariTamiru<sub>ntu</sub> kaRRukkoNTe:n** ( I learned from him)

**4.3.2 Place particles and their occurrence**

There are around ten particles which occur under this group.

**(i) in /inside/ inner**

There are three forms uL /uLLe:/uLLukku

**uL** occurs as an adjective before the nouns.

Example:

uL pakuti ( inner portion)

The other two forms occur as adverbs in a verb phrase.

uLLe: va: ( come in), innum uLLukku po: ( go inside little further)

**(ii) out /outer / outside**

There are three forms **veLi / veLiye: / veLiyil**

The form veLi occurs as an adjective before the noun.

Example:

veLip pakuti ( outer portion)

The other two forms veLiye: and veLiyil occur in free variation as follows:

Example:

veLiye: poka:te: (don't go outside)

atu veLiyil irukkiRatu. (it is outside.)

**(iii) up/ above/ on**

There are two forms **me:l** and **me:le:** to denote this meaning.

The form me:l occurs as an adjective before the nouns.

Example:

me:l pakuti ( upper portion)

The other form **me:le:** occurs as an adverb in the verb phrase.

Example:

avarkaL me:le: po:na:rkaL ( they went up)

o:raLavukku me:le: ke:TkamuTiya:tu (It is not possible to request beyond certain level)

(iv) **end / edge**

There are two forms **o:ram** and **o:ra** to denote this meaning.

The form o:ra occurs as an adjective before nouns.

Example:

o:rak kaNNa:l pa:rtta:n (he looked at side long)

o:rap pa:rva: (side look)

o:ram po: (move to the side / edge)

(v) **low / beneath / down / under**

These meanings are denoted by **ta:l** and **ta:la**

The form ta:l occurs as an adjective before nouns.

Example:

ta:l nilai ( low level)

e:Ratta:la (approximately)

ta:lakkudi (name of a place)

The form ta:la occurs as an adverb in a verb phrase.

Example:

ta:lap paRantatu ( it flew very low)

## 5.0 Conclusion

There are other types of particles such as time particles, manner particles, etc., which need to be studied from the points of view of their structural and functional importance, applying the syntactico-semantic relationships and relevant usages.

---

## References

Agesthialingom,S. (1967). A Generative Grammar of Tamil, Annamalai University, Annamalai Nagar.

Karunakaran, K. (2001). A Simplified Grammar of Tamil, Kumaran Pathippagam, Chennai

Kothandaraman, P. (1998). A Grammar of Modern Tamil, Tamil Nuulagam, Chennai

Thomas, Lehmann. (1991). Grammar of Modern Tamil, PILC:Pondicherry

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013

K. Karunakaran, Ph.D. and R. Krishnan, Ph.D.

Syntactico- Semantic Study of Particles in Modern Malaysian Tamil

Tolkappiar. (1963edition). Tolkappiam (English translation) by Prof. C. Ilakkuvanar,  
KNPN:Madurai

அகத்தியலிங்கம்,ச.(1998).சொல்லியல்:பெயரியல்- வினையியல், மணிவாசகர் பதிப்பகம்,  
சென்னை

---

**K. Karunakaran, Ph.D.**

[krishnamoorthykarunakaran32@gmail.com](mailto:krishnamoorthykarunakaran32@gmail.com)

**R. Krishnan, Ph.D.** [krishnan.ramasamy5@gmail.com](mailto:krishnan.ramasamy5@gmail.com)

**University of Malaya  
Kuala Lumpur  
Malaysia**