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

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

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## 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

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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

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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**

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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.

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

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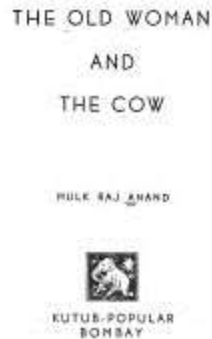
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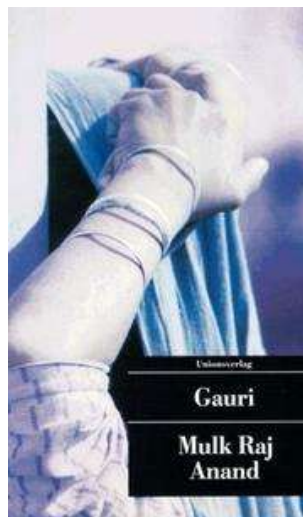
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## *The Old Woman and the Cow*

*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.



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## 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

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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**

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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.

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

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## 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).

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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).

Saghravanian (1990) says that there is a natural relationship between pronunciation of some words and what they refer to (Saghravanian, 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), nuf (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

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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!

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

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## 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

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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)

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[NM:&tbnh=156&tbnw=135&zoom=1&usq=\\_\\_KeF77zyK3mj\\_zk7q95p0X\\_IiqW8=&docid=y5y6Ucd9SjKQM&itg=1&hl=en&sa=X&ei=qi5gUaTEGoP9rAev94GgBA&sqi=2&ved=0CHUQB0wCg](http://www.languageinindia.com/ISSN1930-2940/13-5May2013/B0wCg)

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

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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

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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**



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## 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”**

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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

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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

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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”**

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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.

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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

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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.

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

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## 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.

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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

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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

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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

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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

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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

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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 former 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.

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## 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

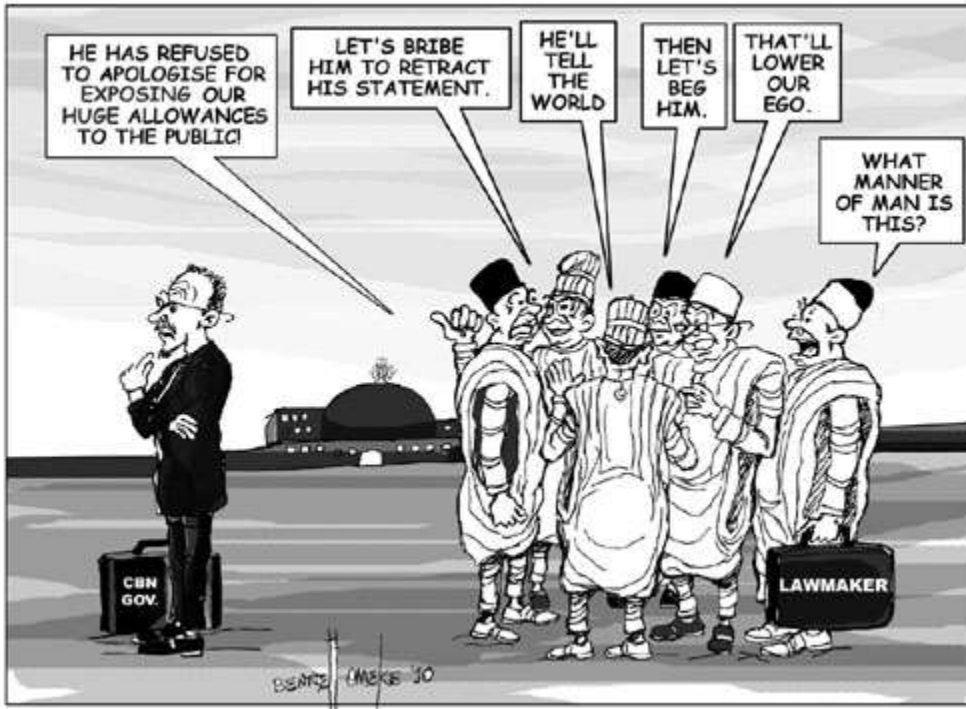


### Cartoon 2





Cartoon 3



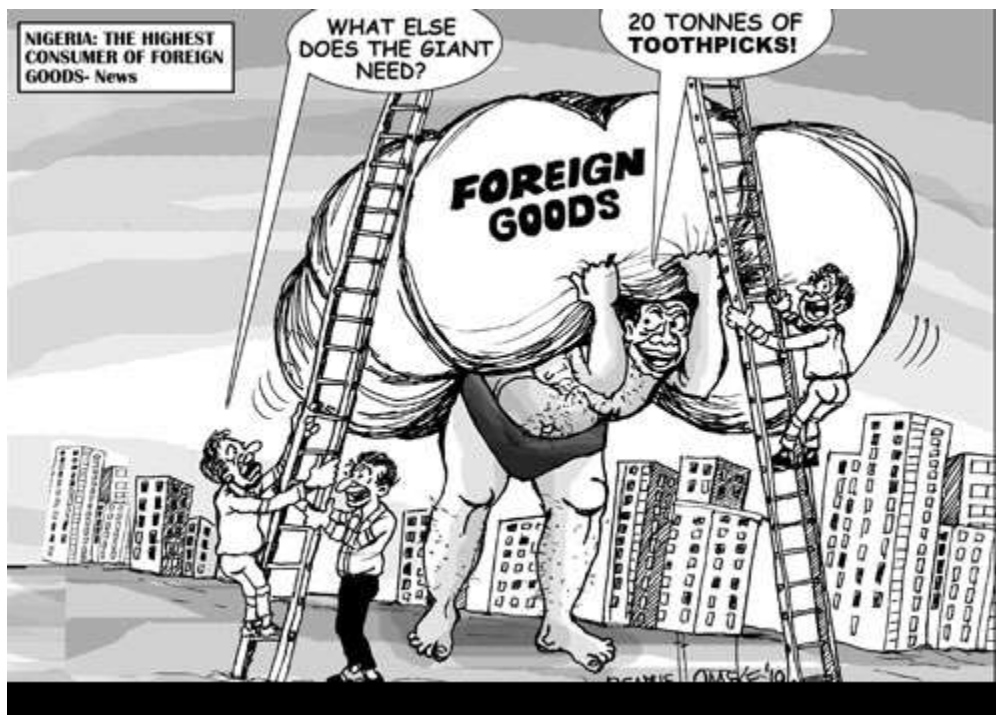
Cartoon 4



Cartoon 5



Cartoon 6





Cartoon 7



### Cartoon 8



### Cartoon 9



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# Narrative Techniques in O. Henry's Short Stories

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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

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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 Dempsey 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  
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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.

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## ***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.

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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.

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## **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?

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

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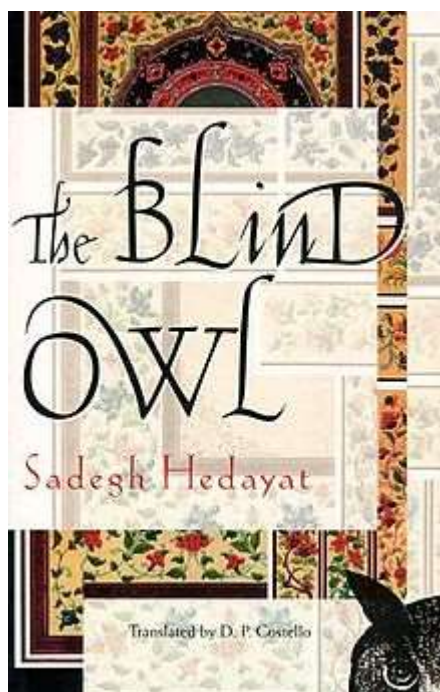
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**Abstract**

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

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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.

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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:

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- 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

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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-

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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:

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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”.

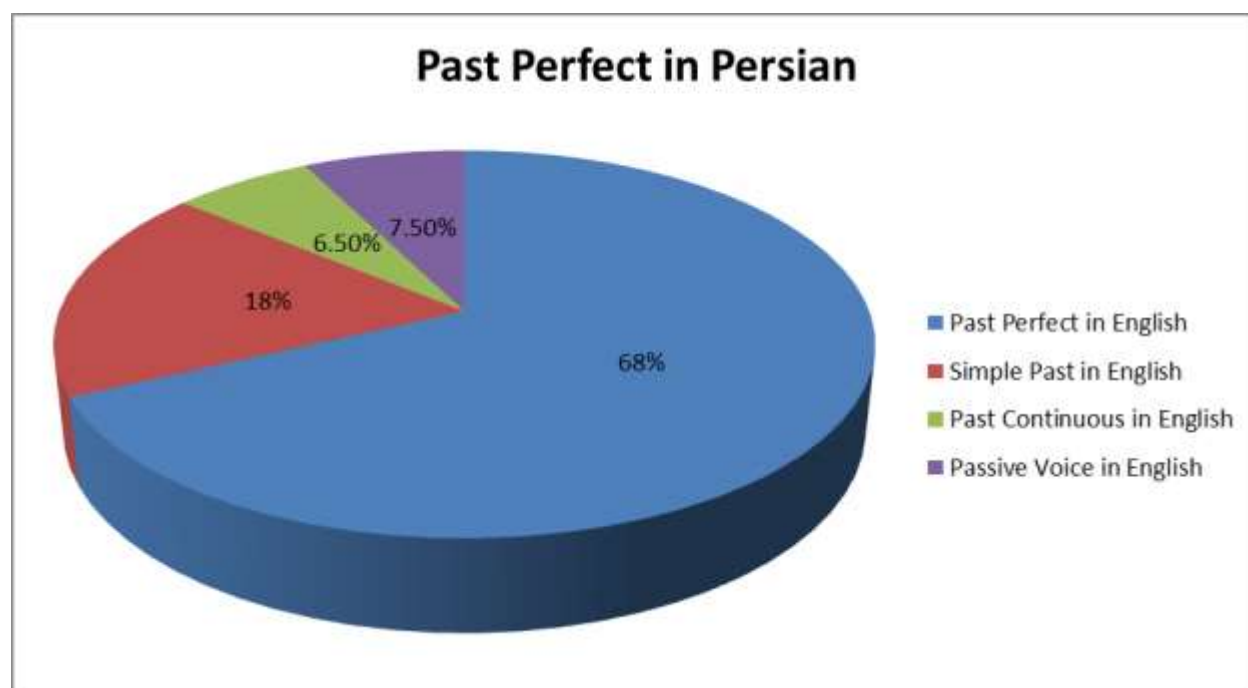


Figure “1”: Past perfect translated into other tenses ( in % )

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

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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.

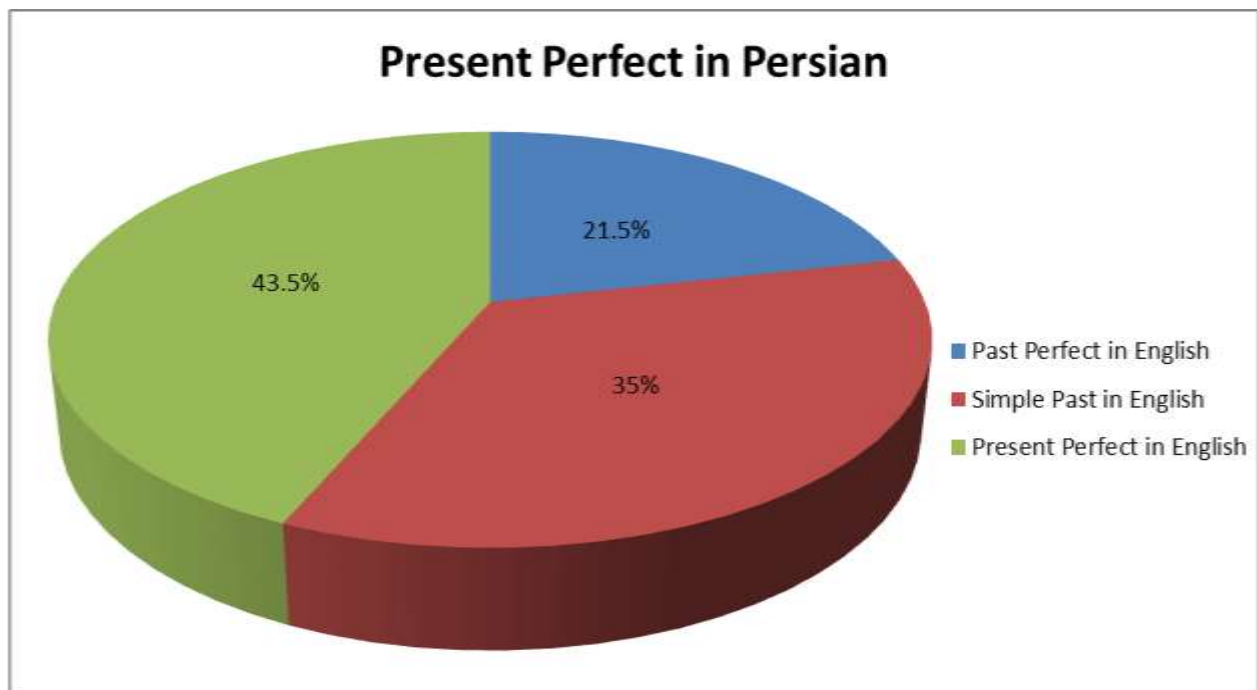


Figure “2”: Present perfect translated into other tenses ( in % )

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.

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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

Zaidan Ali Jassem

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## 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

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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

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(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

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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

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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/.

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**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

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*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'.

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**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', *kharāqa* '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).

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**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/.

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**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

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- qarana* 'connect' via lexical shift; *qareeDh* 'praise' via lexical shift and turning /q & Dh/ into /k & t/; or *qaadDi* '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/.

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**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

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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/.

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**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

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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/.

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**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'.

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**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, a2aadeeth* (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 *arraq* '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**

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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,

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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'.

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**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'.

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- 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/.

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**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/

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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/.

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**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).

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**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;*

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*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/).

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**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)

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**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*

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(*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/.

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**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

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*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/.

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**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/.

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- 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,

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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.

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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)

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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,

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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

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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.

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**Writings of Manohar Malgonkar**  
**With Special Reference to**  
***A Bend in the Ganges***

**Dr. K. Balamurugan**  
**Dr. N. Rajesh**  
**Dr. S. Thirunavukkarasu**

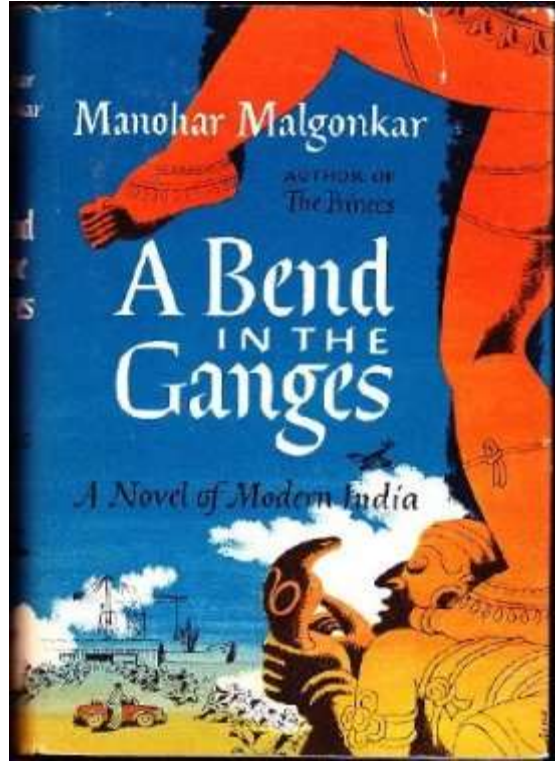
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### **Introduction**

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.

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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.

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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.

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# **Syntactico-Semantic Study of Particles in Modern Malaysian Tamil**

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## **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:

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- 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

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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.

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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 (iTaicol): (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.

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- (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**

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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:LviyaiviTa( 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)

perumaiyaiviTa ( 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>l</sub>aka:na paTam ‘beautiful picture’ *mika* precedes the adjective a<sub>l</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.

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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 nikałcci 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.

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# Quest for Spirituality in *Gitanjali* and *Psalms* A Comparative Study

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Tagore's *Gitanjali* is one of the masterpieces of Indian English poetry and it is a song-offering to the Deity. David's Psalm is one of the important books in the Bible and most of the psalms are song-offerings to God. This paper aims to analyze the quest for spirituality in *Gitanjali* and *Psalms*. The first part comparatively focuses upon the organization of *Gitanjali* and *Psalms*. The second part analyzes some of the songs chosen from both the collections. The third part gathers the findings and makes necessary generalization.

## PART I

### Structure of *Gitanjali*

In *Gitanjali*, the poems are organized in accordance with artistic aesthetics. The book is divided into two major parts. The first one is the quest for the and the second one is the realization of God. These two parts are further arranged logically. Each succeeding poem throws light on the previous one. The first seven poems sing the immensity of God. They deal with the infinite, mystic relationship of man and God and express the feeling of gratitude for the Supreme God for his immortal gifts to mortals.

The next set sings of the presence of the Almighty among the low and the humble. Poem number 14 starts singing the pangs of separation from the Great Father. The feeling of joy takes its place from poem number 37. The joy of union is boundless. Then comes the phenomenon of Maya which is seen till poem number 17.

The later part deals with the truth of Immanent Will, the realization of the Almighty. The ultimate truth of death then dominates the final part of *Gitanjali*. The poet welcomes death in

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poem number 89 and sings of its might till poem number 100. The last three poems are the offering of his own self at the feet of the all-caring, affectionate inscrutable spirit.

### **Structure of the *Book of Psalms***

*The Book of Psalms* is a collection, or rather a series of collections of the sacred poetry, designed for private devotion and for the public worship at the sanctuary. The whole collection is divided into five books to correspond to the Pentateuch of Moses. **Book I** includes Psalms 1-41, attributed to David. **Book II** comprises Psalms 42-72, authored by the Sons of Korah, Asaph, David, and Solomon. **Book III** has Psalms 73-89, composed primarily by Asaph and the Sons of Korah, with Psalm 86 by David and Psalm 89 by Ethan. **Book IV** contains Psalms 90-106 without named authors except for Psalm 90 (Moses) and Psalms 101 and 103 (David). **Book V** covers Psalms 107-150, which include Psalms 110 by David; Psalms 113-118, the Hallel sung during Passover; Psalms 120-124, the Songs of Ascents; and 138-145 composed by David.

All these collections of poems tell us how the religious poets of Israel, whom we call Psalmists, faced sorrow or joy, fear or trust, dark sinning or righteous living. Every experience that people have faced is reflected in their shining words. And furthermore, since they were Jews, they told also what they felt about Jewish life and experience. In all that happened to them, the psalmists had one great help - their wonderful and unwavering faith in a loving God who never failed them. Thus, through a thousand years, in every circumstance of life, they felt that God was with them to strengthen and fortify them, and in all the poems they wrote, they sang the praise of God.

## **PART II**

### **Tagore's View of God and Spirituality**

**“Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life.” (Tagore 2003: Poem No.:1:21)**

The very opening line of *Gitanjali* reflects the inner harmony that the poet has experienced. We see the poet here starting at the peak of inspiration. In the life of every genuine

poet such a moment does occur when he experiences the endless. Tagore begins his “Song offering” with a beautiful conceit of human life. The human soul is eternal whereas his body is perishable and mortal, but God wills it so that man in reality becomes immortal. His immortality may be an illusion. The reality is that God blows his spirit into him and thus lives on ever after, though the body may die again and again. The limited bound human heart expands into limitless joy and thus poetry is created out of divine inspiration.

Man is a frail vessel, a breakable being, and he is a little being, but he is endowed with endless, everlasting life as God continues to pour His blessing on man and God’s gifts are in such bounty that it is never exhausted.

Tagore here conveys the theory of renewal of life; human life may end in emptiness, but if it is god’s pleasure, then god will impart life again into person’s life, and renew it. .

**“My poet’s vanity dies in shame before thy sight. O master poet, I have sat down at thy feet. Only let me make my life simple and straight, like a flute of reed for thee to fill with music.” (Tagore 2003: Poem No.:7:27)**

The poet here confesses his own vanity or pride and it vanishes in shame when he realizes that there is a poet more powerful than himself now before his sight. There is no way in which he can surpass the ‘master’ poet and it is only within his capacity to surrender at his feet and endeavour to become His disciple. The Supreme Being who bestows poetic inspiration upon man is a poet himself, His creation being the Universe. Here we get the idea of eternity and oneness of experience. The master poet, who is the creator of the universe, is one single entity. The music that emerges from the master poet is responsible for the creation of this Universe. “Tagore’s style was earlier ornate but it has become simple and more austere as a woman who sheds her ornaments and decorations leaving aside all her pride and vanity in her decorations, because she knows that her elaborate dresses and ornaments would spoil her union with her lover. Such is Tagore’s imagery”. (2003:148). The poet is only an instrument, like a flexible flute made of the supple reed, and it is the divine giver of inspiration who fills it with music.

Tagore's reference to the master poet's music and his own music also relates to 'musica munadana', the harmony of the elements of the spheres and of the seasons, and musica humana', the harmony between body and soul in singing respectively.

**"The night is nearly spent waiting for him in vain. I fear ..... forbid him not". (Tagore 2003: Poem No.: XLVII:68).**

The poet has spent the night waiting for God to come but He hasn't come. He fears lest God come in the morning when he had fallen asleep due to his exhaustion. The poet has used the imagery of his beloved waiting for the lover through night and the beloved's longing for her lover symbolizes the poet's intense longing for his God. The extreme anxiety and weariness she experiences and her feeling that her lover may come after she has fallen asleep and thus may not heed, aptly indicates the degree of anxiety in the poet's heart that he may miss meeting God. Here we see a close resemblance to the verses in the Bible book called Song of Solomon where the lover speaks of her lover (God). Here we see the deep influence the Bible had upon Tagore.

The idea of union, the longing for salvation is conveyed in terms of the beloved waiting for the lover to come and awaken her in the darkness of midnight.

A poet can never completely transfer his experiences into words and the relationships that he shares with the divine forces remain a mystery forever:

**"I put my tales of you into lasting songs. The secret gushes out of my heart they come ask me, 'Tell me their meanings'. I know not how to answer them. I say, 'Ah who knows what they mean!' They smile and go away in utter scorn there smiling and you sit there smiling." (Tagore 2003: Poem No.:127)**

The lines here depict another truth about God. We can't define Him and His love in words. We need a pure, devoted heart to understand Him. The heart of the human being can only grasp the reality behind Him. He doesn't exist in words but the poet feels Him in the core of his heart or soul.

The dominating spirit of the poem is beyond understanding and the poet himself feels irritated and shameful when he is unable to answer them. His songs sing the glory of God's abode, mystery of His ways, eternity of the path and ecstasy of the mystic union, but when people come and ask all about their meaning, he is wordless. Here the poet who has depicted the truth of mysticism beautifully.

### **The Psalmists and God**

When the Psalms are read, we are often shocked by how very personal some of these psalms are. Most are not framed as rational prayers, but as personal pleas, the song of a heart hungry and thirsty to know God better. As we examine this theme, let's consider Psalm: 98.

Psalm 98 is devoted to complete and absolute rejoicing. The theme of rejoicing is established from the Psalm's opening words; **"Sing unto the Lord a new song for He hath done marvelous things" (Psalm 98:1)**. Here David sings with joy by counting all the mercies that God has given to him. The psalmist has specific reasons for exalting God so enthusiastically:

**<sup>3</sup> He hath remembered His mercy**

**And His faithfulness towards the house of Israel;**

**All the ends of the earth have seen the salvation of our God.**

**<sup>4</sup> Shout unto the Lord, all the earth;**

**Break forth and sing for joy, yea, sing praises.....**

**<sup>7</sup> Let the sea roar, and the fullness thereof;**

**The world, and they that dwell therein;**

**<sup>8</sup> Let the rivers clap their hands;**

**Let the mountains sing for joy together. (Psalm 98:3-4, 7-8)**

Psalm 98 is part of a series of Psalms – 93 and 95 – 100 – that extol God in terms of being a ruler. Many modern Biblical scholars characterize Psalms 47, 93, and 96 -99 as "royal enthronement Psalms," which take the human phenomenon of the coronation of a king and project it onto God. Thus, this group of Psalms is sung when we, as it were, enthrone God as our sovereign. What is striking about Psalm 98 is how it chooses to talk about God in the context of nature. All the ends of the earth have seen the work of God. The physical world bears witness

of God. And it is the earth itself that praises God. In verse 4 the praises are offered by the totality of the earth. In verses 7 and 8, individual elements of the natural world are depicted as singing God's praises. Some of the ways these elements of the natural world are presented are familiar to us. Some of the ways they praise God differ very much from what we experience. We are certainly accustomed to referring to the sea as "roaring". That is often how the ocean sounds to us. But we probably do not experience rivers as clapping their hands or mountains as singing. Perhaps the author of Psalm 98 is taking some poetic license, expanding upon the sounds we do hear in the world of nature, including rivers as they rush along their courses and mountains when the wind blows through them. In Psalm 98 it is clear that one significant place we can begin to meet God is in the realm of creation – the realm which is, in many senses of the phrase, our natural environment.

Psalms 27: verses 13 and 14 describe the psalmist's attitude in the midst of his trial and struggle. This has been a lament, but like many laments, it ends on the upswing, a word of hope and confidence:

**"<sup>13</sup>I am still confident of this:**

**I will see the goodness of the LORD**

**in the land of the living.**

**<sup>14</sup>Wait for the LORD;**

**be strong and take heart**

**and wait for the LORD." (Psalm: 27:13-14)**

"The land of the living" means this life, rather than in the afterlife. I will see the Lord provide deliverance in my lifetime! In verse 14 he counsels both himself and others to develop both strength and perseverance. Look at the interesting kind of parallelism:

- Wait for/expect the Lord
- Be strong
- Take heart
- Wait for/expect the Lord

"Wait for the LORD" (NIV, NRSV), "wait on the LORD" (KJV) is well translated by the NJB as, "Put your hope in God." The verb 'expect' means "to wait or look for with eager expectation."

This command to "wait for the LORD" both precedes and follows the commands to be strong. It wraps them with a commitment to wait expectantly until God comes through with the answer, the help needed. It doesn't give up.

Psalm 27 doesn't seem to be forged in the heart of a crisis. Rather it looks back reflectively upon the strength of God David has experienced in the past. It is certainly a Psalm that celebrates the faith in the Lord in times of trouble.

**<sup>1</sup>"The LORD is my light and my salvation --  
whom shall I fear?**

**The LORD is the stronghold of my life --  
of whom shall I be afraid?**

**<sup>2</sup>When evil men advance against me  
to devour my flesh,  
when my enemies and my foes attack me,  
they will stumble and fall.**

**<sup>3</sup>Though an army besiege me,  
my heart will not fear;  
though war break out against me,  
even then will I be confident." (Psalm: 27:1-3)**

These first few verses celebrate the utter lack of fear with which David's faith in God strengthens his heart. We can notice the imagery of God that David begins with in verse 1:

**My light, My salvation, My stronghold**

Since God is his light, salvation, and fortress, he walks with a certain confidence, even in trouble. He calls on God to instruct him, to lead him, since his way in life is perilous, surrounded by enemies all around.

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## PART III

### Emphasis on Soul

In *Gitanjali*, the poet who experiences true inspiration is an enlightened soul. He doesn't shut his doors to the outside world but refines the world through his imaginative capacity and offers the world an antidote for its maladies through his works. For both the spiritualist and the poet, deliverance lies not in renunciation of the world but in delightful (connections) bonds: **“I feel the embrace of freedom in a thousand bonds of delight”**. (Ibid 4) This line of Tagore directly appeals to his master and conveys what a struggle it is for a poet to be able to express satisfactorily in language what he has experienced at the spiritual level.

Through Tagore's *Gitanjali* we get a glimpse of the poet's true nature and his spiritual feelings. Embodied in this work is his very soul; it will continue to give out sparks of truth to the world. This pious poet's prayer will continue, kindle in generations of poets the desire to lead a life of humility and self oblivion. The atmosphere of *Gitanjali* is characterized by the very first verse of the first poem, in which Tagore says that he worships his creator in the dust of the earth. Humility, devotion and love are the key which determines the tone of his work.

### Personal Spiritual Experience – To Draw Near to God

*The Book of Psalms* is related to the personal experiences of our lives and the emotions with which we react to them. Psalms offer us important resources from which we can draw perspectives and insights to help us refine our understanding. It also helps us to shape our mind to walk closer with God. **Psalms 42:1-2** beautifully depicts the yearning for God **“as a deer thirsts for springs of water”**, describing the thirst for God, like Tagore in *Gitanjali* who has a thirst for God. In **Psalms 98:4** David praises God in all circumstances and sings songs out of joy **“Sing for joy, yea, sing praises.....”** Finally it expresses the longing of the psalmist to draw near to God. It is also the psalmist's place of safety and rejoicing, as the poet in *Gitanjali* longs to be and offers his own self at the feet of the all-caring, affectionate inscrutable spirit. Therefore, we can see the quest for spirituality in the *Gitanjali* and in the *Psalms*, as both poets long to offer themselves to God.

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# Influence of Brechtian Technique on Girish Karnad: A Study of *Nagamandala*

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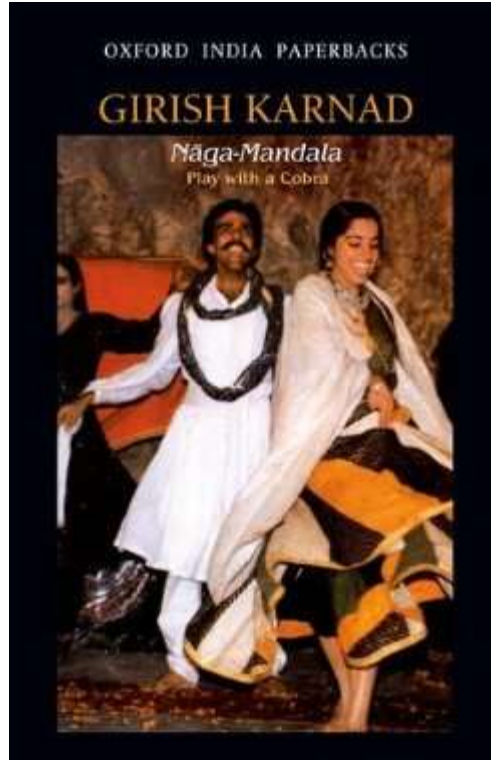
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## Issues in *Nagamandala*

Taking up *Nagamandala* (1980) for discussion we must not lose sight of the issues raised in the play and their subsequent evaluation by a technique most fitted for the purpose. Emphasis is on appropriate technique, it may be “convention” (qtd. in Schorer) as T. S. Eliot calls it or what Mark Schorer views as “any selection, structure, or distortion, any form or rhythm imposed upon the world of action, by means of which... our apprehension of the world is enriched or renewed. In this sense, everything is technique which is not the lump of experience itself”. (72)

In *Nagamandala* Girish Karnad approaches his subject through folklorist technique. He confesses that he cannot do otherwise, in a conversation with Montushi Chakravarty he asserts that “he felt incapable of inventing stories, he drew his plot form history, folklore, myths and legends” (183). Montushi Chakarvarty believes that Karnad transforms the preexisting material,

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like Shakespeare, “into unique drama of human emotions and feelings” (183). If by the “unique drama of human emotions and feelings” she means excellence comparable with Shakespeare’s one may debate her assessment, but at a later stage. For the time being, however, our focus is on the nature and efficacy of Karnad’s folklorist technique in *Nagamandala*. In an interview with Tutan Mukherjee, Karnad revealed:

*Nagamandala* combines two folk-tales. The framing story describes the gathering of the flames in a dilapidated temple after the lamps in the village homes have been extinguished. The gossip of flames is overheard by the playwright who is condemned to die unless he can keep awake the whole night. The story the playwright hears is about a woman, her husband and her snake-lover. When I heard the folktale, I was captivated. I wondered if a woman in such circumstance would commit a deliberate adultery. Would she accept the secret lover? The conservative Indian attitude will neither permit nor tolerate this, of course. So how does she face the fact that the person who visits her at night, who is her tender lover, is not really her husband? What kind of truths or half truths do we tell ourselves to avoid facing a stark and unpleasant reality? That was the inception of the play in my mind. (42)

### **Adoption of Folklorist Technique**

To explore the ‘truths and half-truths’ of our existence, Karnad has adopted folklorist technique, but he does not tell us how the two folktales, one of the condemned man and the other of the snake-lover, are significantly connected in his thematic definition. **Secondly**, in his introduction to his play he acknowledges:

The social values of this class [the Indian middle class] were shaped by the English education it had received.... Inevitably by the theatre it created imitated the British theatre of the times... several new concepts were introduced, two of which altered the nature of Indian theatre. One was the separation of the audience from the stage by the proscenium, underscoring the fact that what was being presented was a spectacle free of any ritualistic associations and which therefore *expected no direct participation by the audience in it*, and the other was *the idea of pure entertainment*.( Girish Karnad I: 304) [Italics are my own].

### **No Direct Participation**

Here the stress is on ‘no direct participation by the audience’ and on the idea- ‘pure entertainment’, these are the two western concepts introduced, and at the same time Karnad concedes:

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Even to arrive at the heart of one's own mythology, the writer has to follow signposts planted by the west. (Girish Karnad I: 304)

The western signposts Karnad follows, or what he endeavors to avoid is direct participation by the audience in his folklorist technique.

### **Association with Brechtian Technique**

This technique of keeping the participation by the audience at bay is associated primarily with the German playwright, Bertold Brecht (1898-1956), who is better known for his concept of 'Epic Theatre' or 'Alienation Effect'. *Nagamandala* is Girish Karnad's play in which Brechtian technique is glaringly operative though the means are different. The play runs like a parable showing that if a newly-wed young woman is neglected for days altogether in a patriarchal society, she is bound to get a secret lover and the play highlights it in the climax, in the poetic justice when she is rewarded with all she wanted, notwithstanding social violations she has committed. The whole drama is enacted in folk theatre form with all the usual devices of magic and mime. The audience remains detached being reminded that they are only watching a play hence should think more rather than feel about all that is going on the stage.

### **Impact of Epic Theatre**

Karnad has admitted Brecht's influence on his play. Brecht's formulation of Epic Theatre is a reaction against the traditional Aristotelian theatre of illusion. The essential point of Epic Theatre is that it appeals less to the spectator's feelings than to his reason. Brecht uses the stage platform as an arena, fully unmasked, and exposes the lightening equipment that negates all Romantic- Symbolic- Illusionist- Idealistic theatre. Secondly, epic theatre also demonstrates the principles of multiplicity and simultaneity. In traditional theatre though the audience knows that it is watching an illusion of reality, yet, it accepts it in what Coleridge calls "willing suspension of disbelief for the moment, which constitutes poetic faith" (314; ch.XIV).

### **Empathy versus Alienatio**

In challenging the traditional principles of drama, Brecht questions the value of identification or empathy [*Enfuhrung* – translated 'as to feel into']. The theatrical alternative to

empathy, according to Brecht, is Alienation or Estrangement (*Verfremdung*). Brecht wants us not to identify ourselves with the characters, but to stand back from them.

Brecht assumes that when one abandons empathy one can see the object in itself as it really is. Brecht also renounces the classical principle of pity and fear, “the twin-yoked classical cause of Aristotle’s catharsis” (271), in favour of the process of alienation or estrangement.

Instead of becoming emotionally involved in the stage action, the spectator should remain a dispassionate observer and judge. Brecht’s aim is to teach men to think, to shake or enrage them into revolutionary action against social injustice. We may note here that art, according to Brecht, is a mean to urge you to take revolutionary action against social injustice. Thus a predetermined aim of art is defined.

### **Partial Exploitation of Brechtian Model**

Karnad does not fully exploit the Brechtian artifice of Epic theatre in *Nagamandala*, yet he claims that the play does strike a departure from the emotion based world of traditional values. He observes:

The theatrical conventions Brecht was reacting against – character as a psychological construct providing a focus for emotional identification, ‘the willing suspension of disbelief’ syndrome, the notion of unified spectacle – were never a part of traditional Indian theatre. There was therefore no question of arriving at an alienation effect by using Brechtian artifice. What he did was to sensitize us to the potentialities of non-naturalistic techniques in our own theatre. (Jolota 264)

In *Nagamandala*, Karnad attempts to achieve ‘alienation effect’ by deriving the material of the play from folktales, and also by using the non-naturalistic techniques of Indian traditional theatre – that is by mixing of human and non-human worlds as distancing device which brings in the element of alienation in the play.

### **Folk Element and Magical Power**

The folktale element of *Nagamandala* and the magical power which the cobra possesses continually remind the spectator that he is only watching a play. Karnad, in short has rejected the

value of emotional identification and catharsis. The play leaves the audience in possession of their critical faculties, so that they may learn something conducive to social reality. He observes:

The energy of folk-theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on head. (Jolota 264)

He further adds:

The various conventions – like chorus, the masks, the seemingly unrelated comic episodes, the mixing of human and nonhuman worlds – permit the simultaneous presentation of alternative points of view, of alternative attitudes to the central problem. To use a phrase from Bertold Brecht these conventions then allow for complex seeing. (Jolota 264)

So Karnad is consciously adopting and practicing a folklorist technique – a technique rooted in Indian traditional theatre with all the devices of Sutradhar, magic, mime, mixing of human and non-human worlds, changing the course of events, even the end of the story at the behest of the audience. First he is motivated to instill alienation effect, so that he can question the prevailing social values.

### **What He Communicates and How He Communicates**

Now our task is to see how far Karnad's art comes alive within the confines of art, especially in the context of the play *Nagamandala*. Secondly, rather more importantly, what matters is not what he communicates – his content – but how he communicates, in other words, how he achieves his content in his artistic process.

Before one plunges into *Nagamandala* for analysis, it may be worthwhile to remark that when one reads a folktale or sees it enacted on the stage, it runs like a story with a moral, boring or interesting. If interesting, we keep asking what happens next, and leave it as it is at the end without getting affected except, of course, picking up a piece of wisdom. The point is that the penetrating search of art is missing; therefore, alienation effect is not much of a love of labour's result, it is rather a foregone conclusion; and the play depicting folklore rears its import like a morality play without hammering it through an evolving process. We have to see now how Karnad does otherwise in his *Nagamandala*.

## **The Theme of *Nagamandala***

The theme of *Nagamandala* is the same as that of *Hayavadana*, woman's sexuality but with a variation. Here the protagonist, Rani, is not freewheeling, candid and bold like Padmini. She is a young timid woman married into a patriarchal family, neglected and deserted for days together by her husband. How she suffers and overcomes her ordeal, finds love outside the marriage and starts enjoying the pleasures of her body, is her ensuing story. No less amusing are her efforts to stay abreast of social conventions despite her violations against them, much as she comes to dominate her straying husband. Her story is presented by Story, a female character in the play. The play opens on the:

Inner sanctum of a ruined temple. The idol broken, so the presiding deity of the temple cannot be identified. It is night, moonlight seeps in through the cracks in the roof and walls. A man is sitting in the temple, long silence. Suddenly, he opens his eyes wide. Closes them. Then uses his fingers to pry open his eyelids. Then he goes back to his original morose stance. He yawns involuntarily. Then reacts to the yawn by shaking his head violently, and turns to the audience. (Girish Karnad I: 247)

## **The Story of Flames**

With this opening we move on into the story of flames attached to the main story of the play. This dilapidated temple is located on the outskirts of a village. One then finds many tiny flames entering the temple and talking to each other. All the flames have come from different households in the village, who, after the lights have been put out for the night; escape their houses to gather in the temple to gossip, to share with each other their experiences. The stranger, the man in the temple, enters into conversation with them, shows interest in lightening, in their stories. He has perforce to listen to the story to keep him awake one whole night, if he has to live next day.

So this is the setting – dilapidated temple, flames and the condemned man – for the story, the narrator to begin her story of Rani. Santosh Gupta comments:

The identification of the flames with young, sprightly and vocal women, stories that they tell each other is a brilliant device used by Karnad for creating a particular female context and content in the 'man-oriented' folktale. He brings



within the play the strong association between oral narrative, tradition and woman's sub-culture existing within the patriarchal societies (250-51).

### **Setting Represents Community Life - Connecting to the Theme**

We may understand they represent communal life. The moot point is how this setting, this episode is connected with the main story, the theme of which is woman's sexuality. Even if it is a separate episode attached to the story, it must have bearings on the central theme of the play. It must contribute to the thematic development of the play. How it is connected with the theme of woman's sexuality? That is our major concern whatever technique Karnad adopts, irrespective of the fact whether this episode is a distancing device, a device to achieve alienation effect or what Karnad says that "flames represent a lived counterpoint to the patriarchal structures of the classical texts and institutions" (Dodiya and Surenderam 36). But he does not tell us how this prologue is part of his artistic process to examine the issue raised in the play – the woman's sexuality. At best it creates an ambience for the main folktale.

### **What Is Technique?**

But one must remember that technique is not arrangement of events within a plot, or arrangement of suspense or arbitrary device for heightening of dramatic interest. On the contrary, technique is a means towards the positive definition of the theme. One may add further that technique is not means of organizing material that is available in folklore or otherwise, but a means of exploring and defining values in that material for the first time. The temple-and-flames episode hangs loose as a surrealistic piece. In other words, this episode is not merged with the central theme of the play.

### **Story – Women's Sexuality**

Anyhow, Story begins her story of Rani and Appanna. Rani is neglected, deserted, humiliated and left lonely for days together, in a male dominated family, by her husband Appanna. She has suffered mutely day in and day out. She is daydreaming wistfully:

... so Rani asks, 'where are you taking me'? And the eagle answers: 'Beyond the seven seas and seven isles on the seventh island is a magic garden. And in that garden stands the tree of emeralds. Under the tree your parents wait for you'. So Rani says: 'Do they? Then please, please take me to them immediately'. 'Here I

come'. So the eagle carries her clear across the seven seas...( Girish Karnad I: 254)

Rani is a young married girl, blooming in her youth and is:

Queen of the long tresses. For when her hair was tied up in a knot, it was as though a black King Kobra lay curled on the nape of her neck, coil upon glistening coil. When it hung loose, the tresses flowed, a torrent of black, along her young limbs, and got entangled in her silver anklets. (Girish Karnad I: 253)

Rani is a tender lovely woman left to suffer by a debauched husband who is otherwise enjoying extra-marital affair with a concubine. Once she sees a golden stag in a dream who says, "I am not a stag", he explains, "I am a prince...." (Girish Karnad I: 254). Rani sits up and begins to sob. A prince she wants in the heart of her heart. Then she takes a lover, a secret lover. Kurudavva who extends help in providing Rani with magic roots is mother in-law figure, and is anxious for Rani to start her married life. Magic and Nag are psychic phenomenon, in fact externalization of Rani's inner urges whose fulfillment she seeks. Nag is also a phallic symbol. The story of Kurudavva, her roots and Rani's throwing of reddish substance on the ant-hill are dramatized means by which she gets a lover, and sees a husband figure in the lover who resembles her husband, visits secretly at night. He approaches her tenderly and she comes off slowly at first:

( ... Naga comes and sits very close to her. When she tries to move away, he suddenly grabs her, with frightening speed.)

Naga: Don't be afraid. Put your head against my shoulder.

(she slowly puts her hand on his shoulder. He gently puts his arms around her. )

- - - - -

(she has fallen asleep against his chest. He slowly counts her hair. It is long and thick. He picks up her hair in hand, smells it...)

Naga: What beautiful long hair! Like dark, black snake princess!

He admires her beauty, is attracted to her, visits her every night overcoming the impediments – of dogs and mongoose – lovers have to face. Love admits no impediments. Rani is no longer afraid:

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Influence of Brechtian Technique on Girish Karnad: A Study of *Nagamandala*

Rani: ... I don't feel afraid anymore, with you beside me. Father says: 'The Cobra simply hooks the bird's eyes with its own sight. The bird stares – and stares – unable to move its eyes. It doesn't feel any fear either. It stands fascinated, watching the changing colours in the eyes of the Cobra. It first stares, its wings half opened as though it was sculpted in the sunlight.

Naga: Then the snake strikes and swallows the bird. (Girish Karnad I: 269-70)

The first love making is mesmerizing and violent for Rani, and her experience is like dancing:

Through the weaver's nest  
And light the hanging lamps  
Of glow-worms  
Through the caverns in ant-hill  
And set the diamond  
In the cobra's crown ablaze (Girish Karnad I: 274)

In fact, the whole cosmos is set ablaze for her, yet she is afraid, and has not realized the power of love as yet when love is the rhythm of nature:

Frogs croaking in the pelting rain, tortoises singing soundlessly in the dark, foxes, crabs, ants, rattlers, shark, swallows – even the geese! The female begin to smell like wet earth. And stung by her smell, the King Cobra starts searching for his Queen. The tiger bellows for his mate when the flame of the forest blossoms into a fountain of red and the earth cracks open at the touch of the aerial roots of the banyan, it moves in the hollow of the cotton-wood, in the flow of the estuary, the dark limestone caves from the womb of the heavens to the dark nether worlds, within everything that sprouts, grows, stretches, creaks and blooms – everywhere, those who come together, cling, fall apart lazily!( Girish Karnad I: 276)

### **Images of Sexual Intercourse – Rani in the Centre**

The passage is replete with images of sexual intercourse reaching orgasmic climax to the lazy falling apart. Rani is mesmerized so much that when birds announce dawn, her comment is:

Why don't those birds choke on their own songs? Who has given them the right to mess about with other creatures' nights. (Girish Karnad I: 276)

Rani enjoys her lover's company so much that she wants the night to last forever, seeking fulfillment to the brim. The very fact that she is reflecting her joyful state of mind, by

commenting on morning birds' song shows that she is no longer a timid miserable woman of early days. Her love life is installing in her a new confidence, and she is growing, gathering her life into her control. As she waits for Naga, how impatient she gets:

*(It gets dark... Rani hurriedly lights the lamps in the house.)*

Rani: Wait now. Don't be impatient. It won't be long... It will open out. Reach out with its fragrance.

*(Rushes into bedroom. Waits tensely. Suddenly jumps up, breathe deeply)*

There it is ... The smell of the blossoming night queen! How it fills the house before he comes! How it welcomes him! God, how it takes me, sets each fiber in me on fire! (Girish Karnad I: 281)

Rani's whole self is responding to her lover's embraces, her soul is opening out to the beauty and fragrance of her surroundings. Yet Karnad is not boldly probing her exact responses in love-making, nor does he trace out the effect of her love experience on her soul. She is drowned otherwise in the overwhelming waves of metaphors which only show her experience is joyful as it is, but is not gripping enough to turn her topsy-turvy. For her, who has been oppressed and repressed for long, sexual experience could have been apocalyptic. This could have come only through deeper emotional involvement on the part of Karnad and on the part of the audience, which he consciously avoided to his own disadvantage for whatever the reason he has, whereas art has its own reason for grilling into the outer crust. The overwhelming reason should have been to get at the truth and not to please the social graces of the society tied to traditional conventions.

### **The Panchayat**

The next landmark in the play is the panchayat decision, or how the custodians of the society handle the sexual transgression of a married woman on an express complaint by her own husband. After five months of her happy erotic life, she discloses that she is pregnant and she is extremely happy:

Rani: All these days I was never same. I didn't just dream up these nightly visits of yours.

You don't know how I have suffered when I saw your scowling face in the morning; I would be certain everything was a fantasy and almost want to cry ...thank God. That's all past now.

Naga: Why?

Rani: I have definite evidence to prove I was not fantasizing.

Naga: What evidence?

Rani: I am pregnant (*He stares at her, dumbfounded.*) (Girish Karnad I: 282)

Naga is not happy because her pregnancy can reveal his identity, the identity of her secret lover. She is utterly confused and helpless because she can neither hide the pregnancy of five months nor have it aborted.

When Appanna discovers that Rani is pregnant, he knows that she has committed adultery and this infuriates him and he pushes, kicks and curses her.

Appanna: Aren't you ashamed to admit it, you harlot? I locked you in, and you managed to find a lover! Tell me who it is. Who did you go to with your sari off?

Rani: I swear to you I haven't done anything wrong.

Appanna: You haven't? And have a bloated tummy. Just pumped air into it, did you? And you think I'll let you get away with that? You shamed me in front of the whole village, you darken my face, you slut!

*(He beats her. The cobra watches this through a window and moves about, frantic, neither notices it)*

Appanna: I swear to you I am not my father's son, if I don't abort that bastard! Smash it into dust. Right now...

*(Drags her into the street. Pick up a huge stone to throw on her. The Cobra moves forward, hissing loudly, drawing attention to itself. Rani screams)*  
(Girish Karnad I: 284 )

She escapes from being hit by a stone, but the trial by the elders is unavoidable. Through her liaison with the secret lover she had to face the consequences one day: pregnancy and then the ire of the society. By now she is mentally ready to brave all.

### **The Miracle: Cobra**

The village elders sit in judgment the next day. They listen to Appanna and Rani. Rani has to prove her chastity by taking the oath while holding the Cobra in her hand. She says that she has never touched anybody other than her husband and the Cobra. The Cobra slides up her shoulders and spreads its hood like an umbrella over her shoulder like a garland, slides down and

goes into the ant-hill. Rani stares with confusion while people prostrate before her and praises her.

Elder I: A miracle! A miracle!

Elder II: She is not a woman. She is a Divine Being!

Elder III: Indeed, a Goddess! (Girish Karnad I: 292)

While Appanna stands uncomprehending, the people take Rani and Appanna in a palanquin to their house. The couple is taken in procession to their house.

Elder I: Appanna your wife is not an ordinary woman. Don't grieve that you have judged her wrongly and treated her badly. That is how goddesses reveal themselves to the world. You were the chosen instrument for revealing her divinity.

Elder II: Spend the rest of your life in her service you need merit in past ten lives to be chosen for such holy duty. (Girish Karnad I: 292)

When all people are gone Appanna too falls at her feet and says, "Forgive me, I am a sinner. I was blind" (Girish Karnad I: 293). She gently takes him in her arms. Thus she gets everything. Appanna becomes a devoted husband; Appanna's concubine becomes her maidservant. In due course, Rani gives birth to a beautiful child.

### **Maturity through Crisis – Truths and Half-truths**

But before the Cobra trial by the village elders, she has grown into a mature confident woman and told the Naga:

I was a stupid ignorant girl when you brought me here. But now I am a woman, a wife, and I am going to be a mother. I am not a parrot, not a cat or a sparrow. Why don't you take it on trust that I have a mind and explain this charade to me? Why do you play these games? Why do you change like a chameleon from day to night? Even if I understood a little a bit – I could hear it. But now – sometimes I feel my head is going to burst. (Girish Karnad I: 283-84)

The point is, she is a woman possessing confidence and intelligence; and under advice from her secret lover she successfully maneuvers it brilliantly with what Karnad says 'truth and half-truths' while facing 'the stark and unpleasant reality'. She, in other words, survives the social storm by making her pregnancy a miracle. Neither her husband nor the village elders established her adultery through substantial evidence. Yet she is pregnant and that also through

no human union. Instead of reasoning out the elders' behavior, it must be through supernatural agency, a divine phenomenon. A belief is set afloat and is affirmed that Divinity has revealed itself through Rani. And Rani survives through dignity and divine aura on the basis of deceit, and reconciles to her stray husband dropping her lover who could fill her surroundings with fragrance even before he arrives to join her at night. By another option she can keep her lover for secret liaison inspite of the presence of her husband in the house. What we are shown in the double ending is that her husband is as good as her lover whether she keeps him or not. Isn't that to say no male is unique for a woman; this posture rejects the concept of patriarchy which considers woman as property. Then again, if she drops her lover, can she do so overnight without any emotional turbulence? On the other hand does her husband accept her willingly or under social pressure after she has been declared goddess? No he has his doubts:

Appanna: What am I to do? Is the whole world against me? Have I sinned so much that even nature should laugh at me? I know I haven't slept with my wife. Let the world say what it likes. Let any miracle declare her a goddess. But I know! What sense am I to make of my life if that's worth nothing?( Girish Karnad I: 290)

### **A Blurred Character – Lack of Psychological Probing**

The fact that Rani accepts her situation tamely shows that she is a blurred character, not sensitive, unpredictable, neither is she emotionally rich and is lacking in depth worthy of a protagonist. More importantly, Karnad's technique of using folklorist frame does not penetrate the outer surface of Rani's condition after her reconciliation with her husband. Here Karnad's technique should have probed Rani's bruised and wounded self after she is parted from her lover with whom she has spent five months of heavenly life, her agonized separation, her tensions, her conflicts, her fears, and hopes. But Karnad's technique does not admit of psychological probing, does not even explore her fears and joys in meeting her secret lover. The very technique in Karnad's creative process does not invite the decisive ending.

In the interest of what Karnad claims of multiple seeing, the impact of the play is diluted, and intensity is sacrificed. Montushi Chakravarty states that, Karnad, like Shakespeare works on



pre-existing material and transforms it into “unique drama of human emotions and feelings” (181). How can any material pre-existing or otherwise be transformed into “unique drama of human emotions and feelings”(181) unless it is subjected to merciless examination, and turned upside down to gauge the emotional depth and discover its meaning and work towards positive definition of the theme first and finally to achieve moral evaluation. Rani has been deceitful at the trial, has been deceitful after she gets her husband, and finding her husband now devoted at her side throws out her lover.

### Shakespeare versus Karnard – Treatment of Pre-existing Material

It is Shakespeare who has actually transformed the pre-existing material into unique drama, not Karnad. *Hamlet* from simple revenge play by Kyd becomes a powerful play with the overwhelming problem of how to uproot evil. Nor does Karnad probe deeply the recess of Appanna’s mind that has an adulterous wife, yet has to live with her. Mentally she should have been a wrack inspite of his social compulsions to accept her and live with her. After a mild questioning he gives up. His character is as thin as aerial, and is not convincing foil to define her sexuality.

In the triangle if one is seized with sexual jealousy, it is Rani’s secret lover (Naga) who cannot hear the new situation in the social set up with Rani in the arms of her husband.

Naga: Why should I not take a look?

- - - - -  
- - - - -

*(Goes into Rani’s bedroom. Rani is sleeping next to her husband, her head on his shoulder, her long loose tresses hanging down from the edge of the cot. Her child is by her side. There is a quiet smile of contentment on her face. Naga looks at the group and recoils in sudden anguish, covers his face as though he cannot bear to see the scene.)*

Naga: Rani my Queen! The fragrance of my nights. The blossom of my dreams! In other man’s arms? Does she curls around him as passionately every night now? And dig her nails into his back? Bite his lips? And here I am – a sloughed-off skim on the tip of the thorn. An empty sac of snake-skin. No I can’t bear this. Someone must die. Someone has to die. Why shouldn’t I kill her? If I bury my teeth into her breast now, she will be mine. Mine for ever!

*(Moves to her swiftly. But stops)*



No. I can't. My love has stitched up my lips. Pulled out my fangs. Torn out my sac of poison. Withdraw your veils of light. Flames let my shame float away in the darkness. Don't mock, gecko. Yes, this King Cobra is now no better than a grass snake. A common reptile. That's what I am and I had forgotten that. I thought I could become human. Turn into my own creation. No! her thighs, her bosom, her lips are for one who is forever a man. I shed my own skin every season. How could I even hope to retain human form? (Girish Karnad I: 295-96)

We can see how the lover is affected and seized with the emotion of jealousy. Karnad for the time probing the mind of a castaway lover smitten by the all consuming emotion of jealousy at least for a short period of time, emotionally involved with the plight of the lover and making us suffer with her, much to the contrary of his attempt to alienate us. Yet the depth and intensity which sexual jealousy could generate are missing. We may remember Shakespeare's depiction of Othello's sexual jealousy:

Othello: Had it pleased heaven  
To try me with affliction, had they rained  
All kinds of sores and shames on my bare head,  
Steep'd me in poverty to the very lips,  
Given to captivity me and my utmost hopes,  
I should have found in some place of my soul  
A drop of patience, but, alas, to mark  
A fixed figure for the time of scorn  
To point his slow unmoving finger at.  
Yet could I bear that too, well, very well.  
But there, where I have garner'd my  
Where either I must live, or bear no life,  
The fountain from which my current runs,  
Or else dries up, to the discarded thence? (Oth. 3.2.228)

Here is the intensity, the consuming sexual jealousy, the penetrating, heart-rending suffering of a man who thinks his wife has gone into the arms of somebody else, leaving him weak. Naga's suffering in his jealousy does not carry that depth and intensity. Scope for folklorist form does not probe deep enough into the minute working of the mind.

### **Enigmatic Character Kappanna – A Reflection of Appanna**

The question of dramatic significance of Kuruddava and Kappanna has to be settled within the evolving story of the play. We cannot brush it aside as something of a mystery in the middle of the play. Kuruddava is the means of providing Rani with a lover, and Kappanna remains somewhat an enigma who meets a Yaksha woman as Kappanna describes:

Kappanna: She is not a village girl. Which village girl will dare to step out at this hour?  
And I am not making up stories. That day she floats out from the haunted well.  
Just now she stepped out of the cemetery. Looked at me. Smiled and waved.  
(Girish Karnad I: 288)

Later in the play Kuruddava speculates when she finds Kappanna missing:

Kuruddava: If only I had eyes! I would have recognized. But can one do with these pebbles? When he tried to tell me I didn't listen. I was deaf. A temptress from beyond? A Yaksha woman. Perhaps a snake woman? But not a human being. No. What woman would come inside our house at this hour? And how? She wasn't even breathing. I shouted have asked, 'who are you? What do you want from us? Go away! Suddenly the door burst open. The rushing wind shook the rafters. He slipped from my hands and was gone. Never came back. (Girish Karnad I: 291)

Thus we meet her again towards the end of the play while she is searching for her son:

Kuruddava Voice: Son! Where are you?

(Lights come on. Rani, Appanna and child are sleeping)

Kuruddava Voice: Kappanna ...

(Appanna sits up)

Appanna: Yes ?

Rani (waking up): What is it?

Appanna: A thought I heard someone calling.

Kuruddava Voice: Kappanna where are you?

Rani: The poor soul! Kuruddava

Appanna: In my sleep, it sounds like my mother calling me... (Girish Karnad I: 296)

Kappanna seems to be a reflection of Appanna who has gone astray chasing a concubine who has been as elusive and flimsy as Kappanna's Yaksha woman, and gets nothing in the end, gets no palpable genuine love with gnawing doubts in the chastity of his imposed wife. Kuruddava then is a reflection of his mother, who has been blind to Appanna's upbringing, but an anxious mother-in-law to help her daughter-in-law start a family.

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Influence of Brechtian Technique on Girish Karnad: A Study of *Nagamandala*

## A Modern Treatment of Traditional Motifs

In *Nagamandala*, Karnad's approach and treatment is modern. He uses the conventions and motifs of folk art like masks and curtains to project a world of intensities, uncertainties and unpredictable denouements. The various conventions – the chorus, the music, the apparently unrelated comic interludes, the mixing of human and the non-human worlds – present a simultaneous presentation of alternative point of view. Karnad leaves the stage apparatus visible, presents synoptic announcements, and has narrator's directly talking to the audience. All this compels the audience to respond to the action of the play intellectually and to question it, instead of responding emotionally and merely accepting it. Karnad has used his play as a vehicle to express the complexities of modern life.

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# Passivization and Theta ( $\Theta$ ) Role in Arabic and Fulfulde

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## Abstract

This paper intends to discuss how  $\theta$ -role is assigned to passive structures in Arabic and Fulfulde. Although Arabic and Fulfulde are from different language phyla, Arabic is a Semitic language while Fulfulde is a Niger Congo language. Fulfulde has borrowed many lexical items from Arabic due to the religious affiliation between the two languages. In Fulfulde,  $\theta$ -role is assigned at D.S that is on active sentence before movement of the arguments to derive the passive structures. In Arabic, both transitive and intransitive verbs take passive forms, while in Fulfulde only transitive verb has passive forms.

## 1.0 Introduction

This paper intends to discuss how  $\theta$ -role is assigned to passive structures in Arabic and Fulfulde.  $\theta$ -role is one of the sub-theories of Government and Binding theory that discusses the semantic relation between lexical items in a sentence.  $\Theta$ -roles are assigned to arguments i.e. lexical items in nominal positions. In every sentence, there are two positions in  $\theta$ -role assignment; an argument position and a non-argument position. Although  $\theta$ -roles are assigned to argument positions, however not all argument positions are accessible to  $\theta$ -role. Argument positions that are accessible to  $\theta$ -role are referred to as A- positions and those that are not accessible to  $\theta$ -role are A-bar positions. There are two types of arguments with regards to  $\Theta$ -roles; internal and external. The verb assigns  $\theta$ -role to the internal arguments i.e. the objects because the verb sub-categorizes the positions occupied by the internal arguments. The verb does not sub-categorize the position occupied by the subject (i.e. the external argument) but it assigns  $\theta$ -role to it. There are finite universal sets of thematic functions from which every language gets its thematic functions; there are agents, theme, location, goal, beneficiary etc thematic functions. Assignment of  $\theta$ -roles to arguments is controlled by the  $\theta$ -criterion which states that:

### THETA ( $\theta$ ) CRITERION

Each argument bears one and only one  $\theta$ -role and each  $\theta$ -role is assigned to one and only one argument. Sells (1985:37).

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Passivization and Theta ( $\Theta$ ) Role in Arabic and Fulfulde

The number of  $\theta$ -roles to be assigned by a head (i.e. verb) depends solely on the number of arguments the head selects or sub-categories. If a head sub-categories the positions to be occupied by two objects, then it assigns two  $\theta$ -roles to them. Thus, sub-categorization entails  $\theta$ -role. This condition on  $\theta$ -marking which Sells refers to as  $\theta$ -marking condition states that:

### THETA MARKING CONDITION

If  $\alpha$  sub-categorizes the position occupied by  $\beta$ , then  $\alpha$   $\theta$ -marks  $\beta$ .

The  $\theta$ -marking condition controls the number of  $\theta$ -roles to be assigned to an argument. Thus, movement from one sub-categorized position to another is prohibited. Following Chomsky (1981) and Sells (1985) in Ndimele (1992), “While  $\theta$ -roles are assigned at D-structure, the  $\theta$ -criterion applies at all levels, ensuring that heads and their arguments are in suitable configurations.”

Generally, passivization is seen in most languages as either the promotion of the object to subjecthood or demotion of the subject to objecthood of the sentence. Crystal (2008) defines passivization as a term use in the grammatical analysis of voice where the grammatical subject is the recipient or goal of the action denoted by the verb. In another definition, Radford (1997) refers to passivization as movement from being a complement of the passive participle to its subject. Despite the fact that passivization involves movements of lexical items particularly subjects and objects in languages, its derivation also varies from language to language depending on the structure of individual languages. In most languages with passive voice, it is the transitive verb that passivizes; the transitive verb becomes an intransitive one after been passivized. There are some few languages that allow passivization of intransitive verbs, for instance German and Arabic allow passivization of intransitive verbs as in the following sentence;

1. Es wurde gedacht/ gelacht  
It was thought/ laughed
2. Rukiba ala al jabali  
(Someone) climb on the mountain

## 2.0 Literature review

According to Kawasha (2007), passivization in Bantu languages is derived by means of a derivational suffix that is attached to the verb. In Lunda, a language spoken in Zambia, passive structures are derived by the de-transitivizing affix  $-iw/ -ew$  that are suffixed to the verb resulting in the deletion of the agent (i.e. the subject) and promotion of the object to subject position as in the following active and passive sentences;

- 2a. ka- pela     $\varnothing$ - na- sum- i    ka- sumbi

12-snake SAI- TAM- bite- FV 12- domestic fowl

Kapela nasumi kasumbi

‘A snake has bitten a domestic fowl’.

b. ka- sumbi ☉- na- sum- ew- i

12- domestic fowl- SAI- TAM- bite- pass-FV

Kasumbi nasumewi

‘A domestic fowl has been bitten’.

The sentence in 2a is in the active voice and the corresponding one in 2b is in the passive voice. The suffix *-ew* attached to the verbal root *sum-* marks passive voice. The post verbal noun phrase *kasumbi* ‘domestic fowl’ in 2a is the object of the active sentence whereas in 2b it occupies the subject position and becomes the subject of sentence 2b. The agent *kapela* ‘snake’ is dropped in the passive construction i.e. in 2b. According to Kawasha, Lunda has virtually lost this type of passive construction. Instead, it uses structures where the subject is a class 2 third person prefix and the object retains its syntactic function. The agent may be optionally expressed as an oblique argument headed by *kudi* ‘by’ as in the following sentences;

3a **Active Sentence**

Atwansi anata nyikabu

a- tu- ansi a- a- nat -a nyi- kabu

1-13-child SA2- TNS- throw-FV 4- fruit

‘The child threw the fruit’.

b. **Passive Sentence**

Anata nyikabu kudi atwansi

a- a- nat- a nyi- kabu kudi a- tu- ansi

SA2-TNS- throw- FV 4-fruit by 1-13-child

‘The fruits were thrown by the child.’

In this construction, the agent *atwansi* ‘child’ moves to an oblique position preceded by *Kudi* ‘by’ while the patient object *nyikabu* ‘fruits’ still remains in its post verbal position. The subject is now a class 2 third person prefix a-‘they’

In a similar discussion, Heather and Dennis (2008) argued that in Shona, passivization is expressed by the morpheme –w that is affixed to the verbal stem as in the following sentences;

**Active Sentence**

- 4a. Shinga a- ka- bik- a ma- nhanga  
Shingi AGR1-PST-cook-FV CL6-pumpkins  
'Shingi cooked pumpkins'.

**Passive Sentence**

- b. Ma- nhanga a-ka- bik- w-a na- shingi  
CL 6-pumpkin AGR6-PST-cook-PASS-FV by-Shingi  
'Pumpkins were cooked by Shingi'

The Shona passive appears like a typical passive; the 4a is introduced by a by-phrase in 4b, and the theme has become the subject of a passive-marked verb.

The case is not very far from what Hausa has as passive. According to Newman (2000) and Jaggar (2001), passive constructions are derived in Hausa by suffixing the grade 7 suffix –u and –a to a transitive verb of the basic grades, promoting the object to occupy the subject slot and drop the subject of the sentence. They went further to say that not all Hausa grade 7 verbs can be passivized. Consider the following sentences:

**Active Sentences**

- 5a. Aisha taa dafa abinci  
Aisha 3F cook-GR1 food  
'Aisha cooked food'.

**Passive Sentences**

- b. Abinci yaa daf-u  
food 3M cook- GR7  
'The food was cooked.'
- c. An daf-a abinci  
someone cook food



In sentence 5a, the subject slot is occupied by the agent Aisha and in 5b it is the object *abin-ci* ‘food’ that occupies the subject position. The agent has been omitted in 5b and the verb has changed from grade 1 verb to a grade 7 verb.

### 3.0 Passivization in Arabic

Arabic expresses its passive construction in three ways; 1. With the subject of the sentence mentioned under the *by* phrase (e.g. *duriba alwaladu bisayyirati*= the boy was hit by a car),

2. With the subject of the sentence completely omitted (*Duriba alwaladu*= the boy was hit) and;

3. An impersonal passive e.g. *Qu’ida fi al-maqha*=‘(Someone) sat in the restaurant’ (where the agent is not mentioned). The first two types of passive in Arabic are derived through the following procedures:

- i. Delete the subject of the verb or move the subject of the verb to a *by*-phrase slot in the sentence.
- ii. Move the object of the verb to the subject slot of the sentence.
- iii. Change the verb from the form *faʿ ala* ( active past tense) to *fuʿ ila* ( passive participle verb).

Let us consider the following sentences:

#### Active Sentences

6a xaraga al naaru assawba

burn-pst fire-subj. cloth- obj

‘The fire burnt the cloth’

7a. Assayaratu darabat al walada

the car-subj. hit-past the boy-obj.

‘The car hit the boy’

Both sentences 6a and 7a are in the active voice, the two sentences reveal that Arabic has two word orders; VSO (verb, subject, object) and SVO (subject, verb, object) respectively. When these two active sentences are passivized, they take the following forms:

#### Passive Sentences

6b. Xuriga assawbu bi-nnari

Burn-pass cloth-obj by-fire

‘The cloth was burnt by fire.’

7b. Duriba al waladu bi-sayaarati

hit-pass the boy by- a car

‘The boy was hit by a car’.

In sentences 6b and 7b, the objects are promoted to the subject slots of the two sentences and the subject demoted to the object position under a *by*-phrase. The verbs have also changed from *xaraga* and *daraba* to *xuriga* and *duriba* respectively. As mentioned earlier, the subject of the verb of the active sentence can also drop instead of moving to the *by*-phrase position as in the following sentences:

### Active Sentences

8a. Kataba al waladu al darsa

Wrote-pst the- boy the-lesson

‘The boy wrote the lesson’.

### Passive Sentences

8b. Kutiba al darsu

Wrote-pass the lesson

‘The lesson was written’.

In sentence 8a, the subject is completely dropped in sentence 8b. The object *al darsu* has now taken the position of the subject and the verb has changed from a simple past tense verb to a passive participle. Arabic impersonal passive are derived with intransitive verbs. In Arabic impersonal passive, there is no promotion of objects in the sentence. Thus, no movement is involved as illustrated below:

9. Yubaau al- kutubu fil maktab

Sold-pass the-books in bookshop

‘Books are sold in the bookshop’.

10. Qu’ida fi al-maqha

Sat-pass in the- restaurant

‘(Someone) sat in the restaurant’.

Sentence 9 and 10 are passive sentences and they do not have active counterparts as in the other Arabic passive constructions discussed earlier.

#### 4.0 **Passivization in Fulfulde**

Fulfulde has only one way of expressing its passive; it shows its passive by completely omitting the subject of the active sentence and promoting the object of the active sentence to the slot of the omitted subject. As Fulfulde attaches importance to its verb because of the role it plays in changing the grammatical function of the sentence, the active verb also changes its form when passivizes. A passive verb in Fulfulde has two forms; with a passive marker –aama and with an indirect object marker –an- followed by the passive marker –aama as illustrated in the following sentences:

##### **Active Sentences**

11a Usman hokk- i Aisa ceede

Usman give- TM Aisa money

‘Usman gave Aisa money’.

12a Usman sood- an- i Hamida saare

Usman buy- IOM-TM Hamida house

‘Usman bought a house for Hamida.’

##### **Passive Sentences**

11b. Aisa hokk- aama ceede

Aisa give- PASS money

‘Aisa was given money’.

12b. Hamida sood- an- aama saare

Hamida buy-IOM-PASS house

‘Hamida was bought a house’.

The sentences in 11a and 12a are in the active voice and those in 11b and 12b are the corresponding passive structures introduced by the passive marker –aama. In 12b, the passive

marker –aama is preceded by an indirect object marker –an-. In both 11b and 12b, the subjects of the active sentences have been omitted. The objects have been promoted to fill the omitted subject slot.

### 5.0 Theta ( $\theta$ ) role assignment in Arabic

Assignment of  $\theta$ -roles to arguments in a sentence depends solely on the verb, the verb sub-categorizes the positions occupy by the arguments. If the verb sub-categorizes two positions, then it assigns two  $\theta$ -roles. Let us see how  $\theta$ -roles are assigned to arguments in Arabic sentence, sentences 6, 7 and 8 will be represented here as 13, 14 and 15 respectively for our analysis.

13a. Xaraga al-naaru assawba

Burn-PAST fire- SUBJ cloth-OBJ

‘The fire burnt the cloth’.

13b. Xuriga assawbu bi- nnari

Burn-PAST cloth-OBJ by- fire-SUBJ

‘The cloth was burnt by fire.’

14a. A-ssayaratu daraba al-waladu

The- car-SUBJ hit the- boy-OBJ

‘The car hit the boy’

14b. Duriba al-waladu bi-sayaarati

Hit-PASS the-boy-OBJ by- a car

‘The boy was hit by a car’

We assume in Arabic  $\theta$ -roles are assigned to arguments at D.S (Deep Structure) in the active sentences so that when the arguments move as a result of passivization, they will move with their  $\theta$ -roles to their new slots. This will stop the assigning of a second  $\theta$ -role to the arguments at their new positions. Thus, *assawbu*, *al-waladu* and *alnnari*, *sayyaarati* are assigned patient and agent  $\theta$ -roles respectively at D.S and they still maintain these  $\theta$ -roles at S.S (surface-structure) even after passivization although they have changed positions after the movement. On the other hand if  $\theta$ -role is allowed to be assigned at S.S, the arguments are likely to have two  $\theta$ -roles each, that is one at D.S (i.e. on active sentences) and the second one at S.S (i.e. on the passive sentence) which violates the  $\theta$ -criterion. The assignment of  $\theta$ -roles to arguments in Arabic impersonal passive differs a bit with those discussed earlier. In Arabic impersonal passive, the arguments are assigned  $\theta$ -roles at S.S because, Arabic impersonal passive do not have active

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counterparts as in the other passive constructions. Arabic impersonal passive sentences in 9 and 10 will be represented as 15 and 16 respectively.

15. Yubaau al-kutubu fi as-suuqi  
Sold-PASS the-books-OBJ in the market  
'Books are sold in the market'.

16. Qu'ida fi al-fasli  
Sat-PASS in the- class  
'(Someone) sat in the class'.

In 15, the verb *yabaau* assigns patient and locative  $\theta$ -roles to *al-kutubu* and *as-suuq* respectively at S.S. This also applies to sentence 16 which has no patient, the verb *Quida* assigns only locative  $\theta$ -role to the only argument that it sub- categorizes.

#### 6.0 Theta ( $\theta$ ) role assignment in Fulfulde

Theta ( $\theta$ ) role in Fulfulde is assigned at D.S that is on active sentence before movement of the arguments to derive the passive structures. Fulfulde active and passive sentence discussed in 11 and 12 will be represented here as 17 and 18 respectively.

17a Usman hokk-i Aisa ceede  
Usman give-TM Aisa money  
'Usman gave Aisa money.'

b. Aisa hokk- aama ceede  
'Aisa was given money.'

18a. Usman sood-an- i Hamida saare  
Usman buy- IOM-TM Hamida house  
'Usman bought a house for Hamida.'

b. Hamida sood- an- aama saare  
Hamida buy-IOM-PASS house  
'Hamida was bought a house'

In sentence 17a the verb sub-categorizes the positions occupy by the objects *Aisa* and *ceede* and assigns benefactive and patient  $\theta$ -roles to them respectively. Although sentence 18a is an indirect object construction, the verb sub-categorizes the positions of the two objects *Hamida* and *saare* , thus assigns benefactive and patient  $\theta$ -roles to them respectively. The subjects *Usman* in both sentences 17a and 18a are assigned agent  $\theta$ -role by the verb also before they are omitted although the verb does not sub-categorize the position they occupy.  $\Theta$ -role is assigned to arguments in Fulfulde at D.S. The arguments move to S.S with their  $\theta$ -roles satisfying the  $\theta$ -criterion.

## 7.0 Comparative Analysis

In both languages passivization is achieved by:

- a. A passive morpheme is inserted.
- b. An object NP is preposed (object promotion).
- c. A subject NP is postposed (subject demotion).

In Arabic,  $\theta$ -roles are assigned to arguments at D.S (Deep Structure) in the active sentences so that when the arguments move as a result of passivization, they will move with their  $\theta$ -roles to their new slots, as in examples 13 and 14. However example 15 and 16, Arabic impersonal passive, the arguments are assigned  $\theta$ -roles at S.S because, Arabic impersonal passive do not have active counterparts as in the former two passive constructions (13 and 14). In Fulfulde,  $\theta$ -role is assigned at D.S that is on active sentence before movement of the arguments to derive the passive structures. In Arabic, both transitive and intransitive verbs take passive forms, as in examples 15 and 16 respectively, while in Fulfulde only transitive verb has passive forms.

## 8.0 Conclusion

It is frequently claimed that passive constructions exist to fulfill either one or both of the following manipulations:

AGENT DEMOTION - removal of the Agent from prominent subject position and demotion to a less salient role in the syntactic structure.

PATIENT PROMOTION – promotion of the Patient from object to subject position.

This could be true for Fulfulde passives and Arabic transitive verbs. However In the Arabic passive of intransitive verbs, however, there is neither any agent demotion, nor any patient promotion, and the prominence of the single argument of the verb is not changed by the use of a passive structure.

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# Let's Humanize Language Teaching by Using L1

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## Introduction

The role of the first language (L1) and the second (L2) in the foreign language classroom has been the subject of much discussion and considerable controversy among linguists and language teachers. It is observed that the teachers not only feel guilty while using L1 in the classroom, they use translation as a last resort and avoid translating new words. Feeling uncomfortable to translate a word in the first language themselves, most of them elicit it from a student. Even that is done mostly orally, never in writing. Majority of teachers don't want to talk about it because they always feel inferior while talking about it.

## Why do Teachers Feel Guilty in Using L1?

Why is it so? Are there any specific directions about using the first language in the classrooms? No. But, in general, teachers develop this kind of attitude because frequently, use of first language (L1) is condemned while teaching a second language (L2) such as English for reasons such as:

- Learners have to be exposed enough to English (L2)
- L2 should be taught in the same way as the children learn L1, that is naturally
- Learners should be encouraged to develop the habit of thinking in English
- Encouragement of L1 in class would interfere and force errors
- Translating at regular intervals makes the learners feel that both languages have exact equivalents
- Teaching 'communication' doesn't mean teaching 'translation'
- Most of the teacher training courses recommend use of L2 only.

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Most of the above arguments can be refuted as:

- Constant use of L2 (often incomprehensible) becomes a waste of time and there L1 saves time
- However much used, L2 is NOT L1. Learners always have a meaning-symbol system in place. So it becomes easier to approach the L2 via L1
- The fact is we all think automatically first in L1. So thinking in L2 cannot be forced
- L1 is sure to interfere whether you encourage or not because interference comes naturally. It is inevitable. Rather learners can be made aware of it through contrast and translation
- The learners have to be made aware, on the contrary, to identify true equivalents rather than literal translations
- Of course practice is needed, but you are ‘teaching’ them communication in L2, not only communicating with them
- As a teacher, you only decide which recommendations to follow according to your teaching environment

### **Need to Create Awareness among Teachers**

So, when the teachers come to know gradually that there are pedagogical, psychological, socio-linguistic and socio-cultural implications for using L1 in the L2 classroom, they start discussing about it. After research, we also find that there are a number of professionals in the field of foreign language instruction who agree that L1 has a necessary and facilitating role in the second language (L2) classroom. But, of course, ‘there seems to be a lack of awareness on the part of teachers as to how, when and the extent to which they should actually use L1 in the classroom.’ (Polio and Duff, 1994)

### **Use of L1**

As most teachers of English follow the ‘monolingual approach’ using only L2 in the framework of their classrooms, the major problem is the idea that exposure to language leads to learning. ‘Excluding the students’ L1 for the sake of maximizing their exposure to L2 is not necessarily productive.’ (Dujmovic, 2007) And, also, Mattioli is right when he comments, “most teachers say they tend to have opinions about native language use, depending largely on the way in which they have been trained and in some cases, on their own language education.” (2004, p.21)

### **Attitudes of Teachers and Students**

There have been a number of researches going on, considering the attitudes and perceptions towards the use of L1 in the foreign language classroom. These researches explore the attitudes of both, the language learners and the teachers. Some of them are given below:

- In 2001, Burden investigated the attitudes of 290 students and 73 teachers at five universities. The results showed that both students and teachers believe the importance of L1 in explaining new vocabulary, giving instructions, talking about tests, grammar instruction, checking for understanding and relaxing the students.
- Another research in a Chinese context with 100 students and 20 teachers depicts similar results. This research shows that limited and judicious use of the mother tongue (L1) in the English classroom does not reduce its exposure to English, but rather can assist in the teaching and learning process.
- A large scale study by Levine in 2003, revealed the same result. Levine concludes that, “despite the prevailing monolingual principle’, both the target language and the L1 appear to serve important functions.” (p.350)
- The most recent study by Dujmovic in 2007 examined the attitudes of his 100 students. He concludes that his students responded positively to the use of L1 in the L2 context and showed their interests as well.

### **Pedagogical Reasons for the Use of L1**

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Apart from that, the researchers have identified various pedagogical reasons for the use of L1 among teachers. Mainly among them are:

- To Maintain Discipline
- To Compensate Inadequacies
- To Establish Communication
- To Use L1 as a Resource for L2 Learning
- To Favour Metalinguistic Reflection
- To Reduce or Overcome Social Inequalities in the L2 Class

Now, the answers to the question ‘how much of a role the students’ mother tongue (L1) should play’ can be various. In linguistically homogeneous classes as we have in India, students need exposure to L2, and in many cases, this exposure is only in the classroom. Since there is no set formula which prescribes exact and ideal usage of the L2 in a classroom, it seems that depending on the level of the students, the teacher should maximize the use of L2, but taking every care not to exclude the L1 and cautiously endorse “bringing (it) back from exile” (Cook, 2001)

### **Using L1 is Not Bad**

Therefore, using L1 should not be disapproved by calling it ‘bad’. It is rather another useful technique to help our students learn. But of course appropriate use of it (in vocabulary meanings, Grammar explanations, Proper Instructions etc.) will make a positive contribution in learning and motivation which results in:

- Saving time that can be used for other activities in L2
- Having essential and efficient feedback for testing the learners
- Useful Learning on the whole

### **Monolingual and Bilingual Approaches**

There have been Monolingual and Bilingual approaches, but Nation introduced a new approach called a 'Balanced' approach in the year 2003. According to him, the teachers need to show respect for learners' L1 and need to avoid doing things that make the L1 seem inferior to L2; at the same time, it is the teacher's job to help learners develop their proficiency in L2. A balanced approach is certainly required which sees a role for the L1 but also recognizes the importance of maximizing L2 use in the classroom.

## **Conclusion**

The constructive role of L1 in designing a classroom syllabus, English language teaching methods, classroom management, instructing language learning skills, performing all types of activities and language assessment of students cannot be avoided and it should be repeatedly emphasized. We should finally free ourselves from the misconceptions and try to appreciate the existing alliance between the mother tongue and foreign languages. Our ultimate aim should be to have students who are proficient L2 users rather than deficient native speakers. A rational and judicious use of the first language in Second Language classrooms can only be advantageous. L1 use must be tuned up with effective target language teaching, taking into consideration learner's mother tongue and cultural background and using them to the best of their interest.

As Michael Lewis (1997) says:

It is inevitable that language learners use L1 as a resource, and that they make both helpful and unhelpful assumptions on the basis of their experience of L1. Sound pedagogy should exploit rather than try to deny this.

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# Both Positive and Negative Responses Show That Firth and Wagner (1997) Have a Point

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## Abstract

Firth and Wagner (1997) “claim that methodologies, theories, and foci within SLA reflect an imbalance between cognitive and mentalistic orientations, and social and contextual orientations to language, the former being unquestionably in the ascendancy” (p. 757). This view has led to problematic perspectives on “discourse and communication” in the sense that studies there are, to a larger extent, in formal settings: classrooms, and “idealized native speaker(s) (NS) while viewing L2 learners; (NNS), as “deficient communicator(s) (ibid). Moreover, there is the fact that their recorded conversations are analyzed at “etic (levels) [i.e., analyst-relevant] (rather than at) emic (ones) [i.e., participant-relevant]” (p.760). Therefore, after discussing and reanalyzing the data of some prominent studies in SLA, they call for a whole “reconceptualization” of the SLA field’s methodologies, empirical parameters and theories to account for other contexts, participants, and different types of data analysis (p. 768).

This paper discusses the controversy and comes to the conclusion that both positive and negative responses show that Firth and Wagner (1997) have a point.

## Multiple Theories on Second Language Acquisition

Second language acquisition (SLA), considered one of the most fertile areas of linguistic investigation, offers theorists the opportunity to provide theories on the

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mechanisms and processes by which non-native speakers learn target languages. This field has always been contentious, an arena for competing modifications, elaborations, and criticisms by professional linguists and other interested parties. For example, in McLaughlin's (1987) book, *Theories of Second Language Learning*, he discusses five of the most influential theories in SLA: viz., the monitor model, interlanguage theory, linguistic universal, acculturation/pidginization theory, and cognitive theory. He maintains that there are four requirements for a viable theory: "(1)...definitional precision and explanatory power, (2)...consisten(cy) with what is currently known, (3)...heuristical... rich(ness) in...predictions, and (4) falsifiab(ility)" (p.55); however, he finds the five above-mentioned theories unsuccessful because they do not fulfill all of these requirements equally.

### **Views from Other Related Fields**

McLaughlin's criticism has stimulated the enthusiasm of specialists from other fields, such as sociology, to elaborate on what they claim are problems in SLA theories and studies. For example, Firth and Wagner's (1997) article: "On Discourse, Communication, and (some) Fundamental Concepts in SLA Research"- which will be the focus of my discussion afterwards- has "had an impact on SLA theory, empirical research, and praxis over the last 10 years" (Lafford, 2007, p. 735). The article occasioned many disputes and responses in SLA between two groups: those who believe that acquisition of second language (L2) is "an individual cognitive process" located in the mind and others, who see it as "a social process, whereby learners acquire a target language (by means of) interactions with (native) speakers" (ibid).

### **On Firth and Wagner's Claim**

F&W “claim that methodologies, theories, and foci within SLA reflect an imbalance between cognitive and mentalistic orientations, and social and contextual orientations to language, the former being unquestionably in the ascendancy” (p. 757). This view has led to problematic perspectives on “discourse and communication” in the sense that studies there are, to a larger extent, in formal settings: classrooms, and “idealized native speaker(s) (NS) while viewing L2 learners; (NNS), as “deficient communicator(s) (ibid). Moreover, there is the fact that their recorded conversations are analyzed at “etic (levels) [i.e., analyst-relevant] (rather than at) emic (ones) [i.e., participant-relevant]” (p.760). Therefore, after discussing and reanalyzing the data of some prominent studies in SLA, they call for a whole “reconceptualization” of the SLA field’s methodologies, empirical parameters and theories to account for other contexts, participants, and different types of data analysis (p. 768).

### **Positive and Negative Responses**

As mentioned before, the article has received many responses. Those responses are categorized into two domains: positive, and negative. As regards the positive responses, they are either to state how beneficial the application of F&W’s suggestions has been in SLA field, or how they also have applications for other problems in that field. For example, when Swain and Deters (2007) reviewed and discussed a wide range of “sociocultural informed approaches to SLA research”, they were trying to show that by examining social factors of learners vis-à-vis the L2 learning processes, our understanding of these processes will be enhanced (p. 831).

For Liddicoat (1997), the SLA field has many problems. He states that inasmuch as the field has neglected the significance of social factors’ effects on interactions - a concern shared by F&W -“the type of data frequently used for **Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013  
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investigating questions of interaction in a L2 may not be adequate for determining what really occurs in such interactions”. He also maintains that not only does that field view “sentences” and “utterances” in participants’ conversations as “isolated, self-contained artifacts of language”, but also “actual instances of language” are excerpted from the “linguistic and nonlinguistic context in which they occur”. This has contradicted our perception of language as communication” (p. 313).

### **Importance of Psycholinguistic and Sociolinguistic Approaches**

In respect to the negative responses, many of them such as: (Poulisse, 1997, Kasper, 1997, and Gass, 1998), are written as reactions to the severe criticisms their previous work received in F&W’s article, and how the latter has supported their claims. Nonetheless, since the purpose of these responses is similar, I will discuss only two of them. According to Poulisse (1997), the application of both psycholinguistic and sociolinguistic approaches is very “important”. The reason is that “acquisition”, “learning”, “production”, and “perception” of L2s are considered as “psychological processes”, which justifies SLA’s researchers’ adoption of the former approach over the latter (p. 324). However, she believes this field can be expanded by investigating contextual factors such as: “language situation (L2 vs. FL), teaching methodologies,...etc.”, which “may influence these processes” (ibid).

Furthermore, she commented on F&W statement that:

The imposition of an orthodox social psychological hegemony on SLA has had the effect of reducing social identities to “subjects”, or at best to a binary distinction between natives and non-natives/learners. It gives preeminence to the research practice of coding, quantifying data, and

replicating results. It prioritizes explanations of phenomena in terms of underlying cognitive processes over descriptions of phenomena. It assigns preference to (researcher manipulation of) experimental settings rather than naturalistic ones. It endorses the search for the universal and underlying features of language processes rather than the particular and the local (p. 760)

### **Five Justifications**

First, “coding systems” and “quantifying data” are very important in any research to make its outcomes “concrete” and generalizable. Coding requires researchers to examine and explain “relevant features of the data” while quantification helps to provide “an empirical validation of the categories distinguished”. Second, “replication” is vital to make any research reliable. However, it requires three things: viz., describing “procedures” accurately, defining the “coding system”, and presenting “results” adequately (p. 325). Third, “explanations should...be prioritized over description” because they help researchers examine “theories” that can explicate their hypotheses about their predicted “phenomena” (ibid).

In addition, as much as experimental research - even with the researchers’ manipulation of the factor of their interests - “can contribute to both psycholinguistic and sociolinguistic” studies, they have to be supplemented by “naturalistic” ones. Yet, when the researcher has a “theory” which contains certain “hypotheses”, “experiments” are not merely to examine them, but to allow him/her to “control contextual and situational dimensions that so often blur the results of naturalistic research” (p. 325). Finally, the task of any researcher, – regardless of their “research

paradigm” -, is to evolve “theories” explicating “as many features of language processes as possible” and not vice versa (ibid).

### **Limited Focus**

With respect to CS studies, Poulisse (1997) agrees with F&W on their observation that researchers have an interest in analyzing only L2 learners’ “linguistic deficiencies and communicative problems” (p.760). Nevertheless, this does not indicate that their language is “full of problems” nor does it imply that their speech is “inferior to L1(s’)” (p. 326). Actually, she justifies this interest by saying that these kinds of problems are significant because they frequently occur in NNSs speech and are successfully solved by some strategies employed by L2 learners themselves. She contends that when researchers identify CS, defined by Faerch and Kasper (1983, p. 36) as “potentially conscious plans for solving what, to an individual, presents itself as a problem in reaching a particular communicative goal” (as cited in Firth and Wagner 1997, p. 360-361), and “compensatory strategies” – aimed at CS accomplishment - which is defined as “processes...which are adopted by language users [...not just learners] in the creation of alternative means of expression when linguistic shortcomings make it impossible for them to communicate their intended meaning in the preferred manner” (Poulisse, 1990, p. 193, as cited in Poulisse, 1997, p. 325), they are focusing on what is primarily an SLA field interest.

Most importantly, she assures that F&W’s comment on her CS study: (Poulisse and Bongaert, 1990), that “the FL speaker’s anomalous word formations [actually Dutch L1 lexical items] are viewed as erroneous features, explained solely in terms of the individual’s lack of lexical competence [through the concept of “automatic transfer”] (instead of) in terms of interactional or sociolinguistic factors”

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(p. 761), is pure misinterpretation. The reasons are not that the study tackled “several types of transfer... CS [as defined above] and automatic transfer” which is identified - in another study - to have similarities to “slips of the tongue”, nor the confusion in understanding the differences between them by F&W. It is that they, Poulisse & Bongaert, have described “CS in psycholinguistic terms...and explained the use of particular types of CS in terms of general communicative principles, referring to contextual factors influencing the operation of these principles” (p.326).

### **Discussion of Input Modification Studies**

F&W discuss some of the “input modification studies” in which reported differences in conversations between NS with NS, and NS with NNS noted the latter as having “more clarification requests, repetitions, expansions, and elaborations, and a greater incidence of transparency” (Varonis and Gass, 1985b, as cited in Firth and Wagner, 1997, p. 763). However, they think these differences are because of NNSs not knowing the conversation principles, or the “rules of the game”. Poulisse, though, adduces that the purpose of the studies F&W examined was to clarify that “following the rules of the game results in more repetitions, requests for confirmation, comprehension checks,...etc.”, in conversations including NNS than “ in interactions only involving NSs” (p.327). Finally, she states that comparing the language proficiency of NNSs with NSs’ - which F&W maintain is wrong - is very important, especially if the studies conducted in SLA are cross-sectional.

Likewise, Gass (1998) wrote an article refuting the criticisms of F&W in her work: (Varonis & Gass, 1985a, 1985b). She tries to clarify not only the misuse of her work and others, which made her doubt the significance and usefulness of F&W contribution to the field of SLA, but also cites examples and quotations in the F&W’s **Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013  
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article showing that their critiques are based on confusion about the interpretation of SLA researchers' studies and concepts.

The SLA field has many goals, one of which is input/interaction frame-work. The problem here is that F&W took a study of this type: (Varonis & Gass, 1985b), and categorize it as accounting for “interactional and sociolinguistic dimensions of language” which “obviates insight into the nature of language, most centrally the language use of second or foreign language (S/FL) speakers” (p. 757). Nonetheless, in fact - as Gass (1998) states - it is to investigate “what kinds of interaction might bring about what types of changes in linguistic knowledge...rather than understand(ing) language per se” (p.84).

### **Considering Language in Context**

Also, although Gass admits that examining “these changes” requires “consider(ing) language use in context”, this is “trivial” because the focus of this type of study is on “the language used and not on the act of communication” (ibid). In addition, she maintains that F&W had a problem in differentiating between “learners” and “users”. That is observable in F&W’s statement: “although S/FL interactions occurring in non-instructional settings are everyday occurrences [e.g., in the workplace], they have not, as yet, attracted the attention of SLA researchers”(p.758). Nevertheless, Gass believes that this is “part of a boarder field...(where) SLA (in itself) is a subset”. Moreover, the L2 speakers who take part in most SLA research need to be “learners” because otherwise they will not show “change(s) in (their) grammatical systems” (P. 84). Finally, she explains that F&W’s comment on her work: (Varonis & Gass, 1985a), that subjects there, though not learners, were “cast in

the same light” (p. 764), is false since all participants were students at the “English Language Institute, University of Michigan” (p. 85).

### **Type Participants**

The second problem Gass (1998) examines is related to the type of participants: (NS & NNS), chosen in SLA research. F&W state that, in that field, there are idealizations of native speakers while nonnative speakers are viewed as “defective communicator(s), handicapped by...underdeveloped communicative competence(s)”, and Liddicoat agrees that such idealizations exist. They also believe that the term used to describe the two participants indicates a superior-inferior relationship (i.e., “non” in nonnative speaker). Even worse, the conversations taking place between NSs and NNSs are viewed as “problematic”, in the sense that they are “prejudged to be somehow unusual, anomalous, or extraordinary” (p. 764). Furthermore, they question the implications that homogeneity has in NS & NNS groups, in the sense that the term NS does not include true bilinguals and other social identities such as: “Father, man, friend,...etc.” (p. 764), which are worth investigating. In this matter, Long (1997) agrees with F&W. Finally, F&W maintain that one SLA studies problem is that the “baseline data” are taken from NSs’ interactions since they are considered the best source of the target language “norm(s)” (p.763).

### **“Handicapped in Conversation”**

In rebuttal, Gass (1998) contends that in the SLA field - and especially in studies within the frame work she applied - NS and NNS are equally viewed as “handicapped in conversation”. She maintains that the quotation cited in F&W’s

article (p. 757): “native speakers and nonnative speakers are multiply handicapped in conversation with one another” (Varonis & Gass, 1985b, p. 340) is misinterpreted. In that particular work, it was clarified that they were not favoring “one group over the other”, but rather “because the fault of non-understanding may reside with either the speaker or the hearer or both, the interlocutors have a shared incompetence” (p. 71, as cited in Gass, 1998, p. 85). She also states that the same way “correct forms” (Corder, 1967, Selinker, 1972, as cited *ibid*) can provide” insights into the nature of linguistic systems...of learners,...deficiencies” can, too (Gass, 1998, p. 85). While Gass agrees with F&W with respect to the need for precise terms in SLA field, she considers inferring any preferential status relationship between the two terms NS& NNS as “a leap in logic” (*ibid*).

As regards F&W’s opinion that conversation between NSs and NNSs is viewed as “problematic...”, Gass maintains that if they were referring to “frequency,” then conversations are not uncommon because they occur everywhere. “However, frequency has little or nothing to do with problematicity (because) they can be problematic even while being frequent” (p. 85). Although Gass concedes that the term NS is “problematic” because it ignores “bilingualisms or multilingualism”, the latter are “excluded because some of these issues are unresolved” in SLA field (p. 86). But, when it comes to the other social identities which F&W endorsed, it is impossible to include them because they are irrelevant to research questions which investigate “how L2s is acquired, and what the nature of learner systems is”. Nevertheless, Block (2007) refutes this by mentioning some of the studies that were conducted on the basis of such an assumption; i.e., there is a correlation between identity and L2 learning. Finally, Gass (1998) comments on F&W’s last point, that NSs are the norms of

comparison, by saying that generally both NS and NNS are involved in learning; however, one has reached total fluency, whereas the other has not. Therefore, the comparison makes a perfect sense. On the other hand, Long (1997) believes that the base line should be extracted from different types of “dyads”; (i.e., NS-NS, NS-NNS, and NNS-NNS), so that the researcher in SLA can “make more than purely impressionistic claims about certain linguistic or conversational modifications attributable to one speaker in a dyad” (p. 320).

### **Purpose for Writing Short Paragraphs**

Upon consideration, I have to admit that the purpose for writing short paragraphs on the positive responses on Firth and Wagner’s (1997) article, while discussing thoroughly the major points presented in the counter-arguments, is to show that even with the latter’s claims that F&W’s suggestions are based on misinterpretations and confusion of SLA studies and probably its concepts, their other justifications of, for example, viewing NNSs’ conversations as problematic, or making the base line of comparison from NSs only, is supported/refuted by other researchers. This is an indication that everyone has the right to say what he/she thinks are weaknesses/strengths in SLA field as long as they are supported by concrete evidence. It is by doing so that field will be enhanced and help us to know - hopefully exactly - what are the processes of L2 learners. This will aid linguists in developing perfect teaching methodologies that will make acquiring a second language seem as easy and as natural as learning one’s mother tongue.

Finally, I totally agree with F&W’s suggestions and general reservations as regards the SLA field and I think they are acceptable. The reason is that, within this field most researchers ignore the importance of social factors, other social identities,

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and participant-sensitive analysis in their primary data. It could be that by including these, our understanding of L2 learners' cognitive processes will increase. Therefore, Block (2006) suggests that while accounting for the aforementioned points, SLA researchers should investigate L2 users/learners' identities from "two perspectives": "social class (and) psychoanalytical theory" (P. 872). Having said that, and as Long (1997, p. 322) states, "F&W need to show us how they plan to deal with some obvious methodological problems in the kind of research they propose, namely, the representativeness, verifiability, and relevance to theory of examples cited and of analyses, however detailed and careful, of isolated, "local, particular events".

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# Eating Disorders & Your Image

Don Jacobs

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## What is Eating Disorder?

*Baker Encyclopedia of Psychology and Counseling* (1999) describes the effect of eating disorder as follows: “Eating disorders manifest a wide range weight and food issues experienced by both men and women. They symbolize serious emotional and physical problems that can have life-threatening consequences.”

Extreme focus and emphasis on physical image is an important aspect of eating disorders. Emphasis on physical appearance has always been a part of human civilization. Consider those statues, descriptions of the beauty of the body parts, cruelty, ugliness, etc., in real world and in literature. However, to take this emphasis to a disease level is now getting to be a virulent infection all over the world. India is no exception to this.

## Your Image is Everything Now!

In today’s world your image seems to be everything. Instead of your image being the last deciding factor when people judge, it’s the first. Your being/soul is not considered anymore. Who you really are does not seem to matter as much as it used to.

## You may be Shunned!

There is a perfect image that everyone has in their minds and if you do not meet the criteria then you are shunned. The problem is that everyone has an unrealistic, impossible figure, skin tone, etc... No one is capable of reaching this level of perfection! The closest you can get is plastic surgery which is plainly for those who have such a low self esteem and respect for their bodies that they would resort to surgery! Now I understand that there could be some cases where you need to have that done.

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Eating Disorders & Your Image

## **More Harmful Methods to Improve Your Image**

*Image Is Everything* is a major misconception in our society and all around the world. The blame for this misconception lies squarely on both men and women: What men want to see in a woman and what women want to see in a man. Other than plastic surgery there are methods even more harmful; many people try steroids (mostly men and athletes of both genders) and more common for girls is the strategy of starving themselves and only eat enough to barely sustain themselves. Both of them are extremely harmful and possibly life-threatening.

Another method that is also equally dangerous and contains the possibility for even more damage and medical issues is drugs. I am not able to specify any particular kinds. But it is easily seen through newspaper reports these days that there is widespread drug use among male and female athletes. Eating disorders and artificial body image corrections seem to be attested everywhere in the world. Again India is no exception to this!

## **Mental Issues**

Apart from physical damage there are also many mental issues that result from this. These mental issues are created by the pressure of the oppressors on the individual, putting him/her down and forcing them to try to change themselves into something they were not meant to be. Every day there are individuals being mocked, and made fun of, and being bullied. There is only so much hurt someone can take until they have a mental breakdown, or in some other cases (growing numbers every year) they commit suicide, or make attempts to.

## **A Multilevel Approach is Necessary**

The *Encyclopedia* cited above suggests:

Understanding eating disorders a multilevel model combining psychological, interpersonal, social, and psychological factors. Feelings of inadequacy,

depression, anxiety, loneliness, troubled family backgrounds, lack of identity, and  
slit affect can contribute. (p. 378)

The new generation of software professionals in India seems to be affected by personality  
issues and the factors listed above. Insecurity in general, excessive competitive spirit, fear, and  
focus on personal wealth generation, etc., create confusion and image problems.

### **Change in Minds – An Important Step**

What we have come to, to put it plainly, is very pathetic and shameful for our society.  
This may not be something we can easily fix, but nevertheless we cannot ignore it. The only  
way, in my opinion, is to change the minds of those being oppressed. If we can build them up  
and encourage them into thinking that they are beautiful in their own unique way then the  
oppressors wouldn't have anyone to oppress and the issue would be brought to an end. There are  
many people out there who feel that they are not good enough for this messed up world full of  
show and amoral and immoral conduct, and they shouldn't have to feel that way! It is up to us to  
help them and support them!

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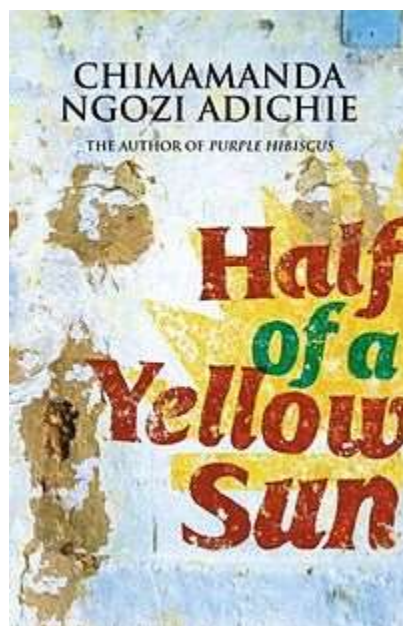
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# Code-alternation in Strengthening Indigenous Cultures and Languages: A Feminist Reading

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## Abstract

It is a known fact that English language was imposed on indigenous language speakers, and because of its world influence, English is dominant over other indigenous languages in Nigeria. However, when English migrates to foreign countries, it adapts and indigenises. The new users absorb and liberate it to embody the energies of their respective sensibilities. This paper identifies a feminist reading of the use of code alternation in strengthening indigenous cultures and languages in literary text. It uses Chimamada Adichie's *Half of a Yellow Sun* as a sample. Few extracts of code switched items; the switch to and from different varieties of Nigerian English, Pidgin or an L1, depending on change in addressee or even the status or age of different addressees, were selected from the novel and analysed using insights from Myers-Scotton & Bolonyai (2001) revised Markedness Model theory of code-switching. It observes that the linguistic, social and cultural contexts of a feminist writer necessitate and propel the growth of code varieties and these serve as acts of identity.

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The paper concludes that the use of code alternation in female writing strengthens indigenous cultures and languages. It submits that such practice portrays the feminist/writer's African experience, creates new English that has close relationship with its ancestral home but transformed to boost its new African environs.

**Key words:** Indigenous culture, indigenous language, feminist writing, code alternation (mixing/switching).

## Introduction



Chimamanda Adichie

Courtesy: <http://lectures.princeton.edu/2010/chimamanda-ngozi-adichie-2/>

The centrality of language in the survival of indigenous cultures is obvious. Language is an essential aspect of the maintenance of ethnic and cultural identity, and is central to current discussion of minority rights (Mey, 2001). The Nigerian writer particularly has a serious challenge in terms of language use. S/he is faced with the problem of choosing audience for his/her work, mainly as the facts s/he reconstructs, concerns, Nigeria. If s/he uses his/her indigenous language, the writing will be limited to an ethnic literature and may not have a natural flow. S/he however, communicates with the greater section of the literate Nigerian population and abroad, if the English language is used. But this does not accommodate the group of illiterate Nigerian population. The realisation that when one is given a language, s/he is given a new culture has continued to disturb African writers and

intellectuals who are bent on breaking away from such linguistic and cultural domination. Achebe, for example, argues:

The price a world language must be prepared to pay is submission to different kinds of use. The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as international exchange will not be lost. He should aim at fashioning out an English which is at once universal and able to carry his peculiar experience... I feel that English will be able to carry the weight of my African experience. But it will have to be a new English, still in communion with its ancestral home but altered to suit its new African surroundings. (Achebe, 1975: 62)

Achebe's argument is revolutionary and since then, the African writer has bent the English language in several ways in order to express and strengthen his/her culture and language (identity). The alteration of English to carry "the weight of African experience" enables the writer to remain universally intelligible and, creates room for the promotion of the writer's culture and the propagation of a new language.

Scholarly studies on code alternation (code-mixing and code-switching) such as Sridhar (1978), Pfaff (1979), Poplack (1982) have concluded that code-mixing and code-switching (henceforth CM and CS) are used in most speech situations among bilinguals as well as among monolinguals in terms of style shifting. Some other studies such as Sridhar & Sridhar (1980) have discussed the fact that if the bilingual speaker is able to use different codes in a given speech situation, then, there must exist what is called "the bilingual's grammar". This means that the grammars of at least two language systems of a bilingual are working simultaneously. These studies have also illustrated that code alternation is manipulated by bilinguals in order to achieve different goals and functions such as emphasis, effective communicative goals, solidarity, sociocultural authenticity, friendliness, warmth, and so on.

Other works on code alternation hinge on Hospital interactions. For example, Odebunmi (2010) studies code alternation in Nigerian Hospital interactions. It samples the interactions between doctors and patients and indicates the code alternation strategies in them. Also, Ezeife (2012) examines lexical borrowing as code alternation strategy in gender



discourse. She uses literary texts with ample gender issues for the analysis. Unlike previous studies, the present study is strikingly different since it looks at code alternation as a veritable resource in female writing for strengthening indigenous cultures and languages using Adichie's *Half of a Yellow Sun*.

In a determined effort to identify, to strengthen his/her language, and to maintain international relevance that in spite of his/her level of mastery of the English language, the Nigerian writer has decided:

To explore new linguistic models which can combine elements of both the indigenous languages and the English language to reach a broader local audience without sacrificing their international listeners. Earlier writers had used similar experiments – local idioms, loan-words from local languages, transliterations, code-mixing and, especially, pidginized expressions but in a rather limited way to portray local colour, socio-economic class of certain characters or to produce humour. But these earlier writers did not use a non-standard English variety in a wide and consistent way as unique mode of expression to reach their chosen audience, till now. (Uzoezie, 2009: 186)

Since indigenous languages “constitute the authentic products of indigenous cultures and identities” (Brutt-Griffler, 2006: 37), they are in special need of protection. The use of code alternation in *Half of a Yellow Sun*, for instance, displays the elaborate way of promoting ones indigenous languages and culture in a literary work.

### **Methodology and Design**

Fifteen (15) code alternated items were randomly selected from the novel. With the goal of gathering a representative sample from the text, the data were limited to those portraying and promoting the strength of indigenous cultures and languages. The samples were a blend of interactions between and among characters and the authorial description of ideas in the text. The transcripts were analysed using insights from the concept of rationality of the revised Markedness Model.

### **Code Alternation and Female Writing**

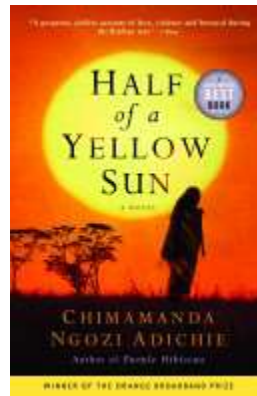
Code is widely regarded in the linguistic field as the synonym for language, and it can be used to refer to any kind of language system. Therefore, English is a code, Igbo is a code just like Hausa, Nigerian pidgin and Yoruba. In this study, the term code mainly refers to the linguistic systems - English and other Nigerian indigenous languages. This linguistic variety or language could be the standard form or could refer to varieties or dialects of the standard code/language. Language scholars in capturing the meaning of code alternation have developed various terms by like: code-switching”, “code-mixing”, “code alternation” and “language mixing” (Gumperz, 1982; Myers-Scotton, 1992, 1993, 1998; Poplack, 1982; Auer, 2009). This paper simply adopts only two terms; code-mixing and code-switching as defined by Myers-Scotton (1993; 1998). She uses "code-switching" as a cover term for both CS and CM. She (1993: 85) defines code-switching as "the use of two or more linguistic varieties in the same conversation. It can be intra- or extra-sentential and also intra-word". CM and CS contain elements of at least two languages in a communicative process. They are prominent features of the language of different situations in multilingual countries, Nigeria being a near example. The mixing of codes, Ogunsiyi argues, “can be seen as markers of some sort of familiarity as well as a kind of distancing device”; however, he stresses “the prevailing situation surrounding the use is a determining factor” (2001: 82). CS/CM being a consequence of languages in contact is used by most female Nigerian/bilingual writers to promote their cultures and communicate effectively to their readers.

It is important to stress here that code alternation is an act of linguistic nationalism: the use of language to affirm the culture and prestige of one’s own people. The use of indigenous languages by female novelists is certainly a search of identity and the prevention of the frequently loss of meaning through translation from one language to the other. While most literary scholars may look at linguistic transfer, transliteration, code mixing/switching, etc. as merely stylistic devices employed by creative writers in order to give aesthetic value to their works, it is relevant to point out that in linguistic politics, it is seen as a struggle against the supremacy of one language over another. Thus, the natural inclination to see a person’s mother tongue survive, to grow and do things for him/her will be antagonistic if the language of another is imposed on him (Calvet, 1998). The alternation of codes in any situation by writers when necessary sustains the dynamic nature of human communicative needs.

Since CS and CM are produced simultaneously and unconsciously in most cases; and describe the position of languages in discourses in as organised a way as the contextual uses

of the codes have permitted, this paper does not intend to differentiate between them. The change of codes helps people of different linguistic backgrounds to grasp the major registers that are needed for effective communication in respective situations. It is from this perspective that we locate code alternation using *Half of a Yellow Sun* and its relevance in promoting indigenous cultures and languages.

### *Half of a Yellow Sun*



Chimamanda Adichie's *Half of a Yellow Sun* is one of the most successful novels in this era; it is widely acknowledged both in secondary and tertiary institutions in Nigeria. This novel which was published in 2006 discusses a lot of issues: love; history; African culture; and war. It extensively describes the pain and suffering of a people – the Igbos, during the war. It is this cultural viewpoint of a people, and how language weaves these cultural realities through the use of code alternation that we explore in the present study. The novelist uses characters like Ugwu, the houseboy; Odenigbo, the professor of mathematics at University of Nigeria, Nsukka; Kainene and Olanna, the twin sisters, to portray mostly how the indigenous cultures and languages in Nigeria are strengthened. In essence, it is a story that has universal applications even as it is largely set in Igbo land. The author uses a distinct aspect of language – code alternation to adequately capture the story of political conflict, war, love, hate, betrayal, oppression and culture that is contemporary and resonates with the human condition.

### **Theoretical Perspective**

This paper adopts the revised Markedness Model (Myers-Scotton & Bolonyai 2001, Myers-Scotton 2002) as the theoretical framework. Myers-Scotton notes the effectiveness of code-switching in defining social rights and obligations in interactions in East Africa and suggests

that linguistic choices can be explained in terms of speaker motivation. This Rational Choice approach aims at taking into account, the speakers' own 'subjective motivations and their objective opportunities' (Myers-Scotton & Bolonyai, 2001: 5) in their language choice. This model assumes that speakers' choice of one language over another is individual decision which is rationally based (Myers-Scotton & Bolonyai, 2001: 5).

However, this revised Markedness Model (Myers-Scotton & Bolonyai, 2001, Myers-Scotton 2002) centers on one premise (the markedness evaluator), two principles (the negotiation principle and the indexicality principle), and one heart (the rationality). The revised Markedness Model presupposes every speaker has a markedness evaluator (Myers-Scotton & Bolonyai 2001:8) which is an innate capacity of human beings. Myers-Scotton & Bolonyai (2001:9) assumes that the markedness evaluator is a "deductive device" and what it offers is "a process evaluating potential options". Myers-Scotton (1993a) argues that various codes that speakers choose to express themselves also bear indexicality. She thinks any linguistic choice speakers make indexes a desired set of Rights and Obligations. Although the markedness of a Rights and Obligations set depends on the norms and social meanings, it is also self-motivated. This principle of negotiation establishes the goal of conversation in the model (Myers-Scotton 2002: 209). Myers-Scotton (2002: 206) argues "Speakers almost always have multiple identities. A linguistic choice reflects the presentation of one identity rather than another, possibly an identity that is not established, but whose realization is being negotiated by the code choice".

The rationality is the heart of the revised Markedness Model. It suggests that speakers are rational actors when they switch codes. Rationality explains why speakers make choice and at the same time is a mechanism which leads them to make decision. Although a clearly list of steps make decision-making look like more objective, Myers-Scotton (2002: 208) argues it is still subjective, as the decision is made in relation to specific situations and speaker's different understandings of "the best choice".

The use of the above approaches for this study stems from the fact that CM and CS are used by bilingual speakers in context-bound situations and are best interpreted in terms of the socio-cultural context in which they are used.

### **Analysis and Discussion of the Functions and Rationality in Code-switched Items**

This section provides evidence that female writers are rational actors; when they switch codes, they simply calculate from which codes they can benefit more, given the objective (aim) constraints. For several decades, researchers have pointed out a number of different socio-pragmatic functions present in code-switched items. Scholars like Poplack (1982) and Gumperz (1982) provided several classifications of these functions: direct quotations, emphasis, clarification or elaboration, focus/topic, parenthetical comments, tags, contextual switches, lexical need switches, triggered switches, linguistic routines and/or idiomatic expressions, stylistic switches, etc. Along the same lines, Zentella's (1997) distinguishes three main categories of communicative strategies accomplished by code-switching: footing, clarification, and crutch-like mixes. However, one must note that not each and every switch produced will always perform a specific function.

Therefore, the researcher classifies the code alternations in this feminist perception, using five functions: code-alternation for clarification, code-switching for tone-softening, code-alternation for euphemism, code-alternation for humour and code-switching for gap-filling. The examples below portray some expressions that exist in the writer's indigenous language which probably, the English language cannot accommodate. Such expressions are therefore used together with English words and still retain their local meaning, yet examine how rationality works in the sampled data.

### **Code-alternation for Clarification**

There are some circumstances where writers need to clarify some messages to make themselves understood. Code-switching can fully fulfill this function. By creating contrast through the juxtaposition of two codes, usually interlocutors' attention is gained successfully. This view is specified in:

#### **Example 1**

“Go well, jee ofuma. Greet Aunty and Uncle and Arinze.” (p. 36)

#### **Example 2**

“Socialism would never work for the Igbo. ...Ogbenyealu is a common name for girls and you know what it means? ‘Not to Be Married by a Poor Man.’ To stamp that on a child at birth is capitalism at its best.” (p. 69)

### **Example 3**

“...and then began to search for the sheet where he had written notes for his piece about ogbunigwe, the fantastic, Biafran made land-mines.” (p. 216)

In example 1, the character switches to a dialectal indigenous language which functions as an adverbial clause of manner. By speaking in English first and repeating the same item in Igbo, the speaker twists his idea by allowing strangers to become members of his virtual community. This is probably a way of upholding her language (dialect) and to demonstrate her identity. In example 2, the speaker switches from Igbo to English, repeating the same idea. The code switched noun, not only showcases the Igbo people but also caters for the absence of a word that can adequately express an experience in English. Also, it is a deliberate objective of identifying with her (writer) people and delightfully expresses her thought for a non-indigene to apprehend. ‘Ogbunigwe’ in Example 3 is a noun that refers to machine gun. It is used to express “the fanatic, Biafran-made land-mines” (p. 316) employed during the war. And so, the writer uses it perhaps because no English word can accommodate the meaning, and to express the idea intended. But most importantly, it enables the novelist give a force to her language in a multilingual nation.

The above examples clearly show that code-alternation users are purposive. They employ the function of code-switching to clarify their ideas when necessary, thereby promoting their culture and language.

### **Code-switching for Tone-softening**

A successful communication depends on many factors, and tone-softening is one of them. In some situations, code-alternating to soften the tone of words or sentences is an effective way to save face, commend or criticize other people. Examples are shown below:

### **Example 4**

“It has been nice talking to you, jisie ike.” (p. 152)

### **Example 5**

“Tufiakwa! We have been waiting since dawn! Is it because we don’t talk through our nose like white people?” (p. 263)

### **Example 6**

“He is a Big Man. Ihukwara moto?” (p. 287)

In Igbo language, the phrase ‘jisie ike’ is a way of greeting. This is the reason why the speaker in example 4 resorts to that, so as to soften the tone of his words, to acknowledge and appreciate the other person. It simply means ‘well done’ but may not capture the contextual meaning of the item as portrayed above. Exclamation marks on the other hand, demonstrate how language gives expression to culture. For instance, ‘tufiakwa!’ in example 5 expresses annoyance and condemnation, and the impact of such expression may not be properly represented in English. Therefore, the depth of anger from a woman who has been waiting to see the doctor, only for the nurse to allow an English accent speaking lady who just arrived to enter, is conveyed in the exclamation ‘tufiakwa!’ The woman lamented; ‘is it because we don’t speak through our nose like white people?’ (p. 263). She indirectly gives her suggestion by alternating code. In example 6, the speaker switches from Nigerian English (NE) to an indigenous language. The expression ‘Big Man’ refers to a wealthy man, hence the phrase ‘Ihukwara moto?’ By using this adjectival phrase, the speaker indirectly depicts an indigenous notion of a rich man signifying his commendation on such.

### **Code-alternation for Euphemism**

In every society, there are some words which are culturally unacceptable in certain situations. Writers have the advantage of avoiding these words by code-switching to another language/variety. The following examples illustrate how the use of code-alternation helps writers/people to act vaguely in expressing meaning.

### **Example 7**

“Our anti-aircraft fire was wonderful! O di egwu!” somebody said. (p. 275)

### **Example 8**

“...Odenigbo drank kai kai every day and Ugwu was conscripted and she had sold her wig.” (p. 377)

### **Example 9**

“Bed bugs and kwalikwata crawled; women would untie their wrappers to reveal an ugly rash of reddened bites around their waists, like hives steeped in blood.” (p. 390)

The speaker in example 7 feels the English expression is so plain to capture the concept. He switches to an indigenous language, using an indirect and vague word that euphemistically illustrates his view. In example 8, the writer switches from English to Nigerian English (NE); ‘kai kai’ is a noun which represents a local drink that people believe is highly intoxicating. The writer uses it to describe a man who is drunk without necessarily calling him a drunk. In example 9, ‘Kwalikwata’ which is also a noun, is a kind of ant that lives in dirty environment. It causes a lot of discomfort as its bite results to continuous scratch. The writer uses it to express her meaning clearly and still maintains decency because describing the place with the word, dirty or filthy may sound raw. The above examples prove that writers are rational actors; they switch codes like Adichie and still maintain politeness.

### **Code-alternation for Humour**

Humour plays an important role in female writing because it is a valuable way to gain concentration in the work of art. In this piece, humour simply means the quality or content of something such as story, performance or joke that elicits amusement or laughter. The following examples show the power of humor made by code-switched items in promoting the writer’s indigenous languages and cultures.

#### **Example 10**

“Whenever he was ill with fever, or once when he fell from a tree, his mother would rub his body with okwuma, all the while muttering, ‘We shall defeat them, they will not win.’” (p. 14)

#### **Example 11**

“Pastor Ambrose held his Bible up, as if some solid miracle would fall on it from the sky and shouted nonsensical words: she baba she baba she baba.” (p. 337)

#### **Example 12**

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“Oh, you are the onye ocha who speaks Igbo.” (p. 373)

The illustration, ‘okwuma’ is a word mostly used by the Igbo people in referring to a local medicine. It is simply a kind of local drug that is applied when somebody is ill or on swollen/disjointed joints of the human body. This linguistic item functions as a noun and the writer uses it in example 10 rationally to create humour hence the expression “we shall defeat them, they will not win,” thereby strengthening her language and the cultural value of the drug. Its meaning equivalence in English is ‘balm’ but the writer probably uses “okwuma” to depict its local significance, function and obviously capture the cultural connotation of the word. The alternations from English to Yoruba and Igbo in Examples 11 and 12 respectively are for some special hilarious purpose: “she baba she baba she baba” and “the onye ocha.” The writer describes the pastor’s babbling and the white man who speaks Igbo in humorous ways. She would have portrayed the pastor’s action as “speaking in tongue” and simply used “white man” in place of “onye ocha,” yet she prefers depicting them in comical ways. By the above switches therefore, her identity is self-evident.

### **Code-switching for Gap-filling**

There are many lexical gaps between English and other indigenous languages in Nigeria based on the typological difference. Writers/speakers switch codes partly because there are lexical gaps. The following examples show how speakers make use of code-alternation to fill the gaps between.

#### **Example 13**

“His agbada was embroidered with gold thread around the collar.” (p. 33)

#### **Example 14**

“Clusters of girls were closer to the road, playing oga and swell, clapping rhythmically as they hopped first on one leg and then the other.” (p. 38)

#### **Example 15**

“Perhaps, the woman was a spirit person and had come here to perform rituals with her fellow ogbanje.” (p. 239)

The code alternated item in example 13 illustrates the attire of a rich chief in a cocktail party. The writer switches to the lexical item “agbada” which is a noun to capture Nigeria as a multilingual society with commonly shared linguistic elements. “Agbada” means local embroidery worn mostly by “chiefs” in Nigeria. The code switched noun phrase in example 14 “oga and swell” refers to a type of game by young girls among the Igbos. The writer uses it to sustain the cultural term of the game because there may be no English term to capture the concept vividly. This indicates that the writer’s culture has power over her choice of linguistic items. The novelist captures the traditional Igbo belief in example 15, portraying the power of reincarnation in the spiritual lives of the people. “Ogbanje” is a noun; it simply means “frequent coming”. It is believed that when a woman keeps giving birth to a particular child who dies and comes back again, the child is an “ogbanje”. Sometimes, when an individual possesses a queer character, the person is addressed as an “ogbanje”. The alternation from English to indigenous languages in the above examples shows that Igbo people have a remedial way of upgrading their cultural values.

On the whole, the use of code-alternation process in Adichie’s *Half of a Yellow Sun* arguably, carries the message that the English language, in spite of its global usage, accommodates indigenous languages. It expresses the unique culture of the writer which she reveals through language use. For the multilingual Nigerian writer to narrate her story properly there is propensity that she alternates from the alien to the indigenous languages. In all, Adichie’s code alternated items are classic. They confirm the constant effort of Nigerian elites towards creating a new form of language that embodies the cultural identity of its people. This simply indicates that the linguistic act of code alternation is aimed at resisting linguistic imperialism.

## **Conclusion**

This paper examines the use of code alternation in strengthening indigenous cultures and languages as explicated in a female writing. It demonstrates how a female Nigerian writer uses her writing as an avenue to disentangle the supremacy of English over the indigenous languages. The code-alternations that are used for clarifications make the cultures and languages of the writer clearer to a wider audience. Code alternations for euphemism explain the use of a word or phrase that is less offensive, neutral or indirect to describe something that is offensive. For humour, code alternations are simply for amusement while those for tone-softening are geared towards harmonizing peoples’ minds. One can simply say that the

aim of the inclusion of indigenous linguistic patterns in the novel is to enable it to carry the weight of its culture.

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## Locating Reader Response Theory in Jauss's *Literary History as a Challenge to Literary Theory*

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### Abstract

Hans-Robert Jauss is known for his theory of “Reception” that began in Germany. Twentieth century unfolded multiple aspects to look at literature within the critical framework of theories. Development of Structuralism by Ferdinand de Saussure, later developed and critiqued by Jacques Derrida’s Deconstruction, and then Formalism and New Criticism- all paved the way to shift the critical focus from the text and the author to the reader. Prior to twentieth century things were supposed to be fixed and certain, that’s why reader was not taken into account, but there was always a reader / audience. Consequently owing to the variety of readers there emerged different theories that focused on readers and how a reader responds to a particular text. Reader-Response theory has its notion grounded in Phenomenology and Hermeneutics. Against this background we have the development of Reception theory by Hans-Georg Gadamar and Hans Robert Jauss. Here we will focus on the “seven thesis” that Jauss gave in his monumental essay “Literary History as a Challenge to Literary Theory” which appeared in *Towards an Aesthetics of Reception* (1982). Reception theory as proposed by Jauss points at the relationship of text and reader which has two aspects: historical and aesthetics. Thus the long neglected reader comes to the forefront in reader-response theory. The text is left at the hands of the reader to receive its fate. Since no reader will have same outlook, the text is bound to be interpreted in various ways. Reader – response theory makes it clear that not only the socio-cultural, historical and ideological

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background comes into play, but also the intellectual and emotional activity manifested in the cognitive process of the reader's act of reading.

**Key Terms and Phrases:** Marxist criticism, Russian Formalism, New Criticism, Hermeneutics, Phenomenology, “aesthetics of reception”, “historical objectivism,” “horizon of Expectation,” “objectifiable system of expectations,” “horizontal change,” “actualization, realization or concretization.”



Courtesy: [http://www.zeably.com/Hans-Robert\\_Jauss](http://www.zeably.com/Hans-Robert_Jauss)

## Twentieth Century Criticism

Twentieth century unfolded multiple aspects to look at literature within the critical framework of theories. Development of Structuralism by Ferdinand de Saussure, later **Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 13:5 May 2013  
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developed and critiqued by Jacques Derrida's Deconstruction, and then Formalism and New Criticism- all paved the way to shift the critical focus from the text and the author to the reader. Prior to twentieth century things were supposed to be fixed and certain, that's why reader was not taken into account, but there was always a reader / audience. Consequently owing to the variety of readers there emerged different theories that focused on reader.

### **Reader in Classic Literary Criticism**

Plato stated: "Poetry makes men immoral." It means Plato also had audience in mind but he viewed it as immoral and sentimental, as it can be easily deprived by poetry. Aristotle through his theory of *katharsis* perceived the audience not only as sensitive but mature enough to identify the difference between imaginary and reality. Horace talks of decorum and views his audience as sophisticated. It was particularly Longinus who was especially concerned about readers. He said that if a work of art contains sublimity than it transports the audience in spell bound state.

### **Marxist and New Criticism**

Marxist criticism looked at a text being conceived by a reader who has certain socio-cultural background and ideology. Marxists neglected the artistic aspect of art. On the other hand Russian Formalism and New Criticism focused on the text alone; the task to analyze artistic feature was given to the reader, but secluding it from its origin, intention, socio-cultural and ideological background. Reader-Response theory attempts to bridge the gap between these two separated criticism by analyzing how a reader responds to a text through his understanding of his society and culture to the aesthetics of art.

### **Reader-Response Theory and Phenomenology**

Reader-Response theory has its notion grounded in Phenomenology and Hermeneutics. Phenomenology deals with perception of phenomenon. Inaugurated by Edmund Husserl, Geneva School of Criticism shifted the emphasis of study away from the

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“external” world of objects towards examining the way in which these objects appear to the human subject. M.A.R. Habib expounds Husserl’s theory: “that a work of art (like any other phenomenon) cannot somehow exist prior to its reception; it is constituted by the sensibility which receives it as such, a work of art.” (711)

### **Reader-Response Theory and Hermeneutics**

Another field of influence is Hermeneutics, grounded in theory of Martin Heidegger. When a text is written, it is interpreted; Hermeneutics focused on interpretation. Heidegger refers to “existentiality” or “transcendence,” to explain an encounter of human being with his/her world. Human being views the world in accordance with his own existence and potential.

### **Reception Theory by Hans-Georg Gadamar and Hans Robert Jauss**

Against this background we have the development of Reception theory by Hans-Georg Gadamar and Hans Robert Jauss. Here we will focus on the seven thesis that Jauss gave in his monumental essay “Literary History as a Challenge to Literary Theory” which appeared in *Towards an Aesthetics of Reception* (1982).

Reception theory as proposed by Jauss points at the relationship of text and reader which has two aspects: historical and aesthetics. Firstly, when a reader first encounters a text he compares its aesthetic value with other text. Secondly, the reader will impart his understanding of the text from generation to generation. Jauss focuses the formation of “a literary history based on aesthetics of reception.” Thus what is required is the transformation of “history of reception of the individual work to the history of literature,” that is emblematic of the historical sequence of the works, capable of clarifying “the coherence of literature,” to the extent that is meaningful for us.

### **Seven Findings by Jauss**

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Hans Robert Jauss formulates seven “thesis” to indicate how literary history can be methodically written in a new way.

**Thesis 1.** ‘Historical objectivism’ has to be removed and the focus has to be on the aesthetics of reception and influence: “The historicity of literature rests not on an organization of “literary facts” ... but rather on the preceding experience of the literary work by its reader.” (Literary History as Challenge 20) Jauss points that text is not a “monologic” monument, that is to say, it will produce different impact on different readers, beside its impact will also change according to time. It exposes the dialogic character of a text which establishes the philological understanding through incessant encounter of the reader and the literary work. Jauss calls literary history as “a process of reception and production.” This process takes places in “the realization of literary texts on the part of the receptive reader, the reflective critic and the author in his continuing productivity.” (LHC, 21) Jauss calls conventional literary history as “pseudo-history” because it is “factual” which can exist without the observer. Then Jauss relates “coherence of literature” with “horizon of expectation” of coeval readers, critics, authors and their posterity. “Whether it is possible to comprehend and represent the history of literature depends on whether this horizon of expectation can be objectified.” (LHC 22)

**Thesis 2.** Jauss establishes that drawbacks of psychology can be avoided if the literary experience of the reader is described within “objectifiable system of expectations.” This objectifiable system of expectations includes the understanding of genres, form and themes of previous works and cognizance of difference between poetic language and practical language. Jauss refers to Roman Jakobson who wanted to replace the “collective state of consciousness” by a “collective ideology” in the form of system of norms that exists for each literary work as *langue* and that is actualized as *parole* by the receiver. Mikhail K. Bakhtin

points that not only language but understanding itself is a dialogic process: “Understanding

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comes to fruition only in response. Understanding and response are dialectically merged and mutually condition each other.” (Bakhtin, 82) What Bakhtin has termed as dialogic is socio-cultural, historical and ideological background that comes into play; and what Jauss has focused is the reader’s past experience of literature which results in their expectation when they read any other literary work.

*The new text evokes for the reader (listener) the horizon of expectations and rules familiar from earlier texts, which are then varied, corrected, altered or even reproduced. Variation and correction determine the scope, whereas alteration and reproduction determine the borders of a genre-structure. (LHC 23)*

Thus if one is to look at the subjective interpretation or tastes of different readers or level of readers than one has to take into account the specific horizon that influences the understanding of the text. The objective capability of such literary-historical framework in an ideal case raises reader’s expectation and then shatters it gradually. This process serves twin purposes: firstly, it gives a critical view; and, secondly, it is able to produce ‘poetic effects.’

**Thesis 3.** Jauss states that aesthetic value of a work can be determined by judging the way in which it affects the ‘horizon of expectations’. If the audience changes its horizon and adapts itself to the aesthetics of new work then it will result in “horizontal change.” If work fulfils the horizon of expectation than no ‘horizontal change’ will occur and audience will enjoy it in accordance with prevalent norms of aesthetics. It may happen that work may have auspicious or inauspicious reception by its first audience but this may gradually disappear for later readers and that may become a familiar expectation. The classical works belong to “second horizontal change” because of “their beautiful form that has become self-evident, and their seemingly unquestioned “eternal meaning.” They are read against the background of “accustomed experience” for artistic evaluation.

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Jauss emphasizes that relationship of literature and audience depends on its historicity, society and ideology i.e. the writer has to keep in mind the milieu of his period. This may have two implications: a work may lose its importance when the change occurs in milieu; or the writer creates such work that it has universal appeal so that it caters to the taste of forthcoming generations.

*When, then, the new horizon of expectations has achieved more general currency, the power of the altered aesthetic norm can be demonstrated in that audience experiences formerly successful works as outmoded, and withdraws its appreciation. Only in view of such horizontal change does the analysis of literary influence achieve the dimension of a literary history of readers, and do the statistical curves of the bestsellers provide historical knowledge. (LHC 26-27)*

Jauss takes the example of Feydeau's *Fanny* which got immediate success in 1857 and over-shadowed Flaubert's *Madame Bovary*. But later the horizon of expectations changed and *Fanny* receded into the background while *Madame Bovary* became a success.

**Thesis 4.** Jauss states that reconstruction of 'horizon of expectations' of audience, when the work was created, helps in envisaging how the coeval reader could have construed the meaning and thereby encounter the questions posed by the text. "It brings to view the hermeneutic difference between the former and current understanding of work, it raises to consciousness the history of reception ... that its objective meaning, determined once and for all, is at all times immediately accessible to the interpreter." (LHC 28) When the author is anonymous, intention is not clear and his relationship to source is not directly accessible then the work can be understood by looking at those works that the author presupposes his audience must know.

Jauss points at Rene Wellek who described whether a philologist should evaluate a literary work in accordance with the past scenario, present stance or the “verdict of the ages”? He describes the drawbacks of all three of them and accentuates that the possibility of avoiding our impression is rare, the judgment has to be made objective, as far as possible, so much so that one has to isolate the object. Jauss however rejects this “as no solution to aporia but rather a relapse into objectivism.”

Jauss assumes the critique of Hans-Georg Gadamer’s *Truth and Method*. He opposes Gadamer’s notion that “what we call classical does not first require the overcoming of historical distance – for in its own constant mediation it achieves this overcoming.” Jauss described classical (which “signifies itself and interpret itself”) as “second horizontal change” because the classical art at the time of its production was not classical; it is with change in horizon that audience perceives the ‘timeless truth it expresses.’

Jauss’ project of historicity of literature is considered in three fold manner: “diachronically in the interrelationships of the reception of literary works, synchronically in the frame of reference of literature of the same period, and relationship of immanent literary development to the general process of history.”

**Thesis 5.** The theory of aesthetics of reception serves two purposes: firstly it conceives the meaning of work in its historical context; secondly, it helps in serializing of literary work to recognize its conspicuousness in the context of the experience of literature. The transition from history of reception of works to eventful history of literature renders the author’s passive. In other words, the next work can solve problems presented by the previous work, and simultaneously confront new problems.

Jauss then questions that how can a literary work be transformed from the status of mere “fact” to that of “event”? For this he takes into account the Formalist approach of

“literary evolution” on an aesthetics of reception; this has two implications: “literary history

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becomes a vanishing point” and it allows one to recognize the distance between the actual and virtual significance of literary work. It means that a work may be resisted in its first reception on the basis of its virtual significance, but later, gradually with change of horizon its actual significance may be understood. “It can thereby happen that a virtual significance of the work remains long unrecognized until “literary evolution,” through the actualization of a newer form, reaches the horizon that now for the first time allows one to find access to the understanding of misunderstood older forms.” (LHC 35)

New literary form can re-innovate the concerns related to previous works that are now forgotten. These include the so-called “renaissances.” Thus, new things may be discovered in previous work--which remained hidden--through a new reception. The new can thus become not only aesthetic category but also a historical category: “When the diachronic analysis of literature is pushed further to ask which historical moments are really the ones that which is new in a literary phenomenon.” (LHC 35)

Jauss refers to linguistics usage of diachronic-synchronic relationship which is helpful in overcoming the diachronic perspective in literary history as well. The focus can be shifted on “heterogeneous multiplicity of contemporaneous works in equivalent, opposing, and hierarchal structures, and thereby to discover an overarching system of relationships in the literature of historical moment.” (LHC 36) Synchronic system must contain its past and its future; for this diachronic study of literary works will be required before and after that period. This aids in literary history that does not require its comparison with classical books, nor with those texts which cannot historically articulated. If one is to represent historical succession in literature than it will require an intersection of diachrony and synchrony.

**Thesis 7.** Diachronic and synchronic systems are not sufficient to represent literary history, it also requires a visualization of “special history” in relation with “general history.”

Jauss hints at the relationship of reader with literature and reality, the horizon of expectation

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and reader's understandings of the world, which subsequently affects his social behavior. Thus, literary history needs to be connected also with reader's real world.

### **Bridging the Gap between Divergent Approaches**

Linguistics and structuralism neglected the social function of literature and viewed it as a mere text, as a verbal artifact. On the other hand, Marxist ignored the artistic aspect of literature and considered it as a social construct. Jauss has attempted to bridge the gap between these two divergent approaches to literature. He attempts to reduce the chasm between literary-historical and sociological research through aesthetics of reception embodied in his concept of "horizon of expectations."

Wolfgang Iser elaborated reader-response theory in his two major works: *The Implied Reader* (1972) and *The Act of Reading* (1976). The main features of Iser's approach hinge around the distinction between what the text irrefutably provides ("schematized aspects") and how the reader, to use Iser's terms, 'actualizes' or 'realizes' it in his or her mind. Hence Iser forwarded the reception theory of Jauss through his concept of "actualization, realization or concretization," whereby the signifiers of the text are brought together in the reader's mental act of cognition to create the "world" of the text. Iser puts forth that a text is filled with "gaps" and "spaces" which are to be filled by reader in his act of reading to make it meaningful.

Then we have Stanley Fish who states that everything is subjected to an individual act of interpretation. In his seminal essay, "Is There a Text in This Class?" (1980), Fish charts a course between the remains of intentionalism and the possible violation by the reader of the author's overt intention. In other words there is actually no "pre-existing text," in fact everything is determined by the consciousness of the reader. Stanley Fish denounces Iser's notion and give the reader sole authority to impart the meaning.

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Thus the long neglected reader comes to the forefront in reader-response theory. The text is left at the hands of the reader to receive its fate. Since no reader will have same outlook, the text is bound to be interpreted in various ways. Reader –response theory makes it clear that not only the socio-cultural, historical and ideological background comes into play, but also the intellectual and emotional activity manifested in the cognitive process of the reader’s act of reading.

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# Reconfiguring of Power Politics in Arvind Kejriwal's *Swaraj*

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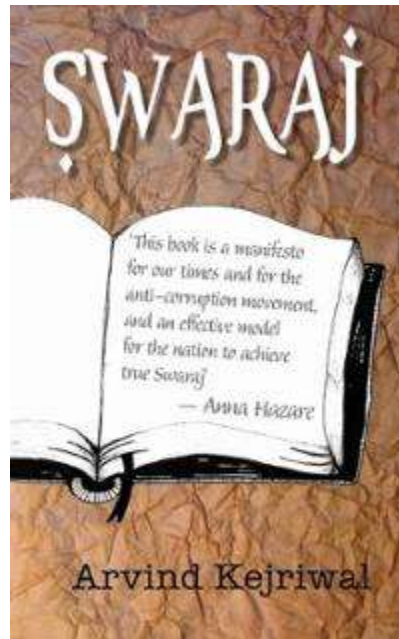
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Courtesy: <http://www.tower.com/swaraj-arvind-kejriwal-paperback/wapi/123410015>

## Despicable Situation Calls for Resolution

The preamble of our Constitution starts with the words “WE THE PEOPLE OF INDIA”; the basis for the inclusion of these words in our Constitution was the fact that the struggle of the people of India led to the independence of our nation from the deadly grasp of the British Rule. Now, since independence is solely acquired by the people of India after a long struggle and great sacrifices, it is their legitimate right to participate in governance directly along with their representatives.

It is inherent in all human beings to struggle for acquiring all human rights for peaceful and amicable co-existence being members of a civilized society. Mere inclusion of provisions of human rights in any political or legal system is not enough for sustenance. In a situation where people are dying of hunger or without money for treatment to save their lives, can we say that

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they are availing the right to life in real sense? So, enforcement of all such rights including the right to good governance at the apex with transparency in governance is a sine qua non for the benefit of humanity. But the situation as on date is far from reality.

### **Continuing Poverty**

Even after more than six decades of independence, poverty is still deeply rooted in the Indian society and it is considered as the greatest obstacle to the economic and social progress. Therefore, as long as poverty exists in India, streamlining the form of governance is the need of the hour if human rights have any place in our democracy. Then only democracy will be able to bring in people's rule, as in the word (demo-cracy) itself, it is people i.e. 'demo' that comes before the rule, i.e. 'cracy'.

### **The Necessity to Restructure Society**

Soon after the independence, the drafters of the Constitution felt the immediate necessity of restructuring the traditional society as it was engulfed with social, economic and political disparity. The Constituent Assembly conceived the constitution of free India not only as a mechanism for governing the country through parliamentary democracy but also as an instrument to bring out social change. The effort was for building an egalitarian society on the concept of socio-economic justice. The fruits of economic development should result in actual enjoyment of the development by the weaker sections of the society and all the resources must essentially be distributed in an equitable and justifiable manner. This was possibly dreamt about by the framers of our Constitution.

### **Shattered Vision of India**

Today this vision of India is completely shattered into smaller pieces which can be joined to make the whole by hard work but still lapses will be there. The vision is not that of 'INDIA SHINING' but that of 'INDIA STRUGGLING' for the inclusion of individuals in governance. Now, India no longer seems to be governed by the principles of "democracy", i.e. government by the people, of the people and for the people but by the principles of "politico-cracy", i.e. democracy usurped by the politicians where 'demo' is replaced by 'politico'. There is no doubt that people are aware enough that they are at the abyss of humiliation and exploitation. They are entrapped by this 'new' form of governance, in the clutches of powerful politicians. The people continuously complain about the corrupt officials to the police and higher officials through a

proper channel. It's a pity that even then the concerned officials remain deaf, dumb and blind to the plight of 'Aam Admi' (the common man) for the sake of monetary gains and selfish motives.

### **Kejriwal's Movement**



Arvind Kejriwal

Courtesy: <http://www.deccanchronicle.com/130322>

In the present scenario, where ruling class is not honest enough, it becomes essential for the citizens of the nation to unite under a banner to achieve “freedom of human spirit” (Mukherjee 2006). This is where the role taken up by Arvind Kejriwal becomes relevant because until or unless the public is led into the struggle by someone who seems to be honest, aggressive, determined, young and energetic by his conduct, the goal cannot be easily achieved.

Arvind Kejriwal:

has rekindled the desire among many, including the old, to participate in the political process. His focus on engaging the youth as well as urging women could be a game changer – at least for the larger political scene in the country, if not for a Kejriwal – led party. . . . ‘We would consider it our success if some of your agenda items gradually find their way, into the manifestos of the larger political parties’, said Kejriwal during his speech while announcing his party. ‘Perhaps when they [larger political parties] see our candidates they will at least replace the most corrupt candidate with a less corrupt one!’ he joked. (Misra 2012)

### **Kejriwal's Book *Swaraj***

Kejriwal's *Swaraj* has the potential to mould the present set-up into the environment which is human friendly, if majority stands united with him on the stage itself. And it is wisely

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said that providence too favours big battalions. Srilakshmi and Mahadevamma (2012) in their article have also emphasized the efficacy of collective participation by the people through team work and devised four stages of team development which are:-

1. The Forming (awareness) stage.
2. The Storming (conflict) stage.
3. The Norming (co-operation) stage.
4. The Performing (productivity) stage.

### **An Eye-opener Book**

*Swaraj*, a book by Arvind Kejriwal is not only inspirational but an eye-opener too, defining in detail the deficiencies of modern day power-game of politicians and suggesting major changes required for good governance. It is a narrative of existing establishment wherein political parties rule the nation. He stresses the need for participation of not only the influential rural people (elites) but also the involvement of rural poor. Undoubtedly, this ideology gains ground on the reason that 70% of Indian population resides in villages. And unless rural India is properly represented in the process of self-empowerment, the dream of Kejriwal's *Swaraj* will remain unfulfilled. "Through this book the author questions the present establishment of the democratic framework in India and tries to show the way forward, what we, the people, and what the opinion makers and political establishment in India can do to 'provide a political alternative, or to' (Rev.) achieve true Swaraj (self-rule)" [Swaraj (book)].

### **Means to Acquire Power**

It also explicates numerous methods to acquire the reigns of self-governance, i.e. the power of 'Aam Admi'. Anna Hazare, a veteran social activist supported the book and said, "This book is a manifesto for our times and for the anti-corruption movement, and an effective model for the nation to achieve true Swaraj" (Rev.). Vinod Mehta, a senior journalist, also praised Kejriwal's commitment to the cause and said "Most decisions should be taken at the district and village level and Kejriwal's book outlines how it can be achieved" [Swaraj (book)]. The book underlines the important and debatable issues as well as the failure of good administration. Ultimately, the present state of affairs will result into the spread of already existing naxalite movements, extremism, insurgency and parallel administration of justice by the aggrieved people themselves through kangaroo courts in a similar fashion that naxalites have entered into. Hence, *Swaraj* aims at bringing out a drastic change in the existing defects of the system of governance.

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## **Questioning the Idea of Power – the Power Politics**

*Swaraj* questions the very idea of power. We live in a society where “political leaders exert pressure on the district collector and get works done . . .” (Kejriwal). When any type of power like military, economic, social or political, etc., is used to threaten somebody for personal interests, it is called “Power Politics”. Merriam-Webster Dictionary defines it as – “politics based primarily on the use of power (as military and economic strength) as a coercive force rather than on ethical precepts.” It is “political action characterized by the exercise or pursuit of power as a means of coercion” (Dictionary.com, Def. 1). Today’s “Power Politics” is in the hands of political leaders which as the present set-up demands, needs to be restructured in the lap of Gram Sabhas or people. As Kejriwal rightly points it out:

For effective development of the country, the people/gram Sabha/ sarpanch must be given powers to question the BDO/collector/political masters for their acts of omission and commission. Their free run on the country’s resources and wealth has to be checked.

That can only happen if the people have the power to take decision at the grass root level. That grass root level begins from the villagers and the city dwellers.

Generally, it is meant that the State exercises its power to control the civilians. However, “Althusser makes a useful distinction between what we might call state power and state control” (Barry 158). Althusser asserts that state power is maintained through Repressive State Apparatuses (RSAs) which include “the police, the army, law courts and prisons that operate through actual or threats of coercive force/violence” (Nayar, Lit. Theory Tod. 121) or the “external force” (Barry 158). And a state in order to maintain its power secures the consent of its citizens through the use of Ideological State Apparatuses (ISAs) or in other words “the internal force” of state control involving “political parties, schools, the media, churches, the family, and art (including literature)” (Barry 158).

## **Incompetence of State Apparatuses**

*Swaraj* therefore, brings out the incompetence of both the State Apparatuses in maintaining the state power and state control in Indian context. It also comes out with numerous

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ideas to recreate a nation where these apparatuses must play the assigned role logically and efficiently.

### **Defining *Swaraj***

The word ‘Swaraj’ is derived from Hindi and other Indian languages, ‘Swa’ + ‘Raj’, meaning self + rule or self + government. Therefore, there are twin objectives of Swaraj simultaneously, i.e., to empower the people as well as to empower the nation or state. Arvind Kejriwal defines Swaraj thus: “Swa means ‘my’ and ‘rajya’ means ‘kingdom’. Swaraj mean ‘My kingdom’. If it is my kingdom then it is I who will govern the way I want. ‘Swaraj’, therefore, stands for ‘Self governance’”.

The present day politicians or in the other sense the people’s representatives have distorted the definition of *Swaraj* in their favour by considering themselves to be the rulers, where they emphatically declare that it is ‘MY RAJ’ and ‘I WILL RULE THE NATION’; thereby dividing the society in two classes, i.e. the governors and the governed. As Kejriwal comments on ‘democracy’ in the chapter “CITIZENS ARE THE MASTERS” in *Swaraj* that:

The power that “We the people” give to the representatives for life and liberty of “We the people” is totally misused. Decisions taken by the representatives are not for “We the people” but for “I the people”.

The basic principle of democracy is violated. Of the people, by the people is alright but FOR THE PEOPLE is missing in this matrix.

### **Shaping Knowledge**

For Foucault “power shapes discourses and knowledge” (Goodman 64). The politicians before coming into power can be classified as common men. But when they acquire power, the meaning of discourse and knowledge takes altogether a different shape i.e. from that of a common man it shifts to the discourse of people in power. It is at this stage that ‘MY’ and ‘I’ tend to symbolize the person in power. If power is snatched from the hands of these powerful politicians, then their discourse and knowledge again shifts back to that of a common man. Hence, the significance of these terms is inextricably linked to ‘power’.

### **The Oppressor and the Oppressed**

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On the other hand, the actual meaning of the term clearly explains that it is the rule of the people, where this 'MY' and 'I' stand for the people. And this misinterpretation of Swaraj has therefore created a chaos in the nation which has generated the consciousness among the people that they have been pushed into the attic regarding their own welfare. The "self-proclaimed rulers" are imposing their dictatorial rules without taking into consideration or without obtaining the general public opinion of the common man which eventually is a must for the success of a democratic form of government. By doing this they are entering into the binary set of terms i.e. the oppressor and the oppressed. With Jacques Lacan's "the symbolic order", the figure of the father enters in the realm of a child for whom the father is the 'Law'. Lacan considers the father to be the 'Law' because a child being a member of the family is obliged to follow all the rules and regulations as per the guidelines of the head of the family which is the father. Similarly, here in this context, it is fixed and pre-ordained for the public to follow these "self-proclaimed rulers". But this fixity itself needs to be dissolved so that people can freely breathe and enjoy their precious life. Gayatri Spivak in her essay "Can the Subaltern Speak?" implies that "the subaltern cannot speak" and is always "spoken for" (Nayar, *Contemp. Lit. and Cult. Theory* 171). But Kejriwal strongly negates this notion because it is the subaltern section that is speaking through his pen.

"India's neo-colonial political masters who have usurped power from the British are playing the same game with us as the colonials did" (Acharya). Their motto remains the same i.e. "DIVIDE AND RULE" where the natives must be divided and the Britishers are to rule in order to strengthen their roots, purely for the illegitimate reason to be entrenched in power. *Swaraj* exhorts the oppressed and the colonized of this neo-colonial nation to reframe the colonizer's motto into "UNITE AND RULE" where both the terms are meant for the natives. On the other hand, the predicament of citizens at present is very pathetic where "The country is for sale and we citizens stand by like mute spectators, helpless but angry" (Kejriwal). Therefore, it's high time to reconfigure the notion of SWARAJ, where 'Swa' must shift directly to refer the civilians/citizens instead of political representatives.

As long as the power remains in the hands of the politicians, *Swaraj* is unable to achieve its sole aim. So, a ray of enlightenment is required to energize the citizens towards the relocation



of the paradigms of power. As Adorno and Horkheimer believed that “Enlightenment, understood in the widest sense as the advance of thought, has always aimed at liberating human beings from fear and installing them as masters.” (qtd. in Goodman 106).

### **Administration at the Local Level**

In *Swaraj*, Kejriwal says that administration at the local level in rural and urban affairs must necessarily be within the control of the residents of the concerned area. Voters must have powers to recall their legislative representative any time during his tenure as and when they feel that he has not proven himself true to the legitimate expectations of the electorate. As Kejriwal writes: “All the government officers, bureaucrats, the political leaders are actually your servants”. And “It is tax paid by you that disburses their salary . . . These are the same people who look down upon you with disdain and indifference once their purpose is served . . .” So, this will ensure common man’s direct participation not only in the administration of social justice meted out according to the requirements and wishes of the common man but also his active participation in all the matters regarding the use of national wealth. Even while framing policies regarding globalization of trade, industrialization and other related issues, the perspective of beneficiaries must be taken into account instead of formulating them in closed rooms.

Now, since it is obvious that a nation has no existence without people and if people are empowered to have their hearsay in the administration process then ultimately the nation as a whole will be empowered. The strength of nation is dependent upon the strength of its people considered as the foundation stone of a strong nation. Kejriwal’s concept of *swaraj* nicely explains that welfare and democracy must go side by side.

*Swaraj* is a comprehensive concept. Its relevance exists in the wider context of human freedom and welfare. According to Aurobindo, *Swaraj* is more than mere political freedom-it is freedom of individual and the community. It is spiritual freedom and social freedom. To him *Swaraj* is possible by self help, intellectual conviction and the unity of hearts that spring from love; *Swaraj* is the direct revelation of God to the people and the idea of self must be replaced by the idea of nation if *Swaraj* is to be attained. (Mukherjee 2006)



The concept of Swaraj must be pragmatic along with internal development of the self, thereby, including within it the external aspects also. It's aim is to attain emancipation. For Makarand Paranjape, the word 'Swaraj' means something more than merely freedom of self:

By Swaraj, . . . I mean not just political and cultural independence, but personal emancipation, autonomy, and selfhood. . . . Swaraj, which is an ancient Upanishadic word, was revived and redeployed during the freedom movement to signify India's longing for self-rule. . . . To me Swaraj is the bridge between the personal and political because it implies both individual and collective emancipation. Swaraj means not just self-rule but rule by the self, or the Atman, that which is the highest principle.  
(97 - 98)

### **Swaraj: Paradigm Shifts**

According to Mukherjee (2006), the concept of Swaraj has changed its connotations from the times it was introduced.

1	2	3
FROM	TO	PRESENT
Planning	People's Participation	Political Interference
Authority	Empowerment	Suppression/Subjugation
Power Structure	Decentralized Structures	Centralized + Power Structures
Welfare	Self Reliance	Exploitation
Upliftment	Social Justice	Degeneration of Social Values
Ethnicity	Pluralism	Self-centered Pluralism
Economic Growth	Sustainable Development	Unsustainable Development
Freedom	Democracy	Capitalism

(Columns 1 and 2 are conceptualized by Mukherjee. Column 3 reflects the existing system on the basis of the study of Kejriwal's *Swaraj*. Column 2 also enlists the goals to be achieved as envisioned by Kejriwal.)

### **Transparency as the Goal**

The objective of Kejriwal's model of *Swaraj* is understood to bring transparency in the governance by empowering Gram Sabhas in deciding their problems themselves and this ideology seems to be extracted from the pre-civilized interest protecting societies where people were not conscious about the concept of rights which now gives them power to set the machinery of the state in motion for the enforcement of their rights in lieu of the taxes paid by them to the state. The author here rediscovers the idea of development at a lower level by recalling the times when this concept of Gram Sabha was introduced.

Denying the people their due by the ego-centric present day politicians is a problem which cannot be remedied overnight. History is full of examples where it is amply clear that only long-drawn struggles led to the changes in defective political system all throughout the world. To begin with, it is necessary to discuss the problematic of the causes responsible for the drawbacks of inefficient government neglecting the wants and wishes of the common man. The root cause of the entire drama is the ego-centric attitude of the ruling class as was the case of British Rulers. It was their ego which phenomenally resulted in the oppression of the subjects ruled by them. The same is applicable *in toto* to the people's representatives in Indian political system. It is well established that violation of rights starts with 'ego'. An egoistic person develops hatred towards his fellow beings causing disrespect for persons and their interests, thus resulting in disrespect for their rights. Then, ultimately there is violation of rights which becomes the basis of struggle through strikes and demonstrations. This ego-centric mindset of the leaders needs to be done away with. They should always keep in mind Gandhiji's mantra:

I will give you a talisman:-

Whenever you are in doubt or When self becomes too much

With you, Apply the following test. . . . .

Recall the face of the poorest and the weakest man whom you may have seen, and ask yourself if the step you contemplate is going to be any use to him.

Will he gain anything by it?

Will it restore him a control over his own life and destiny ?

In other words, will it lead to “Swaraj” for the Hungry and spiritually starving millions?

Then you will find your doubt and ‘your self’ melting away. (Sadhu)

### **Power Relations**

Another point implied here is that ‘power’ of the people generates in them the ego-centered attitude leading into “the domination and reinforcement of power relations” (Nayar, Contemp. Lit. and Cult. Theory 130) termed as ‘hegemony’ by Antonio Gramsci. In Gramsci’s notion of ‘hegemony’, the powerful classes dominate particular sections of society not only “through threats of violence or the law but by winning their consent to be governed and dominated” (Nayar, Contemp. Lit. and Cult. Theory 130). If we have a look at the present-day goings-on in India, then we will observe that the governing system of India is built on hegemonic ‘coercion’ and not on the ‘consensus’ of the public. The key precept of *Swaraj* is that hegemony must work less through ‘coercion’ and more through ‘consent’ in the governance of the country.

### **Reconfiguration of the Present World**

Kejriwal’s world as exhibited in *Swaraj* reconfigures the existing state of affairs which pinpoints the need for restructuring of power politics by replacing the system of governance with the following changes that are responsible for all-round development :-

1. Power must shift to Gram Sabhas.
2. Free funds should be available where Gram Sabha must have the power coupled with liberty i.e. discretion to spend the available fund as per their necessary requirements.
3. Decentralization of power structures.
4. Transparency in documents.
5. Direct control of citizens in policy formation.

### **Possible Negative Side Effects**

The formula devised by Kejriwal may come out with some negative side-effects too; if applied without changing the ‘big boss’ attitude of majority communities in Gram Sabhas. Since most of the villages in India are inhabited by one community in vast majority and while applying Kejriwal’s concept for the inclusion of Gram Sabha in governance at the grass-root level will be fallible as there will be a fear of suppression of the rights of minority because of their poor representation. This problem has not been emphatically substantiated by the author.

Therefore, the objective of this paper is to interpret Kejriwal’s *Swaraj* as a strategy of resistance (to the rash and negligent drivers of the rule) and reconstruction (through voluntary and participatory social action). It is also an attempt to echo the author’s voice that reconstruction must begin at the grass-root level as Gandhiji also believed that independence begins at the bottom and a society must be erected on the concrete foundation where every village is expected to be self-sustained and to be capable in managing its own affairs. Such type of society is the foundation which can efficiently bear the burden of whole of the nation. And Kejriwal hints at the need of replacing “SATTA RAJ” with “SANVIDHAAN RAJ”. This is possible because of the flexibility in our constitution but the only limitation being the basic structure of the constitution should not be changed.

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# Humanism in the Selected Poems of Rabindranath Tagore and G. Sankara Kurup – A Critical Comparison

Dr. Joseph Thomas

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## Indian Poets from Different Regions



G. Sankara Kurup (1901-1978)  
Courtesy: keralasahityaakademi.org

Rabindranath Tagore and G. Sankara Kurup are two Indian poets belonging to two different states and cultures, sharing common views on many sociological issues. Though they did not see eye to eye on all issues, both have a humanistic yearning to settle burning issues concerning the suppressed and working classes caught in the clutches of their masters. They are ready to champion the cause of the down-trodden women. It is amazing to note that both these romantic poets of the Indian Renaissance had a message to convey.

Tagore, the Nobel Laureate, reached out to readers across the world and W. B. Yeats got a new awakening through his reading of the Gitanjali.

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Rabindranath Tagore 1861-1941

Courtesy: [http://en.wikipedia.org/wiki/Rabindranath\\_Tagore](http://en.wikipedia.org/wiki/Rabindranath_Tagore)

G. Sankara Kurup from Malayalam Literature was the first poet to be honoured with the Gnanapeeth award. Both of them are humanists. A comparative study of the poets from a humanistic angle will be rewarding and profitable.

### **Man is the Measure of Everything**

For humanists, man is the measure of everything. Karl Bath a 20<sup>th</sup> century Swiss Theologian affirms that there is no humanism without the Gospel. Christianity has indeed contributed a lot to the growth of humanism. Comte, the 19<sup>th</sup> century positivist includes all social reforms under humanism, suggesting humanism need not have anything to do with religion. With the technological revolution in the 20<sup>th</sup> century, science and technology have been tailored to the needs of man. Today pragmatists, existentialists and Marxists eulogise humanism.

Though humanism was not new in India, the Western mode of humanism influenced Indian humanism. Indian humanism had been rooted in the Upanishadic, Vaishnavite and the Buddhist traditions. Western humanism contributed something new, namely “the secular emphasis of humanism, its detachment from religion and unconcern with spiritual values as such” 1.

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According to Indian tradition, nature and man are considered to be the expression of the same Brahman. Tagore was born into the golden age of Bengali literary and cultural renaissance. He became the great spokesman of the epoch.

As in the case of Tagore, G. Sankara Kurup was born into the humanistic tradition of the Malayalam Literature. The literary figures in Malayalam Literature reacted and responded to the contemporary social problems of the age. Vallathol was a nationalistic poet, Kumaran Asan fought for social justice and G. Sankara Kurup had a deep concern for the poor and the oppressed classes.

### **Man is the Centre in Tagore's Humanism**

Man is at the centre of Tagore's humanism. While the Western humanists concentrate on the materialistic welfare of man, Indian humanists focus on the spiritual and the ethical nature of man. Man is given the highest rank, because of the divine spirit in him. Spiritualism brings him closer to humanity. Tagore is a missionary of the 20<sup>th</sup> century with total commitment to serve his fellowmen. Service to mankind, according to Tagore is the best means of realizing God. This could be done through the paths of Knowledge, Love and Service (Gnana Marga, Bakthi Marga and Karma Marga) "To serve and not to be served" is Tagore's watch word. In Geetanjali poem no: 10, the poet's readiness to work for the down-trodden is evident.

Here is thy foot stool and there rest  
Thy feet where live the poorest and lowliest  
And lost 2

Tagore calls upon the devotees to come out of their dark chambers to meet the common man.

Come out of thy meditations and leave  
Aside thy flowers and incense 3

(God) He is there where the tiller is tilling

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The hard ground and where the path maker is breaking the stones  
He is with them in Sun and shower and garment is covered with dust 4

### **Sankara Kurup and Religion**

G. Sankara Kurup hated the religion which won't wipe away the tears of the widows or feed the starving millions. His poem *Oru Kasu, Oru Kasu (A Penny, A Penny)* depicts a temple crowded with devotees and a haggard boy begging for a penny. Not a single devotee responded to the request. The temple treasuries are hoarded with offerings and nobody had the compassion to give a penny to the starving boy. Yet another lyric *Kochamma (the Aristocratic lady)* delineates a well clad woman feeding her pet cat from a silver dish and turning away a poor beggar saying

Get your black ugly face out of here,  
Lest your evil eye should cause harm to my pet 5

### **Tagore's Inherited Material Wealth and His World View**

The Tagore family owned large estates spread over East Bengal and Orissa and he had chances to be acquainted with the labourers. Tagore's poem "Half Acre of Land" narrates the sad story of a man who was compelled to dispose of all his property, except a half acre, which also was usurped from him.

"Don't take away my only plot  
It's more than gold – for seven generations my family  
Has owned it; must I sell my mother through poverty" 6

Tagore brings out the drawbacks of the zamindari system.

### **Sankara Kurup on Bonded Labour**

G. Sankara Kurup also has portrayed the merciless attitude of the zamindars who exploit the Pulyas who work for them. Kali the bond labourer was determined that she would not have a baby, if the baby were to work like a slave for the same master. In the poem

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*Mavinte Margam*, Kurup brings before our mind's eye a wood cutter going in search of work leaving his sick wife and he returns to find her dead; and again he goes in search of wood for the funeral pyre.

### **In Search of Redemption for the Working Class**

Both Tagore and Kurup hope that the working class would one day find redemption. Tagore hopes that it would be through man's encounter with God. Kurup is more down to earth and expects this to happen only through revolution. His poem *Na:le (Tomorrow)* is the picture of the bright tomorrow, when the workers are at last redeemed from the hands of capitalists. The cry of liberty, equality and fraternity is heard throughout the poem. Kurup tells the aristocrats to give up their insolent attitude. The peasantry goes half naked, but they have clothed the nation with green fields. Kurup seems to have Marxist leanings and the poem reflects the doctrine of class struggle by the communists.

Heaven born star, Haughty in your lofty state  
Think you earned by merit what comes by birth for you to get agitated to turn  
Tremble, beware, mighty blazing tomorrow arrives<sup>7</sup>

### **Tagore, Sankara Kurup and Communism**

Tagore visited Russia under the communist government, he was ashamed of being a land owner himself, though the family followed the tenets of human dignity in caring for the laborers. He was moved by the incredible courage of the Russians in raising a new socialistic world, though the story of Russia today is totally different.

Kurup is all in admiration of the sweeper who sets to work before dawn and he tells the rich women to have respect for such workers. He reminds us that our life style needs to be cleansed, our superstitious practices and meaningless rituals need to be thrown off and we need to care for the poor. Thus the poem *Tu:ppuka:ri (The Sweeper)* shows Kurup's concern for such workers. Kurup's labourer with the spade on his shoulder is a mythical character,

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who is ready to fight with the spade till he achieves social equality. In *Kunukal (Mushrooms)* Kurup gives a clarion call for the total destruction of the feudal system. ‘Mushrooms’ symbolize the feudal Lords in pre-independent India. The message of the plough is

I will plough the earth, level it  
Make it beautiful 8

It connotes the forthcoming revolutionary changes which will fulfill the dreams of the down-trodden workers.

### **Status of Women: Tagore and Sankara Kurup**

Both these poets were concerned about the status of women in society.

Tagore always considers women as social agents to transform society. The women in his poems challenge the male dominated society. “Woman is imaged as a human being in the process of full humanization and man finds in this image the creative principle of growth” 9. According to Tagore, the human world is also the woman’s world. He had in mind the sufferings of the young brides in the joint families of Bengal. Tagore never wanted women to waste their talents, time and energy in the endless tedium of cooking and washing. Woman should extend their radiance beyond the boundaries of the family. He had a great concern for the women employed in cheap labour.

Kurup also highlights the social injustices done to women. The poems *The Throbbing Pyre*, *Inakkuruvikal (weaver birds)* and *Mu:nnu Aruviyum, Oru Pulayum (Three Sreams and a River)* deal with the sufferings of women in some way or the other. The poem *Andhyama:lyam (Last Homage)* is a glorious tribute to a women who became a victim of the political crisis in Kerala during the Vimochana Samaram (Liberation Movement). Flory, the pregnant women was killed in the shooting ordered by the police to drive away the rebels. G. Sankara Kurup reacted to this incident with his sharp pen in the poem *Andhyama:lyam*.

Oh you are dead before you were born into this Earth  
By the cruelest sin of this country<sup>10</sup>

## **Mind without Fear**

Tagore's famous lyric

Where the mind is without fear  
And the head is held high  
And where knowledge is free.  
Where the world has not been broken up into  
Fragments by narrow domestic walls.

suggests that free India should provide intellectual freedom to launch constructive activities. He hopes that his country will awake, discuss and plan for the future. This is moral and spiritual emancipation. In the words of a critic, the above poem which is in the form of a prayer, a plea, a hope carries within it Tagore's deepest humanistic impulses. The ideal person projected in the poem is the one that carries within himself or herself the humanism that Tagore longed for. One can find in the poem the blending of the East and the West, which is an integral part of Tagore's poetic humanism.

## **Tagore on Indian Educational System**

The humanist in Tagore was unhappy with the Indian educational system, a slavish imitation of the West. As an antidote, he visualized an ideal educational system free from commercialization of education which is so prevalent today. His Shanthi Niketan was an ashram of cultural and spiritual realization. The great Indian film maker Sathyajith Ray proclaims that his experiences at Shanthi Niketan transformed his life. Tagore thought that the best citizens of the country could be turned out of the portals of Vishvabarathi an Eastern university providing immense opportunities to learn languages, fine arts, culture and religion. He meant it to be an international centre of culture. Tagore knew that India has a great role to play in shaping the future of the world and the East has moral wealth to provide to the West.

## **Education and Freedom for Sankara Kurup**

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Kurup also believed that freedom is the birth right of man. The humanism of the poet transcends national limits. Kurup reveals his protest on the fascist attack on Abyssinia. He could express the sympathies with the people of Africa and Japan.

## To Conclude

Thus, the Bengali bard Tagore and the Malayalee lark Kurup are lyricists with a rare humanistic approach. Both glorify the potentials of man, and depict the exploitation of the poor, the powerful nation's atrocities on the weaker ones, the painful experiences of women. Both stand for equality, fraternity and liberty. Kurup would even advocate the employment of a little violence to reach the goal. He was concerned about the social welfare of man and Tagore would go a step further to help him achieve spiritual liberation as well. Tagore is acknowledged as a spiritual humanist and Kurup a social humanist.

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# Comprehension of Concordance in Technical English

Dr. P. Malathy, M.A., Ph.D.

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## 1.0 Introduction

The subject and verb agreement or concordance is commonly examined on the basis of either the singularity or the plurality of the noun phrase that assumes the role of a subject in a sentence that conjugates with the appropriate verb form. The collocation of subject and the verb can be made comprehensive only when the sentence is constructed on the principles stated subsequently.

1. The singularity of the noun phrase that acts as the subject collocates with a singular verb. For instance,

- a. Bionics is a study of Biological electronics. (NP–Bionics + VP–is)
- b. It is impossible to measure two physical quantities simultaneously and accurately. (NP–It + VP–is)

**Singularity of Subject (NP) + Singularity Verb (VP)**

2. The plurality of the noun phrase that acts as the subject collocates only with a plural verb. For example,

- a. Atomic nuclei consist of combinations of protons, or positively-charged particles, and neutrons, or uncharged particles.
- b. Laser rays have medicinal value.

**Plurality of Subject (NP) + Plurality Verb (VP)**

## 2.1. Noun Phrase as Subject

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Examining the singularity or plurality of the subject (NP) involves certain strategies. Based on the last phoneme, /s /, of the subject (NP) the singularity / plurality may not be decided. Hence, it becomes crucial to navigate into the strategies that help to examine the singularity / plurality of a subject (NP).

Rule 1: The words like ‘each’, ‘every one’, ‘anyone’, ‘anybody’, ‘someone’ and ‘somebody’ are singular noun phrases that concord only with singular verb, when they act as subjects.

For example:

**Each** alternate ring **rotates**.

**Every** alternate stroke on a two-stroke engine **is** a working stroke.

Rule 2: The usage of the conjunction, ‘and’ between two nouns, acting as subject, without the intervention of any of the articles, a /an, the’ make the noun singular. The intervention of any of the articles makes the subject plural.

For example:

The **nut and bolt is** not ready.

A plant cell **and an** animal cell **are** needed for this experiment.

Rule 3: The presence of word phrases like, ‘along with’, ‘as well as’ and ‘besides’ agree only with a singular verb.

For example:

Platinum **along with** gold **is** taken for this research.

Uranium 235 **as well as** Uranium 238 **is** capable of fission.

Rule 4: Generally a singular verb is used with sums of money or period of time.

For example:

**Ten million dollars is** spent on human genome project.

**Four years is** the maximum period for pursuing B.E degree in India.

Rule 5: The singularity / plurality of the connectives like ‘that’, ‘which’ and ‘who’ are determined by the nouns that precede them.

For example:

**Nuclear fissions** release large quantities of energy **which** finally **take** the form of heat energy.

**The viscosity of the liquid** is another factor **that is** to be measured.

Rule 6: The usage of the phrase ‘one of the’ along with a plural noun agrees only with a singular verb.

For example:

**One of the transformers** erected in this locality **supports** industrial electric supply.

Rule 7: Some of the collective noun functions both as singular and plural. In such cases the singularity or plurality of the collective nouns that are used as the subjects determine the nature of verbs to be associated with them.

For example:

The **data given in the second sheet** of this Excel File **is** exact.

The **data given in all the sheets** of this Excel file **are** exact.

Rule 8: Two singular subjects connected with ‘or’ / ‘nor’ agrees with a singular verb. If one of the nouns is plural, it occurs as the second noun besides agreeing with a plural verb.

For example:

**The service engineer or the lab administrator** **is** the right person to solve this problem.

**The service engineer or the lab administrators** **are** the right persons to solve this problem.

Rule 9: Two singular nouns are connected by ‘either... or’ / ‘neither ... nor’ concords only with a singular verb. If one of the nouns is plural, it occurs as the second

noun besides agreeing with a plural verb. Suppose, 'I' is one of the nouns, then it is used as the second noun and concords with 'am'.

For example:

Either the empennage **or the wings are** damaged in this air craft.

Either you **or I am** ready for the conduct of this project.

Neither the empennage **nor the wings are** damaged in this air craft.

Neither you **nor I am ready** for the conduct of this seminar.

## 2.2. Noun Phrase Following a Preposition in Subject

With words that indicate portions like 'percent', 'fraction', 'part', 'majority', 'some', 'all' and 'none' the singularity / plurality of the noun that follows the prepositional phrase in the subject decides the singularity or plurality of the verb.

For example:

**Ninety percent of the gases are** collected through upward displacement of air in the jars kept inside the water.

**Ninety percent of the gas is** collected through upward displacement of air in the jar kept inside the water.

**Majority of the isotopes have been activated** artificially by bombardment of stable nuclei.

**Majority of the isotope has been activated** artificially by bombardment of stable nuclei.

**Some substances such as tungsten emit** electrons when heated.

**Some of the power plant is** designed to run continuously.

## 2.3 Adverbs Preceding the Subject

The words 'here' and 'there' are generally used as adverbs even though they indicate places. It is noteworthy that in sentences beginning with 'here' or 'there', the subject follows the verb thus leading to an inverted structure.

For example:

**There** was an explosion in the air craft while landing.

**Here** is the safety valve of the engine.

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### 3.0. Conclusion

Technical English is perhaps not appreciated for a verbose language but for precision and systematic flow. Technical English is necessary for the following reasons:

1. The efficacy of comprehension and intelligibility of the language for product promotion.
2. The need for simplified description of assembling equipment to infer through user-manuals.
3. The utility of good technical service using a handbook.

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# **A Study on Testing the Proficiency of Functional Knowledge in Written Discourse in Engineering College Students A Case Study from Coimbatore, Tamilnadu, India**

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## **Abstract**

The different aspects of discourse are Structure, Meaning, Style, Function and Situation. The focus of this paper is to investigate the proficiency level of the respondents in the area of Functional knowledge in written discourse. Knowledge about discourse may be structural, conceptual and functional. The focus of this paper is to evaluate the proficiency of discourse knowledge in written discourse with special reference to technical English writing skill of the target group. The capacity of the target group's inference of the usage of technical discourse is examined. Writing is an important part of the engineering course and is an area where students often need plenty of training. A test was conducted to see how far the students have functional knowledge in written discourse.

**Key Words:** Discourse Knowledge, Aspects of discourse, Structure, writing skills

## **Methodology**

To examine and to evaluate the proficiency of functional knowledge in written discourse with special reference to technical English writing skill, a test was conducted manually. Sixty students were selected at random from different branches of engineering. A questionnaire with five questions were administered and analyzed carefully.

## **Introduction**

Despite years of language education in schools, second language learners have deficiency in specialized knowledge about discourse, meaning of words (semantics) and knowledge about word order and other grammatical phenomena. Apart from the knowledge about the various

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levels or dimensions of language including discourse, which is supposed to be coming under structural or grammatical knowledge, some linguists talk about the role of ‘functional’ knowledge in discourse processing which is about what various linguistic elements ‘do’ in their specific environment, both within and beyond the structural context.

The functional view of language is concerned with the role of its elements and structures. For an analogy, let’s take the toothbrush example. Generally, the function of a toothbrush is to clean one’s teeth. In language, function designates the role that an expression plays in a larger unit, in particular, the relationship of an expression in question within other larger expressions and the purpose or communicate act for which an expression is used. The fundamental functional differences of knowledge and discourse require different structures. Discourse – whether spoken or written – is basically linear or sequential, where as knowledge structures are probably hierarchical and network like.

### **Basic Properties of Expert Knowledge**

- Knowledge about structure ( X is composed of Y)
- Knowledge about form ( X has the form of Y)
- Knowledge about function ( X has the function of Y, X does Y)

Written discourse in the academia contains a wide range of fairly traditional genres, for example, dissertation, research article, laboratory report, academic essay, etc., and rhetorical structures, for example, process description, classification, summary, providing the cause and effect and comparison and contrast.

### **Discourse Knowledge**

Discourse knowledge is very essential for the comprehension and production of talks and texts. We should have knowledge in the following areas.

Discourse knowledge includes-

1. Knowledge about the text structure

The sentences comprising the text structure

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The cohesive devices combining the sentences coming under a text.

2. Knowledge about the conceptual structure-

The concepts conveyed by the sentences found in the text.

The coherence or meaning relation between the concepts conveyed by the constituent sentences of a text.

3. Knowledge about the communicative act for which the text is produced various sub-communicate acts occurring in a text.

4. Knowledge about the situation, persons, associated with the text production and text comprehension, etc.

All these 4 aspects, structural, conceptual, functional and situational aspects fall under the broad fabric of discourse knowledge.

### **Role of Discourse Function**

Discourse functions play a significant role in scientific writing. Jordan (1986.pp.26-28), Jordan (1999 pp.14-63) and Hamp-Lyons and Heasley (2006 pp. 25-102) discuss how effective use of discourse functions can help writers produce good texts. Trimble (1996) also explains discourse functions under the heading Rhetorical functions of language of Science. Jordan (1999 pp. 34-35) believes that definition is very important in writing. He claims definition makes ideas clear to the reader; He provides a sample sentence structure serving as a model of a definition: A teacher is a person who imparts knowledge or gives instruction to atleast one person.

### **Testing of Functional Knowledge**

#### **Identifying the Problem-Reason-Solution-Evaluation:**

In the first question of Questionnaire – I a passage was given and students had to identify the problem stated in the passage, the reason given, the solutions given and their own evaluation about the passage. It was found out that 74% had identified all the 4 items namely, problem, reasons, solutions and evaluation. Among the remaining, 21% students were not able to identify either the solution part or evaluation part and 5% of the respondents had not given any answer.

### Sample Answers

- i) Evaluation: 'The floor is constructed strongly and there will be no problem of sag and horizontal cracks.
- ii) The floor of the room on the first floor is beginning to sag cracks and poor quality of construction on the room'.
- iii) Reason and evaluation is mixed. The concentration of several tons of heavy equipment in the middle of the room. If the problem is not attended to quickly, the floor is likely to collapse.

### Quantification of Errors committed in problem-solution identification

S.No	Correct	Incorrect	No answer
1.	74%	21%	5%

### Definition

Besides structural and conceptual organization, discourses have higher order organization called functional organization which sub forms under it.

- i) Speech act aspects underlying the discourse (communicative act).
- ii) The macro function of a text such as narration, description, argumentation, exposition, etc.
- iii) Specific rhetorical functions of a science discourse such as definition, description, classification, visual representation, etc. These aspects particularly the knowledge behind the production and comprehension of discourse could be tested only by i) giving discourse of specific types and asking some questions related to discourse comprehensions. ii) Eliciting discourses or encouraging production by giving hints.
  - With such conception in forms four tests were designed to test the knowledge in enabling the comprehension and production of discourses. They are meant for testing the tasks such as
    - i) Giving a small definition to certain technical terms.

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- ii) Identifying the paragraph style.
- iii) Comprehending the discourse and its macro structure
- iv) Comprehending the discourse and its macro structure

In technical and scientific language and discourse, definition of technical terms plays an important role and hence it is considered as a rhetorical function. The definition of a technical term may be formal or non-formal or semi-formal. In order to test the ability of students in this rhetorical function, some technical terms were given and they were asked to give definitions for those terms so as to enable us to evaluate whether the students have highlighted the functional and formal aspect of those terms in their definitions. Technical writings have subject specific terms with the meaning of which many people may not be familiar. Moreover certain terms mean one thing to non- technical persons and another thing to technical experts. For example, the term 'Communication' includes 4 language skills for a language teacher but in the world of electronics, it has a different significance. In science and technology, a technical term is defined to convey a precise meaning. Generally, technical terms are circumscribed with precision and exactitude when compared to normal language vocabulary items. The term 'Cell' is defined in one way in Biology and in another way in Electronics.

A definition has two distinct parts. First, the term should be identified as an item coming under a large group or category. Then, its distinguishing characteristics are to be specified in such a way that no other object, device, or process should fit into the definition.

Technical Term ----- Category ----- Characteristic features.

Suppose we want to define the term 'Resistor,' we have to determine the group or category to which it belongs. It involves determining the super ordinate terms. It is an electronic device. Now, it's distinguishing characteristics or function is to be specified. It controls the flow of current. Now the definition can be presented:

“A Resistor is an electronic device that controls the flow of current”.

Discourse knowledge includes awareness and knowledge about defining terms.

**The second question of this questionnaire** was created to test the Engineering students' ability to create definitions for certain technical terms. Five technical terms were given with a request to give a short definition for them. 46% of students had given appropriate definitions for 3 and more than 3 terms; 26% had given definitions to only less than 3 terms; 28% had given wrong definitions.

### Some Samples

(i) Resistor – used to control the flow of current.

(ii) Calculator - used for doing calculations.

(Neither the technical term nor the category to which it belongs is provided. So the definition is not complete in formal terms but it is acceptable in functional terms.

### Samples for Totally Wrong Answers

i) Resistor – It is a device, resistance passes through circuit is known as resistor.

ii) Calculator – It is a device. It is electronic machine and using solving problems.

iii) Nuclear Reactor – Nuclear Reactor is a device and control fission and fusion reaction.

iv) Photo copier – It is a device and copying the photo is a camera

### Quantification of Errors Committed in Defining Technical Terms

S.No	Out of 5 ( > 3)	Out of 5 ( < 3)	Totally wrong	No answer
1.	46%	26%	28%	-

### Identifying the Style

In the same questionnaire, the third question was framed in order to test the students ability of evaluating the style adopted by the author in a passage which has four paragraphs reflecting all types of styles namely, exposition, narration, description and argumentation.. The students' responses when analyzed, it was observed that 40% of students had identified all the

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styles or macro functions of discourse namely, exposition, narration, description and argumentation. 10 % had difficulty in identifying description. 50% of students were not able to identify narration and exposition. The difficulty is because the students were not thoroughly familiar with discourse styles. Though the narrative, descriptive, expository or argumentative styles are well differentiated, it is not always easy to place individual pieces or paragraphs in one of these divisions. When a person takes up the other forms of discourse, the difficulty becomes still greater. Description and narration are frequently used in exposition. If a boy is asked to explain the working of a steam engine, he would, in all likelihood, begin with a description of an engine. If his purpose is to explain how an engine works and was not to tell how an engine looks, the whole composition becomes expository. Moreover students were less exposed to the type of exercise distinguishing the factors that contributed to the demarcation of the varieties of style and hence they fail in evaluating the style of a passage.

### Quantification of Errors Committed in Evaluating the Style

S.No	Correct	Incorrect (60%)		No answer
1.	40%	In identifying description 10%	Narration and exposition 50%	-

### Purpose Identification

In the fourth question, a passage was given and some questions pertaining to the author's intention or purpose of writing the given passage, the intended user for whom this passage was written and the sentence pattern used in the passage were asked. In the analysis of the responses of students, it was found out that only 20% had written all the correct answers, 54% had given wrong answers. 26% had made mistake in the answers related to the user of this passage and the sentence pattern used in the passage.

### Samples of Wrong Answers

1. *Author's purpose of writing this passage –*

- i) *“We can make the simple torch using above components.*
  - ii) *“For creating awareness among all about electrical devices and its working.”*
2. *For whom is this passage written?*
- i) *For the people.*
  - ii) *Written for the usefulness of the readers to connect electrical devices.*
3. *The sentence pattern used in the passage:*
- i) *Complicated sentences are used.*
  - ii) *Simple sentences are used in this passage*

**Quantification of Errors committed in identification of purpose**

S.No	Correct	Partially Correct	Incorrect	No answer
1.	20%	26%	54%	-

**Functional Knowledge**

When we speak about a tool or a technical or scientific concept or object, or its physical appearance, its component parts are described one by one in some logical order either in the order in which they appear or in the order of its importance that is with reference to its functioning. Sometimes an Engineer is required to describe a product or an object and its functions to his clients and customers and many of them may be non- technical persons. Hence, when he describes a product, he faces the daunting task of explaining even simple facts in simple language. In matter of functioning, he need not go into the minute details. A mere demonstration followed by the few details of function will serve the purpose. Knowledge about the ways of describing the structure, function, process etc or knowledge about the rhetorical function of description is part of discourse knowledge and it is to be tested among engineering students.

In the fifth question, a descriptive passage on the washing machine was given and three questions like the description of the machine, the mechanism of the washing machine, etc were asked. From the analysis of the students’ responses, it was found out that 26%of students had given the correct answer. 6% of students had written all wrong answers. 68% of students had

made mistakes in writing the answer for the description of the machine. Instead of writing the exact description, they had written about the uses of the machine along with the description. 14% of students hadn't answered correctly about the boon and the bane aspect. In this 4% had written the answer for "boon" and 4% had wrongly answered for "boon".

### Quantification of Errors committed in Descriptive Passage

S.No	Correct	Partially Correct	Incorrect	No answer
1.	26%	68%	6%	-

### Conclusion

In general, the 'no answer' results could probably be due to some participants' failure to understand fully the instructions given during the administration of the questionnaire. Students' lack of confidence was observed during the completion of the given writing task, since some of them submitted their papers with nothing written or with something written which was irrelevant to the question. A review of the responses of the other questions reveals that respondents have limited knowledge about the structure of paragraphs, have difficulty in organizing ideas, difficulty in identifying the purpose of the author and the style adopted, etc. On the whole, these tests have proved that respondents have very limited exposure and training in all the areas related to discourse knowledge. Unless these respondents have enough knowledge about discourse, they cannot exhibit their skills in comprehension and production which will be the next stage or the stage of discourse performance.

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# Personality Style, Anxiety Sensitivity and Perceived Social Support among the Pregnant Women

**M.Phil. Dissertation in Clinical Psychology**



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**PERSONALITY STYLE, ANXIETY SENSITIVITY AND PERCEIVED  
SOCIAL SUPPORT AMONG THE PREGNANT WOMEN**



Dissertation submitted to the Osmania University, Hyderabad  
In the partial fulfillment of the requirement for the degree of  
**M.Phil in Clinical Psychology**, In June 2011

*Submitted By*

**MANGALESHWARI MANJARI. N.**

*Under the guidance of*

**Dr. K.B. KUMAR**

*Dean and Head*

*Department of Clinical Psychology*



**Sweekaar Rehabilitation Institute for Handicapped  
Secunderabad**



## **CERTIFICATE**

This is to certify that this dissertation entitled “**Personality Style, Anxiety Sensitivity and Perceived Social Support among the Pregnant Women**” is a bonafide work carried out by **Mangaleshwari Manjari. N.** in Department of Clinical Psychology, Sweekaar Rehabilitation Institute for Handicapped, Secunderabad, under my supervision and guidance.

This is to certify that this work submitted by my candidate as a dissertation in partial fulfillment of the requirements for the M.Phil. in Clinical Psychology has not formed the basis for the award of any degree or diploma to any candidate. This is a record of the candidate’s personal effort.

**Guide:**

**Forwarded by:**

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## **CERTIFICATE**

This is to certify that this dissertation entitled “**Personality Style, Anxiety Sensitivity and Perceived Social Support among the Pregnant Women**” is a bonafide work carried out by **Mangaleshwari Manjari. N.** in Department of Clinical Psychology, Sweekaar Rehabilitation Institute for Handicapped, Secunderabad, under my supervision and guidance.

This is to certify that this work submitted by my candidate as a dissertation in partial fulfillment of the requirements for the M.Phil in Clinical Psychology has not formed the basis for the award of any degree or diploma to any candidate. This is a record of the candidate’s personal effort.

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**Date:**

## **DECLARATION**

I, **Mangaleshwari Manjari. N**, hereby declare that the study presented in this dissertation was conducted by me under the supervision of **Dr. K.B. Kumar**, Dean and Head, Department of Clinical Psychology, Sweekaar Rehabilitation Institute for Handicapped, Secunderabad.

I also declare that no part of this study has either been previously published or submitted as a dissertation for any degree or diploma course in any University.

**Place:** Secunderabad

**Mangaleshwari Manjari. N.**

**Date:**

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**N. M. Manjari**

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## **INTRODUCTION**

For many women, pregnancy is a natural and joyful event. The recognition that she is pregnant is usually accompanied by a sense of fulfillment and excitement. But, in some women there may be a psychological set back which is manifested as anxiety, depression, tension and such other emotional disturbances. Preparation for the new addition in the family and for subsequent forthcoming changes in social status of the expectant mother is generally recognized as merits of pregnancy.

The psychological factors among many other aspects of pregnancy have received considerable attention and focus in research studies. This is because of the reason that the psychological disturbances can adversely affect the course of pregnancy, labor, delivery and subsequent development of the child (Erickson, 1976). In general, pregnant women have higher anxiety in all trimesters of pregnancy than non pregnant women (cf. Fitzpatrick, 2006). The anxiety which is present in pregnant women may precipitate as psychosomatic symptoms that may be exhibited in different biological forms. Among them, the Gastro- Intestinal complaints are more common. Some others may exhibit symptoms related to the Cardio- Vascular or Genito- Urinary functions. It has been found that insomnia, tension headache, hyperactivity and restlessness are also present among the pregnant women.

Psychologically, pregnancy consists of consecutive inter-dependent phases (cf. Saisto, 2001). During the first trimester that is the initial phase, the previous identity of the women is threatened and an unconscious anxiety, fear and sorrow are found to be common. During the second trimester, the woman slowly adapts herself to the prospective motherhood and



conceptualizes the expected child as an independent being. In the middle of pregnancy, unconscious anxiety is reduced and it is replaced by more of personalized worry about the well-being of the child. The final phase of pregnancy is the time of active preparation for the child birth, its subsequent development and the new life situations.

As the women prepares for her motherhood, pregnancy is generally considered as the period of adaptation for changes, which is happening both physically and psychologically. These changes may occur due to:

- Their personality style- The high incidence of Neuroticism in pregnant women has been reported in various studies including the study of (Kitamura et al, 1996). It has been reported that the individual who has a high neurotic trait has the tendency to worry a lot, feels nervous and be emotionally insecure.
- Their fear of anxiety related sensations- The study of (Areskog et al, 1983) found that, the women having the fear of childbirth are often generally anxious. Anxiety proneness can be seen as an individual characteristic, which reflects the way people anticipate and experience various life events like pregnancy and childbirth (cf. Saisto, 2001).
- Their perceived social support- Research findings show that increased social support positively influences the pregnancy outcomes. If the woman feels supported, she is much better prepared in handling the demands of pregnancy than the woman who feels alone, isolated and who lack social support. The perceived social support is the support that is believed to be available in accordance or in contrast to that which is actually available (cf. Ayers et al, 2007).

Thus, the purpose of the present study is to examine whether or not the psychological and somatic symptoms experienced by the pregnant women during the second and third trimester are related to their personality traits, anxiety sensitivity and perceived social support.

This Dissertation is divided into five chapters. The present introductory chapter is intended to provide the context and background for the study. Chapter 1 provides an overview of pregnancy and the reviews related to the psychological aspects of pregnant women. Chapter 2 discusses the methods, Chapter 3 is about the results obtained, Chapter 4 is the discussion about the results and finally the last Chapter 5 gives us the summary and conclusions of the study. The references and appendices are followed after the summary and conclusions.

## **CHAPTER 1**

### **PREGNANCY: AN OVERVIEW**

Pregnancy is a normal life process but, it brings in a lot of changes in many perspectives of a woman's life. The duration of pregnancy averages 266 days (38 weeks) after ovulation which equals to 10 lunar months. It has been regarded as a time of psychological and biological crisis with emotional upheaval. As pregnancy follows similar physiological courses among women, each woman has her own experiences during that period and each pregnancy for the same woman will be different and unique.

Bibring postulated that pregnancy, "like puberty or menopause, is a period of crisis involving profound psychological as well as somatic changes" (cf. Stotland and Stewart, 2001). A pregnant mother's responses to this period may have direct and significant effects on both her own outcomes and also her fetus and its development (cf. Gurung et al, 2005). However, it is only during the past century that mental health professionals have begun to contribute to the understanding of the psychological aspects of pregnancy and the psychosocial phases that women pass through on their journey into motherhood.

#### **STAGES OF PREGNANCY**

Once conception has occurred, there are three distinct psychological phases that most women pass through during their pregnancies. These stages roughly correspond to the three trimesters of pregnancy and appear to be triggered by various psychological, biological and cultural influences.

- The first stage which is considered as the first trimester (1-13 weeks) begins when the woman initially feels either excited or shocked about her pregnancy. Even if the pregnancy is desired intensely, a certain amount of ambivalence i.e. the feeling of uncertainty during the pregnancy and increased emotional expressions are common. The expectant mother develops new and often uncomfortable physical symptoms such as nausea and vomiting associated with feeling sick, irritable, fatigue and moody. Ultimately, in a wanted pregnancy the fundamental task of the first stage is the acceptance of the pregnancy. Women struggling with this task may show behavioral signs, such as denial of the pregnancy or unusually react to the various bodily changes. The fear of miscarriage has been predominantly expressed by women during the first trimester of a wanted pregnancy and thus many women continue to keep the pregnancy secret until they have passed into the second trimester (cf. Fenster et al, 1994).
- The second psychological phase of pregnancy or the second trimester (14-28 weeks) is initiated by the experiences of quickening i.e. the fetal movements and by hearing the fetal heart beat. Gradually, as the pregnancy progresses the expectant mother undeniably realizes that life exists within her. Regardless, with the reduction or disappearance of many unpleasant physical symptoms, the second trimester of a woman's pregnancy is considered as the time of relative peace and fulfillment. The most important tasks for a woman in this stage are initiating an emotional affiliation with, or attachment to the fetus. Leifer (1977) identified several behaviours indicative of attachment such as talking to the fetus or calling the fetus by a pet name. During this phase the woman may become more extroverted (cf. Stotland and Stewart, 2001).

→ The final psychological stage of pregnancy is considered as the third trimester (29- 38 weeks) which begins when physical discomforts again predominate and the mother has a sense of her infant as viable. During this stage maternal- fetal attachment is expected to be at its highest and “nesting behaviour” starts to occur. During this final stage, expectant mothers again focus on bodily sensations and appearance and it may become an increasing concern for them. At this time in the pregnancy, sleep disturbances, backaches, leg cramps, increased anxiety about the delivery, worry about the health of the fetus, pain and loss of control during delivery are the major concerns of the pregnant women (cf. Stotland and Stewart, 2001).

Although pregnancy shall be a wonderful experience for many women, a variety of Biomedical (medical high risk conditions), Psychological (an unwanted pregnancy) and social factors (lack of support from the spouse or family) may make it a time of stress (cf. Gurung et al, 2005).

## **THE MEDICAL COMPLICATIONS OF PREGNANCY**

There are some factors associated with increased risk during pregnancy in the expectant mothers and they include hypertension, diabetes, cardiovascular disease, renal disease, malignancies and HIV. Obstetric factors that increase the risk in pregnancy include habitual abortion, multiple gestation, placenta praevia and abruptio placentae. Miscarriage is a common problem in pregnancy and the other possible contributing factors include chromosomal abnormalities, dysfunction of the maternal endocrine system, infection, structural anomalies of the reproductive tract (e.g. cervical incompetence) and underlying maternal disease (Pernoll and Garmel, 1994). Fetal complications that cause a pregnancy to be designated as high risk include

Intra Uterine Growth Retardation (IUGR) which complicates 3-7 percent of all pregnancies and Intrapartum Fetal Distress (cf. Stotland and Stewart, 2001).

## **THE PSYCHOLOGICAL ADAPTATION OF PREGNANCY**

The Psychological factors such as increased depression (Tobin, 1957), Psychological tension (Grimm, 1961; Light and Fenster, 1974), anxiety in the first and third trimester (Lubin, Gardener and Roth, 1975), mood liability (Jarrahi-Zadeh, Kane, Van DeCastle, Lachenbruch and Ewing, 1969), diminished cognitive acuity in the first trimester (Murai and Murai, 1975) and in the third trimester (Jarrahi-Zadeh et.al., 1969) and altered perceptual processes (Davids, DeVault and Talmadge, 1966; Colman, 1969) have been noted among the pregnant women (cf. Fenster et al, 1994).

In considering the psychological adaptation to high-risk pregnancy, it is important to recognize that even women with normal pregnancies may perceive themselves to be “at risk”. Anxiety about the wellbeing of the fetus ranks the highest among their concerns and how a woman adjusts to her role as parent is influenced by many factors such as the way the woman was brought up, the values their parents had for children and parenthood in her family of origin, the expectant mothers’ personality i.e. her ability to adapt to change and also the past experiences with pregnancy play an important role in the way a woman adapts herself to the current pregnancy.

According to Allport, Personality is defined as the “dynamic organization within the individual of those psychophysical systems that determine his/her unique adjustment to his/her environment.” In other words, it is a way of describing the dynamical processes that occur within the person to shape and adapt to life experiences by self-aware learning and proactive planning.

Thus, the maturation and integration of human personality involves growing in self awareness through experiences across a wide range of situations.

Anxiety Sensitivity is the fear of anxiety-related bodily sensations, which is thought to arise from beliefs that these sensations have harmful somatic, social or psychological consequences (cf. Taylor, 1998). People vary greatly in their proneness to experience anxiety and the construct of trait anxiety denotes these individual differences in anxiety proneness.

The perceived social support is the support that is believed to be available in accordance or in contrast to that which is actually available (cf. Ayers et al, 2007). Supportive relationships may enhance feelings of well being, personal control and positive effect in order to help the women to perceive pregnancy- related changes as less stressful (cf. Collins et al, 1993).

## **PSYCHOLOGICAL ASPECTS OF PREGNANT WOMEN**

Bailey and Hailey (1987) conducted an objective study to substantiate the assertion that pregnant women have different psychological experiences and emotional needs than non-pregnant women and the investigation results indicated that the pregnant women differed from the non-pregnant women on some fundamental dimensions of personality which included a stronger introverted, inward personality orientation and a lower level of self- acceptance and independence.

Bussel et al., (2009) conducted a study to determine the influence of general anxiety symptoms and specific anxiety in pregnant and postpartum women. It also focused the maternal antenatal orientations on the personality traits, cognitive and behavioural coping styles and attachment. Thus, the higher scores on the Neuroticism and the general and pregnancy related anxiety measures were reported.

Kitamura et al., (1996) conducted a study on depression occurring during pregnancy i.e. antenatal depression. A controlled study showed that the rate of antenatal depression was significantly higher than that of depression among non-pregnant women. The antenatal depression was found to be associated with: Obstetric factors (first pregnancy, first delivery and past history of abortion), early experiences (loss of father), personality (higher neuroticism score), attitudes towards the present pregnancy (perplexity of the husband), accommodation factors (non- detached housing and expected crowdedness after birth of the child) and social support (low level of intimacy with the husband).

Lubin et al., (1975) conducted the study in a predominantly white, middle class sample of pregnant women, who completed the anxiety and depression questionnaires and the Symptom Checklist for assessing the Somatic symptoms during the second, fifth and eighth months of pregnancy. The analyses revealed that anxiety varied significantly as a function of trimester and the previous pregnancy history interacted significantly with trimester. Depressive mood was not significantly affected by any of the sources of variation. The Correlational analysis indicated that there is a significant relationship between somatic symptoms and anxiety, but not between somatic symptoms and depressive mood.

Buckwalter and Simpson (2002) found that the assumption is frequently made that women with severe nausea and vomiting during pregnancy are transforming psychological distress into physical symptoms and they concluded that, the psychological responses can interact with the physiology during pregnancy to exacerbate the condition.

Chen et al., (2004) surveyed women attending antenatal clinics and reported that 20 percent had clinically significant depressive symptoms (cf. Kaaya, 2010). Fatoye et al., (2004)



concluded that the higher rates of depressive and anxious symptoms in pregnant women than non-pregnant women (cf. Fisher et al, 2007). Gurung et al., (2005) found that the mother's prenatal anxiety is high in the third trimester than the second trimester and greater the social support, lower the level of anxiety.

Kelly et al., (2001) conducted a study on the experience of somatic symptoms as a predictor of depression and anxiety disorders among pregnant women and the results indicated that the women with anxiety and/or depression were significantly more likely to report more somatic symptoms when compared to the woman without anxiety or depression.

Janssen (1996) conducted a study which investigated on the hypothesis that following a pregnancy loss, women have more mental health complaints and it was found that those who had previous abortions had reported high on depression, anxiety and Somatization symptoms on the SCL-90 scale.

Adler et al., (1990) conducted the study on the psychological responses after abortions and the results concluded that, the distress is generally greatest among the women before the abortions and that the incidence of severe negative responses is low.

Hussein (2006) conducted a study on normal pregnant women and the results indicated that the anxiety is associated with somatic complaints during pregnancy. Otchet et al., (1999) found that there are several significant distressing psychological symptoms such as Somatization, Obsessive- Compulsive and Hostility in SCL-90 in pregnant women.

## **PERSONALITY TRAITS OF PREGNANT WOMEN**

Podolska et al., (2010) conducted the study to analyze the relationship between personality traits and the risk of perinatal depression in pregnant and postpartum women. Two self-report questionnaires for screening the depressive symptoms and the evaluation for five personality traits were used and found that the personality trait like Neuroticism as measured by the NEO-FFI is associated with a greater risk of perinatal depression.

Saisto et al., (2001) conducted a study to examine the personality traits, socioeconomic factors, life and partnership satisfaction and pregnancy or delivery associated anxiety by using questionnaire survey in the 30<sup>th</sup> week of pregnancy i.e. during the third trimester in 278 women and their partners. The results indicated that the more anxiety, Neuroticism, vulnerability, depression, low self-esteem, dissatisfaction with the partnership and lack of social support the women reported, the more was the pregnancy related anxiety and fear of vaginal delivery. Thus, the personality of both the pregnant woman and her partner and their relationship influences the woman's attitude to her pregnancy and her forthcoming delivery.

Canals (2002) evaluated the development of anxiety from the pre-conception stage to the postpartum stage. It was found that the sociodemographic variables and Neuroticism traits were significantly related with the anxiety levels and they suggested that support offered at this stage would enhance the health of the mother and her new born baby.

Shakya et al., (2008) found that the pregnant women having clinical symptoms of depression represented more somatic symptoms. The depression level was high among the primigravida than the multigravida.

## **ANXIETY SENSITIVITY AMONG THE PREGNANT WOMEN**

Jayasvasti (2005) found that the pregnant women undergo marked psychological changes. Their attitudes toward pregnancy depends upon the relationship with the spouse, age of life stage, even planned or unplanned and also the women who were sensitive to anxiety related situation had higher Neurotic traits.

## **PERCEIVED SOCIAL SUPPORT OF PREGNANT WOMEN**

Costa et al., (2000) conducted the study which prospectively examined the influence of maternal stress, social support and coping style on labor or delivery complications and infant birth weight from the beginning of the third month of pregnancy upto a month after the delivery. In each trimester the data on social support, coping strategies, lifestyle behaviours and pregnancy progress were collected. The final results demonstrated that, the women who experienced greater stress during pregnancy had more difficulty during labor, the perceived prenatal social support emerged as a predictor of infant birth weight and women who reported less satisfaction with their social support in the second trimester gave birth to infants of lower birth weight. Finally, it was suggested that there is an association between specific psychosocial variables and negative birth outcome.

Elsenbruch (2007) conducted a study to find the effects of social support during pregnancy on maternal depressive symptoms, Quality of Life and pregnancy outcomes during the first and third trimester. The sample was divided into quartiles yielding groups of low, medium and high social support based on perceived social support and the results indicated that pregnant women with low support reported increased depressive symptoms and reduced Quality of Life.

Besser et al., (2002) explored the effects of interactions between pregnancy risk and perceptions of social support. The results revealed that there was an attachment to the social support from the spouse which reduced the depressive symptoms in child bearing women.

Rudnicki et al., (2001) conducted a study to evaluate several psychosocial correlates of depressed mood during pregnancy. The psychosocial factors examined included background characteristics, perceived social support and coping styles and the results concluded that, the women who perceive less social support utilized more avoidant coping strategies and experienced greater depression mood during pregnancy.

## **CHAPTER 2**

### **METHODS**

#### **OBJECTIVE**

To examine whether or not the psychological and somatic symptoms experienced by the women during their second and third trimester are related to their personality traits, anxiety sensitivity and perceived social support.

#### **SAMPLE**

Women (N=185) who have conceived naturally and attending antenatal checkups at the OBG department, Gandhi Hospital, Secunderabad, constituted the sample. Following the requisite permission from the concerned authorities all pregnant women attending the OPD during their second or third trimester from March to April, 2011 were screened using the following inclusion and exclusion criteria.

#### **PROCEDURE**

The sample meeting the criteria were requested for an interview and the objectives of the study were explained. Those willing to participate in the study and given written consent were recruited. The confidentiality of the information collected was assured in all cases. The recruited women were taken to a separate room located within the OPD area and measures were administered. If some women preferred to work out another appointment for undergoing the testing the same was accepted, a convenient time was fixed and the tests were administered. If the subjects had difficulty in understanding any part of the questionnaires the researchers assisted

by explaining and/or interpreting the statements or questions. Measures were administered in the same order to all women.

### **INCLUSION CRITERIA**

- Pregnant women who have conceived naturally (Primigravida and Multigravida), attending antenatal check-ups during second and third trimester.
- Age between 20 and 35 years.
- No past or current history of psychiatric illness and/or psychological treatment
- No medical complication reported in the current pregnancy such as Eclampsia (seizures in pregnant women), Gestational Diabetes, Anemia, Hepatic disorders, Hypertension, Infectious diseases and Oligoamnios (serious deficiency of amniotic fluid during pregnancy), or any other significant systemic illness.
- Able to read and comprehend Telugu or English.
- Consenting to participate in the study.

### **EXCLUSION CRITERIA**

- Unmarried status, divorced and separation (from the spouse for more than 6 months in a year).
- History of past or current substance use.

### **MEASURES**

## **1. Symptom Check List (SCL-90)**

The Symptom Check List (SCL-90) was developed by Leonard R. Derogatis et al (1973). It is a multidimensional tool that assesses nine symptoms of psychopathology. The SCL-90 test contains of 90 items and it can be completed in just 12-15 minutes. The nine domains that are measured in SCL-90 are Somatization (SOM) which contains 12 items, Obsessive-Compulsive (O-C) containing 10 items, Interpersonal Sensitivity (I-S) with 9 items, Depression (DEP) with 13 items, Anxiety (ANX) containing 10 items, Hostility (HOS) containing 6 items, Phobic Anxiety (PHOB) with 7 items, Paranoid Ideation (PAR) with 6 items, Psychoticism (PSY) containing 10 items and additional items of 7. The internal consistency coefficient alphas for the nine symptom dimensions ranged from .77 for Psychoticism, to a high of .90 for Depression. The construct validity of this test ranged from poor to good.

## **2. Hospital Anxiety Depression Scale (HADS)**

The HADS was developed by Zigmond and Snaith (1983). The scale was designed to assess the presence and severity of anxiety and depression in patients in non-psychiatric hospital settings. It would take less than 10 minutes to administer. It is a self administered rating scale of symptoms and functioning and can be used by patients either in an in-patient or an out-patient setting. Anxiety and depression are assessed as separate components, each with seven items that are rated from 0 to 3; and the scores are totaled for each component. A score of less than 7 in a component is considered to be normal, 8–10 indicates mild symptoms, 11–14 indicates moderate symptoms and 15 or more indicates severe symptoms. The scores for the two components can also be added together to give a composite anxiety–depression score. Internal consistency in terms of Cronbach Alpha ( $\alpha$ ) was found to be 0.80 for depression and 0.76 for anxiety

components. The Pearson's correlation between the anxiety and depression subscales of HADS was found to be 0.49-0.63.

### **3. NEO- Five Factor Inventory (NEO-FFI)**

The NEO Five-Factor Inventory (NEO-FFI) was developed by Paul T. Costa and Robert R. Mc Crae (1992). It is a shortened version of the NEO PI-R, designed to give quick, reliable and valid measures of the five domains of adult personality. It consists of 60 items that are rated on a five point scale i.e. strongly disagree to strongly agree. The five domains are Openness, Conscientiousness, Extraversion, Agreeableness and Neuroticism. The NEO-FFI scales show correlations of .75 to .89 with the NEO-PI validimax factors and the internal consistency values range from .74 to .89.

### **4. Multidimensional Scale of Perceived Social Support (MSPSS)**

The Multidimensional Scale of Perceived Social Support is the most widely used psychological instrument for measuring the perception of social support. The scale assesses self-reported amounts of social support which was developed by Zimet et al., (1988). The MSPSS is a 12- item questionnaire containing three subscales measuring perceived social support from Friends (e.g., "My friends really try to help me"), Family (e.g., "I can talk about my problems with my family"), and a Significant Other (e.g., "There is a special person in my life who cares about my feelings"). The items are divided into factor groups relating to the source of the social support, family (3,4,8,11), friends (6,7,9,12) and Significant Other (1,2,5,10).

The items are scored on a 7-point Likert- type scale, ranging from 1 (Very Strongly Disagree) to 7 (Very Strongly Agree) for each item. Each subscale consists of four items and has a possible score range of 4 to 28. High scores reflect high levels of perceived social support. The



reliability and validity of the MSPSS has excellent internal consistency, with alpha of .90 for the total score and .90 to .95 for the subscales. The authors claim good test- retest reliability as well. The MSPSS has good factorial and concurrent validity.

### **5. Anxiety Sensitivity Index (ASI)**

The Anxiety Sensitivity Index was developed by Steven Reiss (1986). It is a 16-item self-report questionnaire. Each item is rated on a 5-point Likert-type scale, where respondents has to indicate the extent to which each item corresponds to their beliefs about the consequences of their anxiety symptoms. Items are rated from 0 (not at all) to 4 (very much). The total Anxiety Sensitivity Index scores are obtained by summing the responses to each of the 16 items and it is interpreted as higher the score obtained, higher the Anxiety Sensitivity of the individual. The Anxiety Sensitivity Index has been shown to have excellent psychometric properties both in clinical and nonclinical samples.

### **STATISTICAL ANALYSIS**

The Descriptive Statistics was used to analyze the percentage, mean and standard deviation. The Pearson's Product Moment Correlation, Independent Sample t- test and One-Way Analysis of Variance with Scheffe's multiple range test ( $< 0.05$ ) were employed for analysis of the data using SPSS 16.0 version.

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**CHAPTER 3**  
**RESULTS**

**Table 1:** Sociodemographic Characteristics of the study population (N=185).

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<b>Age (in years)</b>		
	20-24	117 (63.2%)
	25-29	59 (31.9%)
	30-33	9 (4.7%)
<b>Mean age (Subject)</b>		23.56 (SD = 2.92)
<b>Mean age (Husband)</b>		28.12 (SD = 3.42)
<b>Years of marriage</b>		3.34 (SD = 2.40)
<b>Family Type</b>		
	Nuclear	101 (54.6%)
	Joint	84 (45.4%)
<b>Residence</b>		
	Urban	177 (95.7%)
	Rural	8 (4.3%)
<b>Socio Economic Status</b>		
	Lower	143 (77.3%)
	Middle	42 (22.7%)

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**Table 2:** Pregnancy related variables of the study sample (N=185).

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**Trimester**

Third	130 (70.3%)
Second	55 (29.7%)

**Pregnancy**

Multigravida	104 (56.2%)
Primigravida	81 (43.8%)

**Desirability of Pregnancy**

Desired	181 (97.8%)
Undesired	4 (2.2%)

**Number of Pregnancies**

First	81 (43.8%)
Second	87 (47.0%)
Third	17 (9.2%)

**History of Abortions or Miscarriage**

No	173 (93.5%)
Yes	12 (6.5%)

**Past Delivery**

Normal	48 (25.9%)
Cesarean	51 (27.6%)
Not applicable	86 (46.5%)

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The study sample consists of 185 pregnant women. There were 117 (63.2%) women who belonged to the age group of 20-24 years, 59 (31.9%) to 25-29 years and 9 (4.7%) to 30-33

years. The mean age of the study sample was 23.56 ( $\pm 2.92$ ) years, the husband's mean age was 28.12 ( $\pm 3.42$ ) years and the mean age of their years of marriage was 3.34 ( $\pm 2.40$ ) years.

In the study population, 101 (54.6%) of the sample were from the nuclear family and 84 (45.4%) were from the joint family type. In the study group, 177 (95.7%) of women had their residence in the urban area whereas, only 8 (4.3%) were residing in the rural area. Maximum number of the sample i.e. 143 (77.3%) of women hailed from the low socio economic status and only 42 (22.7%) of women were from middle socio economic status.

In the study population 130 (70.3%) of the pregnant women were in their second trimester whereas, 55 (29.7%) were in their third trimester. In the group 104 (56.2%) were multigravida (a pregnant woman who has been pregnant two or more times) and 81 (43.8%) were primigravida (a woman who is pregnant for the first time). In the study population of multigravida, 48 (25.9%) had normal delivery and 51 (27.6%) had cesarean delivery in the past. The study sample had 86 (46.5%) of pregnant women who did not have any past delivery. The women who desired for pregnancy among the group was 181 (97.8%) and those who undesired for pregnancy were 4 (2.2%).

In the study population, it was the first pregnancy for 81 (43.8%) and the remaining 87 (47.0%) and 17 (9.2%) of women were in their second and third pregnancies respectively. Majority of the group members i.e. 173 (93.5%) did not have any previous history of abortions or miscarriage but, 12 (6.5%) had previous history of abortions or miscarriage.

**Table 3:** Mean ( $\pm$ SD) score in various symptom domains of Symptom Check List-90 (SCL-90) with respect to women in second and third trimester.

<b>Symptom Domains</b>	<b>Second Trimester (N=55)</b>	<b>Third Trimester (N=130)</b>	<b>'t'</b>	<b>'p'</b>
<b>Somatization</b>	10.72 (3.81)	12.51 (3.79)	2.92	0.004
<b>Obsessive Compulsive</b>	2.76 (1.80)	3.76 (2.40)	2.76	0.006
<b>Interpersonal Sensitivity</b>	3.00 (2.21)	3.56 (2.94)	1.28	0.199
<b>Depression</b>	3.98 (2.49)	5.48 (3.10)	3.18	0.002
<b>Anxiety</b>	4.98 (2.74)	7.00 (3.92)	3.48	0.001
<b>Hostility</b>	1.49 (0.97)	1.60 (1.15)	0.65	0.511
<b>Phobic Anxiety</b>	4.65 (3.32)	6.81 (4.28)	3.34	0.001
<b>Paranoid Ideation</b>	1.49 (1.64)	1.79 (1.95)	1.00	0.317
<b>Psychoticism</b>	0.50 (0.74)	0.90 (1.26)	2.13	0.034
<b>Total</b>	38.14 (14.25)	48.90 (17.79)	3.97	0.001

The mean score on the various symptom domains of Symptom Check List-90 (SCL-90) with respect to the women during the second and third trimester signifies that the women in third trimester had higher mean values in all the domains than the women in the second trimester. The

mean score of Somatization domain is 12.51 ( $\pm 3.79$ ) is higher and it is significant at the level of 0.004 in the third trimester than the mean score of 10.72 ( $\pm 3.81$ ) in the second trimester. In the same manner, the mean score of Obsessive Compulsive domain is 3.76 ( $\pm 2.40$ ) in the third trimester is higher and significant at 0.006 level than the mean score of 2.76 ( $\pm 1.80$ ) in the second trimester.

In the Depression domain the mean score in the third trimester is 5.48 ( $\pm 3.10$ ) which is significant at 0.002 level is higher than the mean score of 3.98 ( $\pm 2.49$ ) in the second trimester. In the Anxiety domain the mean score in the third trimester is higher 7.00 ( $\pm 3.92$ ) and it is significant at 0.001 level than the mean score of 4.98 ( $\pm 2.74$ ) in the second trimester. In the Phobic Anxiety domain the mean score in the third trimester is higher 6.81 ( $\pm 4.28$ ) than the mean score in the second trimester 4.65 ( $\pm 3.32$ ) which is significant at 0.001 level. In the Psychoticism dimension the mean score is higher in the third trimester 0.90 ( $\pm 1.26$ ) than the mean score in the second trimester 0.50 ( $\pm 0.74$ ) at the significant level of 0.034 and the overall total score mean value is also higher in the third trimester 48.90 ( $\pm 17.79$ ) than the mean value of 38.14 ( $\pm 14.25$ ) in the second trimester at the significant level of 0.001.

In the other domains such as Interpersonal Sensitivity the mean score in the third trimester is 3.56 ( $\pm 2.94$ ) which is higher than the mean score in the second trimester 3.00 ( $\pm 2.21$ ). In the Hostility domain the mean score of the third trimester women is 1.60 ( $\pm 1.15$ ) which is higher than the mean of second trimester women 1.49 ( $\pm 0.97$ ) and in the Paranoid Ideation the mean score of women in third trimester is 1.79 ( $\pm 1.95$ ) which is higher than the women in the second trimester 1.49 ( $\pm 1.64$ ). Even though the mean scores were higher during the third trimester than the second trimester in the domains such as Interpersonal Sensitivity,

Hostility and Paranoid Ideation, the scores were not significant and their values were greater than 0.05 level.

**Table 4:** Mean ( $\pm$ SD) score of Hospital Anxiety Depression Scale (HADS) and Anxiety Sensitivity Index (ASI) with respect to women in second and third trimester.

The mean score on the Anxiety domain of HADS is higher in the women in third

Measures	Second Trimester (N=55)	Third Trimester (N=130)	't'	'p'
<b>HADS:</b>				
Anxiety	7.47 (3.29)	8.39 (3.71)	1.59	0.113
Depression	6.87 (3.86)	8.04 (3.92)	1.86	0.064
ASI	28.07 (11.68)	28.14 (10.44)	0.04	0.966

trimester 8.39 ( $\pm 3.71$ ) than the women during the second trimester 7.47 ( $\pm 3.29$ ). In also the Depression domain of HADS, the mean score is higher among the third trimester women 8.04 ( $\pm 3.92$ ) than the women in her second trimester 6.87 ( $\pm 3.86$ ). The mean score of the Anxiety Sensitivity is also seem to be higher among the women in the third trimester 28.14 ( $\pm 10.44$ ) than the women in the second trimester 28.07 ( $\pm 11.68$ ) but, none of them were significant at 0.05 level.

**Table 5:** Mean ( $\pm$ SD) score on various domains of NEO- Five Factor Inventory (NEO-FFI) with respect to women in second and third trimester.



<b>Domains</b>	<b>Second Trimester (N=55)</b>	<b>Third Trimester (N=130)</b>	<b>'t'</b>	<b>'p'</b>
<b>Neuroticism</b>	57.40 (9.93)	59.06 (10.18)	1.02	0.308
<b>Extraversion</b>	51.16 (7.31)	50.33 (6.87)	0.73	0.465
<b>Openness</b>	37.34 (7.06)	37.26 (7.42)	0.07	0.943
<b>Agreeableness</b>	39.30 (11.01)	39.61 (11.00)	0.17	0.863
<b>Conscientiousness</b>	49.34 (9.73)	47.78 (10.24)	0.96	0.338

The mean score of Neuroticism during the third trimester is 59.06( $\pm$ 10.18) which is higher than the mean score of women in the second trimester 57.40 ( $\pm$ 9.93) and in the Agreeableness domain the mean score is higher in the third trimester 39.61 ( $\pm$ 11.00) than the mean score of women in the second trimester 39.30 ( $\pm$ 11.01) but, the values were not significant at 0.05 level.

The mean score of Extraversion during the second trimester 51.16 ( $\pm$ 7.31) is higher than that of the mean in the third trimester 50.33 ( $\pm$ 6.87). In the same manner, the mean score of the Openness domain during the second trimester 37.34 ( $\pm$ 7.06) is higher than the mean in the third trimester 37.26 ( $\pm$ 7.42). The Conscientiousness domain's mean score is also higher during the

second trimester 49.34 ( $\pm 9.73$ ) than the mean score during the third trimester 47.78 ( $\pm 10.24$ ).

The results were not significant in any of the domains at 0.05 level.

**Table 6:** Mean ( $\pm$ SD) score on various subscales of Multidimensional Scale of Perceived Social Support with respect to women in second and third trimester.

<b>Subscales</b>	<b>Second Trimester (N=55)</b>	<b>Third Trimester (N=130)</b>	<b>'t'</b>	<b>'p'</b>
<b>Family</b>	25.61 (4.09)	25.11 (4.14)	0.75	0.450
<b>Friends</b>	20.85 (4.85)	20.82 (5.17)	0.03	0.969
<b>Significant Others</b>	20.25 (4.50)	19.98 (4.34)	0.38	0.703
<b>Total</b>	66.72 (10.62)	65.93 (11.05)	0.45	0.651

The mean scores of the women during the second trimester were higher in the family 25.61 ( $\pm 4.09$ ), friends 20.85 ( $\pm 4.85$ ) and significant others 20.25 ( $\pm 4.50$ ) subscales than the mean scores of the women during the third trimester in the family 25.11 ( $\pm 4.14$ ), friends 20.82 ( $\pm 5.17$ ) and significant others 19.98 ( $\pm 4.34$ ) subscales. The values were not significant at 0.05 levels in any of the subscales.

**Table 7:** Mean ( $\pm$ SD) score on various symptom domains of Symptom Check List-90 (SCL-90) with respect to primigravida and multigravida.

<b>Symptom Domains</b>	<b>Primigravida (N=81)</b>	<b>Multigravida (N=104)</b>	<b>'t'</b>	<b>'p'</b>
<b>Somatization</b>	11.14 (3.88)	12.63 (3.75)	2.63	0.009
<b>Obsessive Compulsive</b>	3.30 (2.42)	3.58 (2.17)	0.82	0.413
<b>Interpersonal Sensitivity</b>	3.71 (3.17)	3.15 (2.35)	1.38	0.169
<b>Depression</b>	4.88 (3.45)	5.15 (2.62)	0.59	0.554
<b>Anxiety</b>	6.24 (3.79)	6.52 (3.68)	0.51	0.611
<b>Hostility</b>	1.54 (1.12)	1.59 (1.08)	0.32	0.747
<b>Phobic Anxiety</b>	6.23 (3.94)	6.12 (4.29)	0.17	0.859
<b>Paranoid Ideation</b>	1.69 (1.79)	1.71 (1.92)	0.07	0.942
<b>Psychoticism</b>	0.85 (1.28)	0.73 (1.03)	0.71	0.479
<b>Total</b>	44.41 (18.43)	46.70 (16.73)	0.88	0.380

Mean ( $\pm$ SD) score on various symptom domains of Symptom Check List-90 (SCL-90) with respect to primigravida and multigravida signifies that the mean score of the women who are multigravida is higher in the Somatization domain 12.63 ( $\pm$ 3.75) and the value is significant

at the level of 0.009 than the women who are primigravida 11.14 ( $\pm 3.88$ ). The mean scores were also observed to be higher in the multigravida in the Obsessive Compulsive domain were the mean score of multigravida is 3.58 ( $\pm 2.17$ ) than the mean score of primigravida 3.30 ( $\pm 2.42$ ). In the Depression domain, the mean score of the multigravida is 5.15 ( $\pm 2.62$ ) which is higher than the mean score of primigravida 4.88 ( $\pm 3.45$ ).

The mean score of multigravida 6.52 ( $\pm 3.68$ ) was observed to be higher in the Anxiety domain than the mean score of primigravida 6.24 ( $\pm 3.79$ ). In the same manner, the mean score of multigravida 1.59 ( $\pm 1.08$ ) in the Hostility domain is found to be higher than the mean score of primigravida 1.54 ( $\pm 1.12$ ). The mean score is higher among the multigravida 1.71 ( $\pm 1.92$ ) in Paranoid Ideation domain than the mean score of primigravida 1.69 ( $\pm 1.79$ ). The mean score of the overall total of all the domains are also higher in the multigravida women 46.70 ( $\pm 16.73$ ) than the women who are primigravida 44.41 ( $\pm 18.43$ ).

In the Interpersonal Sensitivity domain, the mean score of primigravida 3.71 ( $\pm 3.17$ ) is higher than the mean score of multigravida women 3.15 ( $\pm 2.35$ ). In the Phobic Anxiety domain the mean score of primigravida is 6.23 ( $\pm 3.94$ ) is higher than the mean score of multigravida women 6.12 ( $\pm 4.29$ ). In the Psychoticism domain, the mean score of primigravida 0.85 ( $\pm 1.28$ ) is higher than the mean score of multigravida 0.73 ( $\pm 1.03$ ). The values were not significant at 0.05 level in all the domains except the Somatization domain

**Table 8:** Mean ( $\pm$ SD) score of Hospital Anxiety Depression Scale (HADS) and Anxiety Sensitivity Index (ASI) with respect to primigravida and multigravida.

The mean score of the Anxiety domain of HADS is higher among the multigravida 8.24

Measures	Primigravida (N=81)	Multigravida (N=104)	't'	'p'
<b>HADS:</b>				
Anxiety	7.96 (3.57)	8.24 (3.64)	0.51	0.605
Depression	7.14 (3.94)	8.12 (3.89)	1.68	0.094
<b>ASI</b>	28.88 (11.45)	27.52 (10.26)	0.84	0.397

( $\pm 3.64$ ) than the mean score of primigravida 7.96 ( $\pm 3.57$ ) and in the Depression domain, the mean score of multigravida 8.12 ( $\pm 3.89$ ) is higher than the mean score of primigravida 7.14 ( $\pm 3.94$ ). The mean score of Anxiety sensitivity is high among the primigravida 28.88 ( $\pm 11.45$ ) than the mean score of multigravida 27.52 ( $\pm 10.26$ ). There were no significant results found at less than 0.05 level in any of the measures.

**Table 9:** Mean ( $\pm$ SD) score on various domains of NEO- Five Factor Inventory (NEO-FFI) with respect to primigravida and multigravida.

The Mean ( $\pm$ SD) score on various domains of NEO- Five Factor Inventory (NEO-FFI) with respect to primigravida and multigravida signifies that the mean score in Neuroticism

<b>Domains</b>	<b>Primigravida (N=81)</b>	<b>Multigravida (N=104)</b>	<b>'t'</b>	<b>'p'</b>
<b>Neuroticism</b>	57.39 (10.47)	59.48 (9.77)	1.39	0.165
<b>Extraversion</b>	51.01 (6.97)	50.25 (7.03)	0.73	0.464
<b>Openness</b>	37.83 (7.58)	36.85 (7.07)	0.90	0.365
<b>Agreeableness</b>	40.98 (11.42)	38.38 (10.53)	1.60	0.110
<b>Conscientiousness</b>	48.67 (9.87)	47.91 (10.30)	0.51	0.610

domain is higher among the multigravida 59.48 ( $\pm$ 9.77) than the primigravida whose mean score is 57.39 ( $\pm$ 10.47). In all the other domains, the mean score of primigravida is higher than the multigravida. In the extraversion domain, the mean score of primigravida is 51.01 ( $\pm$ 6.97) and the mean score of multigravida is 50.25 ( $\pm$ 7.03). In the Openness domain, the mean score of primigravida is 37.83 ( $\pm$ 7.58) whereas the mean score of multigravida is 36.85 ( $\pm$ 7.07).

In the agreeableness domain the mean score of primigravida is 40.98 ( $\pm$ 11.42) and the mean score of multigravida is 38.38 ( $\pm$ 10.53). In also the Conscientiousness domain, the mean

score of the primigravida is higher 48.67 ( $\pm 9.87$ ) than the mean score of multigravida 47.91 ( $\pm 10.30$ ) but, none of the values were significant at less than 0.05 level.

**Table 10:** Mean ( $\pm$ SD) score on various subscales of Multidimensional Scale of Perceived Social Support with respect to primigravida and multigravida.



Mean ( $\pm$ SD) score on various subscales of Multidimensional Scale of Perceived Social Support with respect to primigravida and multigravida signifies that the mean score of

Subscales	Primigravida (N=81)	Multigravida (N=104)	't'	'p'
Family	25.04 (4.20)	25.43 (4.07)	0.62	0.532
Friends	21.03 (5.23)	20.67 (4.95)	0.48	0.629
Significant Others	20.04 (4.61)	20.07 (4.20)	0.04	0.966
Total	66.01 (11.25)	66.28 (10.68)	0.17	0.865

multigravida is higher 25.43 ( $\pm$ 4.07) than the mean score of primigravida 25.04 ( $\pm$ 4.20) in the family subscale. The same was observed in the Significant Others Subscale in which the mean score of multigravida is 20.07 ( $\pm$ 4.20) whereas the mean score of primigravida is 20.04 ( $\pm$ 4.61) and the total mean score is also higher in the multigravida 66.28 ( $\pm$ 10.68) than the mean score of primigravida 66.01 ( $\pm$ 11.25). In the Friends subscale, the mean score of primigravida 21.03 ( $\pm$ 5.23) is higher than that of the mean score of multigravida 20.67 ( $\pm$ 4.95). Among the different subscales, none of the values were significant at less than 0.05 level.

**Table 11:** Mean ( $\pm$ SD) score on various symptom domains of Symptom Check List-90 (SCL-90) in women who scored high or low on Anxiety Sensitivity Index (ASI).

<b>Symptom Domains</b>	<b>High Anxiety Sensitivity (N=103)</b>	<b>Low Anxiety Sensitivity (N=82)</b>	<b>'t'</b>	<b>'p'</b>
<b>Somatization</b>	13.01 (3.93)	10.68 (3.40)	4.26	0.001
<b>Obsessive Compulsive</b>	3.54 (2.50)	3.36 (1.97)	0.52	0.600
<b>Interpersonal Sensitivity</b>	3.83 (3.10)	2.85 (2.12)	2.44	0.016
<b>Depression</b>	5.32 (3.07)	4.68 (2.90)	1.43	0.153
<b>Anxiety</b>	7.42 (3.84)	5.12 (3.14)	4.38	0.001
<b>Hostility</b>	1.71 (1.07)	1.39 (1.11)	2.03	0.044
<b>Phobic Anxiety</b>	7.34 (4.07)	4.69 (3.72)	4.57	0.001
<b>Paranoid Ideation</b>	2.04 (2.04)	1.26 (1.52)	2.88	0.004
<b>Psychoticism</b>	0.91 (1.22)	0.62 (1.02)	1.71	0.088
<b>Total</b>	50.68 (18.59)	39.43 (13.71)	4.57	0.001

Mean ( $\pm$ SD) score on various symptom domains of Symptom Check List-90 (SCL-90) in women who scored high or low on Anxiety Sensitivity Index suggest that the mean scores of

women who had scored high on the ASI is higher in all the domains of SCL-90 than the women who had scored low on ASI. The mean scores of the women who had scored high in the various domains of SCL-90 are Somatization 13.01 ( $\pm 3.93$ ) which is significant at 0.001 level, Obsessive Compulsive 3.54 ( $\pm 2.50$ ), Interpersonal Sensitivity 3.83 ( $\pm 3.10$ ) which is significant at 0.01 level, Depression 5.32 ( $\pm 3.07$ ), Anxiety 7.42 ( $\pm 3.84$ ) which is significant at 0.001 level, Hostility 1.71 ( $\pm 1.07$ ) which is significant at 0.04 level, Phobic Anxiety 7.34 ( $\pm 4.07$ ) which is significant at 0.001 level, Paranoid Ideation 2.04 ( $\pm 2.04$ ) significant at 0.004 level, Psychoticism 0.91 ( $\pm 1.22$ ) and the overall total mean score is 50.68 ( $\pm 18.59$ ) which is significant at 0.001 level seem to be higher than the mean scores of the women who has scored low on ASI in various domains of SCL-90 such as Somatization 10.68 ( $\pm 3.40$ ), Obsessive Compulsive 3.36 ( $\pm 1.97$ ), Interpersonal Sensitivity 2.85 ( $\pm 2.12$ ), Depression 4.68 ( $\pm 2.90$ ), Anxiety 5.12 ( $\pm 3.14$ ), Hostility 1.39 ( $\pm 1.11$ ), Phobic Anxiety 4.69 ( $\pm 3.72$ ), Paranoid Ideation 1.26 ( $\pm 1.52$ ), Psychoticism 0.62 ( $\pm 1.02$ ) and the overall total mean score is 39.43 ( $\pm 13.71$ ).

**Table 12:** Mean ( $\pm$ SD) score on Hospital Anxiety Depression Scale (HADS) in women who scored high or low on Anxiety Sensitivity Index.

Mean ( $\pm$ SD) score on Hospital Anxiety Depression Scale (HADS) in women who scored high or low on Anxiety Sensitivity Index signify that the mean scores of the symptoms such as

Measures	High Anxiety Sensitivity (N=103)	Low Anxiety Sensitivity (N=82)	't'	'p'
<b>HADS:</b>				
Anxiety	9.00 (3.63)	7.00 (3.27)	3.90	0.001
Depression	8.62 (4.02)	6.53 (3.50)	3.70	0.001

Anxiety 9.00 ( $\pm$ 3.63) and Depression 8.62 ( $\pm$ 4.02) were higher among the women who had scored high on the ASI than the mean scores of the symptoms such as Anxiety 7.00 ( $\pm$ 3.27) and Depression 6.53 ( $\pm$ 3.50) of the women who had scored low on ASI. The values of Anxiety and Depression were significant at 0.001 level.

**Table 13:** Mean ( $\pm$ SD) score on various domains of NEO- Five Factor Inventory (NEO-FFI) in women who scored high or low on Anxiety Sensitivity Index.

<b>Domains</b>	<b>High Anxiety Sensitivity (N=103)</b>	<b>Low Anxiety Sensitivity (N=82)</b>	<b>'t'</b>	<b>'p'</b>
<b>Neuroticism</b>	60.20 (9.05)	56.51 (11.02)	2.50	0.013
<b>Extraversion</b>	50.38 (6.97)	50.82 (7.06)	0.42	0.672
<b>Openness</b>	35.86 (7.22)	39.07 (7.04)	3.03	0.003
<b>Agreeableness</b>	37.85 (11.27)	41.62 (10.27)	2.34	0.020
<b>Conscientiousness</b>	48.12 (10.23)	48.40 (9.98)	0.18	0.854

Mean ( $\pm$ SD) score on various domains of NEO- Five Factor Inventory (NEO-FFI) in women who scored high or low on Anxiety Sensitivity Index signify that the mean score on the Neuroticism domain 60.20 ( $\pm$ 9.05) is higher in women who has scored high on ASI than the mean score of women who had low on ASI 56.51 ( $\pm$ 11.02) and the values were found to be significant at 0.01 level.

In the Extraversion domain, the mean score of women who had scored high in anxiety sensitivity is higher 50.82 ( $\pm 7.06$ ) than the mean score of women who had scored low on anxiety sensitivity 50.38 ( $\pm 6.97$ ) but, the values were not significant. In the Openness domain, the mean score of women who had scored low on anxiety sensitivity is higher 39.07 ( $\pm 7.04$ ) than the mean score of women who had scored high on anxiety sensitivity 35.86 ( $\pm 7.22$ ) and it is found to be significant at 0.003 level.

In the Agreeableness domain, the mean score of women who had scored low on anxiety sensitivity is higher 41.62 ( $\pm 10.27$ ) than the mean score of women who had scored high 37.85 ( $\pm 11.27$ ) and it is significant at 0.020 level. In the Conscientiousness domain, the mean score of women who had scored low on anxiety sensitivity is higher 48.40 ( $\pm 9.98$ ) than the mean score of women who had scored high 48.12 ( $\pm 10.23$ ) but, it was not significant at less than 0.05 level.

**Table 14:** Relationship between Anxiety Sensitivity and the symptom domains of Symptom Check List-90 (SCL-90).

<b>Symptom Domains</b>	<b>'r'</b>	<b>'p'</b>
<b>Somatization</b>	0.35	0.001
<b>Obsessive Compulsive</b>	0.27	0.715
<b>Interpersonal Sensitivity</b>	0.12	0.097
<b>Depression</b>	0.06	0.420
<b>Anxiety</b>	0.36	0.001
<b>Hostility</b>	0.13	0.067
<b>Phobic Anxiety</b>	0.34	0.001
<b>Paranoid Ideation</b>	0.19	0.008
<b>Psychoticism</b>	0.16	0.029
<b>Total</b>	0.33	0.001

The table signifies that there is a relationship between anxiety sensitivity and the various symptom domains of SCL-90 such as Somatization, Anxiety, Phobic Anxiety, Paranoid Ideation and the total of all the domains in which the correlation is significant at 0.01 level and in the Psychoticism domain, the correlation is significant at the 0.05 level. In the other domains such as Obsessive Compulsive, Interpersonal Sensitivity, Depression and Hostility, the correlation was not significant.



**Table 15:** Relationship between Anxiety Sensitivity and the symptoms of Hospital Anxiety and Depression Scale (HADS)

Measures	'r'	'p'
Anxiety	0.35	0.001
Depression	0.30	0.001

The Relationship between anxiety sensitivity and the symptoms such as Anxiety and Depression of HADS were found to be correlated and thus it is highly significant at 0.01 level.

**Table 16:** Mean ( $\pm$ SD) scores of levels of the neuroticism domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptom domains of Symptom Check List-90 (SCL-90).

<b>SCL Domains</b>	<b>Average Scores</b>	<b>High Scores</b>	<b>Low Scores</b>	<b>F</b>	<b>df</b>	<b>'p'</b>
	<b>(N=42)</b>	<b>(N=121)</b>	<b>(N=22)</b>			
<b>Somatization</b>	10.69 (3.98)	12.91 (3.64) <sup>a</sup>	9.31 (2.95) <sup>b</sup>	12.42	2,182	0.001
<b>Obsessive Compulsive</b>	2.64 (1.57)	3.85 (2.44) <sup>a</sup>	2.86 (1.98)	5.56	''	0.005
<b>Interpersonal Sensitivity</b>	2.26 (1.82)	4.03 (2.92) <sup>a</sup>	2.09 (2.09) <sup>b</sup>	10.20	''	0.001
<b>Depression</b>	3.59 (1.97)	5.79 (3.17) <sup>a</sup>	3.63 (2.12) <sup>b</sup>	12.40	''	0.001
<b>Anxiety</b>	5.00 (3.26)	7.16 (3.79) <sup>a</sup>	4.90 (2.92) <sup>b</sup>	7.82	''	0.001
<b>Hostility</b>	1.16 (0.96)	1.78 (1.11) <sup>a</sup>	1.18 (0.95) <sup>b</sup>	6.90	''	0.001
<b>Phobic Anxiety</b>	4.50 (3.24)	7.18 (4.14) <sup>a</sup>	3.81 (3.69) <sup>b</sup>	11.88	''	0.001
<b>Paranoid Ideation</b>	1.00 (1.16)	2.09 (2.05) <sup>a</sup>	0.86 (0.99) <sup>b</sup>	8.58	''	0.001
<b>Psychoticism</b>	0.38 (0.76)	1.00 (1.27) <sup>a</sup>	0.36 (0.58) <sup>b</sup>	6.55	''	0.002
<b>Total</b>	35.88 (13.84)	51.30 (17.05) <sup>a</sup>	33.63 (10.78) <sup>b</sup>	22.24	''	0.001

**Table 17:** Mean ( $\pm$ SD) scores of levels of the neuroticism domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptoms of Hospital Anxiety and Depression Scale (HADS) and Anxiety Sensitivity Index (ASI).

Measures	Average Scores (N=42)	High Scores (N=121)	Low Scores (N=22)	F	df	'p'
<b>HADS:</b>						
Anxiety	6.59 (3.29)	9.17 (3.45) <sup>a</sup>	5.22 (2.20) <sup>b</sup>	19.10	2,182	0.001
Depression	6.42 (3.33)	8.76 (3.84) <sup>a</sup>	4.27 (2.78) <sup>b</sup>	17.61	”	0.001
<b>ASI</b>	27.45 (10.78)	29.98 (10.10)	19.18 (10.27) <sup>ab</sup>	10.38	”	0.001

<sup>a</sup> = Significantly different from the group obtained average scores.

<sup>b</sup> = Significantly different from the group obtained high scores.

There is a significant difference observed among the scores on the neuroticism domain. The post hoc analysis indicated that the groups which scored high were significantly different from the average scores in all the domains of SCL-90 and HADS and the low scores were significantly different from the high scores in all the domains of SCL-90 except obsessive-compulsive domain and HADS.

**Table 18:** Mean ( $\pm$ SD) scores of levels of the extraversion domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptom domains of Symptom Check List-90 (SCL-90).

<b>SCL Domains</b>	<b>Average Scores (N=123)</b>	<b>High Scores (N=33)</b>	<b>Low Scores (N=29)</b>	<b>F</b>	<b>df</b>	<b>'p'</b>
<b>Somatization</b>	12.01 (3.71)	11.00 (4.32)	12.96 (3.86)	2.02	2,182	0.136
<b>Obsessive Compulsive</b>	3.67 (2.33)	2.96 (2.43)	3.13 (1.74)	1.60	”	0.204
<b>Interpersonal Sensitivity</b>	3.59 (2.81)	1.96 (2.40) <sup>a</sup>	4.20 (2.32) <sup>b</sup>	6.35	”	0.002
<b>Depression</b>	5.35 (3.20)	3.78 (2.44) <sup>a</sup>	5.10 (2.36)	3.65	”	0.028
<b>Anxiety</b>	6.05 (3.25)	6.60 (3.53)	7.65 (5.34)	2.24	”	0.108
<b>Hostility</b>	1.56 (1.10)	1.24 (1.09)	1.96 (1.01) <sup>b</sup>	3.41	”	0.035
<b>Phobic Anxiety</b>	6.41 (4.10)	4.24 (3.67) <sup>a</sup>	7.34 (4.15) <sup>b</sup>	5.20	”	0.006
<b>Paranoid Ideation</b>	1.86 (1.92)	0.78 (1.16) <sup>a</sup>	2.03 (1.99) <sup>b</sup>	5.14	”	0.007
<b>Psychoticism</b>	0.78 (1.19)	0.60 (0.82)	0.96 (1.26)	0.75	”	0.471
<b>Total</b>	46.58 (17.19)	37.84 (17.04) <sup>a</sup>	50.89 (16.92) <sup>b</sup>	4.96	”	0.008

**Table 19:** Mean ( $\pm$ SD) scores of levels of the extraversion domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptoms of Hospital Anxiety and Depression Scale (HADS) and Anxiety Sensitivity Index (ASI).

Measures	Average Scores (N=123)	High Scores (N=33)	Low Scores (N=29)	F	df	'p'
<b>HADS:</b>						
Anxiety	8.12 (3.39)	6.51 (3.14)	9.93 (4.19) <sup>b</sup>	7.39	2,182	0.001
Depression	8.00 (3.76)	4.87 (3.30) <sup>a</sup>	9.58 (3.76) <sup>b</sup>	13.88	”	0.001
ASI	27.60 (11.53)	28.21 (9.32)	30.20 (9.03)	0.67	”	0.509

<sup>a</sup> = Significantly different from the group obtained average scores.

<sup>b</sup> =Significantly different from the group obtained high scores.

In the extraversion domain there was a significant difference observed in the domains like Interpersonal Sensitivity, Depression, Phobic Anxiety, Paranoid Ideation, the total mean score of SCL-90 and the Depression symptom domain of HADS. They were significant at 0.01 level in all the above mentioned domains except the Depression domain of SCL-90 which was significant at 0.05 level.

There were also a significant difference observed among the domains such as Interpersonal Sensitivity, Hostility, Phobic Anxiety, Paranoid Ideation, the total mean score of SCL-90 and the Anxiety and Depression symptoms of the HADS measure. The values were found to be significant at 0.01 level in all the above mentioned domains except the Hostility domain of SCL-90 which was significant at 0.05 level.

**Table 20:** Mean ( $\pm$ SD) scores of levels of the agreeableness domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptom domains of Symptom Check List-90 (SCL-90).

<b>SCL Domains</b>	<b>Average Scores (N=35)</b>	<b>High Scores (N=15)</b>	<b>Low Scores (N=135)</b>	<b>F</b>	<b>df</b>	<b>'p'</b>
<b>Somatization</b>	10.40 (3.67)	12.26 (5.09)	12.36 (3.69)	3.71	2,182	0.026
<b>Obsessive Compulsive</b>	4.05 (2.73)	4.66 (3.90)	3.17 (1.82) <sup>b</sup>	4.49	''	0.012
<b>Interpersonal Sensitivity</b>	2.45 (1.93)	4.06 (6.09)	3.57 (2.29)	2.80	''	0.063
<b>Depression</b>	5.40 (3.21)	5.93 (6.50)	4.84 (2.28)	1.20	''	0.304
<b>Anxiety</b>	6.17 (3.70)	8.73 (5.11)	6.20 (3.48) <sup>b</sup>	3.26	''	0.040
<b>Hostility</b>	1.65 (1.37)	1.20 (0.86)	1.59 (1.04)	0.98	''	0.376
<b>Phobic Anxiety</b>	3.54 (2.50)	5.66 (4.71)	6.91 (4.14)	10.30	''	0.001
<b>Paranoid Ideation</b>	0.91 (1.29)	1.66 (2.63)	1.91 (1.85)	4.10	''	0.018
<b>Psychoticism</b>	0.82 (1.24)	1.06 (1.83)	0.74 (1.02)	0.57	''	0.565
<b>Total</b>	39.74 (14.46)	50.60 (31.34)	46.70 (15.85)	2.90	''	0.058



**Table 21:** Mean ( $\pm$ SD) scores of levels of the agreeableness domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptoms of Hospital Anxiety and Depression Scale (HADS) and Anxiety Sensitivity Index (ASI)

Measures	Average Scores (N=35)	High Scores (N=15)	Low Scores (N=135)	F	df	'p'
<b>HADS:</b>						
Anxiety	6.37 (2.64)	5.60 (3.08)	8.85 (3.61) <sup>b</sup>	11.77	2,182	0.001
Depression	5.14 (2.55)	3.66 (2.69)	8.80 (3.75) <sup>b</sup>	26.25	”	0.001
<b>ASI</b>	21.51 (10.09)	30.73 (10.52) <sup>a</sup>	29.54 (10.41)	8.87	”	0.001

<sup>a</sup> = Significantly different from the group obtained average scores.

<sup>b</sup> =Significantly different from the group obtained high scores.

In the agreeableness domain, there was a significant difference observed in the Obsessive- Compulsive and Anxiety domains of SCL-90, Anxiety and Depression symptoms of HADS and the Anxiety Sensitivity.

**Table 22:** Mean ( $\pm$ SD) scores of levels of the conscientiousness domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptom domains of Symptom Check List-90 (SCL-90).

<b>SCL Domains</b>	<b>Average Scores (N=89)</b>	<b>High Scores (N=41)</b>	<b>Low Scores (N=55)</b>	<b>F</b>	<b>df</b>	<b>'p'</b>
<b>Somatization</b>	11.76 (3.71)	11.56 (4.05)	12.65 (3.97)	1.21	2,182	0.299
<b>Obsessive Compulsive</b>	3.66 (2.24)	3.26 (2.81)	3.29 (1.89)	0.64	”	0.526
<b>Interpersonal Sensitivity</b>	3.48 (2.10)	2.95 (4.14)	3.60 (2.38)	0.72	”	0.484
<b>Depression</b>	5.21 (2.66)	4.73 (4.23)	4.98 (2.43)	0.37	”	0.691
<b>Anxiety</b>	6.30 (3.56)	6.78 (3.51)	6.29 (4.16)	0.26	”	0.767
<b>Hostility</b>	1.59 (1.07)	1.29 (1.00)	1.74 (1.18)	2.04	”	0.133
<b>Phobic Anxiety</b>	6.38 (4.26)	5.68 (4.18)	6.20 (3.91)	0.40	”	0.670
<b>Paranoid Ideation</b>	1.85 (1.62)	1.17 (1.82)	1.85 (2.18)	2.16	”	0.117
<b>Psychoticism</b>	0.76 (1.01)	0.68 (1.33)	0.89 (1.22)	0.40	”	0.666
<b>Total</b>	46.22 (15.55)	42.97 (21.65)	46.89 (17.11)	0.66	”	0.517

**Table 23:** Mean ( $\pm$ SD) scores of levels of the conscientiousness domain of NEO-Five Factor Inventory (NEO-FFI) with respect to the various symptoms of Hospital Anxiety and Depression Scale (HADS) and Anxiety Sensitivity Index (ASI).

Measures	Average Scores (N=89)	High Scores (N=41)	Low Scores (N=55)	F	df	'p'
<b>HADS:</b>						
Anxiety	8.07 (3.34)	6.24 (2.94) <sup>a</sup>	9.58 (3.85) <sup>b</sup>	11.16	2,182	0.001
Depression	7.82 (3.52)	5.43 (3.64) <sup>a</sup>	9.18 (4.06) <sup>b</sup>	11.97	”	0.001
<b>ASI</b>	27.31 (10.95)	27.24 (12.07)	30.09 (9.37)	1.30	”	0.274

<sup>a</sup> = Significantly different from the group obtained average scores.

<sup>b</sup> =Significantly different from the group obtained high scores.

In the Conscientiousness domains, none of the groups were significantly different from the others in any of the SCL-90 domains. Whereas, in the Anxiety and Depression symptom of HADS there was a significant difference among the average and high scorers and average and low scorers.

## **CHAPTER 4**

### **DISCUSSION**

Most of the women undergo marked psychological changes during pregnancy and many evidences have been provided that there is a significant relationship between the somatic symptoms and anxiety (Lubin et al, 1975) which also overlaps with depression level of the individual, increased risk of psychiatric morbidity and higher neurotic traits which was significantly associated with their anxiety sensitivity. Invariably, all women attending antenatal clinics during pregnancy were found with clinically significant anxiety and depressive symptoms. There were also findings that social support and close relationship play a major role in both the psychological well being of pregnant mothers as well as the birth outcomes.

The attitudes of the women towards pregnancy or their symptoms attribution may vary depending upon their month of pregnancy (trimester), the number of pregnancy, history of abortions if any, or even depends upon planned or unplanned pregnancy. Thus, the attempt of examining whether the symptoms experienced by the women during the second and third trimester are related to their personality traits, anxiety sensitivity and perceived social support were formulated and the following results were found to be significant in the present study. The Table 1 explains the sociodemographic details of the sample of 185 pregnant women which represented more of multigravida, women in their third trimester and who had a desired pregnancy.

In Table 3, it has been found that the symptoms attributed during the third trimester women were significantly more than the symptoms attributed by the second trimester women. In the SCL-90 scale, the domains such as Somatization, Obsessive-Compulsive, Depression,

Anxiety, Phobic Anxiety, Psychoticism, the overall domain scores and also in the Table 4, the symptoms such as Anxiety and Depression of HADS scale and Anxiety Sensitivity were found to be high among the third trimester women than the second trimester women. The above finding was associated with the study of (Lubin, 1975) which concluded that there is a significant difference in anxiety scores over trimesters i.e. anxiety decreases in the second trimester and increases in the third trimester, the mean score of SCL during the second trimester was significantly different than the third trimester SCL scores and the depression is more in the third trimester. The above finding was also in line with the study of (Gurung et al, 2005) which concluded that the mother's prenatal anxiety is high in the third trimester.

It was evident in the Table 7 that the Somatization domain score in the SCL-90 scale was found to be significantly higher among the multigravida than the primigravida which is found to be in line with the previous study of (Otchet et al, 1999) which reported significantly higher distressing psychological symptoms including Somatization, Obsessive-Compulsive and Hostility in pregnant women. From Table 8 it has been found that, the symptoms such as Anxiety and Depression scores of the HADS scale were found to be higher among the multigravida than the primigravida which is contradictory to the previous study of (Kitamura et al, 1996) which concluded that the antenatal depression was found to be associated with the primigravida and also contradictory with another study of (Hammarberg, 2008) in which the results suggested that the mood disturbance was more common in primiparous than multiparous. But, even though the anxiety was high among the multigravids in the present study, the Anxiety Sensitivity of the pregnant women was found to be high among the primigravida than the multigravida, which explains that the fear of anxiety related sensations were more among the first time mothers.

The results in Table 14 revealed that the Anxiety Sensitivity was significantly correlated with various SCL-90 domains such as Somatization, Anxiety, Phobic Anxiety, Paranoid Ideation and Psychoticism and it could be interpreted as, the women who are highly sensitive to anxiety related sensations are more prone to attribute more of imagined physical dysfunctions, apprehension and has excessive irrational fear towards person, place, situations or objects and they may also show minor levels of interpersonal alienation, which is associated with the study of (Hussein, 2006) which concluded that the anxiety is associated with somatic complains during pregnancy. The results in the Table 15 indicated that the Anxiety Sensitivity was also significantly correlated in the Anxiety and Depression symptoms of HADS scale. The higher an individual's anxiety sensitivity, the more that individual is likely to experience anxiety symptoms (Stein, 1999).

From Tables 5 and 9 the results of NEO-FFI scale revealed that there were no significant findings in any of the personality dimensions but, the overall mean scores were higher in the Neuroticism, Extraversion and Conscientiousness domains among the women during second and third trimester and among the primigravida and multigravida. It shall be interpreted that the pregnant women who had scored high in Neuroticism are more prone to psychological distress such as increased attribution of physical complaints, self conscious, feels nervous and is greatly associated with anxiety and depression which is consistent with the previous studies of (Kitamura et al, 1996; Saisto et al, 2001; Canals 2002; Bussel et al, 2009 and Podolska 2010). The finding that the primigravida were more extroverted than the multigravida was contradictory to the study of (Bailey and Hailey, 1987) which concluded that the primigravida are introverted. The facet of those who had scored higher in Extraversion domain are warmth, assertive,



excitement seeking and has positive emotions whereas, the Conscientiousness domain reflects the extent to which the person is organized and has high standards.

The Table 13 revealed that the women who had scored high in Anxiety Sensitivity Index has also scored high in the Neuroticism domain of the NEO-FFI, which is on par with the previous study of (Cox, 1999) which concluded that the anxiety sensitivity was significantly associated with the personality domains of NEO-FFI such as Neuroticism and Extraversion.

One Way Analysis of Variance was used to test the significance of differences of the various symptoms experienced among the three groups i.e. those who scored high, average and low scores in the Neuroticism, Extraversion, Agreeableness and Conscientiousness domain of NEO-FFI and the Post Hoc test was used to compare the means of various symptoms. Whereas, in the Openness domain, no one had scored higher and thus the comparison of means among the different groups was not possible.

The results in Table 16 and 17 was found that there is a significant difference among the group who had scored high, average and low scores in the Neuroticism domain of NEO-FFI which could be explained as, the women who had reported with more psychological and somatic symptoms in SCL-90, HADS scale and the higher Anxiety Sensitivity had also scored significantly higher in the Neuroticism domain. The finding of the present study was found to be consistent with the previous study of (Jayasvasti, 2005) which concluded that, the women who are highly anxiety sensitive had higher neurotic traits and the finding was also on par with another study of (Saisto et al, 2001) which concluded that the higher score in Neuroticism resulted in more of pregnancy related anxiety and physical complaints. In general the individual who score average in Neuroticism domain tend to be calm and will be able to deal with stress,

those who score high on this trait are sensitive and emotional and the individual who score low on this trait are secure, hardy and relaxed even under stressful situations.

From Table 18 and 19, it was found that in the Extraversion domain of NEO-FFI, there were a significant difference among the pregnant women in some domains of SCL-90 such as Interpersonal Sensitivity, Depression, Hostility, Phobic Anxiety, and Paranoid Ideation. The Anxiety and Depression symptoms of the HADS scale was also found to be significantly different in the study sample. Normally, the individuals who score average range on this trait tend to be moderate in activity, enthusiastic and enjoys the company of others but also values privacy. Whereas the individuals who score high on this trait are outgoing, active, high-spirited and prefer to be around people most of the time and the individuals who score low are reserved, serious and prefer to be alone or with few close friends.

In the Agreeableness domain of NEO-FFI, it has been found from Table 20 and 21 that there was significant difference among the women in the domains such as Somatization, Obsessive-Compulsive, Anxiety, Phobic Anxiety and Paranoid Ideation of SCL-90 and Anxiety, Depression symptoms of HADS scale and also the Anxiety Sensitivity. In general, the individuals who score average in this trait is tend to be warm, trusting and agreeable. The individuals who had score high on this trait are compassionate, eager to cooperate, straightforward, and avoids conflict and the low scorers in this trait is skeptical, cynical, suspicious, irritable, expresses anger directly and manipulative.

The Conscientiousness domain of NEO-FFI which is explained in Table 22 and 23, found that there is a significant difference among the group in the Anxiety and Depression symptoms of HADS scale. In general, the individuals who score average in this trait is tend to be

dependable, moderately well-organized and generally have clear goals. The individuals who had score high on this trait are well-organized, have high standards and always strive to achieve the goals and the low scorers in this trait are easygoing, not very well-organized, sometimes careless and prefer not to make plans.

The Tables 6 and 10 explains the perceived social support by the pregnant women who were in the second and third trimester and women who were primigravida and multigravida respectively. It was found that the women who were in the second trimester were perceiving more social support from family members, friends and also significant others than the women who were in their third trimester. The multigravidas perceived more support from the family and significant others than primigravidas, whereas primigravidas perceived more support from friends than the multigravidas. Even though the perceived social support was present from all the groups, their symptoms experienced did not vary significantly in any scales. Thus, the finding was supportive with the previous study of (Donaldson and Connelly, 1998) which revealed that the pregnancy status was not associated with perceived social support.

## **CHAPTER 5**

### **SUMMARY AND CONCLUSIONS**

The period of pregnancy is a tremendous transformation for every child bearing women both physically and psychologically. From a Psychological perspective, even a healthy pregnancy is a challenging time. To be prepared emotionally and practically for the arrival of a baby, a number of psychological tasks such as accepting the reality of the pregnancy, facing the consequences of being pregnant, coping with physical changes, coping with uncertainty and unpredictability and coping with change in role and relationships has to be taken care.

Research on incidences of various symptoms attributed during pregnancy appears to vary greatly depending on the cultural context. Pregnancy and childbirth are gaining recognition as significant risk factors in the development and exacerbation of mental health issues because of the biological, psychological and social stressors of the woman's life. Thus, the study mainly focused on the experiences of different symptoms by normal pregnant women, particularly during their second and third trimester.

The structured assessment with various psychological measures for assessing the personality traits, anxiety sensitivity, perceived social support and also the psychological and somatic symptoms were carried out among the randomly selected pregnant women who came to the OBG department at Gandhi hospital for antenatal checkups. The women who had naturally conceived were recruited for the study after taking their consent. The study population consisted of non psychiatric as well as women without any medical complications.

In analyzing the responses of the pregnant women, several consistent trends were noted and the significant findings of the study were:

1. There was a significant relationship between the Neuroticism personality trait and the experience of psychological and somatic symptoms by the women during the second and third trimester.
2. There was a relationship between the experience of various psychological and somatic symptoms and the Anxiety Sensitivity of women during the second and third trimester.
3. There was no association between the perceived social support and the experience of symptoms by the women during the second and third trimester.

In conclusion, the antenatal clinics should have facilities for early recognition of psychological symptoms among the pregnant women. Ultimately, a better understanding of the psychological distress during pregnancy may assist in the care of pregnant women and benefit maternal mental health.

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**APPENDICES**  
**CONSENT FORM**

You are requested to participate in a research study titled **“Personality Style, Anxiety Sensitivity and Perceived Social Support among the Pregnant Women”** conducted by **Mangaleshwari Manjari.N.** under the guidance of **Dr. K. B. Kumar**, Dean & Head, Dept of Clinical Psychology, Sweekaar Academy of Rehabilitation Sciences, Secunderabad.

You may not be expected to get any direct benefit from being a part of the study. But the results of the research may provide benefits to the society in form of advanced of psychological knowledge. I assure that the collected details from you for the study will kept confidential. Your participation in this study not affect your relationship with the researcher or the institution where you are associated.

I, \_\_\_\_\_, hereby declare that I am willing to undergo the psychological assessment under the study entitled “Personality, Perceived Social Support and Anxiety Sensitivity among the Pregnant Women” conducted by N.Mangaleshwari Manjari under the guidance of Dr. K. B. Kumar, Dean & Head, Dept of Clinical Psychology, Sweekaar Academy of Rehabilitation Sciences, Secunderabad. I understood that the information collected from me for the study will be kept confidential. I have been explained about the nature, purpose and the procedure involved in the study. I can withdraw from the study at any time without giving any reason and this will not affect me in any ways.

Date:

Signature of the participant:

Signature of the researcher:

## **SOCIO-DEMOGRAPHIC DATA SHEET**

**Study Title:**

**Sample No:**

Put a (✓) mark for the questions which has options in it.

1. Name :
2. Age :
3. Number of years of Marriage :
4. Occupation :
5. Husband's Age :
6. Husband's Occupation :
7. Family Type : Nuclear/ Joint
8. Residence : Rural /Urban
9. Socio-Economic Status : Lower /Middle /Upper
10. Address and Phone Number :
  
11. Month of Pregnancy :
12. Pregnancy desired? : Yes No

13. \_\_\_\_\_ Pregnancy
14. Any abortion/miscarriage in the past (Details) :
15. Month and year of last delivery :
16. Nature of last delivery and any complications :
17. H/o of any psychiatric illness in the past :
18. Complication/s, if any, as reported by the doctor:
19. Anticipated normal delivery? : Yes No
20. HIV status if known (optional) :

## Symptom Check List -90 (SCL-90)

**Instruction:** Please read each one carefully. After you have done so, please fill in the number (0 to 4, see below) which best describes how much that problem has bothered or distressed you during the past 4 weeks including today. Choose only one number for each problem and do not skip any items. If you change your mind, erase your first answer and fill in the new one.

**0 = Not at all; 1 = A little bit; 2 = Moderately; 3 = Quite a bit; 4 = Extremely**

S. No		
1.	Headaches	
2.	Nervousness or shakiness inside	
3.	Unwanted thoughts or ideas that won't leave your head	
4.	Faintness or dizziness	
5.	Loss of sexual interest or pleasure	
6.	Feeling critical of others	
7.	The idea that someone else can control your thoughts	
8.	Feeling others are to blame for most of your troubles	
9.	Trouble remembering things	
10.	Worried about sloppiness or carelessness	
11.	Feeling easily annoyed or irritated	
12.	Pains in heart or chest	
13.	Feeling afraid in open spaces or on the street	
14.	Feeling low in energy or slowed down	
15.	Thoughts of ending life	
16.	Hearing voices that other people do not hear	
17.	Trembling	
18.	Feeling that most people cannot be trusted	
19.	Poor appetite	
20.	Crying easily	
21.	Feeling shy or uneasy with the opposite sex	
22.	Feeling of being trapped or caught	



23.	Suddenly scared for no reason	
24.	Temper outbursts that you could not control	
25.	Feeling afraid to go out of your house alone	
26.	Blaming yourself for things	
27.	Pains in lower back	
28.	Feeling blocked in getting things done	
29.	Feeling lonely	
30.	Feeling blue	
31.	Worrying too much about things	
32.	Feeling no interest in things	
33.	Feeling fearful	
34.	Your feelings being easily hurt	
35.	Other people being aware of your private thoughts	
36.	Feeling others do not understand you or are unsympathetic	
37.	Feeling that people are unfriendly	
38.	Having to do things very slowly	
39.	Heart pounding or racing	
40.	Nausea or upset stomach	
41.	Feeling inferior to others	
42.	Soreness of your muscles	
43.	Feeling that you are watched or talked about by others	
44.	Trouble falling asleep	
45.	Having to check and double check what you do	
46.	Difficulty making decisions	
47.	Feeling afraid to travel on buses, subways or trains	
48.	Trouble getting your breath	
49.	Hot or cold spells	
50.	Having to avoid certain things, places or activities	
51.	Your mind going blank	
52.	Numbness or tingling in parts of your body	

53.	A lump in your throat	
54.	Feeling hopeless about the future	
55.	Trouble concentrating	
56.	Feeling weak in parts of your body	
57.	Feeling tense or keyed up	
58.	Heavy feelings in your arms or legs	
59.	Thoughts of death or dying	
60.	Overeating	
61.	Feeling uneasy when people are watching or talking about you	
62.	Having thoughts that are not your own	
63.	Having urges to beat, injure or harm someone	
64.	Awakening in the early morning	
65.	Having to repeat the same actions such as touching, counting, washing	
66.	Sleep that is restless or disturbed	
67.	Having urges to break or smash things	
68.	Having ideas or beliefs that others do not share	
69.	Feeling very self-conscious with others	
70.	Feeling uneasy in crowds such as shopping or at a movie	
71.	Feeling everything is an effort	
72.	Spells of terror or panic	
73.	Feeling uncomfortable about eating or drinking in public	
74.	Getting into frequent arguments	
75.	Feeling nervous when you are left alone	
76.	Others not giving you proper credit for your achievements	
77.	Feeling lonely even when you are with people	
78.	Feeling so restless you couldn't sit still	
79.	Feeling of worthlessness	
80.	Feeling that familiar things are strange or unreal	
81.	Shouting or throwing things	

82.	Feeling afraid you will faint in public	
83.	Feeling that people will take advantage of you if you let them	
84.	Having thoughts about sex that bother you a lot	
85.	The idea that you should be punished for your sins	
86.	Feeling pushed to get things done	
87.	The idea that something serious is wrong with your body	
88.	Never feeling close to another PERSONAL	
89.	Feelings of guilt	
90.	The idea that something is wrong with your mind	

## Hospital Anxiety and Depression Scale (HADS)

Name:

Date:

**Instructions:** Clinicians are aware that emotions play an important part in most illnesses. If your clinician knows about these feelings he or she will be able to help you more. This questionnaire is designed to help your clinician to know how you feel. Read each item below and underline the reply which comes closest to how you have been feeling in the past week. Ignore the numbers printed at the edge of the questionnaire. Don't take too long over your replies; your immediate reaction to each item will probably be more accurate than a long, thought-out response.

A	D			A	D
		<b>I feel tense or 'wound up'</b>	<b>I feel as if I am slowed down</b>		
3		Most of the time	Nearly all the time		3
2		A lot of the time	Very often		2
1		From time to time, occasionally	Sometimes		1
0		Not at all	Not at all		0
		<b>I still enjoy the things I used to enjoy</b>	<b>I get a sort of frightened feeling like 'butterflies' in the stomach</b>		
	0	Definitely as much	Not at all	0	
	1	Not quite so much	Occasionally	1	
	2	Only a little	Quite often	2	
	3	Hardly at all	Very often	3	
		<b>I get a sort of frightened feeling as if something awful is about to happen</b>	<b>I have lost interest in my appearance</b>		
3		Very definitely and quite badly	Definitely		3
2		Yes, but not too badly	I don't take as much care as I should		2
1		A little, but it doesn't worry me	I may not take quite as much care		1
0		Not at all	I take just as much care as ever		0

		<b>I can laugh and see the funny side of things</b>	<b>I feel restless as if I have to be on the move</b>		
	0	As much as I always could	Very much indeed	3	
	1	Not quite so much now	Quite a lot	2	
	2	Definitely not so much now	Not very much	1	
	3	Not at all	Not at all	0	
		<b>Worrying thoughts go through my mind</b>	<b>I look forward with enjoyment to things</b>		
	3	A great deal of the time	As much as I ever did		0
	2	A lot of the time	Rather less than I used to		1
	1	Not too often	Definitely less than I used to		2
	0	Very little	Hardly at all		3
		<b>I feel cheerful</b>	<b>I get sudden feelings of panic</b>		
	3	Never	Very often indeed	3	
	2	Not often	Quite often	2	
	1	Sometimes	Not very often	1	
	0	Most of the time	Not at all	0	
		<b>I can sit at ease and feel relaxed</b>	<b>I can enjoy a good book or radio or television program</b>		
	0	Definitely	Often		0
	1	Usually	Sometimes		1
	2	Not often	Not often		2
	3	Not at all	Very seldom		3

**A D**

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## **NEO-Five Factor Inventory (NEO-FFI)**

**Instructions:** This questionnaire consists of 60 statements. Read each statement carefully and pick any one of the options given below. Do not omit any of the statements.

**SD** = Strongly Disagree; **D** = Disagree; **N** = Neutral; **A** = Agree; **SA** = Strongly Agree

1. I am not a worrier.
2. I like to have a lot of people around me.
3. I don't like to waste my time daydreaming.
4. I try to be courteous to everyone I meet.
5. I keep my belongings clean and neat.
6. I often feel inferior to others.
7. I laugh easily.
8. Once I find the right way to do something, I stick to it.
9. I often get into arguments with my family and co-workers.
10. I'm pretty good about pacing myself so as to get things done on time.
11. When I'm under a great deal of stress, sometimes I feel like I'm going to pieces.
12. I don't consider myself especially "light hearted."
13. I am intrigued by the patterns I find in art and nature.
14. Some people think I'm selfish and egotistical,
15. I am not a very methodical person.
16. I rarely feel lonely or blue.
17. I really enjoy talking to people.
18. I believe letting students hear controversial speakers can only confuse and mislead them.
19. I would rather cooperate with others than compete with them.
20. I try to perform all the tasks assigned to me conscientiously.

21. I often feel tense and jittery.
22. I like to be where the action is.
23. Poetry has little or no effect on me.
24. I tend to be cynical and skeptical of others' intentions,
25. I have a clear set of goals and work toward them in an orderly fashion.
26. Sometimes I feel completely worthless.
27. I usually prefer to do things alone.
28. I often try new and foreign foods.
29. I believe that most people will take advantage of you if you let them,
30. I waste a lot of time before settling down to work.
31. I rarely feel fearful or anxious.
32. I often feel as if I'm bursting with energy.
33. I seldom notice the moods or feelings that different environments produce.
34. Most people I know like me.
35. I work hard to accomplish my goals.
36. I often get angry at the way people treat me.
37. I am a cheerful, high-spirited person.
38. I believe we should look to our religious authorities for decisions on moral issues.
39. Some people think of me as cold and calculating.
40. When I make a commitment. I can always be counted on to follow through.
41. Too often, when things go wrong, I get discouraged and feel like giving up.
42. I am not a cheerful optimist.
43. Sometimes when I am reading poetry or looking at a work of art, I feel a chill or wave of excitement.
44. I'm hard-headed and tough-minded in my attitudes.

45. Sometimes I'm not as dependable or reliable as I should be.
46. I am seldom sad or depressed.
47. My life is fast-paced.
48. I have little interest in speculating on the nature of the universe or the human condition.
49. I generally try to be thoughtful and considerate.
50. I am a productive person who always gets the job done.
51. I often feel helpless and want someone else to solve my problems.
52. I am a very active person.
53. I have a lot of intellectual curiosity
54. If I doesn't like people, I let them know it.
55. I never seem to be able to get organized.
56. At times I have been so ashamed I just wanted to hide.
57. I would rather go my own way than be a leader of others.
58. I often enjoy playing with theories or abstract ideas.
59. If necessary, I am willing to manipulate people to get what I want.
60. I strive for excellence in everything I do.



## Multidimensional Scale of Perceived Social Support (MSPSS)

**Instructions:** We are interested in how you feel about the following statements. Read each statement carefully. Indicate how you feel about each statement.

Circle the number “1” if you **Very Strongly Disagree**

Circle the number “2” if you **Strongly Disagree**

Circle the number “3” if you **Mildly Disagree**

Circle the number “4” if you are **Neutral**

Circle the number “5” if you **Mildly Agree**

Circle the number “6” if you **Strongly Agree**

Circle the number “7” if you **Very Strongly Agree**

- |   |     |
|---|-----|
| 1. There is a special person who is around when I am in need.           | SO  |
| 1    2    3    4    5    6    7   |     |
| 2. There is a special person with whom I can share my joys and sorrows. | SO  |
| 1    2    3    4    5    6    7   |     |
| 3. My family really tries to help me.                                   | Fam |
| 1    2    3    4    5    6    7   |     |
| 4. I get the emotional help and support I need from my family.          | Fam |
| 1    2    3    4    5    6    7   |     |
| 5. I have a special person who is a real source of comfort to me.       | SO  |
| 1    2    3    4    5    6    7   |     |
| 6. My friends really try to help me.                                    | Fri |
| 1    2    3    4    5    6    7   |     |

- |   |     |
|---|-----|
| 7. I can count on my friends when things go wrong.                    | Fri |
| 1      2      3      4      5      6      7                           |     |
| 8. I can talk about my problems with my family.                       | Fam |
| 1      2      3      4      5      6      7                           |     |
| 9. I have friends with whom I can share my joys and sorrows.          | Fri |
| 1      2      3      4      5      6      7                           |     |
| 10. There is a special person in my life who cares about my feelings. | SO  |
| 1      2      3      4      5      6      7                           |     |
| 11. My family is willing to help me make decisions.                   | Fam |
| 1      2      3      4      5      6      7                           |     |
| 12. I can talk about my problems with my friends.                     | Fri |
| 1      2      3      4      5      6      7                           |     |

The item tended to divide into factor groups relating to the source of the social support, namely Family (Fam), Friends (Fri) or Significant Other (SO).

## Anxiety Sensitivity Index (ASI)

**Instructions:** Please rate each item by selecting one of the five answers for each statement.

Please answer each statement by circling the number that best applies to you.

	<b>Very little</b>	<b>A little</b>	<b>Some</b>	<b>Much</b>	<b>Very much</b>
1. It is important not to appear nervous.	0	1	2	3	4
2. When I cannot keep my mind on a task, I worry that I might be going crazy.	0	1	2	3	4
3. It scares me when I feel shaky.	0	1	2	3	4
4. It scares me when I feel faint.	0	1	2	3	4
5. It is important to me to stay in control of my emotions.	0	1	2	3	4
6. It scares me when I my heart beat rapidly	0	1	2	3	4
7. It embarrasses me when my stomach growls.	0	1	2	3	4
8. It scares me when I am nauseous (sick stomach).	0	1	2	3	4
9. When I notice my heart beating rapidly, I worry that I might be having a heart attack.	0	1	2	3	4
10. It scares me when I become short of breath	0	1	2	3	4
11. When my stomach is upset, I worry that I might be seriously ill.	0	1	2	3	4
12. It scares me when I am unable to keep my mind on a task.	0	1	2	3	4

**ASI Contd...**

	<b>Very little</b>	<b>A little</b>	<b>Some</b>	<b>Much</b>	<b>Very much</b>
13. Other people notice when I feel shaky.	0	1	2	3	4
14. Unusual body sensations scare me.	0	1	2	3	4
15. When I am nervous, I worry that I might be mentally ill.	0	1	2	3	4
16. It scares me when I am nervous.	0	1	2	3	4

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# Marine Fish Catching and Fish Marketing of Fishermen in Tamil Nadu and All India

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## Abstract

Fish protein has today come to be rated high by nutritionists. It is only appropriate that India, having accepted the goal of “healthy food for all” does its best in commercial fishing. Global Fisheries and aquaculture production have increased from 117 million tonnes in 1978 to 125 million tonnes in 1999. As the production from capture fisheries has almost remained stable during the last decade, the increase has largely come from aquaculture.

This study aims at (i) Portraying the socio-economic status of the fishermen in the Ramanathapuram district in Tamilnadu, and (ii) examining the methods of fish catching and fish marketing in the study area. Relevant primary data and yearly reports on production and export of fish in India were collected for the period from 1990-91 to 2010-11. Secondary data for the study were also collected from the records of journals, statistical handbooks and year books. Tabular analyses were done to work out the percentages and average values.

The study finds that the marine fish production had increased to 3.2 million tonnes in 2010-11 from 2.3 million tonnes in 1990-91. The highest marine fish production was 3.2 million tonnes in 2010-11, followed by 3.1 in 2009-10. The lowest marine fish production was 2.3 in 1990-91. India’s export of marine products value had increased from 4007.6 crore rupees in 1996-97 to 11550.5 crore in 2010-11. India’s highest export of marine products value was 11550.5 crore in 2010-11.

The study concluded that most of the fishermen’s main problem in raising finance is their inability to give security for the loan. Even for getting financial aids through government banks, security is essential. The study found that food assistance and cash grants from government and non-governmental organisations, as well as donations of boats and fishing gear and boat repair stations were all available to them.

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## **Introduction**

Fish protein has today come to be rated high by nutritionists. It is only appropriate that India, having accepted the goal of “healthy food for all” should be taking a fresh look at fishing. The catching of fish falls into two categories: commercial fishing and sport fishing. Commercial fishing is one of the world’s major industries and an important source of food supply to a large per cent of population.

While in agriculture farmers attempt to increase the harvest of the land, fishing, attempts to reap the harvest of the sea and the inland waters. With ever increasing growth of population, uninhabited land has become scarce. With ever-growing population, the basic food needs require large production. So, the marine sources of food materials should be exploited to ensure balanced diet with animal protein and fat.

Global fisheries and aquaculture production have increased from 117 million tonnes in 1978 to 125 million tonnes in 1999. As the production from capture fisheries has almost remained stagnant during the last decade, the increase has largely come from aquaculture. The global pattern of fish production owes much to the activities of China that accounts for 32 per cent of the world total in terms of quantity. Other major producers are Japan, India, the United States, the Russian Federation and Indonesia.

## **Indian Fisheries**

Indian Fisheries are an important component of the global fisheries and the sector has been recognised as a powerful income and employment generator. It is also a source of cheap and nutritious food. The sector’s contributions to foreign exchange earnings are substantial and the earnings constitute 1.4 per cent of the GDP. More than 6 million fishermen in the country depend on fisheries for their livelihood. The country with a long coastline of 8118 Km. has an Exclusive Economic Zone (EEZ) extending to 2.02 million Sq.Km. - 0.86 million Sq.km. on the West Coast, 0.56 million sq.km. on the East Coast and 0.60 million sq.km.around the Andaman and Nicobar Islands - which is highly suitable for developing capture and culture fisheries. With the absolute right on the EEZ, India has also acquired the

responsibility to conserve, develop and optimally exploit the living marine resources within this area.

### **Fisheries in Tamilnadu**

Tamil Nadu, with its 1076 km of coastline (13 per cent of the countries coastline), 0.19 million sq.km of EEZ (9.4 per cent of the India's EEZ) and continental shelf of about 41412 sq.km is a leading state in fish production. The marine fisheries potential of the State is estimated at 7.19 lakh tonnes (3.69 lakh tonnes from less than 50 m. depth and 3.5 lakh tonnes beyond 50m. depths) as against the all India potential of 39.34 lakh tonnes. Of the East Coast states, Tamil Nadu handles the maximum catch followed by West Bengal.

The State has a fishermen population of about 6.9 lakhs, of which 2.62 lakh fishermen are actively engaged in fishing from 591 marine fishing villages scattered along the coast. There are 994 primary fishermen co-operative societies, which include 289 inland fishermen and women cooperatives with a membership of 337,598 men and 59486 women members. Presently, 10278 mechanised fishing boats and about 49000 traditional crafts, of which 20000 crafts have been motorised with outboard motors, are engaged in marine fishing. There are three major fishing harbours, two minor fishing harbours and several fishing landing centres, which partially cater to the landing and berthing requirements of the marine fishing fleet.

While the contribution of marine fish production of Tamil Nadu to the All India marine fish production was in the range of 13.4 per cent in 1999-2000, contribution of inland fisheries to the total fish production from inland resources of India was about 4 per cent. As against the total fishery potential of 9.65 lakh tonnes from both inland and marine resources of Tamil Nadu, the present level of fish production is 4.75 lakh tonnes, which is about 49.5 per cent of the total potential. The export of marine products from the State during 2001-2002 amounted to 58,483 metric tonnes valued at Rs. 20,164 million.

### **Major Fishing Districts in Tamilnadu**

Tamil Nadu has become one of the leading producers of marine fish. The annual marine fish production in the State stands at 3.93 lakh tonnes. The actual fish production had witnessed a marginal improvement from 3.93 lakh tonnes in 2007-08 to 3.97 lakh tonnes in

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2008-09. Of the major marine fish producing districts in the State, Ramanathapuram district tops the list with 81569.65 tonnes, followed by Nagapattinam, Thiruvarur and Thanjavur (78881.50 tonnes), Tuticorin (48510.27 tonnes), Kanniyakumari (39627.60 tonnes) and Chennai (32086.60 tonnes) put together accounted for more than 60 per cent of marine fish production in the State.

Of the total marine fish production (3.97 lakh tonnes), the share of demersal variety was at 2.26 lakh tonnes and pelagic variety accounts for 1.71 lakh tonnes. In spite of this achievement, in many states, it created inter-sectoral conflicts in traditional and mechanized sectors, problems between fishing groups of different states and conflict between ring seine and trawl labourers. But the worst impact was the changes it brought in the livelihood pattern of the labourers working in trawlers. For almost two months of the year those fishermen who contribute a major portion of export valued marine products are deprived of any source of employment and their income levels face a serious setback during the period. This period is usually associated with problems like poverty, malnutrition and increase in debt among the fisher folk communities engaged in trawling (Kurien John, 1978, 1995; Datta *et al.*, 1989; Joseph Sherry, 1995). The present study was undertaken to address changes in the livelihood of fishermen in the form of problems like unemployment, poverty and low-income level, following implementation of trawl ban in the marine fisheries sector.

## **Objectives**

1. To portray the socio-economic status of the fishermen among the Ramanathapuram district.
2. To examine the methods of fish-catching and fish marketing in the study area.

## **Methodology**

### **Collection of Data**



For the present study, the time series data and yearly reports on production and export of fish in India were collected for the period from 1990-91 to 2010-11, 2001-02 to 2010-11 and 1996-97 to 2010-11. Secondary data for the study were also collected from the records of journals, statistical hand books and year books. The available information is judiciously used in the paper.

## Tools of Analysis

### (1) Tabular analysis

Tabular analyses were done to work out the percentages and average values.

### (2) Estimation of Compound Growth Rate

The exponential trend equation which directly gives a constant rate of increase/decrease per unit of time is sometimes called the “Geometric” or Compound Growth Rate.

Compound growth rates were estimated by fitting exponential trend equation of the following type.

$$Y = ab^t \text{----- (1)}$$

Where,

- Y = production/Export
- t = Time variable in years
- a = constant

and b = (1 + r)

Where, r = compound growth rate

The equation (1) takes the linear form by taking logarithms of both sides of the equation as follows:

$$\text{Log } Y = \text{log } a + t \text{ log } b$$

Compound growth rate is computed using the following formula

$$\text{Compound Growth Rate (CGR)} = (\text{Antilog } (\text{Log } b) - 1) \times 100$$

**Table: 1**  
**Tamil Nadu General Information of Marine Fishing Villages-Year 2010**

Sl.No	District	Costal length of the maritime district(in kms)	No. Of marine fishing villages	Population			Mechanised crafts	Non-Mechanised crafts	Gears	Literates	Employed men	Employed women
				Male	Female	Total						
1	Chennai	19.0	44	36552	34505	71057	908	1662	9418	43205	19511	5449
2	Thiruvallur	27.9	58	20845	20958	41803	98	5101	36629	16653	12064	2914
3	Kancheepuram	87.2	44	13179	12630	25809	7	3250	10291	12775	7815	1361
4	Villupuram	40.7	19	7542	7381	14923	17	1804	11477	6855	4225	1790
5	Cuddalore	57.5	49	20856	19726	40582	640	5000	55987	21163	11910	2454
6	Nagapattinam	187.9	51	40796	38972	79768	1465	4129	32652	39144	23753	5416
7	Thiruvarur	47.2	13	5291	5074	10365	--	47	19589	6739	3150	1646
8	Thanjavur	45.1	27	12952	12426	25378	469	1031	33032	12115	5990	839
9	Pudukkottai	42.8	32	12944	12083	25027	866	1710	32129	13125	6813	504
10	Ramanathapuram	236.8	184	60234	57057	117291	1804	5078	88847	65545	34574	8441
11	Thoothukudi	163.5	21	35828	33730	69558	352	2197	42193	50122	19158	2022
12	Tirunelveli	48.9	7	10275	9935	20210	--	1395	28653	16047	5339	815
13	Kanniyakumari	71.5	42	71018	66922	137940	1383	9366	24735	95578	40168	3692
	Total	1076.0	591	348312	331399	679711	8009	41770	425632	399067	194470	37343

Source: Marine Censuses-2010

The Table 1 shows that the Tamil Nadu general information of marine fishing villages-2010.

Tamil nadu has 13 coastal districts and 1076.0 Kms coastal line. Ramanathapuram district has longest coastal line in 236.8 kms. Compared to Tamilnadu districts, followed by 187.9 kms. of Nagapattinam, 163.5 kms. of Thoothukudi and 87.2 kms. in Kancheepuram. The lowest coastal line district is 19.0 kms. in Chennai. In about 591 marine fishermen villages of Tamilnadu, 348312 male and 331399 female (a total of around 679711) fishermen are in Tamilnadu. Ramanathapuram district has the highest number of fishermen villages 184, mechanised fishing crafts 1804, fishing gears 88847 and fishing employed women 8441 in Tamil nadu, followed by highest fishermen villages 58 in Thiruvallur and 49 in Cuddalore. The lowest fishermen villages are 7 in Tirunelveli district. Kanniyakumari district has the highest fishermen male population of 710118 and the female population of 66922, and fishermen literates 95578. This district also has the highest total of non-mechanized fishing grafts 9366 and employed men 40168 in Tamilnadu. The lowest male population 5291, female population 5074, fishermen literates 6739, non-mechanised fishing grafts 47 and employed men 3150 are found in Thiruvarur district.

Note that fishing as a profession is caste-based in Tamilnadu. There are castes which exclusively go for marine fishing and also there are castes which deal with inland fishing. There is some change in this pattern and it also looks like that individuals from non-fishing castes are presently involved and employed in fishing activities. But details of such involvement and its impact on fishing as an economic activity are yet to be documented.

**Table: 2****Estimated Marine Fish Production - Craft Wise by Districts for the Year 2010-11**

(Quantity in Tonnes)

Sl.No	District	Mechanised	Non-Mechanised			Total
			Motorised	Non-Motorised	Shore seine crafts	
1	Chennai	2156471	7573.137	5145.902	0.000	34283.110
2	Thiruvallur	0.000	5786298	3857.532	0.000	9643.830
3	Kancheepuram	354.478	928183	6187.388	0.000	15822.949
4	Villupuram	561.257	11613.678	7742.452	539.633	20457.020
5	Cuddalore	16059.458	5333.355	3358.900	780.017	25531.730
6	Nagapattinam	44277.272	15549.840	10566.007	0.000	70393.120
7	Thiruvarur	8283.660	2909.158	1976.752	0.000	13169.570
8	Thanjavur					
9	Pudukkottai	27523.046	9665.884	6567.900	0.000	43756.830
10	Ramanathapuram	54378.409	18872.507	12864.081	337.163	86452.160
11	Thoothukudi	33454.950	11749.123	7983.447	0.000	53187.520
12	Thirunelveli	0.000	5760.468	3840.312	0.000	9600.780
13	Kanniyakumari	26748.376	9393.826	6383.039	0.000	42525.240
	Total	233204.977	113488.356	76476.713	1656.813	424823.859
	Percentage	54.89	26.71	18.00	0.39	100.00

**Source:** Commissioner of Fisheries, Chennai-6 (2012)

The Table 2 shows that the estimated marine fish production in Tamil nadu - craft wise by districts for the year 2010-11.

Tamilnadu marine fish production craftwise (mechanised, motorised, Non-motorised and shore seine crafts) is highest 86452.160 tonnes in Ramanathapuram district, followed by 70393.120 tonnes in Nagapattinam, 53187.520 tonnes in Thoothukudi and 43756.830 tonnes in Pudukkottai. The shore seine craft marine fish production is followed only in three districts. There are Villupuram, Cuddalore and Ramanathapuram. In total, Tamilnadu marine fish production through mechanised boat is 54.89 per cent, by motorised boat it is 26.71 per cent, by non-motorised boat it is 18.00 per cent and shore seine crafts is only 0.39 per cent.

**Table: 3**  
**Production and Export of Fish in India 1990-91 to 2010-11**

Year	Fish production (million tonnes)			Export of marine products	
	Marine	Inland	Total	Qty('000 tonnes)	Value(Rs crore)
1990-91	2.3	1.5	3.8	140	893
2000-01	2.8	2.8	5.6	503	6,288
2003-04	3.0	3.4	6.4	412	6,087
2004-05	2.8	3.5	6.3	482	7,019
2005-06	2.8	3.8	6.6	551	8,363
2006-07	3.0	3.8	6.8	612	7,620
2007-08	2.9	4.2	7.1	541	8,608
2008-09	3.0	4.6	7.6	602	10,048
2009-10	3.1	4.8	7.9	678	12,901
2010-11	3.2	5.1	8.3	813	13,150
<b>CGR</b>	<b>2.37</b>	<b>10.75</b>	<b>6.69</b>	<b>13.07</b>	<b>21.60</b>

**Source:** Department of Animal Husbandry, Dairying and Fisheries. (2012)

The Table 3 shows the quantity and value of fish production and export of marine products in India from 1990-91 to 2010-11.

Marine fish production had increased to 3.2 million tonnes in 2010-11 from 2.3 million tonnes in 1990-91. The highest marine fish production was 3.2 million tonnes in 2010-11, followed by 3.1 in 2009-10. The lowest marine fish production was 2.3 in 1990-91. The quantity of the export of marine products had increased from 140 thousand tonnes in 1990-91 to 813 thousand tonnes in 2010-11. Even though the Indian fishing communities producing 3.1 million tonnes, where as they are exported only for thousand tonnes of marine products. Export of marine products were shows in table was increasing trend expect the year 2003-04, 2004-2005 and 2007-08. The main reasons for decline in the catch rates due to natural calamities, over flow of wind and heavy raining seasons etc.,

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The export of marine products value had increased to 12,901Rs. Crores 2009-10 from 893 Rs. crores 1990-91, which were followed by the 10,048, 8,608 Rs. Crores in 2008-09 and 2007-08. The lowest marine products export value was 893 Rs. Crores in 1990-91.

The estimated compound growth rate of production of marine, inland and total was positive 2.37, 10.75 and 6.69. Exports of marine products quantity and value were 13.07, 21.60 positive.

**Table: 4**

**Export of Fish and Fish Products in Tamil Nadu 2001-02 to 2010-11**

<b>Year</b>	<b>Quantity (Tonnes)</b>	<b>Value (Rs.in Lakhs)</b>
2001-02	58482	201640.00
2002-03	70147	250787.00
2003-04	68462	207116.00
2004-05	70809	206804.00
2005-06	72418	199572.00
2006-07	72883	206805.00
2007-08	72644	181314.00
2008-09	68397	177220.00
2009-10	73327	198207.47
2010-11	86181	286019.00
<b>CGR</b>	<b>2.38</b>	<b>0.22</b>

**Source:** Director of Marine Products Export Development Authority, Chennai-40 (2012)

The Table 4. Present the results of export of fish and fish products in Tamil Nadu during 2001-02 to 2010-11.

Export of fish and fish products quantity had increased from 58482 tonnes in 2001-02 to 86181 in 2010-11. The highest export of fish and fish products quantity was 86181 tonnes in 2010-11, followed by 73327, 72883 tonnes in 2009-10 and 2006-07. The lowest fish and fish products quantity was 58482 tonnes in 2001-02. The export of fish and fish products value had increased to 286019.00 Rs. Crores in 2010-11 from 201640.00 in 2001-02, followed by 250787.00 in 2002-03 and 206805.00 in 2006-07. The lowest fish and fish products was 177220.00 in 2008-09. The estimated compound growth rate was positive for both quantity and value. The CGR regarded in quantity 2.38 and value 0.22.

**Table: 5**  
**Exports of Marine Products Principal Countries – Rupees**

**(Rs. in Crore)**

Marine product	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	CGR
<b>China</b>	262.7	427.5	216.8	380.1	529.1	404.9	571.5	408.2	495.5	666.9	516.1	679.0	500.7	1093.6	1266.5	<b>8.92</b>
<b>Taipei</b>	78.4	46.3	31.0	47.0	159.1	165.8	203.6	50.4	41.3	46.8	69.6	62.3	98.6	241.5	305.5	<b>7.30</b>
<b>Hong kong</b>	146.4	88.1	62.6	79.2	109.5	91.7	109.6	124.8	152.8	183.5	191.2	254.7	328.0	755.1	577.0	<b>14.88</b>
<b>Italy</b>	112.3	61.7	86.1	100.8	134.2	142.4	158.1	159.9	168.0	212.9	301.1	293.9	304.4	420.6	517.2	<b>13.76</b>
<b>Japan</b>	1695.9	2077.9	2054.2	2127.5	2329.3	1641.8	1555.2	1112.8	1225.0	1133.6	1278.2	1093.3	1028.2	1164.1	1508.1	<b>-4.61</b>
<b>Spain</b>	107.8	82.3	136.8	173.3	203.8	288.2	385.8	302.4	459.3	516.0	569.9	633.9	512.5	685.0	755.4	<b>16.42</b>
<b>Thailand</b>	53.9	73.0	103.2	101.9	130.0	157.0	224.3	108.0	86.7	113.9	133.6	117.1	187.6	141.4	458.2	<b>7.78</b>
<b>U.A.E</b>	343.6	524.5	353.4	274.1	325.1	206.8	167.6	155.5	211.8	246.5	278.5	237.4	263.4	328.9	288.2	<b>-2.10</b>
<b>U.K</b>	181.6	181.5	140.9	199.2	278.3	259.4	329.3	296.1	365.6	350.0	414.2	335.5	299.2	386.1	348.2	<b>6.20</b>
<b>U.S.A</b>	388.0	515.4	625.0	782.6	1091.7	1294.1	1885.8	1888.4	1512.8	1555.8	1289.3	889.5	961.2	974.0	1770.7	<b>6.55</b>
<b>others</b>	637.0	508.7	558.7	859.0	1077.2	1246.2	1337.3	1502.1	1750.5	2010.1	2959.5	2330.1	2582.6	3440.0	3755.8	<b>10.63</b>
<b>total</b>	4007.6	4486.8	4368.6	5124.6	6367.3	5898.3	6928.1	6105.6	6469.2	7035.9	8001.0	6926.7	7066.4	9900.0	11550.5	<b>6.16</b>

Source : Directorate General of Commercial Intelligence and Statistics.(2011)

The Table 5. Shows that the India's export of marine products principle countries from 1996-97 to 2010-11.

India's export of marine products value had increased from 4007.6 crore in 1996-97 to 11550.5 crore in 2010-11. India's highest export of marine products value was 11550.5 crore in 2010-11. The lowest export of marine products value was 4007.6 crore in 1996-97. In 2000-01 India's highest export of marine products to Japan value was 2329.3 crore, followed by 2010-11 USA 1770.7 crore. The lowest export of marine products to Taipei value was 31.0 crore in 1998-99.

The estimated compound growth rate was positive China, Taipei, Hong Kong, Italy, Spain, Thailand, U.K, U.S.A and others countries 8.92, 7.30, 14.88, 13.76, 16.42, 7.78, 6.20, 6.55 and 10.63. Japan and U.A.E was negative -4.61 and -2.10.

### **Findings**

- Ramanathapuram district has highest fishermen villages 184, mechanised fishing crafts 1804, fishing gears 88847 and fishing employed women 8441 in Tamil Nadu.
- Tamil Nadu marine fish production craft wise (mechanised, motorised, Non-motorised and shore seine crafts) highest 86452.160 tonnes in Ramanathapuram district, followed by 70393.120 tonnes in Nagapattinam, 53187.520 tonnes in Thoothukudi and 43756.830 tonnes in Pudukkottai.
- Marine fish production had increased to 3.2 million tonnes in 2010-11 from 2.3 million tonnes in 1990-91. The highest marine fish production was 3.2 million tonnes in 2010-11, followed by 3.1 in 2009-10. The lowest marine fish production was 2.3 in 1990-91.
- The export of marine products value had increased to 12,901 Rs. Crores 2009-10 from 893 Rs. crores 1990-91, which were followed by the 10,048, 8,608 Rs. Crores in 2008-09 and 2007-08.
- Export of fish and fish products quantity had increased from 58482 tonnes in 2001-02 to 86181 in 2010-11. The highest export of fish and fish products quantity was 86181 tonnes in 2010-11, followed by 73327, 72883 tonnes in 2009-10 and 2006-07.
- The export of fish and fish products value had increased to 286019.00 Rs. Crores in 2010-11 from 201640.00 in 2001-02, followed by 250787.00 in 2002-03 and 206805.00 in 2006-07.
- India's export of marine products value had increased from 4007.6 crore in 1996-97 to 11550.5 crore in 2010-11.



## **Suggestions**

Fisheries management is a continuous and interactive process, where, economic, social and ecological costs and benefits are to be understood and interventions designed. A road map for ensuring us trainability, equitability, eco system conservation, eliminating destructive gears reducing by-catch and discards and juvenile destruction, extension of fishing in to new areas, ensuring conservation of endangered and threatened species groups, putting into practice the FAO Code of Conduct for Responsible Fisheries, and ultimately evolving a working model for a participatory management of marine fisheries resources of the country is the need of the hour. This can be achieved only jointly by all the stakeholders including fishers, scientists, policy developers and implementers.

## **Conclusion**

The livelihood process will create opportunities for more income as well as improve the resource base of the poor people of coastal areas. Moreover, institutions involved in income generating activities and other support services may work in close cooperation among themselves for development of sustainable livelihoods system and thus the process will ensure more sustainable use of natural resource base of coastal fishing communities of Ramanathapuram district.

Most of the fishermen's main problem in raising finance is their inability to give security for the loan. Even for getting financial aids through government banks Security is essential.

By way of providing alternate employment the standard of living of the fishermen family will be upgraded due to additional income of the family and also leisure time could be spent effectively.

Furthermore need food assistance and cash grants from government and non-governmental organisations, as well as donations of boats and fishing gear and boat repair stations were all available to them.

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# Examining Subject Teachers' Feedback on Written Work

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## Abstract

Feedback is widely seen as crucial for both encouraging and consolidating learning. Little research has been undertaken to investigate Subject teachers' actual use of feedback in the classroom. Its complexity and its entwined relationship with teaching, learning and assessment suggest the notion that such feedback should be explored further.

This study examines the feedback practices of two teachers of each of the following subjects: Mathematics, Physics and Chemistry. It was conducted in an engineering college in Hyderabad, India, where the researcher was teaching English. The samples that were used were the written assignments submitted by students. A total of 306 feedback comments were analyzed.

Results showed that about 30% of the feedback consisted of ticks or crosses. The remaining 28% of feedback was in the form of questions, 26% was in the form of statements and 16% was in the form of imperatives. It was found that feedback in the form of imperatives were more influential on revisions. The assignments in which crosses were marked were acted upon to a large extent and corrections were made. Wherever feasible oral face-to-face feedback should be given as this will enable students to become self-evaluative. Students must not be allowed to fall back on the rationalization that only English teachers are judges of grammar and style. Especially for engineering students errors in grammar and mechanics can be seen by employers as symptomatic of a less than professional level of education. Therefore it is suggested that teacher training courses for subject teachers include training on feedback techniques.

## Introduction

In most subject teachers' feedback, knowledge of the subject matter and pedagogical content are mitigating factors. These are critical factors in teaching. For many students the quality of the feedback they receive on their assignments is a measure of the quality of teaching by the lecturer.

The greatest complaint by students is that they simply do not get enough feedback or that the feedback that they do receive comes too late for their learning. Sadler (1998) argues that the appropriateness of feedback depends on its ability to be understood by the student and its capacity to encourage effective approaches to learning. The quality of feedback is therefore

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determined by the quantity of comments that have a positive influence on the students' work that are received within an effective turn-around time.

There are several ways of teaching and learning. These ways can be seen from a teacher's perspective, as well as a learner's perspective. Samuelowicz and Bain (1992) suggest that there are five levels of teaching, going from a "surface" approach to a "deeper" approach. These levels are described as: imparting knowledge; transmitting knowledge; facilitating understanding; changing students' conceptions and finally; supporting student learning. Good teaching involves finding out from students where they experience difficulties in learning the subject matter, what outcomes they have not achieved and what aspects of teaching can be changed to ensure high quality learning.

### **Need for Feedback**

Feedback is widely seen as crucial for both encouraging and consolidating learning. Summative feedback designed to evaluate writing as a product has generally been replaced by formative feedback that enables students' future writing and the developing of the writing process. The importance of feedback emerged with the development of learner centered approaches to writing instruction in North American L1 composition classes during the 1970's. The "process approach" gave greater attention to teacher-student interactions and encouraged teachers to support writers through multiple drafts by providing feedback. The form feedback took extended beyond the teachers marginal or end notes to include oral interaction involving the teacher and the students.

Despite disagreement on other points surrounding correction there is a fair amount of agreement among researchers on two counts 1) that accuracy in writing matters to academic and professional audiences and 2) that students themselves claim to need and value feedback from their teachers. Several studies have been conducted on the feedback practices of teachers of English as a second language (Bitchener, et al. 2005), Chandler (2003), Choudron (1984) and Ferris (2003). But few studies have examined the feedback given to students by Subject teachers.

### **Definition of Feedback**

Widely differing definitions of the term feedback exist. Ramaprasad's (1983) definition is used extensively in education literature. "Feedback is information about the gap between the actual level and the reference level of a system parameter, which is used to alter the gap in some way" (p. 4). In education this means the learner has to "possess a concept of the standard (or goal or reference level) being aimed for, compare the actual (or current) level of performance with the standard and engage in appropriate action which leads to closure of the gap" (Sadler, 1989, cited in Clarke, 2000a, p.3). Therefore, feedback should involve imparting a judgment of a student's strategies and skills, or his/her attainment and giving information about the judgment.

In contrast to Ramaprasad (1983) and Sadler (1989), Askew and Lodge (2000) adopt a broader definition of feedback to include “all dialogue to support learning in both formal and informal situations” (p. 1). By definition this would therefore include instruction as well. Carlson (1979) argues feedback is “authoritative information students receive that will reinforce or modify responses to instruction and guide them more efficiently in attaining the goals of the course” (cited in Ovando, 1992, p.4). Clarke (2000b) notes that the definitions advocated by Ramaprasad, Sadler and Carlson emphasize control lying entirely with the teacher.

### **Principles of Good Feedback**

Nicol and Macfarlane-Dick (2006) list seven principles of good feedback practice:

1. It clarifies what good performance is (goals, criteria, expected standards);
2. It facilitates the development of self-assessment in learning;
3. It provides high quality information to students about their learning;
4. It encourages teacher and peer dialogue around learning;
5. It encourages positive motivational beliefs and self-esteem;
6. It provides opportunities to close the gap between current and desired performance;
7. It provides information to teachers that can be used to help shape teaching.

However, the quality of feedback given by teachers is certainly questionable. MacDonald (1991) saying that the use of feedback to improve understanding was not realized in practice stated that teachers’ feedback “often lacks thought or depth; students often misunderstand their teachers’ feedback... and many students do not attend to teachers’ feedback to begin with!” (MacDonald, 1991, p.1).

The giving of grades and marks as a form of feedback and the extent to which these should be supported by written comments remains a controversial area in the literature. Information fed back to the student was feedback only when it was used to close the gap. Grades, specifically, do not fulfill this role as they provide limited information, distracting students from deriving any learning value from the feedback. They are inefficient for teaching students. On the other hand test scores alone are of limited value as they focus only on the product and not on the learning process.

### **Timing of Feedback**

The timing of feedback is critical. Feedback needs to be given as soon as possible after the event (Freeman & Lewis, 1998). If feedback is delayed it is less likely that the student will find it useful or will act upon it. On the other hand giving feedback too early before the students

have an opportunity to work on the problem can be counterproductive. Anthony (1996) argues “low achieving students, in particular, were often interrupted with a prompt or an answer, rather than guidance, when they hesitated or responded incorrectly” (p.44). Feedback given too early impinges on the learning opportunities for students.

## **Literature Review**

Sadler (1989) suggests it is easier for a teacher to comment on effort and degree of expertise than concepts mastered and facts learnt. The Learn Project (Weeden & Winter, 1999) examined feedback from the student’s perspective and concluded that much feedback was either unfocused or of little use in improving learning. There was a wide range of forms of feedback, some of which were not understood by students. But what was clear was that focused and specific comments on how to improve work were welcomed by all students.

Hattie (2001a) suggests it is only seconds of descriptive feedback for an average student. And more is not necessarily better! Wiliam (1999) comments on the learning of a group of 64 year-four students on reasoning tasks. Half of the students were given a scaffolded response when they got stuck by being given only as much help as they needed to make progress. The other half was given a complete solution as soon as they got stuck, and then given a new problem to work on. Those given the scaffolded response learnt more, and retained their learning longer than those given full solutions. When given the complete solutions, students had the opportunity for learning taken away from them. “As well as saving time, therefore, developing skills of ‘minimal intervention’ promote better learning” (Ibid. p. 9).

Similarly in her study titled “Promoting Learner Autonomy in Writing - An experiment with Indirect Feedback,” Sirigiri. M.B (2008) examined the writing of students from pre-test to post-test, across drafts and across essays to determine what kinds of errors students commit the most. To do this, an experiment was conducted involving essays written by 30 intermediate students of a fresher course in engineering. It was found that after administering Indirect Feedback on students’ essays there was always a decrease in the number of errors and this decrease in the number of errors always gave rise to increased communicative effectiveness of the essays. A questionnaire surveying student views on the feedback given was also analyzed which indicated that students felt that Indirect Feedback has always helped them reduce errors and made them more autonomous learners.

In a study titled ‘Physics teachers’ responses on student solutions when using motion tasks’ (2011) Parvanehnezhadshirazian Zahra studies feedback practices of eleven upper secondary school physics teachers in the state of Victoria, Australia. The study involved investigating and describing teachers’ thinking, intentions or beliefs when they interpreted and provided feedback on hypothetical students written solutions to the linear motion tasks. A major finding of this study is that teachers’ interpretations and feedback on student solutions could be categorized in terms of the extent to which they attended to Student Thinking and Disciplinary



Thinking. The discursive practice of the teachers indicated that the nature of their feedback to student difficulties were more strongly associated with the nature of teachers' beliefs about teaching and learning motion, than with their level of propositional knowledge, or their teaching experience.

An examination of the literature has resulted in much theoretical description of feedback practices, though little research has been undertaken to investigate content teachers' actual use of feedback in the classroom. Its complexity and its entwined relationship with teaching, learning and assessment suggests the notion of subject teachers' feedback should be explored further. Several studies have been conducted on the feedback practices of teachers of English as a second language (Bitchener et al. 2005). But few studies have examined the feedback given to students by Subject teachers.

### **Research Method**

This study examined the feedback practices of two teachers of each of the following subjects Mathematics, Physics and Chemistry. This study was conducted in an engineering college in Hyderabad where the researcher was teaching English. One class of thirty students was chosen for conducting this study. The samples that were used were the written assignments that were submitted by students. A total of 306 feedback comments on 90 assignments were analyzed.

The research questions that this study sought to answer are:

1. What forms does feedback given by subject teachers take?
2. What are the reasons for giving feedback?

This paper investigates the feedback given by subject teachers on students' assignments and examines the influence of feedback on their revisions. The writing of assignments is not taken very seriously by students in the context of engineering education in this university. But students are compelled to do well because assignments carry 20% of the marks assigned for formative assessment. In this study the feedback given by 6 subject teachers was analyzed. Students wrote one revised draft after feedback was administered. The resulting changes were analyzed based on the degree to which the students utilized each teacher's feedback in the revision.

### **Findings**

Although the key concepts of formative assessment such as constant feedback, modifying the instruction, and information about students' progress do not vary among different disciplines or levels, the methods or strategies may differ. Results showed that about 30% (91 comments) of the feedback consisted of ticks or marks. Of the remaining, 28% (85 comments) of feedback was



in the form of questions, 26% (80 comments) were in the form of statements and 16% (50 comments) were in the form of imperatives.

It was found that feedback in the form of imperatives were more influential on revisions. The assignments in which crosses were marked were acted upon to a large extent and corrections were made.

Teachers distinguished between oral and written feedback, stating that the vast majority of their feedback to students was written. The teachers who felt that an important component of their oral feedback to students involved asking questions did it after the written work was corrected. They posed open-ended questions to the class as a whole. Most Mathematics teachers used the question “How did you arrive at this?” The issue of whether questions are feedback is debated in research. Questions can be a vital feedback tool as they can be used to test understanding and to develop thinking. Responding in the form of a question when it is appropriate both continues the dialogue between the teacher and the students and forces them to think more deeply about the matter. However, they can be used to best effect with advanced learners. This implies that indirect feedback did not always seem to be worked on. Teachers needed to be careful in providing more direct feedback in their subjects.

The Chemistry teachers said that sometimes students come up with correct answers—especially to questions involving calculations - without properly understanding the underlying physical concepts. As a case in point, one teacher noted that students may be able to correctly solve gas-law and other types of problems but have misconceptions about the molecular-scale processes addressed in those calculations. In cases like that they felt that all that the teacher could do was to mark a tick. ‘Needs to be more accurate in quantitative experiments’ or some comment like this could be written.

All the teachers supported Askew and Lodge’s (2000) broad definition of feedback, which is “all dialogue to support learning in both formal and informal situations ” (p.1). Two teachers indicated feedback was synonymous with praise.

Written feedback mostly consisted of comments like ‘Excellent work, Well done, Good and neat’ But these responses often appeared so automated that teachers were unable to tell how many times they were repeating a certain response.

Very few teachers replied that they gave descriptive feedback. One Physics teacher said that she often wrote comments like ‘make changes to this diagram’ or ‘diagram not proportionate’. There was evidence to show that this feedback was worked on by the student in his revision.

The main reason given by the teachers for the small number of examples of this type of feedback was that they were always conscious of the time and had to complete a lot of correction and evaluation along with their teaching. All the teachers felt that a lack of time

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hindered their ability to have quality interactions for a sustained period of time with individual students. Consequently, the written feedback provided few constructive suggestions about ways in which students might improve their work and oral feedback could only be addressed to the class as a whole.

In analyzing the reasons for giving feedback, all teachers suggested that feedback should be positive and constructive. They felt that it was not only mandatory for them as teachers but it also served several other purposes. All the teachers agreed that feedback enabled them to point out errors, focus on improvement, motivate students, rectify misconceptions and ignite thinking. Besides it helped them in improving their teaching practices as it told them what should be focused on.

## **Discussion**

It was clear that not all teachers had a common definition of feedback. On the one end was feedback which consisted of only ticks or crosses. And on the other was nothing briefer than global comments. Unless students have accurate information about the assessment they will not have a fair chance of completing the assignments. Information about criteria and standards used in all the subjects should be provided. Illustrations of how students are expected to demonstrate their achievements can also be given. Information about the assignment should include a frame of reference regarding standards of satisfactory performance. Examples of student work can be used to illustrate the different levels of performance and have students discuss the criteria in class.

In large classes there is a reliance on written comments unlike smaller classes where there is more scope for oral feedback or one-to-one conferencing. Grades alone give students no indication on how they can improve. They would like to understand why they have received a particular grade and not one higher. Students want comments on their assignments to be improvement focused and based on objective criteria. Global comments such as “very good” or “poor” do not help in improvement and neither do comments to the entire class about an error committed by a few students.

Furthermore, the assessment arrangements should be altered to assist students who cannot complete assignments due to illness, English language difficulties or any other disability.

In addition, there may be occasions when circumstances outside of the students control result in them being unable to meet the assessment requirements. In such cases a brief extension of time in submitting the required work can be given.

This research proposes that giving quality feedback is a highly developed skill requiring a focused and deliberate approach. It also suggests that students at this level received very little specific, descriptive feedback. Teachers need to take time to write comments, point out omissions, and explain their thinking when reviewing student work. Though

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students' presentation of the process that led them to the answer or reasoning errors can be picked out and corrected, students can still be awarded partial credit for correct analysis or reasoning even if their final answer turns out wrong. It is this presentation of the steps leading to the final answer that illustrates whether the student has truly understood the concept. As in Math education, it is really important for teachers to see how their students approach the problems and at what level students are when solving the problems. Knowing this makes it possible for teachers to help their students overcome conceptual difficulties and, in turn, improve learning.

Teachers must balance making clear suggestions with being polite. It is suggested that effective feedback should be more descriptive rather than evaluative. Wherever feasible oral face-to-face feedback should be given as this will enable students to become self-evaluative.

## Conclusion

Our disciplines do not exist in isolation from one another and so subject teachers expecting their students to be able to compose standard written English on any topic, Mathematics, Physics or Chemistry is entirely within their purview as teachers. It is very important to make sure that students are not allowed to fall back on the rationalization that only English teachers are judges of grammar and style. Especially for engineering students errors in grammar and mechanics can be seen by employers as symptomatic of a less than professional level of education. If subject teachers do however mark down a paper for failure to follow the prescribed format, poor grammar and rampant spelling errors this would simply reinforce a standard that should be common to all academic work.

Therefore it is suggested that teacher training courses for subject teachers include training on feedback techniques. However, to conclude, although competence, intelligence and enthusiasm are certainly necessary conditions that make an effective teacher, they aren't sufficient. The subject has to excite and challenge a teacher and a lot lies in his or her ability to inspire that passion in the students.

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## Teacher's Role in Teaching and Reciting Poetry

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This article in Tamil discusses the form and function of poetry and how poetry is defined in the traditional grammars of Tamil. The focus of the article, however, is on the role and function of teachers in helping students to read and enjoy poetry and on how to create in the students a literary sensibility beyond the literal meaning/s of the poems they read.

Reading poetry and enjoying it should become an integral part of any language arts class. However, in recent decades, the focus of teaching poetry has become very narrow: giving word meaning and meaning of symbols, etc. occupy the major process of teaching poetry. While such meanings are important, the essence of poetry lies beyond literal meaning of the words, phrases and lines.

Recitation with proper intonation and stress and voice modulation needs to be taught. Teachers must be equipped to present models of appropriate recitation. The distinction between prose and poetry is a key element and the teachers should know the difference between the two and should be able to move from one to the other with ease and skill.

## செய்யுள் வாசித்தல் – ஆசிரியரின் பங்கும் பயனும்

சாம் மோகன் லால்

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மைசூர், கர்னாடகா, இந்தியா

மொழித்திறன் வளர்ச்சி என்பது ஒரு மொழியிலுள்ள நான்கு அடிப்படைத்திறன்களான கேட்டல், பெசுதல், படித்தல், எழுதுதல் ஆகியவற்றில் ஏற்பட்டுள்ள தேர்ச்சியைப் பொறுத்து அமையும். ஒட்டுமொத்தமான மொழித்திறன் வளர்ச்சிக்கு இந்த நான்கு திறன்களிலும் போதிய திறமை கண்டிப்பாகத் தேவைப்படுகிறது. மேலும், இந்த நான்கு திறன்களும் ஒன்றுக்கொன்று தொடர்புடையதாகவும் இருக்கின்றன. ஆகவே, ஒருதிறனில் தேர்ச்சி பெற்றுவிட்டால் பிறதிறன்களில் தேர்ச்சி தானாகவே வந்துவிடும் என்று எண்ணுவது நடைமுறைக்கு ஒவ்வாத ஒரு கருத்தாகும். இதன் காரணமாகவே ஒருவருக்கு நன்றாகப்பேசத் தெரிந்திருக்கலாம் ஆனால், அவரால் தெளிவாகவும் கருத்துக்கோவையாகவும் எழுதத்தெரியாமல் இருக்கலாம். ஆகவே, ஒவ்வொருவரும் ஒவ்வொரு அடிப்படைத்திறனிலும் தனித்தனியாகப் பயிற்சி எடுத்துக்கொள்ள வேண்டியது இன்றியமையாததாகும். மேலே கூறிய நான்கு திறன்களையும் உள்ளீட்டுத்திறன்கள் மற்றும் வெளியீட்டுத்திறன்கள் என்று இரண்டாகப் பிரித்தறியலாம். உள்ளீட்டுத்திறன்கள் என்பது கேட்டல், படித்தல் என்ற இரண்டிணைக் குறிக்கும். வெளியீட்டுத்திறன்கள் எழுதுவதையும் பேசுவதையும் குறிக்கும். பேசும் திறன் பொதுவாக மேடைப்பேச்சு, உறவினர்களிடம் கலந்துரையாடுதல், விரிவுரையாற்றுதல், சமயச்சொற்பொழிவு போன்ற பலவகைப் பேச்சுவகைகளைக் குறிக்கும். மேலேகூறப்பட்ட ஒவ்வொரு வகைப் பேச்சிலும் திறமையை வளரச்செய்வதற்கு வெவ்வேறான பயிற்சிகளை மேற்கொள்ளவேண்டியது அவசியமாகும்.

உள்ளீட்டுத்திறனுள் ஒன்றான படிக்கும் திறன் ஒரு முக்கியமான திறனாகும். இது பிற திறன்களின் வளர்ச்சிக்கு மிகவும் பயனுள்ளதாக இருக்கிறது. ஏனென்றால் ஒருவர் பல புத்தகங்களையும் பிற செய்திகளையும் படிக்கும் போது அவருடைய அறிவு வளர்ச்சி அடைவதோடல்லாமல் மொழியில் தேர்ச்சியும் ஏற்படுகிறது. மேலும், சொற்களஞ்சியத்தின் பெருக்கத்திற்கும் படித்தல் மிகவும் பயனுள்ளதாக இருக்கிறது. பொதுவாகப் பொருளுணர்ந்து படிக்கும் போது கீழ்வரும் **ஏழு** கருத்துகளை ஒருவர் கடைபிடிக்கவேண்டும். அவையாவன,

1. தனித்தனியாகச் சொற்களின் பொருள்களைத் தெளிவாகத் தெரிந்து கொள்ளுதல்
2. தொடரின் வெளிப்படையான பொருளைத் தெரிந்து கொள்ளுதல்
3. தொடரிலுள்ள மறைமுகமான பொருளைப் பற்றிய அறிவு
4. உணர்ந்து கொண்ட பொருளுக்கு ஏற்ப இடைவெளி விட்டுப் படிக்கும் முறை
5. குரல் ஏற்றத்தாழ்வுடன் படித்தல்
6. படிக்கும்பொழுது பிறருக்கும் பொருளை உணர்த்தும் திறன்
7. பகுப்பாய்வு செய்து படிப்பதன் வாயிலாகப் பாடல்களில் மறைந்திருக்கும் சொற்களை ஊகித்துணர்ந்து அதன் வாயிலாகத் தன் பட்டறிவை வளர்த்துக் கொள்ளுவதோடு கேட்கிறவரின் சிந்தனையையும் தூண்டச் செய்யும் திறன்

ஒருவர் படித்தல் திறனில் அடைந்துள்ள வளர்ச்சியை மதிப்பிடும்பொழுதும் கூட மேற்கூறிய ஏழு கருத்துகளின் அடிப்படையில் மதிப்பீடு செய்ய வேண்டும். படித்தல் திறனில் பயிற்சி பெறும்போது உரை நடையைப் படிப்பதில் கடைபிடிக்கவேண்டிய வழிமுறைகளுக்கும் செய்யுள் படிக்கும் போது கவனிக்கப்பட வேண்டிய விதிகளுக்கும் இடையே ஒருசில வேறுபாடுகள் இருக்கின்றன என்பதை நாம் உணர்ந்து கொள்ளவேண்டும். இதன் காரணமாகவே உரைநடையைத் திறன்படப் படிக்கும் ஒருவரால் செய்யுளை நம்பிக்கையுடன் படிக்கமுடியாத ஒரு சூழல் ஏற்படுகிறது. மாணவருக்குச் செய்யுள் வாசிப்பதில் பயிற்சி கொடுப்பதற்கு முன்னர் முதலாவதாகச் செய்யுளுக்கும் உரைநடைக்குமுள்ள அடிப்படை மொழி வேறுபாடுகளை மாணவர்கள் தெரிந்து கொள்வது இன்றியமையாததாகும்.

## **செய்யுளும் உரைநடையும்**

செய்யுளுக்கும் உரைநடைக்குமுள்ள முக்கியமான வேறுபாடுகளாகக் கீழ்வரும் ஒரு சில கருத்துகளைக் கூற முடியும். பொதுவாக உரைநடையைப் பொறுத்தவரையில் எல்லாராலும் பின்பற்றப்படவேண்டிய தனிப்பட்ட விதிமுறைகள் இருக்கின்றன. இவ்விதிமுறைகள் வாக்கிய அமைப்பு, இலக்கண விதிகள், கோவையான கருத்தமைப்பு முதலியவற்றைக் குறிப்பிடுகின்றன. இந்த விதிமுறைகளை ஓர் உரைநடை ஆசிரியர் மீறினால் அந்த மொழி பேசும் சமுதாயம் அதை ஏற்றுக்கொள்ளாமலிருக்கலாம். ஆனால், செய்யுள் ஆசிரியர் இத்தகைய விதிகளைக் கடைபிடிக்கவேண்டும் என்ற கட்டாயம் இல்லை. அதாவது, செய்யுளில் இலக்கண விதிகளில் விலக்கு இருக்கலாம், எழுவாய், பயனிலை, செயப்படுபொருள் ஆகிய இலக்கணக் கூறுகள் பல அவற்றிற்குரிய இடங்களில் அமையாமல் வாக்கியத்தின் வேறுஇடங்களிலோ அல்லது மறைந்தோ, தொக்கியோ நிற்க வாய்ப்பிருக்கிறது. பல விடுபட்ட கருத்துகள் கூட செய்யுளில் இருக்கலாம், ஊகித்து உணர்ந்துகொள்வதற்கான பல செய்திகளும் மறைந்து காணப்படலாம். கவிஞன் கூறவேண்டிய எல்லாச் செய்திகளையும் பாட்டில் சொல்வதில்லை. இது பொருள் இடைவெளிக்கு (semantic gap) வழிவகுக்கிறது. இந்தப் பொருள் இடைவெளியானது பெரும்பாலும் கவிதையிலுள்ள சொல்லாற்றலால் நிரப்பப்படுகிறது. ஒரு சொல் அதனுடைய நேரான பொருளோடு மறைமுகமான வேறு சில பொருள்களையும் செய்யுளில் உள்ளடக்க வாய்ப்பிருக்கிறது. அந்தப் பொருளையும் மொழிச்சூழலைப் பயன்படுத்திப் படிக்கிறவர் புரிந்து கொள்ளவேண்டும். புறநிலை அமைப்பு புதைநிலை அமைப்பு என்று இரு அமைப்புகளுள்ள வாக்கியங்களையும் செய்யுளில் காணமுடிகிறது. இந்த அமைப்புகள் மாறும்பொழுது வரிசை மாற்றம், சொற்கள் கெடுதல், சொற்கள் சேர்தல் ஆகிய மாற்றங்களையும் செய்யுளில் காணமுடிகிறது. மேலும், செய்யுளில் முற்றுப்பெறாத வாக்கியங்களையும் பார்க்க முடியும். எதுகை, மோனை, வண்ணம் முதலியவற்றிற்கு அதிகமான முக்கியத்துவம் தந்து எழுதப்படும் செய்யுள்களையும் அனேகமாகக் காணமுடிகிறது. மு. வரதராசனார் **செய்யுள், உரைநடை, பாட்டு** இந்த மூன்றையும் வெறுபடுத்தும்போது இவ்வாறு கூறுகிறார். 'பாட்டு, அழகிய வடிவம் உடையது, ஒலிநயம் உடையது, அதற்குத் துணைஉறுப்புகளான எதுகை, மோனை முதலியனவும்



உடையது. ஆகையால் அது உரைநடைக்கு வேறுபட்டது. பாட்டு செய்யுளுக்கு மாறானது அன்று. உணர்ச்சியும் கற்பனையும் பொருந்திய செய்யுள் எல்லாம் பாட்டு எனத் தகும்' உரைநடை மொழி அமைப்பிலிருந்து மேலே கூறிய வேறுபாடுகள் பல உள்ள செய்யுளும் பாட்டும், செய்யுள் நடை என்ற ஒரு கருத்தின் அடிப்படையில் ஏற்றுக்கொள்ளப்படுகிறது. செய்யுளைப் படிக்க முயற்சி செய்கிறவர் இத்தகைய வேறுபாடுகளை எதிர்கொள்வதால் அவருக்கு ஒரு செய்யுளைப் படித்துப் புரிந்து கொள்வதற்குத் தேவையான செய்யுட்களுக்கே உரிய சிறப்பு மொழி நடையைப் பற்றிய அறிவு, மேலும், அவற்றைத் திறன்படப் படித்துப் புரிந்து கொள்வதில் பயிற்சி முதலியன கண்டிப்பாகத் தேவைப்படுகிறது.

ஒரு செய்யுளைப் படிப்பதில் மாணவர்களுக்குப் பயிற்சி கொடுக்கும் பொழுது ஆசிரியர் கடைபிடிக்கவேண்டிய ஒரு சில குறிப்புகள் கீழே கொடுக்கப்பட்டுள்ளன. ஆனால், ஓர் ஆசிரியர் செய்யுள் வாசிப்பதில் பயிற்சி கொடுக்க முற்படும்பொழுது செய்யுளைக்குறித்து இக்கட்டுரையில் கூறப்பட்டுள்ள பொதுவான கருத்துகளை மனதில் கொண்டு, தன் பட்டறிவையும் பயன்படுத்திக் கற்றுக்கொடுக்கும் செய்யுளின் பின்புலம், கருத்து, மொழி நடை, செய்யுளில் பயன்படுத்தப்பட்டுள்ள ஒலிகளின் பயன்பாடு, ஆச்சரியக் குறியீடுகளின் பயன்பாடு, பயன்படுத்தப்பட்டுள்ள உவமை, அடுக்குத்தொடர்கள், பொருள் இடைவெளி, பண்பாடு தொடர்பான கருத்துகள் முதலியவற்றைப் பிரித்தறிந்து, பகுப்பாய்வு செய்து அதன் அடிப்படையில் மாணவர்களைப் பொருளுணர்ந்து படிக்கச்செய்யவேண்டும்.

### செய்யுள் படித்தல்

செய்யுள் படிக்கும் ஒருவர் முக்கியமாகக் கீழ்வரும் மூன்று குறிக்கோள்களை முன்னிறுத்தி அவற்றில் தங்கள் திறனை வளர்த்துக் கொள்ளவேண்டும்.

1. செய்யுளின் அமைப்பின் அடிப்படையில் பொருளுணர்ந்து படிக்கும் திறன் (ஆழ்ந்து நுகர்தல்).
2. செய்யுளின் இலக்கிய நயத்தை உணர்ந்து படிக்கும் திறன் (திறனாய்வு செய்தல்).

3. தனக்குள்ளும் செய்யுள் இயற்றும் படைப்பாற்றல் திறனை வளர்த்துக் கொள்ளும் நோக்கோடு படிக்கும் திறன் (படைத்து நுகர்தல்).

### I செய்யுளின் அமைப்பின் அடிப்படையில் பொருளுணர்ந்து படிக்கும் திறன்

#### செய்யுள் படிப்பதில் பயிற்சி

செய்யுள் படிப்பதில் பயிற்சி பெறும்பொழுது கீழ்வரும் மூன்று படிநிலைகளின் அடிப்படையில் பயிற்சியை மேற்கொள்ளவேண்டும்.

1. பாடலாசிரியரால் செய்யுள் கொடுக்கப்பட்டுள்ள மூல வடிவத்தில் மாற்றம் ஒன்றும் செய்யாமல் படித்தல்

**குறிக்கோள்:** பொதுவாகச் செய்யுளில் அமைந்திருக்கும் ஒலிச்சேர்க்கைகள் உரைநடை வாக்கியங்களில் இருப்பதில்லை. மேலும், அரிய சந்தி வகைகளையும் செய்யுள் அடிகளில் காணமுடிகிறது. இவ்வமைப்புகளை உச்சரிப்பதில் உரிய பட்டறிவும் தேர்ச்சியும் இல்லாமல் இருந்தால் ஒருவரால் இவற்றைப் படிப்பதில் சிக்கல் ஏற்படும். முக்கியமாக வெவ்வேறு ஒலிச்சேர்க்கையுள்ள சொற்களைப் பயிற்சி மாணவர்கள் திறன்பட உச்சரிப்புப் பிழையின்றி உச்சரிக்கிறார்களா என்பதை மதிப்பீடு செய்வதற்கு இந்தப்பயிற்சி இன்றியமையாததாகும். ஆனால், முதல் நிலையிலான இந்தப் படிப்பின்போது செய்யுளின் முழுமையான பொருள் விளங்காமல் இருக்க வாய்ப்பு அதிகம். கீழ்வரும் குறுந்தொகைப் பாடலில் வருகிற யானேயீண்டை, வெரீஇக்கான, தூண்டிலினிவக்கும், கானக நாடனொ டாண்டொழிந் தன்றே, தோழிஇ யாவதும் போன்ற அடிகளை உச்சரிக்கும்போது, பயிற்சி மாணவரின் திறன் வெளிப்படுகிறது.

- i). யானே யீண்டை யேனே யென்னலனே

யேனெல் காவலர் கவணொலி வெரீஇக்

கான யானை கைவிடு பசங்கழை

மீனெறி தூண்டிலி னிவக்கும்

- ii) கானக நாடனொ டாண்டொழிந் தன்றே

குறுந்தொகை 54

அம்ம வாழி தோழிஇ யாவதும்

----- குறுந்தொகை 77

## 2. செய்யுளில் வருகிற எல்லாச் சொற்களின் பொருட்களையும் தனித்தனியாகத் தெரிந்து கொண்டு அவற்றின் பொருளுக்கேற்பப் பிரித்துப் படித்தல்

**குறிக்கோள்:** இந்த நிலையில் படிக்கப்படும் செய்யுளின் முழுமையான பொருள் பயிற்சியாளருக்குத் தெரிந்து விடும். மேலும், தனித்தனிச் சொற்களின் பொருளைப் புரிந்து கொள்வதன் வாயிலாகச் செய்யுளைத் தெளிவாகப் பிரித்துப் படிக்கவேண்டிய இடங்களில் பிரித்துப் படிக்க முடிகிறது. இருப்பினும், பாடலின் பொருளையும் கருத்துகளையும் அவற்றின் வரிசைப்படி தெரிந்து கொள்வதில் சிக்கல் ஏற்படலாம். ஏனென்றால், செய்யுளாசிரியர்கள் செய்யுளின் எதுகை, மோனை, ஓசை முதலியவற்றிற்கு முக்கியத்துவம் கொடுக்கிறார்கள். இதன் காரணமாகச் செய்யுள்களில் வரும் சொற்களும் சொற்றொடர்களும் பெரும்பாலும் அவற்றில் இடம்பெறும் கருத்துகளின் அடிப்படையில் அமைவதில்லை.

### பிரித்துக் கொடுக்கப்பட்ட வடிவம்

யானே ஈண்டையேனே: என் நலனே

ஏனல் காவலர் கவண் ஒலி வெரீஇக்

கான யானை கை வீடு பசுங் கழை

மீர் எறி தூண்டிலின் நிவக்கும்

கானக நாட்டுனாடு. ஆண்டு, ஒழிந்தன்றே.

## 3. பொருளுக்கேற்பச் சொற்களைத் தகுந்த இடங்களில் கொண்டு கூட்டிப் படித்தல்.

**குறிக்கோள்:** பாடலின் பின்புலம், கருத்துக்கோவை, சொற்களின் பயன்பாடு, உவமைகளைத் திறன்படக் கையாளும் வழிமுறைகள் முதலியவற்றைத் தெரிந்துகொள்ளுதல். இந்நிலை மாணவனின் படைப்பாற்றல் திறன் வளர்ச்சியின் முதல் படி எனலாம்.

கீழே கொடுக்கப்பட்டுள்ள குறுந்தொகைப் பாடலின் மூல வடிவத்தையும் எவ்வாறு கருத்துக்கேற்ப அதன் சொற்களை வரிசைப் படுத்தவேண்டும் என்பதையும் கவனிக்கவும்.

### மூல வடிவம்:

இளமை பாரார் வளநசைஇச் சென்றோர்

இவணும் வாரா ரெவண ரோவெனப்

பெயல்புறந் தந்த பூங்கொடி முல்லைத்

தொகுமுகை யிலங்கெயி றாக

நகுமே தோழி நறுந்தண் காரே

குறுந்தொகை: 126

### கருத்துக்கேற்ப வரிசைப்படுத்திப் பிரித்த வடிவம்

(2) இளமை பாரார் (3) வளம் நசைஇச் சென்றோர்

(4) இவணும் வாரார் (5) எவணரோ என

(7) பெயல் புறம் தந்த (8) பூ கொடி முல்லைத்

(9) தொகு முகை இலங்கு எயிறு ஆக

(10) நகுமே (1) தோழி (6) நறு தண் காரே

### சொற்பொருள்: (கருத்துக்கேற்ப சொற்கள் வரிசைப்படுத்தப்பட்ட வடிவம்)

(1)தோழி(2)என் இளமையின் அருமையைப் பார்க்காமல்(3)பொருளை விரும்பி என்னைப் பிரிந்து

சென்ற தலைவர்(4)இங்கு இன்னும் வந்து சேரவில்லை (5)எங்கு இருக்கிறாரோ என்று நான் எண்ணி

இருக்கிறேன்(6)குளிரான கார்காலம்(7)மழையால் பாதுகாக்கப்பட்ட(8)பூவையுடைய முல்லைக்

கொடியானது(9)தொக்க முகைகளை விளங்குகின்ற தன் பற்களாகக் கொண்டு(11)நம்மைப் பார்த்துச் சிரிக்கும்.

**கருத்து:** தலைவியிடம் கார் காலத்தில் திரும்பி வருவதாகக் கூறிச் செல்கிறான் தலைவன். கார்காலமும் தொடங்கி முல்லைக்கொடியிலும் அரும்பு வந்துவிட்டது. இருப்பினும் தலைவன் வரவில்லை. முல்லைக் கொடியைப்பார்த்த தலைவி பற்களைப்போன்ற அதன் அரும்புகள் தன்னைப் பார்த்து எள்ளி நகையாடுவதாக எண்ணுகிறாள்.

## II செய்யுளின் இலக்கிய நயத்தை உணர்ந்து படிக்கும் திறன்

இசை, ஓவியம், சிற்பம், நாடகம் ஆகிய கலைகளுள் இலக்கியக் கலையும் ஒன்றாகும். இலக்கியத்தின் சிறப்புகளுள் ஒன்று செய்யுள் கலையாகும். செய்யுளுக்குள் அடங்கியுள்ள எண்ணிலடங்கா மொழி நயங்களைப் பாராட்டும் வண்ணமாக அறிஞர் பலர் ஓவியத்தைப் பேசாப்பாட்டு (dump poetry) என்றும் பாட்டைப் பேசும் ஓவியம் (speaking poetry) என்றும் புகழ்ந்துள்ளனர். ஆபர்குரோம்பி என்ற அறிஞர் செய்யுளானது நம்முடைய வாழ்வினுள் ஊடுருவிச்செல்லக்கூடிய தனிப்பட்டதோர் திறனைப் பெற்றிருக்கிறது என்று குறிப்பிட்டுள்ளார். ஆகவே, செய்யுளைப் படிக்கும் ஒருவர் அவருடைய பட்டறிவையும் பகுப்பாய்வு செய்யும் திறனையும் பயன்படுத்திச் செய்யுளின் நயத்தைப் பாராட்டுவது அல்லது அச்செய்யுளைச் சுவைப்பது இயல்பு. இதன் பயனாகவே ஒரு செய்யுளுக்குப் பல உரைகள் இருப்பதைக் காணமுடிகிறது. இருப்பினும், செய்யுளின் உட்கூறுகளை உணர்ந்து கொள்ளவும் அதன் அடிப்படையில் செய்யுள் நயத்தைப் பாராட்டவும் எல்லாருக்கும் ஒரு சில பயிற்சிகள் தேவைப்படுகிறது.

பொதுவாக இலக்கிய நயம் அல்லது இலக்கியச் சுவை அறிதல் என்பது ஒரு செய்யுள் அல்லது ஏதாவது ஒரு இலக்கியத்துணுக்கைப் படித்ததும் நம் மனதினுள் எழுகின்ற இன்பம், உணர்ச்சி முதலியவற்றைக் குறிக்கிறது. இதையே கலை தரும் இன்பம் எனக் கூறலாம். இவ்வின்பமானது மேலே கூறியதைப்போல நம் பட்டறிவு, உணர்வுகள், மனநிலை இவற்றைப் பொறுத்து மாறுபடுகிறது. ஓர்

இலக்கியப் படைப்பாளியும் கூடத் தன் மனதில் தோன்றும் உணர்ச்சிகளின் வெளிப்பாடாகவே செய்யுளைப் படைக்கிறான். ஆக, மனித உணர்வுகளே செய்யுளின் வெளிப்பாடு என்பது தெளிவாகிறது. இதை உணர்ந்த தொல்காப்பியரும் தன் மெய்ப்பாட்டியலில் கீழ்வரும் எட்டு மெய்ப்பாடுகளைக் குறிப்பிட்டுள்ளார்.

*நகையே அழகை இளிவரல் மருட்கை  
அச்சம் பெருமிதம் வெகுளி உவகை என்று  
அப்பால் எட்டே மெய்ப்பாடு என்ப.*

செய்யுளின் வாயிலாக வெளிப்படும் இவ்வுணர்வுகள் தரும் இன்பம் இலக்கியச் சுவையாகும். மேலும், இதுவே செய்யுளின் கவர்ச்சியை அல்லது அழகைக் (aesthetics of poetry) குறிக்கிறது. செய்யுளுக்கான இந்த அழகைப் படித்துணர்ச் செய்யுளினுள் மறைந்து காணப்படும் பல்வகைக் கூறுகளில் கீழ்வரும் **ஐந்து** கூறுகளை முக்கியமானதாகக் கூறலாம்.

1. சொல்லெச்சப் பொருள்
2. புதைநிலைக் கருத்து
3. சொற்களின் பயன்பாடு
4. ஒலி/ஒசை/
5. இசை நயம்

மேலும், இவற்றைப் படிக்கும்போது நாம் புரிந்து கொண்ட பொருளுக்கேற்ற குரல் ஏற்றத்தாழ்வுடனும் தேவையான இடங்களில் அழுத்தமும் கொடுத்துக் கேட்போரையும் பொருளை உணர்ந்து கொள்ளச் செய்யும் போதுதான் அந்தச் செய்யுள் எந்த நோக்கத்தோடு எழுதப்பட்டதோ அந்த நோக்கத்தை வெளிக்கொணர முடியும்.

### 1. சொல்லெச்சப் பொருள்

புலவர் பொதுவாகப் பா இயற்றும்போது பற்பல தனிப்பட்ட உத்திகளைக் கையாள்வது வழக்கம். அதில் ஒரு உத்தி பல இடங்களில் தான் கூற நினைக்கும் ஒரு கருத்தை நேராகக் கூறாமல் அதற்கு எதிர்மறையான கருத்தைக் கூறுவதாகும். இவ்விதக் கவிதையைப் படிப்பவர் சொல்லெச்சப் பொருளாக வருகிற கருத்தின் நேர்ப் பொருளை உணர்ந்து செயல்படவேண்டும் என்பதே புலவரின்

நோக்கமாகக் கொள்ள வேண்டும். எடுத்துக்காட்டாகக் கீழ்வரும் திருக்குறளில் புலவர் கூறவந்தது 'மாண்பு உடையவர்கள் பல நல்ல நூல்களை வாசித்து மன நல்லர் ஆவது சுலபம்' என்பதாகும். ஆனால், இப்பொருள் இந்தக் குறளில் சொல்லெச்சப் பொருளாக வந்துள்ளது. நேர்ப் பொருளாக வந்துள்ளது 'பல நூல்களை வாசித்தாலும் மனம் நல்லவராக ஆவது மாண்பு இல்லாதவர்களுக்குக் கடினம்' என்பதாகும்.

*பலநல்ல கற்றக் கடைத்தும் மனநல்லர்*

*ஆகுதல் மாணார்க் கரிது (823)*

### **புதைநிலைக் கருத்து**

*யான்றோக்குங்கால் நிலன் நொக்கும் நோக்காக்கால்*

*தான்றோக்கி மெல்ல நகும்.*

இந்தத் திருக்குறளின் புதைநிலைக்கருத்தாகத் தமிழ்ப் பெண்களின் ஒட்டுமொத்த பண்பாடே அமைந்திருக்கிறதைக் காணலாம். அதாவது இக்குறளை மேலோட்டமாகப் படிக்கும்போது அதன் பொருள் 'ஒரு பெண் நான் பார்க்கும் பொழுது என்னைப் பார்க்காமல் நிலத்தைப் பார்க்கிறாள் ஆனால், நான் பார்க்காமல் இருக்கும் பொழுதோ என்னைப்பார்த்துத் தனக்குள் சிர்த்து மகிழ்கிறாள்' என்றுதான் ஒருவருக்குத் தோன்றுகிறது. ஆனால், இந்தக் கருத்தினுள் தமிழ்ப் பெண்களின் முழுமையான பண்பாடான நாணம், நளினம் முதலியவை மறைந்துள்ளதைக் காணமுடிகிறது. தமிழ்ப் பெண்களின் பண்பாட்டு அடிப்படையிலான குணநலங்களை உணர்ந்திராத ஒருவரால் இந்த மென்மையான பெண்மையின் உணர்வுகளை, செயல்பாட்டைத் தன் மனக்கண்முன் கொண்டுவந்து அதில் மறைந்திருக்கும் இலக்கிய நயத்தைச் சுவைக்க முடியாது. ஆகவே, புதைநிலையில் மறைந்து காணப்படும் இதன் இலக்கிய நயத்தை உணர்ந்து படிப்பது இன்றியமையாததாகும்.

## **2. சொற்களின் பயன்பாடு**

ஒரு கவிதைக்கு அதன் சொற்களின் பயன்பாடு மிகவும் முக்கியமானதாகும். அதாவது, தகுந்த சொற்களை அந்தக் கவிதையின் பின்புலச் சூழலுக்கேற்ப எவ்வகையில் தெளிவாகவும் சுருக்கமாகவும்

ஆனால் மனதில் பதியும் படியாகவும் புலவர் எடுத்துரைக்கிறாரோ அதற்குத் தகுந்தாற்போன்று அக்கவிதை படிப்போர் மனதில் நிலைத்து நிற்கும். மேலும், அந்தக் கவிதையைப் பொருளுணர்ந்து படிக்கும்போது தானாகவே அதைப் படிக்கிறவர் அதற்குரிய இசையைக் கொடுத்துப் படிக்க முற்படுவார். இத்தகைய சிறப்பான மொழியின் வெளிப்பாட்டிற்குப் புலவர் பெருமக்கள் பற்பல உத்திகளைக் கையாள்கிறார்கள். கவிதையின் ஒரு பகுதியிலுள்ள சொற்கள் எல்லாம் எச்சச் சொற்களாக இருக்கலாம், எதிர்மறைச் சொற்களாக இருக்கலாம், வினைச் சொற்களாக இருக்கலாம், ஆச்சரியக் குறியீட்டுச் சொற்களாக இருக்கலாம் அல்லது பெயரடையாகவோ வினையடையாகவோ கூட இருக்கலாம். புலவர் எப்படிப்பட்ட மொழியைப் பயன்படுத்துகிறாரோ படிக்கிறவர் அதற்கேற்றவாறு அந்தக் கவிதையின் கருத்தையும் மொழியையும் பயன்படுத்தி அந்தக் கவிதையை வாசிக்க முயலவேண்டும். ஆசிரியர் அதற்கேற்றவாறு கொடுக்கப்பட்ட கவிதையைப் பகுப்பாய்வு செய்து மாணவனுக்குப் பயிற்சி அளிக்கவேண்டும். எடுத்துக்காட்டாகக் கீழ்வரும் கம்பராமாயணப் பாடலை எடுத்துக் கொள்ளலாம்.

**பாடலின் பின்புலம்:** அறத்தின் துணைவனாகவும் மறத்தின் பகைவனாகவும் விளங்கிய இராமபிரானின் பெருமையை அநுமான் இலங்கை அரசன் இராவணனிடம் எடுத்துரைக்கிறார்.

*தேவரும் பிறரும் அல்லன்; திசைக் களிறு அல்லன்; திக்கின்*

*காவலர் அல்லன்; ஈசன் கைலை அம்கிரியும் அல்லன்;*

*மூவரும் அல்லன்; மற்றை முனிவரும் அல்லன்; எல்லைப்*

*பூவலயத்தை ஆண்ட புரவலன் புதல்வன் போலாம்*

இந்தச் சிறிய பாடலில் புலவர் மொத்தம் **ஆறு** எதிர்மறைச் சொற்களைப் பயன்படுத்தியுள்ளார். நேராகவே இராமபிரானின் புகழை வாழ்த்திப் பாடியிருக்கலாம். ஆனால், அவ்வாறு செய்யாமல் எதிர்மறைச் சொற்களாகவே பயன்படுத்தி அவர் புகழைப் பாடியுள்ளார். ஒரு மொழியைப் பொருளுணர்ந்து படிக்கும் பொழுது அம்மொழியில் வருகிற எதிர்மறைச் சொற்களை உச்சரிப்பதற்கு அம்மொழிக்கென்றே உரிய தனிப்பட்ட குரல் ஏற்றத்தாழ்வும் இசையும், இருப்பதை நாம் எல்லாரும் அறிவோம். இப்பாடலில் பயிற்சி பெறும் மாணவர்க்கு இப்பாடலின் தனிச்சிறப்பை ஆசிரியர் திறன்பட



விளக்கிக்கொடுப்பதோடு அவர்களுக்குப் பயிற்சியும் அளிக்க வேண்டும். மேலும், இந்தப்பாடலில் மேலே கூறிய முதல் கருத்தான புதைநிலைக் கருத்தும் இருப்பதைக் காணலாம்.

கம்பராமாயணத்தில் வருகிற மற்றொரு பாடலில் இராமனது அங்க நலங்களை அநுமான் திருமகளுக்குக் காரிகையின் உள்ளங்கொள்ள இயற்கையான முறையில் விளக்கிக்கூறும் பொழுது புலவர் பயன்படுத்தும் எச்சத்தொடர்கள் பாடலுக்கு உயிரோட்டத்தைக் கொடுப்பதோடு இராமனது சிறப்பும், படிப்போர், கேட்போர் மனக்கண்கள் முன் இயற்கையாகவே வந்து நிற்கும் வண்ணம் அமைந்துள்ளது.

நீண்டு, குழன்று, நெய்த்து, இருண்டு,

நெறிந்து, செறிந்து, சரிந்து, நெடு நீலம்

பூண்டு, புரிந்து, சரிந்து, கடை

சுருண்டு, புகையும் நறும் பூவும்

வேண்டும் அல்ல என, தெய்வ

வெறியே கமழும் நறுங் குஞ்சி,

ஈண்டு சடை ஆயினது என்றால்,

மழை என்று உரைத்தல் இழிவு அன்றோ?

மேலே கொடுக்கப்பட்டுள்ள இரண்டு பாடல்களையும் படிக்கும் பொழுது இயற்கையாகவே அதற்கு ஓர் இசையும் படிப்போர் குரலில் ஏற்றமும் எதிர் மறைச் சொல் மற்றும் எச்சத்தொடர்கள் முடிவுறும் இடங்களில் ஒரு மாத்திரை அளவிலான இறக்கமும் வந்துவிடுகிறது. இருப்பினும், இவற்றைச் சரியாக உணர்ந்து பொருளுக்கேற்ற குரல் ஏற்றத்தாழ்வுடனும் நிறுத்தத்துடனும் படிப்பதன் வாயிலாக மிகச் சிறப்பாக வெளிப்படுத்தலாம்

இதைப்போன்று குறுந்தொகையிலுள்ள கீழ்வரும் பாடலில் ஐயம் கலந்த கேள்வியை எழுப்பும் தலைவியின் கூற்றும் பாடலைப் படிப்பதில் கவனத்தைத் தூண்டுகிறது. தலைவனுக்குத் தூதாக வந்த பாணனை ஏற்றுக் கோண்ட தலைவி, இவன் நன்றாகப் பேசுகிறான்; இங்கே விருந்து பெறுவான்

என்று பொருள் படக் கீழ்வரும் பாடலைப் பாடித் தன் விருப்பத்தைப் பாணன் கேட்குமாறு உணர்த்துகிறாள்.

*அன்னா யிவனோ ரிளமா ணாக்கன் (அன்னாய் இவன் ஓர் இள மாணாக்கன்)*

*தன்னூர் மன்றத் தென்னன் கொல்லோ (தன் ஊர் மன்றத்து என்னன்கொல்)*

*இரந்தூ ணிரம்பா மேனியொடு (இரந்தூண் நிரம்பா மேனியொடு)*

*விருந்தி னூரும் பெருஞ்செம் மலனே. (விருந்தின் ஊரும் பெருசெம்மலன்)*

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தலைவி சொல்லாமல் சொல்லும் ஆச்சரியக் கேள்வியானது 'அயல் இடமான இந்த இடத்திலே இவ்வாறு சொல் வன்மையுடன் பேசுவோன் தன் ஊரில் தான் தங்கும் மன்றத்தில் இன்னும் சிறந்த சொல் வன்மையை உடைவன் போலும் என்னும் கருத்தில் **என்னன் கொல்லோ**' என்றாள். இங்கு சொல்லில் வருகிற ஆச்சரியம் கலந்த கேள்வி மற்றும் பாடலின் தொடக்கத்திலிருந்தே தலைவி தனக்குச் சாதகமாகவே பேசித் தன் உடன்பாட்டை வெளிப்படுத்துவதற்கான கருத்தாடல் திறன் முதலியவை பாடலின் சீரான கருத்தோட்டத்தையும் அதன் அடிப்படையில் இக்கவிதையை ஆற்றொழுக்காகப் படிக்கும் முறையையும் எடுத்துக் கூறுகிறது.

### 3. ஒலி / ஓசை

ஒரு பாடலில் வருகிற சொற்களிலுள்ள ஒலிச்சேர்க்கையானது **இரண்டு விதமாக** வெளிப்படுவதைப் பார்க்கலாம். **ஒன்று**, புலவரின் மனத்தில் திடீரென்று எழுந்த உணர்ச்சிக் கீற்றுகளின் வெளிப்பாடு. இந்த வெளிப்பாடானது பல வேளைகளில் துண்டுபட்ட கருத்துக்கோவையாக இருந்தாலும் கூட பெரும்பாலும் படிப்பதற்கும் கேட்பதற்கும் இனிமையான ஒலிச்சேர்க்கையை உள்ளடக்கி இருக்கிறது. எடுத்துக்காட்டாகக் கீழ்வரும் பாரதியாரின் அம்மாக்கண்ணுப் பாட்டைக் கூறலாம்.

*எட்டைத் துடைப்பது கையாலே - மன*

*வீட்டைத் துடைப்பது மெய்யாலே*

*வேட்டை அடிப்பது வில்லாலே - அன்புக்*

*கோட்டைப் பிடிப்பது சொல்லாலே.*

இந்தப் பாடலிலுள்ள ஒவ்வொரு அடியிலும் அடுக்கடுக்காக வருகிற சொற்களின் சேர்க்கை, மற்றும் தொடர்ந்து வருகிற அடிகளிலும் முதல் அடிக்கு ஈடுகொடுப்பதற்காகவே கையாளப்படுகிற அடுக்குத் தொடர்கள் கண்டிப்பாகப் படிப்போர் மனத்தைக் கவரும் வண்ணமாகவே அமைந்துள்ளது. அது மட்டுமல்ல முதல் மற்றும் மூன்றாம் அடிகள் நடைமுறையில் அன்றாடம் நாம் காணும் அல்லது செயல்படுத்தும் நடப்புகளை விளக்கினாலும் புலவர் இரண்டாவது மற்றும் நான்காவது அடிகளில் முறையே 'மன வீட்டைத்துடைப்பது மெய்யாலே', 'அன்புக் கோட்டையைப் பிடிப்பது சொல்லாலே' என்ற சமுதாயக் நல்லிணக்கக் கோட்பாடுகளைக் கூறுகிறார். இந்தப் பாடலைவாசிக்கும் போது பொதுவாக அதிகப்படியான ஒலி அழுத்தம் 'கையாலே, மெய்யாலே, வில்லாலே, சொல்லாலே' ஆகிய சொற்களிலும் குரலில் அதிக ஏற்றம் 'மன, அன்பு' போன்ற சொற்களிலும் இயற்கையாகவே கொடுக்கவேண்டும் என்ற ஒரு கட்டாயம் ஏற்படுகிறது.

**இரண்டாவதாகப்** புலவர் தாம் எடுத்துக் கொண்ட பாடுபொருளையும் அப்பாடுபொருளைக் கருத்துக்கோவையாகப் பாடுவதற்கான பின்புலத்தையும் மனத்தில் நிறுத்தி அதன் அடிப்படையில் தன் கற்பனைத்திறத்தாலும் அனுபவித்தறிந்த உணர்வின் வயிலாகவும் அதற்கே உரிய இயற்கையான ஓசைநயத்துடன் சொற்களை இயற்றும் திறனாகும். இதன் வெளிப்பாடான பாடலின் இலக்கிய நயத்தைப் பாராட்டிப் படிக்கும் திறனைக்குறித்துக் குறிப்பிடும் பொழுது வரதராசனார் (பக்: 70) இலக்கியத்தில் உணர்ச்சி மூவரிடத்தில் இருக்கிறது என்று கூறுகிறார். ஒன்று, இலக்கியம் இயற்றிய புலவரின் உணர்ச்சி, இரண்டாவது அதில் வரும் கற்பனை மாந்தரின் உணர்ச்சி, மூன்றாவது, அதைக் கற்பவர் / வாசிப்பவர் பெறும் உணர்ச்சி. ஆனால், இந்த மும்முனை உணர்ச்சிகளோடு ஒருங்கிணைந்து ஒருவர் படிக்கும் போது தன்னுடைய படிப்பாற்றலால் நான்காவது நிலையிலான உணர்ச்சியானது அப்பாடலைக் கேட்பவரிடமும் உருவாகவேண்டும் உருவாக்கவேண்டும். ஆசிரியரின் திறன் இத்தகைய மாணவனை உருவாக்குவதில் வெளிப்படவேண்டும். ஆக, இந்த நான்கு உணர்வுகளும் ஒன்று சேரும்பொழுது அந்தப் பாடலானது, பாடலிலுள்ள கருத்தானது அதை இயற்றியவர் மட்டுமன்றி அப்பாடலைப் படிப்போரிடமும் அதைக் கேட்போரிடமும் கூட இயற்கையாகவே உயிரோட்டமாக உரையாடும் என்று தயக்கமின்றிக் கூறலாம்.

இவ்வாறு பாடுபொருளின் இயற்கையான பின்புலச்சூழலில் தன் உணர்வை வெளிக்கொணரப் புலவர் பற்பல உத்திகளைக் கையாள்வது இயல்பு. அதில் ஓர் உத்தி தான் ஒலியின் அல்லது ஓசையின் பயன்பாட்டைப் பாடலில் கொண்டுவருவது. புலவரால் தெரிவுசெய்யப்பட்ட பாடுபொருளின் கருத்துச்சூழலுக்கு ஏற்றவாறு வல்லின, மெல்லின, இடையின ஒலிகள் எவ்வாறு நயம் பட ஒலிக்கின்றன, எவ்வாறு அப்பாடல்களைப் படிக்கும் பொழுது புலவரின் எண்ணங்களின் மற்றும் உணர்ச்சியின் வெளிப்பாடு படிக்கிறவரின் உச்சரிப்பிலும்கூட வெளிப்படுகிறது என்பதைக் கீழ்வரும் செய்யுள்களின் வாயிலாகத் தெரிந்து கொள்ளலாம்.

தமிழ் ஒலிகளில் வல்லின எழுத்தொலிகள் வரும் சொற்களுக்குப் பொதுவாகக் கண்டிப்பு, கருத்தழுத்தம், ஆளுமை போன்ற பண்புகள் இருப்பதைப் பார்க்கலாம். இவற்றைப் பயன்படுத்திக் கம்பராமாயணத்தில் கம்பர் இயற்றிய பின்வரும் பாடலை எடுத்துக்காட்டாகக் காண்க.

#### **யுத்தகாண்டம்:**

#### **பாடலின் பின்புலம்:**

இலங்கை வேந்தன் இராவணன் படைக்கும், அருளின் வடிவான இரம்பிரான் சேனைக்கும் கடும் போர் நடக்கிறது. போரில் இராவணன் படைகள் தோல்வியைத்தழுவும் நிலை ஏற்படுகிறது. ஆனால், கூற்றுவனும் குலைநடுங்கும் பெருவீரனான இராவணன் தம்பி கும்பகர்ணனோ தேவரிழைத்த மாயத்தால் வாழ்நாளை உறங்கியே கழிக்கிறான். கும்பகர்ணனைத் தமயனுக்காகப் போர்க்களம் செல்ல வீரர்கள் துயிலெழுப்புகிறார்கள். பல உலக்கைகள் கொண்டு இடிக்கும் பொழுது எவ்வித ஓசை எழுமோ அத்தகைய ஓசையுடன் எழுப்புகிறார்கள். அந்த ஓசைக்கு ஏற்றாற்போல் புலவர் இந்தக் குறிப்பிட்ட பாடலில் வல்லின எழுத்தான றகரத்தை மொத்தம் ஒன்பது இடங்களில் பயன்படுத்தி ஒப்பிலா ஓசைநயத்தைத் தன் பாடல்வாயிலாகக் கொண்டுவந்துள்ளார்.

*உறங்குகின்ற கும்பகன்ன உங்கள் மாய வாழ்வெலாம்*

*இறங்குகின்ற தின்றுகாண்; எழுந்திராய் எழுந்திராய்!*

*கறங்கு போல வில்பிடித்த கால தூதர் கையிலே,*

*உறங்குவாய், உறங்குவாய்! இனிக் கிடந் துறங்குவாய்!*

இந்தப் பாடலை உயிரோட்டமாகப் படிக்கும்போது, நகரத்தில் அழுத்தமும் ஒவ்வொரு சொல்லின் இறுதியில் போதிய நிறுத்தமும் கொடுத்துப் படித்தால் பாடலின் பின்புலத்திற்கேற்ற காட்சி உயிரோட்டமாகக் கண்முன் தோன்றுவதை உணரமுடிகிறது.

இன்னுமொரு பாடலில் அரக்கரின் கூரிய படைகள் இராம பிரானின் படைகளை வளைத்து நிற்குங்கால் கருணை பொங்கும் திருமுகத்தோடு இலங்கிய கண்ணன் வெங்கணை தொடுத்த போது அரக்கர் சேனை அல்லலுற்று அழிந்த காட்சியை வல்லோசை செறிந்த மொழிகளால் கவிஞர் கீழ்க்காணும் பாடலில் சிறப்புறப் பாடுகிறார்.

**துடித்தன கடக் கரி; துடித்தன பரித் தேர்;**

**துடித்தன முடித் தலை; துடித்தன தொடித் தோள்**

**துடித்தன மணிக் குடர்; துடித்தன தசைத் தோல்;**

**துடித்தன கழல் துணை; துடித்தன இடத் தோள்**

எழுபது விழுக்காடு (மொத்தம் 81 எழுத்துகளில் 57 வல்லொலிகள்) வல்லின எழுத்துகளாலான இந்தப் பாடலின் உயிர் நாடியே வல்லொலிகள் தான். ஏனென்றால் இவ்வல்லொலிகள் தான் உயிரோட்டமாகப் போர்க்களத்தை நம் கண் முன் கொண்டுவருகிறது. ஆகவே, இந்தப் பாடலைப் படிக்கும் பொழுது போதிய அழுத்தத்தை வல்லின எழுத்துகளில் கொடுப்பதோடு ஒருவித மிடுக்குடன் படித்தால் தான் இந்தப் பாடலின் சிறப்பு வெளிப்படுகிறது.

வல்லின எழுத்தொலிகளைப் போலல்லாமல் மூக்கொலிகளான மெல்லின எழுத்துக்களுக்கென்று ஒரு தனிப்பட்ட மென்மையும் அவ்வெழுத்துக்களைக் கொண்டுள்ள சொற்களுக்கென்று தனிப்பட்ட தன்மையும் இருப்பதைப் பார்க்கலாம். பொதுவாக அவல உணர்வுகள், ஏக்கம், தயக்கம் முதலிய கருத்துகளை வெளிக்கொணர மெல்லின ஒலிகளுள்ள சொற்களைப் பயன்படுத்துவதைக் காண முடிகிறது. அவ்வகையில் கீழ்வரும் பாடல் ஓர் ஏக்கப் பாடலாக அமைந்திருக்கிறது.

**பாடலின் பின்புலம்:**

கோசலை தன் மகன் இராமன் அரசனாவான் என்று எண்ணிக்கொண்டிருக்கும் வேளையில் இளையவன் பரதனை நாடாள மன்னன் பணித்துள்ளான் என்பதைக் கேட்டு மனம் வருந்தினாலும்கூட மன்னனுக்காகவும், குடும்பத்துக்காகவும், நாட்டுக்காகவும் தன்னுள் எழுந்த மனக்குமுறலைத் தாங்கிக்கொள்கிறாள். ஆனால், அவ்வேளையில் மைந்தன் இராமன் அன்னையிடம் வந்து மன்னவன் இட்ட வேறொரு பணியான பதினாலாண்டு காலம் கானகம் செல்லவேண்டும் என்பதைக் கூறுகிறான். இக்கொடுஞ்சொல் கேட்ட கோசலை ஏங்கினாள், இளைத்தாள், விம்மினாள், விழுந்தாள். அந்தக் கொடுமையை, ஏக்கத்தைக் கவிஞர் உயிரோட்டமாக நான்கு அடிகளில் 26 விழுக்காடு மெல்லின எழுத்துகளைப் பயன்படுத்திப் பின்வருமாறு பாடுகிறார்.

*வஞ்சமோ, மகனே! உனை, மாநிலம்*

*தஞ்சம் ஆக நீ தாங்கு என்ற வாசகம்*

*நஞ்சமோ! இனி, நான் உயிர் வாழ்வேனோ?*

*அஞ்சும்; அஞ்சும்; என் ஆசி உயிர் அஞ்சுமால்!*

இந்தப் பாடலைப் படிக்கிறவரின் குரலில் தாயின் அவலமும், சொல்லொணாத் துக்கமும் ஒவ்வொரு சொற்களுக்கும் இடையில் தானாகவே ஏக்கமாக ஒங்கி ஒலிக்க வேண்டும்.

மேலே கொடுக்கப்பட்டுள்ள வல்லின எழுத்துகள் நிறைந்த கும்பகர்ணனைத் துயிலெழுப்பும் பாடலையும் போரில் அல்லலுறும் படையினரின் அவலத்தை எடுத்தியம்பும் பாடலையும் படிக்கும்பொழுது குரலில் ஏற்படுகிற விறுவிறுப்பும் துடிப்பும் மெல்லின ஒலிகள் நிறைந்த தாயின் ஏக்கப் பாடலைப் படிக்கும் போது முற்றிலும் மறைந்து விடுகிறது என்பதை இப்பாடல்களைப்படிப்பதில் பயிற்சி பெறும் மாணவர்கள் தெளிவாக உணர்ந்து கொள்ளவேண்டும்.

அவலச் சுவையல்லாமல் மெல்லின் ஒலியினால் ஏற்படுகிற இன்னுமொரு உணர்வினைக் கீழ்வரும் பாடலில் காணலாம்.

**பாடலின் பின்புலம்:**

அரக்கன் தங்கை சூர்ப்பனகை வஞ்சினம் பூண்டு, இராமபிரான் மேல் மையலுற்றுத் திருமகள் அருளால் திருந்திய வடிவத்துடன் கட்டழகு வாய்ந்த ஒரு கன்னியாய்க் கமலக் கண்ணன்

கண்ணெதிரே தோன்றுகிறாள். இந்த வஞ்சமகள் வருகையை, அவளுடைய மயிலின் சாயலை, அன்னத்தின் அணி நடையைக் கவிஞர் மெல்லின ஒலிகளைப் பெரும்பாலும் பயன்படுத்திக் கீழ்வருமாறு கவி நயத்துடன் எடுத்துக் கூறுகிறார். இப்பாடலின் நயமே மெல்லின ஓசையில் உள்ளதால் ஒவ்வொரு மெல்லின ஓசையை உச்சரிக்கும் போதும் அவ்வொலியில் போதிய அழுத்தம் கொடுத்துப் படிக்கவேண்டும். மேலும், ஒவ்வொரு அடியின் இறுதியிலும் அரை மாத்திரை அளவிலான நிறுத்தமும் பாடலுக்கு உயிருட்டம் தரும்.

*பஞ்சி ஒளிர், விஞ்சு குளிர் பல்லவம் அணுங்க,*

*செஞ் செவிய கஞ்சம் நிகர், சீறடியள் ஆகி,*

*அஞ் சொல் என மஞ்சை என, அன்னம் என, மின்னும்*

*வஞ்சி என, நஞ்சம் என, வஞ்ச மகள் வந்தாள்.*

வல்லின மெல்லின எழுத்தொலிகளைப்போன்று இடையின எழுத்துக்களால் உருவாக்கப்படும் சொற்களுக்கும் கூடத் தனியொரு மென்மையும் குழைவும் இருக்கிறதைத் தமிழ் மொழியில் இயல்பாகவே காணமுடிகிறது. கம்பராமாயணத்தின் யுத்தகாண்டத்தில் வருகிற கீழ்க்காணும் பாடலை இதற்கு எடுத்துக்காட்டாகக் கூறலாம்.

#### **பாடலின் பின்புலம்:**

சீலம் வாய்ந்த சீதையைத்தேடி வானரமன்னன், அறத்தின் வேலியாயமைந்த அநுமான் தென்திசை நோக்கிச் செல்கிறான். மாலைக் கதிரவனின் மஞ்சள் வெயிலில் பொன்மயமாகத் திகழ்ந்த இலங்கை நகரை மாருதி பவளமால் மலையிலிருந்து பார்க்கிறான். இலங்கை மாநகரின் எழிலில் மயங்கி நிற்கும் மாருதியின் செவிகளில் இலங்கை வாழ் இளம் மாதர், தங்கள் கைகளில் கிளிகளை வைத்துச் சீராட்டிச் செஞ்சோறுட்டும்பொழுது எழுகிற இனிமையான நன்மொழிகள் இளங்காற்றோடு கலந்து விழுகிறது. இந்த மென்மையான, மிகவும் இரசித்துப் போற்றுதற்கரிய உணர்வை, அனுபவத்தைக் கவிஞர் இடையின எழுத்துகளைப் பெரும்பான்மையான இடங்களில் (24) பயன்படுத்திப் பாடல் இயற்றுகிறார். குழலையும் யாழையும் மாந்தர் மென்மொழிக்கு உவமையாகக் கூறும் கவிஞரின் பாடல் கீழ்க்கண்டவாறு ஒலிக்கிறது.

*சூழலும் வீணையும் யாமும் என்று இணையன குழைய,*

*மழலை மென்மொழி, கிளிக்கு இருந்து அளிக்கின்ற மகளிர்,*

*சூழலும் நல் நெடுந்தட மணிச் சுவர்தொறும் துவன்றும்*

*நிழலும், தம்மையுன், வேற்றுமை தெரிவு அரு நிலைய*

கம்பராமாயணத்தில் வேறொரு சூழலில் தன்னால் சிறைவைக்கப்பட்டத் திருமகளைக் காண இதுகாறும் பிறர் முன்னே தலைகுனியாத கொற்றவன், இலங்கை மன்னன் இராவணன் தாங்கவொணா மையலின் பொருட்டுச் சிறையிருந்த தையலின் முன்னே தளர்ந்து நின்று, விழுப்பெரும் செல்வத்தை வெறுத்து வீசி எறிந்து வறியவனாய்க் கானகத்தில் அலைந்து திரியும் உன் கணவனை நினைத்து வற்றியுலர்தல் அறிவுடைமைக்கு அழகாகுமோ? என்று வினவுகிறான். ஒரு பெண்ணின் தயை நாடிக் காலையும் மாலையும் ஊணுறக்க மின்றி நொந்து நிற்கும் ஒருவனுடைய குழைவையும் நெளியையும் இடையின ஒலிகள் நிறைந்த கவிதையாகக் கீழ்வரும் பாடலில் கம்பர் வர்ணித்துள்ளார்.

*பொருளும், யாமும், விளரியும், பூவையு,*

*மருள, நாளும், மழலை வழங்குவாய்!*

*தெருளும் நான் முகன் செய்தது, உன் சிந்தையின்*

*அருளும், மின் மருங்கும், அரிது ஆக்கியோ?*

இவ்விரு பாடல்களையும் படிப்போர் அரை மாத்திரைக்கும் மேலாகச் சொற்களுக்கிடையில் நிறுத்தம் செய்யாமல் தொடர்ச்சியாகக் குழைவோடும் நெளியோடும் எல்லா இடையின ஒலிகளையும் தெளிவாக நளினத்துடன் உச்சரித்துப் படிக்கும்போது பாடலின் பின்புலமும் அந்தக் காட்சியும் நம் மனக்கண் முன் உயிரோட்டமாகத் தவறாமல் வருவது திண்ணம்.

#### 4. இசை நயம்

பாடல் ஒன்றைப் படிக்கும்போது கடைபிடிக்க வேண்டிய, மற்றும் கவனத்தில் கொள்ளவேண்டிய முக்கியமான நான்கு கருத்துகளை மேலே கண்டோம். ஐந்தாவது கருத்தாகப் பாடலின் கருப்பொருள், பின்புலம், பாடலிலுள்ள கருத்துகளுக்கும் எழுத்துகளுக்கும் இடையிலான தொடர்பு, மொழிப்பயன்பாடு முதலியவற்றை மனதில் கொண்டு ஏற்ற இசையுடன் படிப்பதைப் பாடலின் இசை



நயம் பாராட்டிப் படித்தல் எனக் கொள்ளலாம். இசை வாசிப்பைப் பற்றிக் குறிப்பிடும்பொழுது சண்முகம் (பக்:176) 'இசை வாசிப்பு என்பது, இசைக்கு அதாவது ராகத்துக்கு முக்கியத்துவம் கொடுத்துச் சீர், அடி அமைப்பு பற்றிக் கவலைப்படாமல் பாடுவது' என்று குறிப்பிட்டுள்ளார். பொதுவாகப் பொருள் வாசிப்பின் போது கேட்பவருக்குப் பொருள் புலப்பாடு சுலபமாக இருக்கலாம். ஆனால், ஒரு கவிதையில் யாப்பின் வாயிலாகக் கவிஞன் எந்தக் குறிப்பை உணர்த்துகிறானோ அது பொருள் வாசிப்பின் போது தெளிவுபடாமல் போய்விட வாய்ப்பு இருக்கிறது. அதுமட்டுமல்ல, மேலே குறிப்பிட்டதைப் போன்று புலவன் தன் உணர்ச்சியைப் பாக்கள் வாயிலாக வெளிக்கொணர்வதற்குத் தன் கவிதையில் பல உத்திகளைக் கையாள்வது வழக்கம் என்பதை நாம் மேலே பார்த்தோம். அந்த உணர்ச்சிகளை மனதில் நிறுத்தி ஒருவர் படிக்கும்பொழுது இசையின் வாயிலாகவும் உகந்த குரல் ஏற்றத்தாழ்வின் வாயிலாகவுமே வெளிக்கொணர முடியும், வெளிக்கொணர வேண்டும். இதுவே பொருளுணர்ந்து, பொருளுணர்த்திப் படிக்கும் திறனாகும். ஆகவே, கேட்பதற்கு இனிமையான இசை வாசிப்பையும் பொருளை உணர்த்தும் பொருள் வாசிப்பையும் கலந்து சந்தத்துடன் தூக்கையும் மனத்தில் கொண்டு வாசிப்பதுவே சாலச் சிறந்தது எனலாம். இத்தகைய வாசிப்பு முறையே கேட்கிறவரையும் கூட பாட்டின் இசையிலும் கருத்திலும் கவனம் செலுத்துமாறு செய்து படிப்போரிடமும் கேட்போரிடமும் படைப்பாற்றல் திறனையும் ஊக்குவிக்கிறது.

### செய்யுள் வாசிப்பும் படைப்பாற்றலும்

மேலே கூறப்பட்ட ஐந்து கருத்துகளின் அடிப்படையில் ஒருவர் கவிதை படித்தலில் முழுமையாகத் தன்னை ஈடுபடுத்திக் கொள்வதோடு அடுத்த கட்ட நடவடிக்கையாகக் கவிதை படைப்பதிலும் முனைப்பு காட்ட வேண்டும். ஏனென்றால், இந்தக் கட்டுரையின் தொடக்கத்தில் குறிப்பிட்ட நான்கு மொழித்திறன்களின் உயர் நிலைத்திறன் வளர்ச்சி என்பது ஒவ்வொரு திறனிலும் புதிய சிந்தனைகளை ஒருவர் படைப்பதாகும். அதாவது, பகுப்பாய்வு செய்து கேட்கும் திறன், மற்றும் அவ்வாறு கேட்கும் பொழுதே புதிய சிந்தனைகளை மனதில் நிறுத்திப் புதிய கருத்துகளை

உருவாக்குதல், சரளமாகக் கருத்துக்கோவையுடன் புதிய சிந்தனைகளைப் பேசுதல், பகுப்பாய்வு செய்து படித்தல், புதிய சிந்தனைகளை உருவாக்கி எழுதுதல் முதலியனவாகும். ஆக, அடுத்தகட்டமாகச் செய்யுள் படித்தலைப் பொறுத்தவரையில் ஆசிரியர் மாணவனிடம் எதிர்பார்ப்பது உயர்நிலைத் திறனான கவிதை படைக்கும் திறனாகும். மேலே குறிப்பிட்ட படிநிலைகளின் அடிப்படையில் ஆசிரியர் மாணவனிடையே செய்யுள் வாசிக்கும் திறனை மேம்படையச்செய்தால் அதன் பயனாக மாணவனுள் தானும் கவிதை படைக்கவேண்டும் என்ற ஒரு நெருடல் கண்டிப்பாக ஏற்பட வாய்ப்பு இருக்கிறது.

### **ஆசிரியரும் படைப்பாற்றலும்**

படைப்பாற்றல் திறனைப் பற்றிப் பொதுவாக எல்லாரிடமும் தவறான கருத்து நிலவுகிறது. அதாவது, படைப்பாற்றல் பிறவியிலேயே ஒருவருக்குக் கிடைத்திருக்கும் வரப்பிரசாதம். இதில் எல்லாராலும் வெற்றிபெற முடியாது என்பதாகும். ஆனால், ஆய்வுகள் இக்கருத்திற்கு எதிரான நிலைப்பாட்டைக் கொண்டுள்ளது. அதாவது, எவ்வகைகளில் படைப்பாற்றல் திறன் வளர்ச்சிக்காக நாம் நம்மை ஈடுபடுத்திக் கொள்கிறோமோ அதன் அடிப்படையில் படைப்பாற்றல் திறனும் நம்முள் வளர்ச்சி அடையும் என்பதே ஆய்வறிஞர்களின் கருத்து. இந்தக் கருத்தை மனதில்நிறுத்தி ஆசிரியர் மாணவனைக் கவிதை படைப்பதில் ஊக்குவிக்கவேண்டும். **ஜியார்ஜ் லேண்ட்** என்பவர் அவருடைய ஆய்வில் ஒவ்வொரு மனிதரிடமும் ஒவ்வொரு விதமான படைப்பாற்றல் திறன் ஒளிந்துள்ளது என்று குறிப்பிடுகிறார். **இந்தத் திறனைப் படிப்படியாக வெளிக் கொண்டுவர, லேண்ட் கீழ்க்கண்ட 5 கருத்துகளை முன்வைக்கிறார்.**

- அ. திறன் அறிதல் (identification of the skill)
- ஆ. ஊக்கம் (encouragement)
- இ. ஏற்புடைய சூழல் (conductive environment)
- ஈ. பகுப்பாய்வுச் சிந்தனை (analytical thinking)
- உ. இடைவிடாப் பயிற்சி (constant practice)

மாணவன் ஒருவனிடம் படைப்பாற்றல் திறனை வளரச் செய்வதில் ஆசிரியரின் பங்கு மிகவும் இன்றியமையாததாகும். முதல்படியாக ஆசிரியர் தன் மாணவனிடம் ஒளிந்துள்ள படைப்புத்திறனைக் கண்டுகொள்ள முயலவேண்டும். அதற்கான பற்பல முயற்சிகளை மேலே கொடுக்கப்பட்டுள்ள ஐந்து கருத்துகளின் அடிப்படையில் ஆசிரியர் அவ்வப்போது எடுக்கவேண்டும். எடுத்துக்காட்டாகக் கிளர் சிந்தனைத் திறனும் பகுப்பாய்வுத் திறனும் ஒருவருள் மறைந்திருக்கும் படைப்பாற்றல் திறனைத் தூண்டுவதற்குச் சிறந்த ஊன்றுகோலாக அமைகிறது என்பதை ஆசிரியர் உணரவேண்டும். மேலும், இச்சிந்தனைகளோடு உள்முரண்பாட்டுச் சொற்றொடர்கள், கருத்துகள் ஆகியவற்றைத் தலைப்பாகத் தெரிவு செய்து பகுப்பாய்வுச் சிந்தனையில் மாணவனை ஈடுபடுத்திக் கொள்ள ஆசிரியர் ஒரு கிரியா ஊக்கியாக இருக்கவேண்டும். இவை ஒரு படைப்புக்கு மிகவும் பயனுள்ளவைகளாக இருக்கின்றன. ஆங்கிலத்தில் இத்தகைய உள் முரண்பாட்டுத் தொடர்களை **oxymorons** என்று அழைப்பார்கள். தமிழில் இவை **முரணணி** என்று வழங்கப்படுகிறது. எடுத்துக்காட்டாகத் '**தெளிவாகத் தவறாகப் புரிந்துகொண்டனர், கொடுமான அழகு, தொடாமல் தொடுகிற உறவுகள், மலராமல் மலர்கின்ற பூக்கள், உணவிருந்தும் உண்ணாமல் வளர்கின்ற குழந்தைகள்**' முதலிய தொடர்களைக் கூறலாம்.

**சான்றாக, நள்ளிரவில் ஒரு பட்டப்பகல் என்ற ஒரு முரணணியைப் பயன்படுத்திச்** சமுதாயம், குடும்பம், அரசியல், வேலையில்லாத திண்டாட்டம், நாட்டின் பொருளாதார வளர்ச்சி முதலிய பல கோணங்களிலிருந்து அவரவர் அறிவுக்கேற்றவாறு சிந்தித்துக் கவிதை படைக்க வாய்ப்பு இருக்கிறது. மாணவன் படைத்த கவிதையை வகுப்பில் படிக்கச்செய்து பிற மாணவர்களின் கருத்துகளைக் கேட்டறிந்து ஒவ்வொரு கவிதையின் மொழி, கருத்துச் செறிவு, யாப்பு, உவமையின் பயன்பாடு முதலியவற்றை வகுப்பில் கலந்துரையாடி கவிதைகளைச் சீர்தூக்கிப்பார்க்க வேண்டும். பிறர் படைத்த கவிதைகளை எடுத்துக்காட்டாக வகுப்பில் பயன்படுத்திப் போலச்செய்தல் பயிற்சியின் வாயிலாக மாணவர்களைப் படைக்கச் செய்யவேண்டும். ஒரு கவிதையின் கருப்பொருளுக்கும் சூழலுக்கும் நிறைந்த தொடர்பு இருக்கிறது என்று இந்தக் கட்டுரையின் தொடக்கத்தில் நாம் பார்த்தோம். அதை ஆசிரியர் உணரவேண்டும்.

ஒரு தற்காலக் கவிஞன் படைத்த கீழ்வரும் கவிதையை எடுத்துக்காட்டாக இங்கு காணலாம். இருபதாம் நூற்றாண்டான தற்காலத்திலும் காடும் காவும் கவின் மிகு கழனியும் குன்றும் குன்றமும் அருவியும் குளிர்ப் பூந் தென்றலும் இருக்கத்தான் செய்கின்றன. ஆனால், வேறுபட்ட ஒரு சூழலில், வானளாவிய கட்டடங்களுக்கு நடுவில் வாழும் ஒரு படைப்பாளிக்குத் தான் வாழும் சூழல் வேறுபட்டுக் காட்சி அளிக்கிறது. தான் வாழும் சூழல் மனிதன் இயற்கைக்கு அளித்த கொடுமையின் விளைவே என்று எரிச்சலுடன் **உற்று நோக்கி** மனத்துள் **உணர்ந்து** தன் நடையில் இவ்வாறு வெளிப்படுத்துகிறார்.

*மனிதன்*

*நிர்வாணமாயிருந்தான்*

*இயற்கை*

*மானமுடன் இருந்தது*

*மனிதன்*

*நாகரிகம் அடைந்தான்*

*இயற்கை*

*நிர்வாணமானது*

சி.சு. இராசராசன்

மாணவர்கள் தங்கள் பட்டறிவுக்கு ஏற்ப ஒரு கவிதையின் பொருளைப் புரிந்து கொண்டு மதிப்பீடு செய்து போலச்செய்தல் என்ற உத்தியைப் பயன்படுத்திக் கவிதை படைக்கலாம். எடுத்துக்காட்டாகக் கீழ்வரும் குறுந்தொகைப் பாடலையும் அதன் அடிப்படையில் தற்காலக் கவிஞரால் படைக்கப்பட்ட ஒரு கவிதையையும் ஒப்பிட்டுப்பார்க்கவும்.

*யாயும் ஞாயும் யாரா கியரோ*

*எந்தையு நுந்தையு மெம்முறைக் கேளிர்*

*யானு நீயு மெய்வழி யறிதும்*

*செம்புலப் பெயனீர் போல*

*அன்புடை நெஞ்சத் தரங்கலந் தனவே*

(குறுந்தொகை 40)

இந்தக் குறுந்தொகைப்பாடலைத் தழுவித் தற்போதய சமுதாயச் சூழலுக்கேற்ப படைக்கப்பட்ட ஒரு பாடல் இவ்வாறு அமைந்துள்ளது.

*உனக்கும் எனக்கும் ஒரே ஊர்*

*வாசுதேவ நல்லூர், ஒரே மதம்*

*திருநெல்வேலி சைவப்பிள்ளை மார்*

*வகுப்பும் கூட,*

*உந்தன் தந்தையும் எந்தன் தந்தையும்*

*சொந்தக்காரர்கள், மைத்துனன்மார்கள்*

*எனவே,*

*செம்புலப்பெயல் நீர் போல*

*அன்புடை நெஞ்சம் தாம் கலந்தனவே - மீரா*

ஒருவேளை குறுந்தொகைப்பாடலைப் போன்று மேலே கொடுக்கப்பட்டுள்ள தற்காலப் படைப்பு அத்துணைப் பொருட் செறிவு இல்லாமல் இருக்கலாம். ஆனால், இதையும் ஒரு படைப்பாகவே கருதவேண்டும். இத்தகைய படைப்புகளைப் பார்க்கும் மாணவர்களிடையே பல கிளர் சிந்தனைகள் ஏற்பட வாய்ப்பு இருக்கிறது. இதை ஆசிரியர் பயன் படுத்திக் கொள்ளவேண்டும்.

**செய்யுள் வாசிப்பும் மதிப்பீடும்**

கற்றல் கற்பித்தலில் மதிப்பீடு என்பது தவிர்க்க முடியாத, தவிர்க்கக் கூடாத ஓர் அளவையாகும். ஒவ்வொரு திறனையும் படிப்படியாக மேம்படையச் செய்வது மதிப்பீடு செய்து திறன் வளர்த்தல் என்றால் அது மிகையாகாது. ஒருவர் செய்யுளைப் படிக்கும் பொழுது கீழ்வரும் மூன்று படி நிலைகளில் மதிப்பீடு செய்யவேண்டும்.

1. படிக்கிறவர் படிக்கும்பொழுது தன்னைத்தானே மதிப்பிட்டுக் கொள்ளும் நிலை
2. கேட்கிறவர் படிக்கிறவரை மதிப்பீடு செய்யும் நிலை
3. கேட்டவரின் மதிப்பீட்டின் அடிப்படையில் படித்தலிலுள்ள குறை நிறைகளைக் கண்டறிந்து தன் படித்தல் திறனை மேம்படுத்திக் கொள்ளும் நிலை

1. படிக்கிறவர் படிக்கும்பொழுது தன்னைத்தானே மதிப்பிட்டுக்கொள்ளல்

ஒரு மொழியில் புலமை பெறவேண்டுமென்றால் அம்மொழியை இடைவிடாமல் கேட்டு, அதில் பேசி, படித்து அம்மொழியில் எழுதுகிற பயிற்சி இன்றியமையாததாகும். எவ்விதப் பயிற்சியாக இருந்தாலும் அதன் அடிப்படை நோக்கங்கள், பயிற்சியின் குறிக்கோளின் அடைவை மேம்படுத்துவதும் மதிப்பிடுவதுமாகும். ஆகவே, மொழியில் புலமை பெறுவதற்கான முதல் படி அம்மொழித்திறன்களில் போதிய பயிற்சியும் சுய மதிப்பீடுமாகும். பாகுபாடற்ற சுயமதிப்பீட்டின் அடிப்படையில்தான் ஒருவர் தன் திறமையை அவ்வப்போது மேம்படுத்திக் கொள்ளமுடியும். படித்தல் திறனளில் வளர்ச்சி பெறுவதில் கூட இவ்விதிக்கு விலக்கு கிடையாது. ஆகவே, கவிதை படிக்கும் போது கீழ்க்காணும் ஆறு நிலைகளில் ஒருவர் சுய மதிப்பீடு செய்யக் கற்றுக்கொள்ளவேண்டும்.

அ. தெளிவான உச்சரிப்பு

ஆ. கவிதையில் வருகிற சந்திகளைப் பிரிப்பதில் போதிய கவனம்

இ. பொருளுக்கு ஏற்றவாறு கவிதையிலுள்ள சொற்களையும் தொடர்களையும்

கொண்டுகூட்டிப் படிக்கும் திறன்

ஈ. பொருளுக்கேற்ற குரல் ஏற்றத்தாள்வுகளைத் திறம்படப் பயன்படுத்துதல்

உ. படிக்கப்படும் கவிதையின் பின்புலத்தை அறிந்திருத்தல்

ஊ. பின்புலம் மற்றும் கவிதைக்கான ஏற்ற இசையுடன் படிக்கும் திறன்

மேலே கூறப்பட்டுள்ள ஆறு கருத்துகளின் அடிப்படையில் ஒருவர் பற்பல செயல்முறைப் பயிற்சிகளைக் கடைபிடித்துத் தன்னைத்தானே சுய மதிப்பீடு செய்து கொள்ள வேண்டும்.

## 2. கேட்கிறவர் படிக்கிறவரை மதிப்பிடல்

கவிதை படிப்பதைக் கேட்கிற ஒவ்வொருவரும் அக்கவிதையை நயம் பாராட்டி அனுபவித்துக் கேட்க முயற்சி செய்கிறார்கள். இந்த நோக்கத்தோடு ஒருவர் கவிதையைக் கேட்கும்பொழுது அவருடைய எதிர்பார்ப்பு பொதுவாகக் கவிதை படிக்கிறவர் மேலே கூறப்பட்டுள்ள ஆறு கருத்துகளின் அடிப்படையில் கவிதை படிப்பதில் தன் கவனத்தைச் செலுத்துகிறார என்பதாக இருக்கும். மேலும், இதன் அடிப்படையிலேயே அவருடைய மதிப்பீடும் அமைந்திருக்கும். இந்த மதிப்பீடுதான் படிக்கிறவரை எடை போடும் ஓர் அளவு கோலாக அமையும். இதன்

அடிப்படையில்தான் படிக்கிறவர் தன் படிக்கும் திறனில் இருக்கிற குறைபாடுகளைக் கண்டறிந்து அவற்றை மேம்படுத்திக் கொள்ளவேண்டும்.

### 3. குறை அறிதலும் படித்தல் திறன் வளர்ச்சியும்

ஒரு பாடலைப் படித்து முடித்ததும் படித்ததைக் கேட்டுக்கொண்டிருந்தவரிடம் கலந்துரையாடிப் படித்ததில் இருந்த நிறை குறைகளைக் கண்டறிந்து குறைகள் ஏதாவது இருந்தால் அதைத் திருத்திக் கொள்ளவேண்டும். இதன் வாயிலாக நாம் நம் படித்தல் திறனில் மென்மேலும் முன்னேற்றம் காணமுடிகிறது.

ஓர் ஆசிரியர் பல பெரிய பட்டங்கள் பெற்றவராக இருக்கலாம், பட்டறிவு நிறைந்தவராக இருக்கலாம் ஆனால் கற்றல் கற்பித்தலில் ஆர்வம் இல்லாமலிருந்தால் பயன் ஒன்றும் இல்லை. இதற்கு நேர் மாறாகப் பட்டங்கள் ஒன்றும் இல்லாமல் இருப்பினும் பட்டறிவு குறைவாக இருப்பினும் கற்றல் கற்பித்தலில் இருக்கிற ஆர்வத்தால் ஓர் ஆசிரியர் சிறந்த பெருமையை அடைய முடியும்.

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திருவையாறு

# Renaissance and Reformation of ELT in India through Multiple Intelligences

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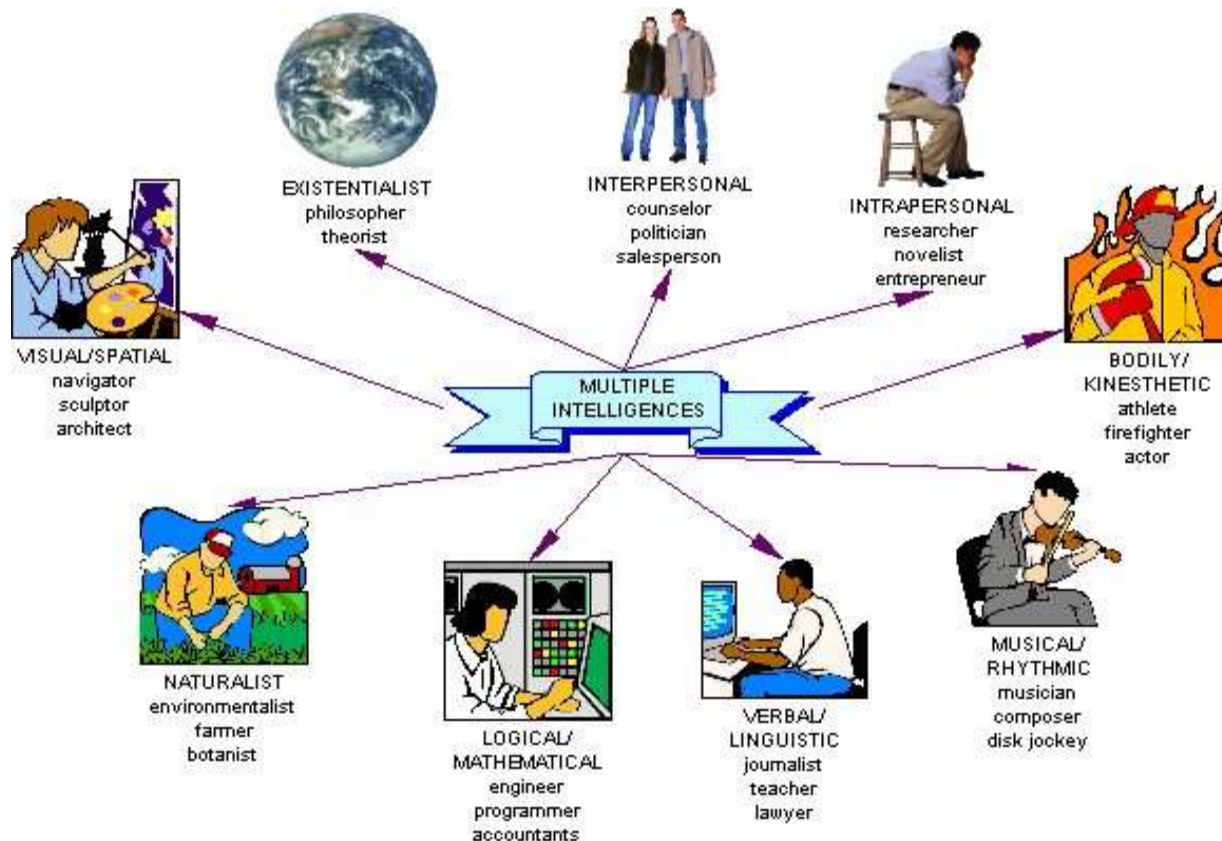
## Abstract

Human being has his own individuality and his own sphere of intelligence. But the teachers who train the human mind may be unaware of the fact that all the learners are not of the same cadre of intelligence and capability. Many creative geniuses like Hollywood director Spielberg were mislabeled by traditional teachers as “lazy” and “underachievers”. These individuals with dyslexia tend to have strengths in other areas like creativity and imagination though they lack linguistic and logical intelligences. Dr. Howard Gardner’s Theory of Multiple Intelligences (1983, 1999) challenged the traditional teaching methods which is limited to the sphere of mathematical and linguistic abilities.

This paper argues how far the MI theory can pave way for the language teachers to recognize the holistic nature of learners and adopt constructive pedagogy to suit the student diversity with different learning profiles. It also highlights the mode of enlightenment with entertainment by adopting music, sports, storytelling, mass media and language games as pedagogical tools to enhance constructive learning framework for ESL/EFL tutoring.

**Keywords:** dyslexia, Multiple Intelligence theory, constructive pedagogy, enlightenment with entertainment





**Dr. Gardner at IIM-Bangalore: multiplier effect**

Courtesy: <http://www.educationworldonline.net/index.php/page-article-choice-more-id-3074>

## Theory of Multiple Intelligences

Gardner's theory of Multiple Intelligences in his path-breaking book *Frames of Mind: The Theory of Multiple Intelligences* (1983) has had a profound influence on modern education

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practice and delivery. MI theory gives significant answer to the puzzling phenomenon of class room mediocrities often blossoming into sports stars, political and professional leaders. It is true that though the classroom backbenchers lack verbal and mathematical intelligences, they are often excellent sports personalities (kinesthetic intelligence) or good team leaders (interpersonal intelligence) and well aware of their capabilities and career paths (intrapersonal intelligences).

Adopting the theory of Multiple Intelligences allows us to employ a wide range of strategies to help students to participate in language learning and improve their confidence and self-esteem.

### **Teaching a Language - an Artistic Venture**

Each human being has his own individuality and his own sphere of intelligence. But the teachers who train the human mind may be unaware of the fact that all the learners are not of the same cadre of intelligence and capability. Many creative geniuses like Hollywood director Spielberg were mislabeled by traditional teachers as “lazy” and “underachievers”. These individuals with dyslexia tend to have strengths in other areas like creativity and imagination though they lack linguistic and logical intelligences. Dr. Howard Gardner’s Theory of Multiple Intelligences (1983, 1999) challenged the traditional teaching methods which are limited to the sphere of mathematical and linguistic abilities.

The American writers and Educator Mark van Doren (1894-1972) opines “The art of teaching is the art of assisting discovery”.(Mark van Doren quotes- thinkexist.com). Teacher is the facilitator who ignites sparks of interest in the minds of learners. A creative language teacher recognizes creativity in the learner and if that gets rewarded, learning the language becomes faster.

### **English and Career in Global Market**

In today’s globalised world, there is an interconnectedness of people and border-free exchange of ideas, culture and economics through the medium of English language. Viability of organism without air is unthinkable and career without English proficiency is unfeasible now. English proficiency is now a touchstone to one’s efficiency in this global market. Career and communication skills are directly linked. So, teachers are required to help student acquire not

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only the traditional LSRW, but also “contemporary skills” (soft skills). Today’s learners need the skills to work with English rather than indulging in mere literary appreciation. The teacher should have the skill to open up the minds of the students to understand and use the new emerging trends in the field of communication. The EL teacher has to incorporate innovative pedagogical approaches.

### **Pedagogy and Theory of Multiple Intelligences**

Pedagogy means the art and science of educating learners. Chalk and talk method is a popular technique which has been used for decades as an educational strategy in all institutions of learning. This learning mode tends to be passive and the learners play less significant part in their learning process. It has been found that this conventional approach is of limited effectiveness in both teaching and learning. This method is “one-way flow” of information in which students assume a purely passive role and their concentration fades off 15-20 minutes. The Chinese thinker and philosopher Confucius reveals that the traditional lecture method is the least effective method through his inspiring quote “I hear I forget I see I remember I do I understand” (Confucius says: The Top 10 Wise Confucius Quotes). <http://www.myrkothum.com/confucius-says-the-top-10-quotes-by-confucius/>

### **Pluralistic Nature of Human Cognitive Ability and MI Theory**

Language learning can be formulated around the Theory of Multiple Intelligences proposed by Dr. Howard Gardner (1999) which throws light on the pluralistic nature of human cognitive ability. It challenged the traditional teaching methods which is limited to the sphere of mathematical and linguistic abilities.

Gardner describes eight different intelligences namely: the verbal-linguistic, the logical-mathematical, the musical-rhythmical, the visual-spatial, the bodily-kinesthetic, the interpersonal, the intrapersonal, and the naturalistic intelligence. Gardner in his *Intelligence reframed multiple intelligences for the 21<sup>st</sup> century* opines; “I would happily send my children to a school that ... presents materials in such a way that each child has the maximum opportunity to master those materials and to show others and themselves what they have learned and understood” (91-92).

The MI theory can pave way for the language teachers to recognize the holistic nature of learners and to adapt constructive pedagogy to suit the student diversity with different learning profiles. It offers a balanced approach where different “windows on the same concept” (Gardner 204) are incorporated. For instance, involving the learners in writing the lyrics of a song implies the use of linguistic and musical intelligences. In a role-play, linguistic, interpersonal, and intrapersonal talents are needed. In a task where learners need to mime the title of a film for others to guess, the kinesthetic and interpersonal abilities are brought into play.

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

The prime focus of the paper is to emphasize that though whole language learning has at its core the cultivation of linguistic intelligence, the coordination of kinesthetic, musical, interpersonal, visual and intrapersonal intelligence are needed to promote constructive language learning framework.

### **LSRW- Pillars of English Language Learning – To Go Past These Pillars**

LSRW- Listening, Speaking, Reading and Writing are the four pillars of English learning on which the edifice of English proficiency is to be erected. In our country 75% of the students are from rural areas and they come through regional language medium schools. Hence based on their background we have to adopt methods to develop basic language skills- LSRW.

The teacher has to enable the learners to go beyond the spoken words and listen to unspoken ones and also the body language and the emotional content of the word. We develop a mental image of a word in some manner before we learn to read and write that word. The right diction and pronunciation are the key areas to master the speaking skill. “There are snakes in the hole. You are welcome to release them.” This is the voice raised in the meeting hall. How horrified the participants would have become? Later on it was realized that “There are snacks in the hall, you are welcome to relish them”. See how the change in the articulation of sounds brings about a great difference and chaos in meaning. In English, for several hundred words there is no correlation between their spelling and pronunciation. In addition, the mother tongue of the teachers and the students also contribute to the confusion. The EL teacher should enable the learners to partake in public speaking and to follow the KISS principle (Keep It Short and

Sweet) in their speaking ventures. It is said that a speech should be like a lady's dress, short enough to remain interesting and long enough to cover the vital points.

“Reading maketh a full man” says Francis Bacon. Reading skill equips the learner with useful vocabulary. But the learners need to be encouraged to read and read on a regular basis. The teachers have a tough time to get the students involved in reading extensively. The teacher has to provide learners with a good understanding of punctuation to accentuate their reading skills. Writing is the most needed skill in the sphere of ELT. Writing depends upon the extent of vocabulary knowledge we have, apart from our knowledge of grammar. Grammar is being a forbidden fruit for many learners. This kind of aversion has to be wiped away and the teacher has to convert the teaching of grammar into a sport and motivate the learners to stay back in the class rather than to run away.

### **Innovative Pedagogical tools**

It is insane to repeat monotonous methods but expecting better results.(taken from saying attributed to the scientist Albert Einstein). In this ICT world students do not feel comfortable with the age-old literary texts and out-moded ELT methods. This paper focuses on how far the MI theory can pave the way for the language teachers to recognize the holistic nature of learners and adapt constructive pedagogy to suit the student diversity with different learning profiles. It also highlights the mode of enlightenment with entertainment by adapting Music, Sports, Storytelling, Mass media and Language games as pedagogical tools to enhance constructive learning framework for EFL tutoring. Lively humour can be achieved by adopting these tools. Everyone loves a teacher who is humorous.

### **Harmony in ELT through Music**

To Shakespeare music is the “food of love” (*Twelfth Night* Act I Scene I) But music is the food of lively learning in ELT. Learners dominant with musical intelligence are the most comfortable and productive when ELT is done through music. It seems easier to sing a language than to speak. Music helps students to avoid any repugnance they may have against the conventional class room materials. Playing music in the class room wakes up the sleepy ones,

calm down the over-excited audience, put time limits to finish a classroom task, arouse curiosity, and grab attention for learning and so on.

Using songs provide valuable source of authentic language material and there are hundreds of ways to exploit them in the class room. Songs can enhance learning atmosphere by providing variety and fun. The rhythm of verse helps the learners to master the important aspects of RSVP (Rhythm, Speed, volume and pitch). It also aids to focus on poetic devices such as alliteration, and onomatopoeia and gives valuable ear-training for phonetics. It is still a hot issue to use native language in ELT class room. But the pupils really can enjoy the thrill of translating lyrics into their native tongue and vice versa.

### **Sportiveness in ELT through Sports Communication**

“No instrument is as elaborative, sensitive, and intimately responsive as the human body. This is why the arts of movement are so important for the expression and perception of human meaning” (Phenix165). Kinesthetic learners need movement and they cannot be bound to their seats. They do not want lectures as their learning process. If it is poetry they want to express it. If it is a play they want to perform it. “To teach, without inspiring to learn, is hammering on a cold iron” posits Horace Mann in *The Eclectic Magazine* Vol.1.Vii (Jan-June 1868). (qtd.in Horace Mann - Wikiquote). Sports and other related activities can be the tool of inspiration to incite kinesthetic learners in the language class room. Sports activities are indispensable for an all round development of the personality. “The battle of Waterloo was won on the playgrounds of Eton ad Rugby”. This is the famous saying ascribed to the Duke of Wellington who carried the sportive spirit to win the battle field. Sports are the necessary part of education which enlivens the spirit, mental ability and critical thinking. Sports can spin, fun and flair, in the field of ELT as opposed to tiresome classroom activities.

Instilling vocabulary skills through sports magazine can move their mind to auto-learning. Hints may be given to develop sports topics. Brain storming, Group Discussion, debates and Turncoats can be arranged on controversial topics of sports (like Sportsmen’ indulgence in commercial advertisements, etc). It is heartening to note that sports commentaries can maximize listening and pronunciation. Playing roles of famous sports personalities can arouse the interest of the learners. Thus sports can enthuse the language class make it a vibrant one.

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Renaissance and Reformation of ELT in India through Multiple Intelligences



## **Renaissance of ELT through Storytelling**

Storytelling technique never goes out of fashion. Storytelling with appropriate body language can appeal to learners of kinesthetic, linguistic and interpersonal intelligence. People are always interested in hearing stories with untiring interest. The teacher can select stories from children's literature of international repute. The EL teacher should select right pieces of literature. The use of literature in the ELT classroom is now popular. As a matter of fact, knowledge of literature helps participation of students in lively conversations. Once teachers use children's literature, they often find it difficult to return to more conventional and monotonous EFL materials. Many students favour visual/spatial modality. Many may think in pictures in three dimensions rather than in words. So literary texts can be supplemented by audio texts, film clips and all of which can enhance the richness of fun-learning.

## **Reformation of ELT through Mass media**

Media is the most powerful entity on earth as it controls the minds of masses. Today's youth experiences a media-saturated world. The mass media – Newspapers, Magazines, TV, radio, movies and Internet can animate and enliven the ELT class. Learners favouring linguistic, interpersonal, visual/spatial and kinesthetic intelligence enjoy learning through mass media. Newspapers and magazines are reliable source of materials to hone language skills. Out of these materials drilling exercises can be designed to develop basic skills of language. They can provide platform for Group Discussion, professional presentation, role-play, advertisements, mock interviews, welcome address, vote of thanks, report writing and travelogues. They offer plenty of topics of current value for Group Discussion, debate, turncoat and presentation.

Radio stimulates the imagination of the listeners to fill in the visuals through the power of words. Listening to radio and television programmes is a practice in contemporary listening. It helps in increasing knowledge as well as vocabulary building. T.V programmes may be used as warm up activities

Visual elements are especially useful for providing comprehensible and meaningful input for learners. These help develop ability in second language because they facilitate information retrieval. Movies are effective in storytelling. They have the power to reach large audiences.

Film reviews, Role-play, a scene from a film, designing posters to advertise a film, comparing the film with the book if the same story appears in both ways (e.g. *Slumdog millionaire*, *The Namesake*, *3 Idiots*, *Jumanji*, etc.).

### **Game spirited ELT through Language games**

Language games are a welcome break from the usual routine of the language class. Games enhance ‘unconscious acquisition’ of language skills with fun-filled environment. They can integrate various linguistic skills with spontaneous touch. W. R. Lee puts it, “Games should be treated as central, not peripheral (2)” (qtd.in Agnieszka Ubermen). They can win the goal of improving communicative competence with fun. A variety of language games can cater to the interest of learners with diverse intelligence such as logical, linguistic, intrapersonal, interpersonal and kinesthetic etc.

Who am I?, Find your Partner, and Dumb charades are useful tools to drill Yes/No and Wh-questions. Bon Appetite is a fun game which aids reading comprehension. Grouping idioms into categories like animal idioms (cat’s paw, crocodile tears, pigeon hearted, butterfly effect) and colour idioms (red letter day, green signal, pink hour, blue films, black magic, white collar job, etc.) is fun. Beat the clock (phrasal verb game), Maxim match (proverb), photo fit (word game) can build flair for writing skill.

The gift of narration can be mastered through narrating incidents, episodes, story building and storytelling. Teachers can resort to games like JAM (Just a Minute), Turn coat (for and against), Fun with photos (picture description), etc., for building up narrative skill. Chinese Whisper can sharpen and sustain listening skill. It also drills to what extent clear pronunciation, appropriate intonation and stress are responsible for accurate listening. Articulation of tongue-twisters can hone the skill of pronunciation. Thus games help captivate the minds of learners with creative frame of mind. Five minutes of captivation replaces 15 minutes of perspiration.

### **To Conclude**

The old saying “A little progress everyday adds up to mega results” reminds the EL teachers to adopt progressive pedagogy to put forth mega results in everyday language classes. EL teachers need to open up new horizons and provide vistas for the resurgence of renaissance in



EL teaching. As W.B. Yeats once said “Education is not the filling of a pail but lighting of fire”, (famous quote attributed to W.B.Yeats) the EL teacher has to keep the spark of interest alive by giving the fuel of innovative pedagogy. Learning a language is not to weaken the spirit of the learner but to empower them. If the traditional chalk and talk method is followed it is like that of driving through the learning path with hand breaks on, and attaining destination will be only a day dream. So the teacher should be creative to incorporate the latest innovative pedagogical approaches. Preparation of ghee rice includes the addition of ghee and a variety of spices which can enhance the flavor and thereby making it a delicious dish to eat. If not it is only boiled rice. Similarly the EL teacher should enact the role of a good cook by adding spices of fun to the arena of language skills by his/her creative bent of mind to suit the different sphere of intelligences. If you enable the learners to learn with child’s eye suffused with fun you will win in your teaching career. The teacher’s ideal is not in identifying winners but making winners out of ordinary people. The teacher should be a star and not a bore. Adopting constructive pedagogy to suit the learners’ diversity with different learning intelligences has to be the prime focus of modern EL teachers. The teacher has to take the role of a facilitator to create a learner-friendly environment.

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### **Abbreviations**

MI – Multiple Intelligences

ICT – Information and Communication Technologies

EFL – English as a Foreign language

ELT- English Language Teaching

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## A Review of Naseem Siddiq's *Snowy Splendour*

Nithin Varghese, M.Phil. Scholar

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Naseem Siddiq (Prof. Naseem Achakzai)

### A Magical Journey

Naseem Siddiq's *Snowy Splendour*, (Pakistan: CPD, 2009) is an assortment of ten short stories for kids and youth. This book will certainly take you on a magical journey, filled with adventure. There is a little something for everybody within the pages of this book, and it ends showing wisdom. Nasrullah Barech, Executive Director, Centre for Peace and Development (CPD), has written the introduction to this book. He clearly expresses the purpose behind this collection of short stories; violence is increasing among the youth of Balochistan because of numerous regional, national, and international reasons.

### Positive Message

CPD picked these ten stories because they convey the positive message of affection and peace and it will teach them the path of love, harmony, and tolerance. He also hopes that these stories will certainly facilitate the kids and youth to search out meanings in their life. Barech is also of the opinion that Siddiq's endeavour is to interpret the shades and meanings of patience and tolerance through art, creation and human beings, among the people of the remotest areas of Balochistan.

### Creating Awareness

Confucius rightly said "Human beings regardless of nationality, race or religion – everyone – should be loved equally." If such an insight was endorsed through our colleges,

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community organisations, and families then our society would not have issues with racism, discrimination, and xenophobia. Therefore, Siddiq tries to create awareness among the kids and youth of Balochistan through these stories.

The author within the foreword clearly states that these stories are written for kids, particularly to the teenagers and he dedicates these stories to them.

### **The Setting of the Stories**

The setting of the first three stories is in a jungle and the setting varies for the other six. The characters of these stories are quite the attention-grabbing and engaging types. They appeal to the imagination of the kids as well as the adults. Youngsters like animals, birds, trees, and flowers; they prefer to watch animals or birds and listen to stories of birds and animals. That is why Siddiq builds animals, birds, flowers, etc., as the central characters in these stories.

### **Symbolic Characters**

Despite the fact that the stories are concerned with the intentions and wishes of humans, the characters are animals with human behaviours and characteristics. Kids carry these stories in their mind even after their childhood days. They value each moment within the story told here and wait to envision the story. Such stories facilitate children in two ways: they can increase imagination skills, and impute morality. The characters in these stories are insignificant compared to the realistic present day stories. However, the author tries to convey deep and profound truth to his readers through these simple straightforward experiences of these characters.

The story of the good looking butterfly talks about the importance of freedom to the readers. The water lily in the second story stands for positive thinking and encouragement. Its words concerning the rainbow change the total scene to a cheerful state of affairs. The owl in the third story is distressed concerning the fate of the moth. However, the moon changes its mental state and calls for positive thinking. Therefore, the moon is the epitome of positive thinking. The small dot in the fourth story helps Kamil to complete his masterpiece picture. The dot moved to the cheek of the portrait, thereby offering an idea to the artist. It helps him to realize, to feel a completion. Black tulip offers an honest outlook on life to others. The nightingale is in search of perfection. He understands that the duration of his life is just too short. Therefore, he starts

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singing with a powerful impression. The stone Beauty desires to move from the peak of the mountain to the Great Plains and valleys. The mountainous goat and the rain help the stone to come down. But a grinder maker takes the stone and creates a grinder. The flaw of the stone is to turn its ear to those with knowledge. The rusty needle is optimistic and it continuously thinks of the best. But the fly is a skeptic and it always talks the negative aspect about everybody.

However, the oil fully changes them. The fly meets its tragic end and the needle comes out as a shiny one. A soft stunning white floating feather is also a character in this collection. It is trapped in the sharp nails of a poisonous thorn in a bush. It tries laboriously to free itself, but all its efforts are in vain. The camel that appears on the scene attacks the bush and the feather is dislodged. It starts flying in the air with the assistance of another wave of wind. Life is not perpetually happy. It contains the episodes of tragedies also. But it will move and happiness will return. The title story is about a young intelligent king who has a thirst for knowledge. He undertakes the most difficult and adventurous journey to find the answer to his question and attains fulfillment in his life.

### **The Message is for All**

The message of each story is not for the kids only, however, but applicable for all. It is necessary for youngsters to find out the values that they will take with them through the rest of their lives. These stories will serve multiple functions, and therefore, children are able to pick up values from these tales and they will stick with them throughout their lives. It can also help children to grasp the behaviours and attitudes of those around. All the stories in this collection talk about the positive aspects of doing the right thing.

### **Siddiq's Strategy**

Siddiq jumps right into action at the very beginning of each story, and toward the end brings the story to a prompt close. He sets all the stories in the very place and time that may be fascinating to the readers. The stories are written in simple language that most readers can understand. Most sentences are comparatively short and easy. He writes simply and directly, in short words, short sentences, and short paragraphs and always keeps the readers in his mind. Simplicity and straightforwardness are the main qualities of Siddiq's stories.

## **Simplicity**

I think of Henry Wadsworth Longfellow's words while reading this collection, "In character, in manner, in style, in all things, the supreme excellence is simplicity." Siddiq tries to convey his idea in a simple way through this book. Moreover these stories carry universal appeal both in perception as well as appeal, since many a nation needs some sort of revamping to stabilize normalcy in living situations. I like to recommend this collection of short stories for children and teens.

It is worth reading this collection, because it helps us to face the odds in our lives and also it certainly instills values.

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# Nominal Morphology in Inpui

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## 1. Introduction

The aim of this paper is to study Nominal morphology in Inpui, a Tibeto-Burman language of the Naga-Bodo subgroup of Naga group (Grierson LSI, vol III part II, 1903). The term *Inpui* refers to 'In' means 'house' and 'Pui' means 'big or large'. So the literal meaning of the name of the language is 'Big House'. It has a population of about 11,000 approximately which is mainly concentrated in 15 villages of Manipur, i.e., 9 in Tamenglong district and 3 each in Imphal district and Senapati district. The present analysis is based on the data collected from Haochong village of Tamenglong district which is situated in the northern side of National highway 37 (Noney) at a distance of 37 kms from Imphal city. Zeme, Liangmei and Rongmei tribe neighbours with Inpui tribe. The present paper attempts to show that nominal morphology plays an important role in the morphological structure of Inpui. First a description of the noun in this language is presented followed by a brief discussion of nominal classes i.e. person, number, gender and case which constitute the nominal morphology in the language.

## 2. Typological Characteristics

Inpui is a language having SOV structure. This language is an agglutinative language. The process of suffixation is very rich. It has post verbal negative. The direct object precedes the indirect object in this language. Adjective and demonstrative precedes the noun while determiner and numeral follows the noun; the order of Adverb precedes the verb. Like many other Tibeto-Burman language, Inpui is also a postpositional language. It is a tonal language.

## 3. Nature and Characteristics of the Noun in the Language



The present study describes the morphological analysis of Nouns in Inpui. Inpui Nouns can inflect for gender, number, person and case. Compound nouns are formed by the combination of more than one noun.

### 3.1.1 Noun

Nouns are classes of words which are characterized by members denoting concrete entities, whose basic role in syntax is in phrases representing arguments of a verb (P.H Mathews, 2007). Traditional grammarians explained noun as a parts of speech that assigns to each of its subjects, bodies, or things or proper quality. Inpui Nouns can be classified into three types which are illustrated below:

#### 3.1.1.1 Simple Noun

Simple nouns are associated with single free root and cannot be further divided into simpler form.

Example:

mik		‘eye’
ui		‘dog’
in		‘house’

#### 3.1.1.2 Derived Noun

Inpui derived nouns are formed by suffixation of *-goŋ* (manner), *-riək* (place) and *-nu* (nominalizer) to the verbal root, which is described below with examples.

##### Suffixation of *-goŋ*

pək	+	goŋ	>	pək-goŋ	‘the manner of one’s running’
run		manner			
p <sup>h</sup> aŋ	+	goŋ	>	p <sup>h</sup> aŋ-goŋ	‘the manner of one’s looking’
look		manner			

### Suffixation of -riək

t <sup>h</sup> in-nu	+	riək	>	t <sup>h</sup> inriək	‘place of dying’
die-NMZR		place			
bəca-nu	+	riək	>	bəcariək	‘place of making’
make-NMZR		place			

### Suffixation of nominalizer -nu

sa	+	nu	>	sanu	‘to eat’
eat		NZR			
in	+	nu	>	innu	‘to drink’
drink		NZR			

#### 2.1.1.3 Compound Noun

Compound Nouns are formed by the combination of two or more nouns. Some Inpui compound nouns are given below:

##### Noun +Noun

bu	+	swəŋ	>	buswəŋ	‘kitchen’
rice		hut			

t <sup>h</sup> əl	+	cəy	>	t <sup>h</sup> əlcəy	‘arrow’
bow		stick			

##### Noun+Augmentative

k <sup>h</sup> u	+	pui	>	k <sup>h</sup> upui	‘big monkey’
monkey		big			

ui	+	pui	>	uipui	‘big dog’
dog		big			

**Noun+Diminutive**

ink<sup>h</sup>an+ swən > ink<sup>h</sup>answən ‘door’  
 door small

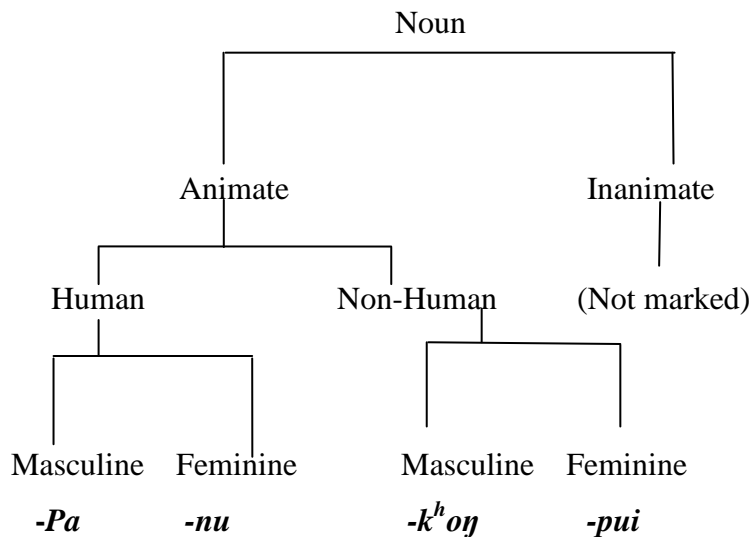
ui + swən > /uiswən/ ‘puppy’  
 dog small

**3.1.2 Categories of Noun**

There are three categories of noun in Inpui which are explained below.

**3.1.2.1 Gender**

Inpui has natural gender. It has no grammatical gender. Human and animate nouns are referred to as masculine and feminine on the basis of natural sex. For human being the suffix -pa indicates ‘male’ and the suffix -nu indicates ‘female’. In the case of animals, the suffixes -k<sup>h</sup>oŋ and -pui indicate male and female respectively. A few kinship nouns also inflect for masculine and feminine gender. Gender agreement is absent in the language. It is explained in the following examples. Inpui gender can be illustrated as



Gender in humans: it is marked by -pa for male and -nu for female as in

Masculine	Feminine
<i>mən-pa</i> ‘man’	<i>mən-nu</i> ‘woman’
<i>ə-pa</i> ‘my father’	<i>ə-nu</i> ‘my mother’
<i>kə-sa-pa</i> ‘good man’	<i>kə-sa-nu</i> ‘good woman’
<i>kə-bum-pa</i> ‘black man’	<i>kə-bum-nu</i> ‘black woman’
<i>heknu-pa</i> ‘writer’	<i>heknnunu</i> ‘writer’

The absence of gender agreement is shown in the following examples.

1. *ə-pa huŋ-ŋe*  
1S-M come-SASP  
‘My father comes’
2. *man kə-sa-nu-me*  
3F ADJ-good-F-SASP  
‘She is a good woman’

**2.1.2.2 Gender in Animals:** In animals masculine is marked by *-k<sup>h</sup>oŋ* and feminine by *-pui*.

Masculine	Feminine
<i>an-k<sup>h</sup>oŋ</i> ‘cock’	<i>an-pui</i> ‘hen’
<i>sen-k<sup>h</sup>oŋ</i> ‘ox’	<i>sen-pui</i> ‘cow’
<i>ui-k<sup>h</sup>oŋ</i> ‘dog’	<i>ui-pui</i> ‘bitch’

There are many Kinship Nouns that do not inflect for gender. They are as follows:

Masculine	Feminine
<i>təŋ</i> ‘brother’	<i>wa</i> ‘sister’
<i>əu</i> ‘brother-in-law’	<i>əu/məu</i> ‘sister-in-law’
<i>təzwənbəsən</i> ‘son-in-law’	<i>məu</i> ‘daughter-in-law’

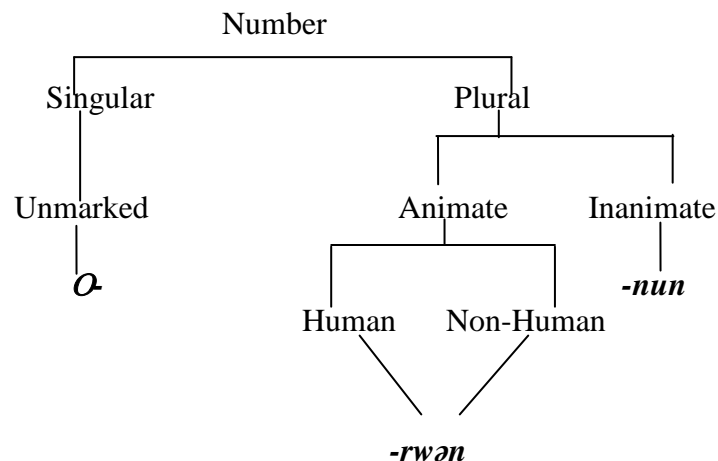
po ‘father-in-law’	ni ‘mother-in-law’
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Inanimate objects such as paper, chair, table, glass are treated as neuter gender and they are unmarked as

ce-O paper-unmarked
oŋhai-O chair-unmarked

### 3.1.3 Number

Number is a two way distinction in Inpui, i.e., singular and plural which is marked by nominal suffixes. Number agreement is absent in Inpui. Singular is unmarked while plural is marked by *-rwən* in animate object and *-nun* in inanimate object as in which is illustrated in the following examples



#### 3.1.3.1 Singular

Basic morph: O

Label : s

Singularity of noun is unmarked. It is marked by the <-O> morph in the paradigm.

*nausən-O*

child-s

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*toksa-O*

cat-s

### 3.1.3.2 Plural

Plural is formed in the language by adding the suffix *-rwən* to the noun. This suffix is used in both human as well as non-human to form plural. Inanimate noun takes the suffix *-nun* to form plural. It is shown in the following examples.

Animate		Inanimate
Human	Non-human	
<i>nausən-rwən</i> child PL 'children'	<i>toksa-rwən</i> cat-PL 'cats'	<i>ben-nun</i> pot-PL 'pots'
<i>kətəŋpa-rwən</i> bachelor PL 'bachelors'	<i>ui-rwən</i> dog-PL 'dogs'	<i>sumthən-nun</i> broom-PL 'brooms'
<i>mənpa-rwən</i> man PL 'men'	<i>rəy-rwən</i> flower-PL 'flowers'	<i>dip-nun</i> book-PL 'books'

Plural agreement is absent in the language as shown in the following example

3. *nausən-rwən cəp-əmai*

child PL cry-CASP

'Children are crying'

4. *əy oŋhai-nun bət<sup>h</sup>ai-e*

1S chair PL want-SASP

'I want chairs'

### 2.1.3.3 Person

Inpui personal pronoun differentiates three persons: first person, Second person and third person. These three persons can be distinguished into three numbers: Singular, plural and dual.

Person	Numbers		
	singular	Plural	dual
First person	<i>əy</i> 'I'	<i>ərwəy</i> 'we'	<i>əni</i> 'we two'
Second person	<i>nəŋ</i> 'you'	<i>nərwəy</i> 'You all'	<i>nəni</i> 'You two'
Third person	<i>man</i> 'He/she'	<i>bərwəy</i> 'they'	<i>bəni</i> 'they two'

Their occurrence in the sentence is given below:

5. *man kədai-əmai*

I play-asp

*'he is playing'*

6. *bəni kədai-əmai*

we play-asp

*'We are playing'*

### 3.1.4 Case

The following eight cases in Inpui shows inflected forms for nouns. The eight cases of Inpui are as follows.

Case	Case suffix
1. Nominative	<i>-nə</i>
2. Accusative	<i>-diŋ</i>
3. Instrumental	<i>-nə</i>
4. Locative suffix	<i>-bi/lə</i>
5. Genitive suffix	<i>-om</i>
6. Associative suffix	<i>-le</i>

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7. Ablative                    -*binə*  
 8. Dative                      -*khəunə*

#### 2.1.4.1 Nominative

When a noun or a pronoun is used as the subject of a verb, it is said to be in the nominative case. The main function of the nominative case is to mark the subject of the sentence. In Inpui nominative case marker is *-nə* and this suffix is added to the noun or pronoun to form nominative.

7. man-nə    tombə    boi-ye  
 3S NOM tomba    beat-DECL  
 ‘He beats Tomba’
8. əy-nə    bu    swəŋ-ŋe  
 1S NOM rice    cook-DECL  
 ‘I cook rice’
9. ram-nə    pwən    kəsin-ne  
 ram NOM    cloth    wash-DECL  
 ‘He washes cloths’

#### 2.1.4.2 Accusative

When a noun or a pronoun is the object to a verb, it is said to be in the accusative case. The accusative marker is used to differentiate an object noun from a subject noun of a sentence. In Inpui accusative case is denoted by the suffix *-diŋ*.

10. əy    tom-diŋ    kəryaŋ-ŋe  
 1S    tom-ACC    love-DECL  
 ‘I love Tom’
11. man    mery-diŋ    bəthai-ye  
 3S    mary-ACC    like-DECL



‘He like Mery’

12. bəni-na k<sup>h</sup>əuriŋ-diŋ kəryaŋ-ŋe

3P-NOM animal-ACC love-DECL

‘They love animal’

### 2.1.4.3 Instrumental

In Inpui the suffix *-nə* which is homophonous with nominative marker is used to form Instrumental case. The primary function of this case is to denote the instrument that the subject uses while carrying out an activity.

13. əy rəy-nə rua tu-e

1S axe-INS. bamboo cut-DECL

‘I cut bamboo with an axe’

14. əy cem - nə həynəu lep-e

1S knife-INS. mango cut-DECL

‘I cut mango with a knife’

15. man-nə rua-nə ənkwət bəcai-e

3S NOM bamboo-INS. garden fence-DECL

‘He fenced the garden with bamboo’

### 2.1.4.4 Locative

Locative case indicates the location of an object or an event. In Inpui there are two kinds of suffixes ‘*bi*’ and ‘*lə*’ which indicates locative case. The two suffixes perform different functions as the suffix ‘*bi*’ indicates a nearby object while the suffix ‘*lə*’ indicates a distant object.

16. gil-as-gə tebəl-bi əm-me

glass-DET table-LOC be-DECL

‘The book is on the table’

17. bəni      ləu-lə      si-droy  
3P      field-LOC      go-PER

‘They have gone to field’

18. əy      mənipur-lə      se-ləŋmai  
1S      Manipur-LOC      go-FUT

‘I will go to Manipur’

#### 2.1.4.5 Genitive

This case marks the nouns or noun phrases which are dependents of another noun. In Inpui the suffix *-om* is used to form genitive case. This suffix is added to nouns or pronouns and it shows the possessive relationship.

19. ə-om      dip

I-GEN book

‘my book’

20. man-om      təkwen

3S-GEN horse

‘His horse’

#### 2.1.4.6 Associative

In Inpui, the associative suffix *-le* is used to denote an individual or object in whose association the agent is carrying out an activity.

21. əy      tom-le      sinema      p<sup>h</sup>aŋ-nu      se-ye  
1S      tom-ASC      cinema      watch      go-DECL

‘I go with Tom to watch film’

22. tom-le      ram-le      ban-ne  
tom-ASC      Ram-ASC      friend-DECL

‘Tom and Ram are friends’

#### 2.1.4.7 Ablative

This case indicates movement away from some location. In Inpui the suffix *-binə* is used to denote ablative case and this suffix is added to noun or pronoun to express a range of locative meanings.

23. əy mənipur-binə -ye

1S Manipur-ABL-DECL

‘I am from Manipur’

24. əy tom-binə məyri ŋainu-roy

I tom -ABL story hear-PER

‘I have heard story from Tom’

#### 2.1.4.8 Dative

In Inpui the suffix *-khəunə* is used to denote dative case and this case distinguishes the recipient of something given.

25. əy-nə man-khəunə dip khət pi-ye

1S-NOM 3S -DAT book one give-DECL

‘I give him one book’

26. nəŋ man-khəunə se-ro

2S 3S DAT go-COM

‘You go to him’

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# The Importance of Grammar in English Language Teaching - A Reassessment

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## Abstract

The Word *Grammar* means different things to different people. To the ordinary citizen, it connotes to correctness or incorrectness of the language that he or she speaks. To a school student, it means an analytical and terminological study of sentences. Knowledge of grammar helps the student in the correction of mistakes and improvement of written work. A person can't learn a foreign language accurately only through a process of unconscious assimilation. Grammar is a sure ground of reference when linguistic habits fail us. So grammar is indispensable for the student. In this paper my aim is to bring the attention of the language teacher as well as the learner about the real utility of grammar in teaching English language. Hence, let's discuss some given statements below.

## Role of Communication

Now-a-days communication has become the heart and soul of the human life. The process of communication chiefly deals with speaking, listening, reading and writing. No one really learns grammar. It has become natural phenomenon that we start speaking what everybody speaks around us. We gradually develop a better sense of understanding with the passage of time. We don't study grammar of our own mother tongue to use it for daily speaking, but when we need to polish our own mother tongue or we want to learn a foreign dialect, we have to study its grammar and we usually do that. When we come to learn a new language like English language, we need to study its grammar; the importance of grammar cannot be ignored or neglected, and before we do that we need to understand what grammar is.

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## **What is Grammar?**

Grammar is the study of words and the ways words work together; an invisible force that guides us as we put words together into sentences. Any person who communicates using a particular language, consciously or unconsciously becomes aware of the grammar of that language. But in this context I would like cite a wonderful example as described “A writer has given a beautiful analogy to illustrate the use of knowledge of Grammar. Imagine two car drivers. The first driver knows only driving and nothing about the working of the engine. He feels helpless whenever there is some trouble with the machinery. The second driver knows driving and also understands the working of the machinery. The person who knows grammar is like this second driver. In case he doubtful about the correctness of a particular thing, his knowledge of grammar comes to his rescue (Kohli, 116)”. Therefore, to speak in a clearer and more effective manner we have to study grammar. For the person who has unconscious knowledge of grammar, it may be sufficient for simple language use. But the persons who wish to communicate in the artistic manner with well-defined structures must go for the greater depth of understanding and proficiency what the study of grammar offers.

## **Genesis of Grammar**

It is certainly worth studying about the genesis of Grammar. What else might be the true definition of grammar? I am sure that my title might be misleading. I am not going to speak much about good grammar or bad grammar. My focus is on the chronological development and usage of grammar by writers, scholars and teachers of English.

Let's have a close study of the statements that clearly express different types and interpretations, which is the focal point of my discussion. In this connection, let us consider some of the claims made by one of the most outstanding Grammarians of English Language acclaimed widely stated below:

**Latin has a good deal of Grammar, but English has hardly any.** (Quirk, 78)

It is probably a correct saying that there are very few inflexions in English grammar. It

has grown up as an easy and simplified language. Thus, Sir Philip Sidney towards the end of his essay *The Apology for Poetrie* states that “Nay, truly, it hath that praise, that it wants not grammar; for grammar it might have, but needs it not; being so easy in itself, and so void of those cumbersome differences of cases, genders, moods, and tenses; which, I think, was a piece of the tower of Babylon's curse, that a man should be put to school to learn his mother tongue” (Sidney). And he has accepted the criticism that English has little grammar. On such an issue, George Perkins Marsh, American philologist, in his *Lectures on the English Language* (1866) which was published more than a century ago is of the opinion that English language as “having no grammar” (Marsh,73 )

**French has a good logical Grammar but English is full of irregularities and idioms.**

(Quirk, 79)

The aforesaid statement clearly shows the distinction between French & English. The former shows the consistency and the latter seems more idiomatic. During teaching-learning process we explain to the EFL students the rules and regulations of grammar and its structural approach. But the idiomatic usage often point to the understanding of the learners to a greater height. It is also further to match with the said statement given below.

**French has a good, well-defined Grammar, but in English you are free to speak as you like.** (Quirk, 80)

We know that English speakers generally have freedom to devise new words or borrow word, and even add new innovative constructions. Indeed, we have the strong notion that where a language academy exists, there is usually a strong tradition for an insistent teaching of the rules. Thus French usually follow some strict rules of grammar. On the other hand flexibility characterizes use of English as per one's full-fledged autonomy. So this is the difference that a speaker of English avails himself of speaking English.

**Jespersen wrote a good Grammar but Nesfield's is boring.** (Quirk, 81)

It is comprehended from the above criticism that some grammars are written for mature scholars; some are for the immature school children; some are for foreign learners;

some for native speakers; some have the aim of giving the history of every construction; some are concerned with the contemporary language, too. All these are written with a purpose which can bring results with positive value for the learners. Thus, these two Grammarians are evaluated as per their theory propounded by them.

**Chomsky has devised good Grammar, but Traditional Grammar is unenlightening.**  
(Quirk, 82)

A strong contradiction arises when we think of the grammatical approaches made by Chomsky against the traditional notion of grammar. Though we are concerned with the fundamental theories of conforming to study language, the understanding of the use of the word “grammar” does not merely require that we comprehend the nature of the relation between a theory and the material it needs to express. It means one requires a fair amount of knowledge of a specific theory. We also find teachers eager to reject *Traditional Grammar* and try to replace it by the new grammar. There is not one new grammar but many different aims. In my view, there is no new one but the reproach to the traditional one by a new style.

### **Grammar challenges but brings more benefit**

- For teaching concepts on subject, verb, clause and phrases.
- For teaching the translation method.
- For teaching bilingual method.
- For teaching structural approach and traditional Methods.

Hence, I would like to state my opinion that knowing a language is not the same thing as knowing about it. Knowing a language means mastering over its four basic skills, viz., “(a) Listening, (b) Speaking, (c) Reading and (d) Writing” (Kohli, 32). Here, the listening and the reading are passive skills whereas the speaking and the writing are active skills. The Knowledge of the language makes us to know the meaning of isolated words or sentences or the rules of grammar. Talking about the language does not mean knowing language and using it. If we consider language as speech, as the linguists do, then knowing a language means to use its grammatical patterns as well as proper usage.



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## National Emergency in Nayantara Sahgal's *Rich Like Us*

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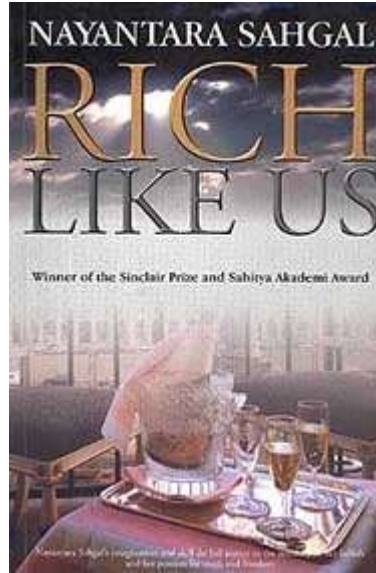
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### Proclamation of Internal Emergency

In 1975, India experienced its greatest political crisis since independence when the state of Internal Emergency was declared on 26 June. By the beginning of 1973, Prime Minister Indira Gandhi's popularity had begun to decline. People's expectations remained unfulfilled. Little dent was being made on rural or urban poverty or economic inequality. The year 1973 also witnessed oil shock when world prices of crude oil increased four-fold, leading to massive increase in the prices of petroleum products and fertilizers. The price rise affected both the poor and the middle classes.

Economic recession, unemployment, price rise and scarcity of goods led to large scale industrial unrest and a wave of strikes in different parts of the country during 1972 and 1973.

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There occurred a railway strike all over India in May 1974, and it lasted for twenty two days and law and order deteriorated in 1974-75.

Indira Gandhi proclaimed a State of Emergency on the morning of 26, June 1975. In the early hours of 26 June, a large number of people were arrested under the Maintenance of Internal Security Act. Arrests continued throughout the period and the people were released after a few days or months. In all, more than 10,000 were arrested; among those arrested were also a large number of anti-social elements such as smugglers, hoarders, black marketers and known gonads.

The Emergency centered unlimited state and party power in the hands of the Prime Minister to be exercised through politicians and bureaucrats around her. There were several reasons for the people to get disillusioned with the Emergency, such as price raise, corruption, black-marketers and smugglers. Government servants and teachers were being forced to fulfill their sterilization quotas.

In April 1975, Sanjay Gandhi had emerged as a parallel authority, interfering at will in the working of the government and the administration. In July 1976, he forwarded his four-point programme. The four points were: Don't take dowry at the time of marriage, practice family planning, limit families to only two children and plant trees and promote literacy.

### **State of Emergency Became the Focus of Literary Creativity**

In the literary world, quite naturally, the Emergency became the main theme of the political novelists. They were impelled by a suppressed fury to call to account the perpetrators of the evils during the period of Emergency.

## ***Rich Like Us***

The Emergency declared in the year 1975 by Indira Gandhi was a traumatic period for the country. Some Indians were able to welcome it, whereas some resented it. Nayantara Saghal's *Rich Like Us* presents a vivid picture of the excesses of the Emergency. She presents the move towards dynastic succession by-passing democracy, the Indian socio-political milieu, its disparities, rampant corruption and political upheaval during the period of Emergency of 1975. It is significant that, in the political column she used to write for the *Indian Express*, Saghal had repeatedly cautioned against this eventuality. The imposition of the Emergency and the subsequent curbing of rights fulfilled her dire prophecies.

### **Following Saghal Tradition**



Courtesy: <http://nayantarasaghal.bookchums.com/>

*Rich like Us* belongs basically to the Saghal tradition and the novel focuses on the human dimension of the story predominated by political interest. The novel offers a fairly vivid picture of India under Emergency.

The declaration of Emergency meant curtailing of freedom in many ways: censorship, erratic arrests, prevention of public meetings, picking up at random victims for forced vasectomy, suppressing the opposition of all sorts, and monopolization of power. Using the past as a point of reference, particularly the Gandhian age when love of freedom truly flourished, she contrasts it with the troubled seventies in India and demonstrates convincingly that the Emergency is deep danger. The novelist shows that the clamping of Emergency is not a sudden development that took place overnight. It is the culmination of an erosion of moral values that set in among the politicians, civil servants and people at large after Independence. In the face of the corruption of the body politic and the individual human soul, what is the fate of those who resist it while the majority reconcile to it? This, precisely, is what Saghal explores in *Rich like Us* (Saghal, *Rich Like Us*-23).

### **Sonali and Rose**

*Rich like Us* is the story of the Emergency from the view point of two characters Sonali and Rose. Sonali is the main character as well as a miserable character in the novel, who suffers a lot in the wake of the Emergency. She represents the good and modern Indian womanhood. She is intellectual and intelligent, independent yet committed to communal good, uncompromisingly conscientious and idealistic. In the wake of the Emergency when she refuses to interpret rules to the advantage of political bosses, she is transferred without warning, demoted and punished.

Sonali, one of the main characters in the novel, thinks of an appropriate parallel right at the beginning of the novel - the story of “The Emperor’s clothes”. This reference occurs at different places:

We were all taking part in a thinly disguised masquerade, preparing the stage for family rule. And we were involved in a conspiracy of silence, which is why we were careful not to do more than say hello when we passed each other in the building, and not to talk about our work after hours, which made after-hours sessions very silent indeed. No one wanted trouble. So long as it didn’t touch us, we played along, pretending the Empress’s new clothes were beautiful. To put it charitably, we have been realistic. We knew we were up against a power we couldn’t handle, individually or collectively. (Saghal, *Rich Like Us*-29).

### **Travels Back to 150 Years**

The novel opens in the post-Emergency period, but travels back to more than a hundred and fifty years, analyzing and questioning the political relationship and the value systems of the past.

The novel begins in Dev’s house, where he and his wife are talking to a foreign guest, Newman, a collaborator in the proposed Happyola factory. Dev is the epitome of evil in the novel. He represents violence, greed, selfishness, cruelty, in a word; Indian politics gone badly. In the Happyola factory what brings them together is their concern for money. Newman has come to India in search of a market, and Dev is the Indian collaborator.

Ravi Kachru is an IAS officer educated at Oxford. He exemplifies compromise, the pliant bureaucrat. He actually turns himself into a puppet in order to play a key role in the success of the Emergency. He allows himself to put stuff into the hands of politicians. Contrasted with Dev's absorption in the Present is Sonali's preoccupation with the past. Sonali is an IAS officer, who has grown up in a world which had fostered idealism. She manages to turn her eyes away from the hard facts of life in Emergency-controlled India, but not for long. When she refuses to grant permission to Dev to open the Happyola factory, she is replaced by Kachru.

He (Kachru) was to replace me immediately as Joint Secretary in the ministry of Industry. He waited for me to say something, and when I didn't utter a word, he spread his hands in an apologetic gesture, turned round and walked out. If he had sneaked in and shot me I could not have been more dazed. Yet I remember thinking with a shaft of painful clarity what kind of automatons we of the civil service have become, and are not expected to reply. They are expected to obey. Ten minutes later a phone call informed me I was to go back to a posting to my state which I already knew, and the Union Government certainly knew, there was no vacancy at my level. I hadn't merely been transferred without warning. I had been demoted, punished and humiliated, and I had no inkling why (Saghal, *Rich Like Us*-31-32)

The Emergency had given all kinds of new twists and turns to politics and the world's largest democracy was looking nothing so much as one of the dictatorships India had loftily looked down upon.

### **Some Favouring Emergency**

Newman likes Emergency because strikes would be banned, but does not otherwise care for politics. He has a point of view that politicians and young men like Dev are easily trapped in foreign collaboration for money.

“This Emergency is just what we needed. The trouble makers are in jail. An opposition is something we never needed. The way the country’s being run now, with one person giving orders, and no one being allowed to make a fuss about it in the cabinet or in parliament, means things can go full steam ahead without delays and weighing pros and cons forever. Strikes are banned. It is going to be very good for business”. (Sahgal, *Rich like Us*, 10)

### **Alienation**

Sonali feels bitter and frustrated thinking that society rates those in power higher than honest and sincere officers. She feels completely alienated and her sense of rejection reacts with determination not to “grovel and beg favors and act like a worm instead of a person” (Sahgal, *Rich like Us*, 37)

Sonali’s father was an ICS officer who joined the service reluctantly. When the Emergency was imposed, he had no duty to perform, he was a retired civil servant. Sonali understands why her father could not bear to live through times when history would be revised and rewritten. Influenced by her strong and uncompromising father, Sonali grew up believing that the democracy of Gandhiji and Pandit Nehru should never be allowed to die in your mind. They shared their faith in the democratic system.



Sonali's Grandfather had, opposed *Sati* while her father remained determined through the crisis of the Freedom Movement. Sonali's Grandfather explained why his mother had been forced by his uncle to commit *Sati* and his anger and pain had increased by reading his Grandfather's diary:

Sonali says she did not see just the evil in it, but the anger and the strength of the nineteen year old boy who struggled to save his mother and who would have probably killed his mother's murderers. Many other stray instances of seemingly weak men putting up a fight come to Sonali's mind. (Varalakshmi 45)

### **Goodness of Rose and Her Honest Living**

Rose is the next important character in this novel. Her background is in honest living and goodness. It was her working class morals that gave her the strength not only to uproot herself initially from London, but also to make a life for herself with dignity in Lahore and later in Delhi through all those trying years when Ram got fascinated with Marcella and later with another lady who took his fancy. Ram's first wife Mona, like Rose, is shaped with her background which is a typical conservative traditional Punjabi home. Later in the novel, they lived together in the same house as sisters. In the meanwhile Rose acquires the friendship of Sonali. Sonali feels more human after getting to know Rose. She tells Sonali about Dev's forgery - that he is withdrawing his father's money with forged cheques from the nationalized bank. They are ready to forgive him because he had a difficult childhood.

Sonali refuses to accept the judgments of the rest of the family about Dev, that he was a poor, lost, lonely boy. Her voice invokes a terrible familial crime, the lapse of one of its members into violence and dishonesty for purposes of attaining wealth and power.

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Later in the novel, her friend Rose loses her life for which her step-son was the reason. This tragedy reveals the bitter truth that women are mercilessly murdered by their own relatives. This was also the case with Sonali's great grandmother in 1905:

My murdered great-grandmother's relatives had said she had sacrificed herself-which even a goat has too much sense to do on the altar of 'sati'. They had built a shrine on the guilt-soaked spot to commemorate the martyrdom of the last woman to perform the noble act in the entire region - a place of pilgrimage no less, with nothing but a document at the bottom of my father's trunk to prove it had been murder. I was in a rage as I got down to sorting Rose's possessions, dark tides of blood around me ending in movements and shrines (Sahgal, *Rich like Us*, 222)

### **Lonesome Sonali**

Rose's untimely death leaves Sonali bereft and lonely. Sonali and Rose shared certain ideas and basic approaches to love and its problems. Rose lends meaning to other people's lives even after her death. A beggar, for, instance, whom she used to feed, finds meaning purpose in life because of her. A minor character in the novel, but a powerful voice, the beggar without hands raises the stumps of his arms in a shaky salute to Rose:

The handless salute left her (Sonali) thinking about his handstand, the struggle about his humanness. Whenever she saw him afterwards from her bedroom window, looking no bigger than a beetle at that distance as he moved about near tombs, she could picture him healed and whole, walking upright, running and leaping, and each nightfall becoming exultantly whole once again by the light of the stars. (Sahgal, *Rich like Us*, 81)

He tells about the lives of the lower class people who worked as laborers and their women, who are raped and killed by brick kiln masters and their men. Others were molested and raped by the police called in by land owners' intent on preventing share croppers from getting their full share of their crops. The beggar's words, repeated first to Rose, are revealed by the third person narrator, who retrieves them from Englishwoman's head during a discussion of movie censorship. Such terrifying stories of oppression and violence are meant to counter the language of the Emergency coming from the Prime Minister. He tells Sonali that his arms and legs were broken by the landlord whom he was trying to oppose. This shows the suppression of the Indian masses by the brute force of the ruling classes.

### **Betrayal of Values**

Sonali reserves serious criticism for those who should have known better, those who, for reasons of family connections or a lust for power, betrayed the values upon which the modern nation-state of India was constructed. While at the dinner party, Sonali describes the nation-state with explicit sarcasm:

“And then the capital's professional elite gave a demonstration of what the third world's crust talks about when its country's democratic institutions have just been engulfed by a tidal wave. The Establishment professor described the clinic in the Soviet Union where he had eight months' free treatment for arthritis. The editor outlined tomorrow's editorial, in which he would say Madam had a good faith thought it her constitutional duty to override the constitution, and while he would regret the suspension of liberty and the right to life, he would reluctantly conclude that there had been no alternative. And lawyer summed it all up when he gave his professional opinion that the constitution would have

to be drastically amended, if not rewritten, to give Madame powers to fight disruptive forces and crush the vested interests she had been battling against since infancy. Delhi had always been an imperial city, hadn't it? So what was so new about special powers and hereditary rule? (Saghal, *Rich Like Us* 85)

### **Mona – Emblem of Indian Womanhood**

Mona is a traditional woman- a giver, a loser and a victim. She is loyal, devoted and stubborn. Mona represents Indian womanhood. Her devotion to Ram is monastic. When Rose saves her life, she forgets the past and becomes her friend.

### **A Strong Dialogical Structure**

Saghal creates a strongly dialogical structure which represents the split psyche of the Indian people. There were some who supported Indira Gandhi and others who were outraged by the Emergency, those who did not fully understand what was happening and many who were afraid to act. Saghal openly condemned the Emergency. In *Rich Like Us* she uses historical facts to enrich the form and content of her narrative. She is not only a novelist but also a journalist but her narrative does not degenerate into journalistic reportage. The novel is wonderfully set apart with a fine, clear, disenchanted eye and an acerbic moral intelligence that is devastating without ever raising its voice.

The novel makes some use of some editorials and letters written to the editors of newspapers as a form of historical evidence. One of them is editorial of the *Calcutta Gazette* of 7 December 1829, which expresses supreme pleasure and celebrates the Act of Abolition of the cruel rite of sati passed by Lord William Bentick. The English administrator is applauded for his

reform, which has ended “a system demoralizing in its effect on the living, a revolting system of suicide and murder” (Saghal, *Rich Like Us* 134)

### **Narrative Consciousness**

In *Rich Like Us*, there are two main characters who projected narrative consciousness, Sonali and Rose. Sonali and Rose relate well to each other despite the differences of age, upbringing and nationalities.

the Emergency provides only a take –off point for a questioning at many levels. The narrative posits questions related to the nature of the empire, its professed idealism and its real aims of self-preservation; it questions the hollowness of Victorian liberalism, the myth of the golden past, the corruption and fallibility within human society, the earlier authoritarian pattern and their collapse, the validity of resistance. There are several more questions asked. Oblique the issue of economic imperialism is also considered. (Saghal, *Rich Like Us* 60)

### **Challenging Known Solutions**

*Rich Like Us* offers no easy solutions to mankind’s problems; on the contrary, it challenges all known solutions.

It projects a picture of the repetitive nature o revolutions. It does however speak for the human consciousness-as distinct from character and for human courage as different from bravery. Just as there are no solutions, so also there is no one you can blame. The fixture of the past is woven with many threads. In the story of “The Emperor and His New Clothes” one does not

really know whether the Emperor, the weavers or the people are to blame. Reality eludes them all (Saghal, *Rich Like Us* 62)

The entire action of the novel deals with the changes in the Emergency brought about in the social and political fabric of the country by analyzing the response it evolved among the individuals, classes and groups. The novelist has used the parable of the Emperor's new clothes; this is a serious criticism of the civil servants who just closed their eyes to the corruption of the Government for safeguarding their private interests.

Saghal presents the theme of the Emergency from various angles. The official version of the Emergency, touted by politicians and businessmen who used official patronage for carrying out secret business operations to make profit without doing anything which could be called productive, is countered mostly by Sonali.

The novel records how Prime Minister got unstinted support from civil servants, confirming Saghal's earlier finding that they represented the thinking and mentality of the precolonial times, that ordinary people needed to be controlled and directed with a strong hand. Some officers like Ravi Kachru undertook to motivate the people to organize small professional groups on the lines of the medieval guilds, such as lawyers, teachers, entrepreneurs to "strengthen the hands of the Prime Minister," one of the dismal features of the times the novel stresses.

### **Resistance to Tyrannical Policies**

The novel incorporates the actual resistance to the tyrannical policies of Indira Gandhi. Even though Saghal was Indira Gandhi's cousin, she attacked the Indira Gandhi Government,

which practiced authoritarian policies and displayed dictatorial tendencies towards the body politic even before the actual declaration of the Emergency. The most noticeable feature of Saghal's strategy in the novel is to establish that the Emergency was not just a political event, for it did not stop at activating official agencies into perpetrating repression on innocent people.

### **A Political Novelist**

Saghal, as a political novelist, suggests that, in situations of oppression and tyranny, history can provide a means of hope, not just for surviving, but for getting the strength to fight the worst of tyrants and ultimately make them yield to the popular will. The dark period of India came to an end and light shone over India thanks to intellectuals like Saghal.

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# Technology in Education – An Effective Aid for Classroom Management

Rajashekar

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## What Technology in Education is *not*:

It would be advisable to begin looking at what Technology in Education is not in order to arrive at a comprehensive definition of what it is.

Technology in Education is not .....

- dehumanising the teaching – learning process
- getting rid of text books
- expelling the teachers from the system
- suggesting a shortcut for teachers / learners

## Defining Technology in Education

Then what is technology in education? It is obviously what the ones above are not. However I propose not to attempt any definition of technology in education but to help the readers realise the same in the course of their journeying through the rest of the paper.

Any invention is an offshoot of necessity and technology in education has not been an exception. The probable factors that could have necessitated its application in teaching and training are:

Teaching	Training
<ul style="list-style-type: none"><li>• large number of students</li><li>• multilevel</li><li>• multi grade situations</li><li>• limitation of resources</li><li>• non-availability of expert teachers</li><li>• non-availability of text books</li></ul>	<ul style="list-style-type: none"><li>• large teacher population</li><li>• changing needs / demands</li><li>• accessibility to information</li><li>• limitation of the text books</li><li>• changing roles of teachers</li><li>• increased cost &amp; waste of time</li></ul>

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Technological development is an extension of man's power over nature. As Marshal McLuhan puts it, ".....clothing extends his skin; an automobile extends his legs; the telephone extends his voice and hearing; and writing extends his memory and now computers extend man's central nervous system."- Singh, YK et al. 2008. *Educational Technology: Teaching Learning*.

### **Technopast to Technopresent**

The emphatic assertion made by Jacques Torfs, a UNESCO expert in his address at the Conference on educational satellites organised at Nice in 1971 was not a utopian idea but a scientific reality –

“If the ten to thirty percent of the world's population living in remote, isolated areas are not to be sacrificed, deprived of their right to education and allowed to act as a brake on progress in every developing country, then only educational telecommunication satellites can provide the solution”.

<i>TECHNOPAST to TECHNOPRESENT in Education</i>
<ul style="list-style-type: none"><li>• Satellite Instructional Television Experiment [SITE] by using the American Applications Technology Satellite – F – September 18, 1969.</li><li>• Beginning of educational TV – on August 01, 1975.</li><li>• AIR broadcasts for school students for more than 22 years.</li><li>• Satellite based education TV Programmes in Gulbarga.</li><li>• Class Project [CSS] and IT School Project.</li><li>• Launch of film-based modules by DPEP.</li><li>• Keli Kali Radio Project with the collaboration of DSERT / DPEP / AIR.</li><li>• Launch of EDUSAT satellite by ISRO on 20 November 2004 and software support by several institutes like RIESI in the form of video lessons.</li><li>• Gyan Darshan [GD] started on 26 January 2000 by MHRD [GOI] &amp; Prasar Bharthi with IGNOU as the nodal agency.</li><li>• GD-1, GD-2, GD-3 [Eklavya] &amp; GD-4 [Vyas] on 26 January 2004.</li><li>• DD Bharathi on Primary Band telecasting</li></ul>

- IGNOU's programmes in April 2005.
- Teleconference [live interaction] – one – way video & two-way audio and two-way video & two-way audio.
  - Computer Assisted Instruction [CAI] & Computer Assisted Language learning [CALL].
  - ICT in Education.
  - Virtual Classrooms.

Technology helps in creating and organizing learning environment which includes formulation of instructional objectives, curriculum planning and designing, its transactional strategies and evaluating of pupil's learning and achievement. It also includes management of learning and overall education.

**Focus on the Learner**

The most important element in the teaching-learning process is the learner. The technology that works best is determined on the basis of what is appropriate to the learner and not on the basis of what is highly sophisticated. The host of technology programmes that have liaised with education down the line have been presented in the table.

Some real objects and events are too big for the classroom [e.g., solar system]; or too slow [e.g., the sequence of a bud opening into a flower]; or too inaccessible [e.g., defusing a bomb]. Such limitations can be successfully overcome by the appropriate use of visual media where the reality is controlled by making things smaller or bigger, slower or faster. Presenting the original speech of a leader using a recorded version is bound to create a more scintillating experience than students' reading it for themselves.

The learners are almost transported back in time with their learning-cum-retention capacities addressed simultaneously effectively. The exploratory component of a child's competency is also addressed by the use of technology as it opens up many channels of expression for the child.

**Misconceptions Relating to the Use of Technology among the Teachers**

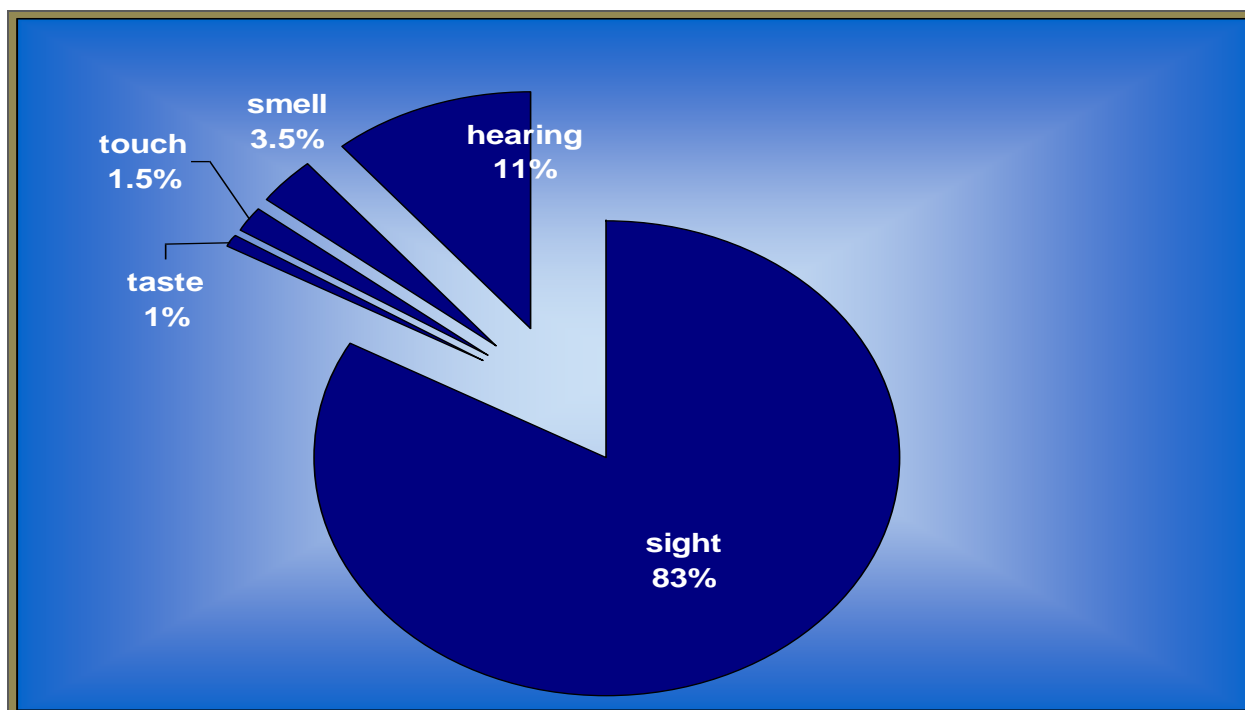
Some of the misconceptions regarding the use of technology among the teachers and the probable answers are as below:

<i>It simply can't work...</i>	<i>...it could if you tried.</i>
<ul style="list-style-type: none"> <li>• very expensive and our schools can't afford.</li> <li>• means teaching plus, i.e., more burden on me.</li> </ul>	<ul style="list-style-type: none"> <li>• reasonable and rather cheaper down the line.</li> <li>• more interesting, if used with adequate planning &amp; preparation.</li> </ul>

<ul style="list-style-type: none"> <li>• not interesting for the children.</li> <li>• not techno-savvy, so feel outdated.</li> <li>• human element missing, relations affected.</li> <li>• evaluation system to be changed, a long process.</li> </ul>	<ul style="list-style-type: none"> <li>• reduces the use of chalk and talk and less strenuous</li> <li>• need not be, not so much the technology part of it but the applicative mind.</li> <li>• not really, roles continue to be what they are, with change only in the mode of interaction.</li> <li>• better to change the shoes than the feet.</li> </ul>
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### Role of Five Senses

Research by the Harvard Business School has indicated that information received by the brain comes through our five senses in the following proportion



The channel of information in a traditional classroom (i.e., basically the teacher’s voice) is only about one-tenth of the total perception input. Little wonder then that the teacher strains his throat muscles throughout the year (sometimes resulting in Teacher’s throat!) but fails to receive the boomerang in the form of maximum perception from the children.

Just as the use of a catalyst does not really alter the reactants or products but only serves to speed up the rate of reaction, the use of technology enhances the efficiency of teaching – learning process without much affecting the roles of teacher and learner but by redefining the same.

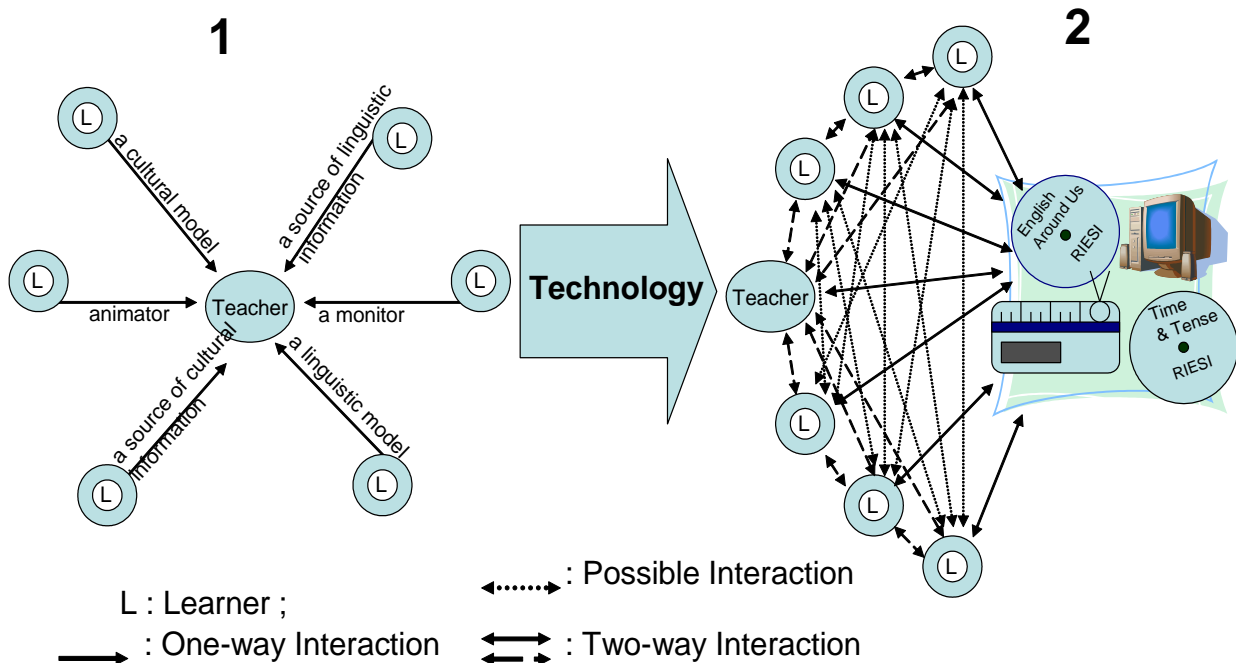
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The radical change technology can bring in the group dynamics of the teacher-class relationship looks somewhat like this.

### Group Dynamics of Technology-aided class room



### Teachers' Role: Redefined

It is by no means indicated in picture 2 that the teacher is pushed to the periphery by the intervention of technology but

- the teacher is spared from owning the responsibility for too many things i.e., his/her accountability is reduced.
- a meaningful interaction among the learners which is otherwise impossible in a traditional class is also achieved.
- dependence on text book which is, more often than not, an isolated, shut off, individual medium for 83% of information input is reduced to some extent by providing other channels for the information flow.

### Technology is Relevant

Since technology can address issues like large classes, single teacher schools, non-availability of text books etc., we wouldn't be ambitious if we looked up to it for help regarding the learner in question- the slow learner. The progress of technology has definitely been by leaps & bounds towards individualised instruction for insured learning. A variety of personalized instruction techniques came up in 1950's targeting individual learner. Programmed learning is one such educational innovation, an auto instructional device where the learner takes himself / herself through each and every step.

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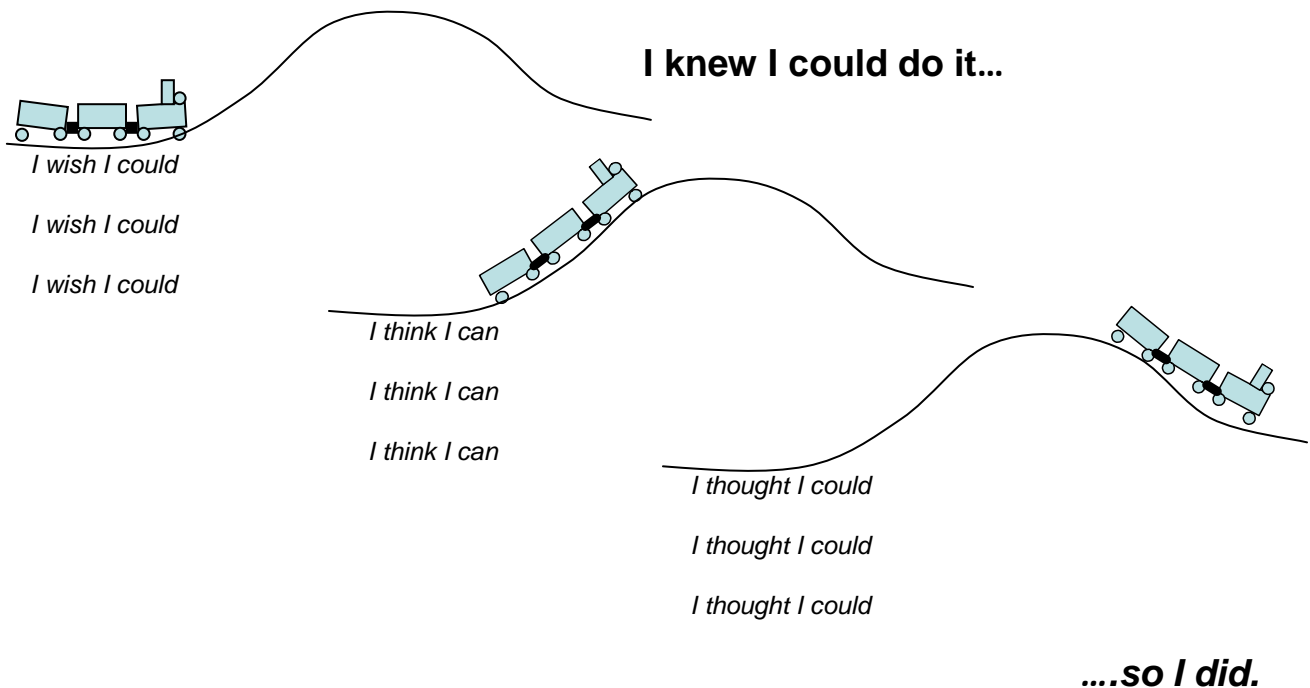
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Small sized steps, overt responding, immediate feedback, error-free learning, self-paced learning and empirical testing are some of the features built into Programmed Learning. Several self-learning CDs available in the market have the feedback mechanism built into the activities in lessons followed by an optional learning component the learner could choose to go through. The learner can go back on the same activity several times to ensure sufficient learning before attempting the next activity. This promotes a self-initiated, self-monitored and self-paced learning addressing individual differences and achieving learner motivation. Slow learners definitely stand to gain from such learning programmes.

## Language Learning and Technology

Students know that language lives in sound and colour, because they experience it every day outside the classroom. This is the challenge the modern language teacher faces.

The initial apprehensions of teachers while using technology in education can be overcome by using more of it just as the fear of crossing the ropeway can be overcome only by crossing it many times. The confidence or the “I knew I could do it” attitude that the teacher develops by being a part of such system is similar to the experience of the little train climbing a hill.



## Educational Technology

If your way through the paper has helped you zero in on any definition of Technology in Education, it might look somewhat like this:

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Educational technology is the application of procedures and techniques for the systematic design of a learning experience. It is also developing a source of education which uses a host of methods, techniques and resources that assist the teachers and support the students in their effective learning.

The symbiotic relation between technology and education has made the teaching-learning process more efficient & effective. The distance between an expert teacher and a needy learner has been successfully conquered and a ‘technological proximity’ has been established between them.

It is heartening to know we have begun to reap the benefits of this relation between technology & education. The teething problems can always be overcome if the attitude towards using it is positive. Learner continues to be the nucleus of the teaching-learning process; teacher & technology operating from different orbits, each influencing the other and in turn influencing the learner, the goal being “learning”.

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## Marking Out the Catharsis in *The Apprentice*

Dr. Rashi Saxena

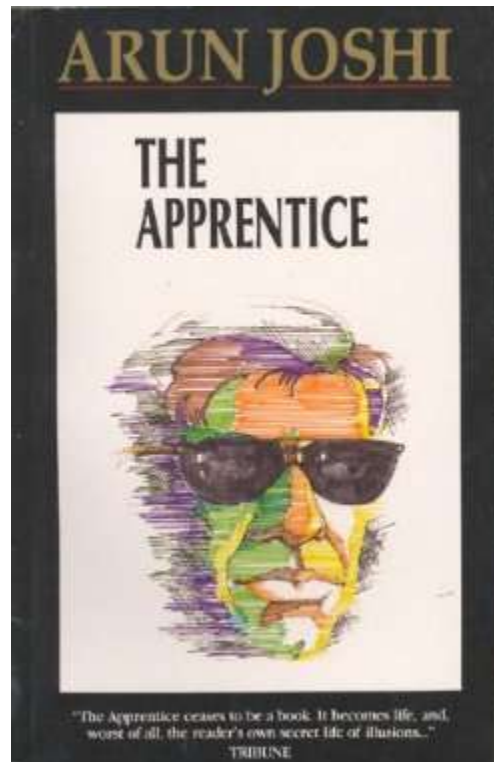
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### Abstract

The present article is an attempt to trace those elements which mark catharsis in Arun Joshi's *The Apprentice*. Arun Joshi is a perfect scanner of human mind and is able to notice both good and bad aspects of its characters. *The Apprentice* is the best example of Arun Joshi's tackling of human psychology.

This novel contains the story of a young man who from his very childhood dangles between the good and the bad paths of life. With the passing of time he decides to choose the path of amoral living by pursuing corruption and its resultant gains in many types of sins. When at last his mistakes force his best friend to commit suicide, his encounter with himself and with another character Brigadier makes him realize his errors. Now he leans towards goodness, and to

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clean up his soul, he chooses to polish shoes outside a temple. He chooses to smell the shoes as his punishment so that he can remind himself to be good.

In this article this process of purification of the soul is highlighted through some instances in the novel. By applying the speech-act theory, a clear appreciation of the work can be accomplished. The devices defined in the speech-act theory prove to be a major tool in the operation of the above mentioned novel. By zooming out the speech-act in dialogues the catharsis element can be marked in the novel. Ratan's regaining of the moral code proves the catharsis approach of the author as well as of literature.

### **On Defining *Catharsis***

*Catharsis* means purification, the purification of soul. First, Aristotle has defined this term and later Plato also describes it. Both highlighted the fact that literature works best to purify the human soul. Literature evokes emotions and feelings in the human heart and extends the range of sympathy without any force, compels an individual to justify his goodness or badness. Only a good piece of literature can accomplish this task. Likewise, only a resourceful and creative author may get credit for this job.

### **Arun Joshi and Catharsis**

Arun Joshi is a prolific writer who successfully deals with the human mind. He naturally grasps the vivid complexity and simplicity of human nature. This is why the characters developed by him are realistic, and even their flaws are universally found and can be observed everywhere in our society. At the same time, readers finally feel something moving them deeply, and are motivated to purify themselves along with the characters.

Arun Joshi's third novel, *The Apprentice* is the story of Ratan, a corrupted government employee, who after spending many years of sinful living, finally feels himself guilty and begs forgiveness of his father, his mother, the brigadier and finally decides to punish himself by polishing shoes in a temple. He says:

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I never enter the temple. I am not concerned with what goes on in there. I stand at the doorstep and I fold my hands, my hands smelling of leather and I say things. Be good, I tell myself. Be good. Be decent. Be of use. (143)

## **Ratan**

Ratan is the son of a freedom fighter who died in an uprising. His mother was a chronic patient and had suffered greatly because she had no money. It is due to this personal experience with the lack of money in life, that she encourages him to be a mercenary. While he was at the growing stage, he was torn between the idealistic and practical approaches towards life, but later he decides to be a mercenary. He expresses his approach to life in the following way: “educated, intelligent, cultured and it was my right that I should rise in life, to levels higher than the others aspired for.” (*The Apprentice* , 31).

## **Result of Amoral Life**

Henceforth his only aim of life is to build his career by hook or crook. He does not recognize any morals of life. He seeks all the wrong ways to earn money, but in doing so, he loses his peace of mind. He thinks that it is because of his amoral approach to life that his friend Brigadier and Himmat Singh have to die. He holds himself responsible for the deaths of these two persons and hence he decides to polish shoes in a temple where he experiences the shrinking of boundaries between the slums and the rich colonialists.

## **A Flashback Story**

In terms of speech act, Ratan Rathor himself does not involve any speech act directly; it is his flash-back story in which he seems to be making decisions. His decisions are influenced by his mercenary approach to life; he even acknowledges his marriage as a gizmo taken up for the sake of his career. He marries a girl whom he does not love. For his progress forward, he ignores his past relationships with no regret. He leaves the person who provides him the job.

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This is his own decision, which projects his mean and selfish character. It is because of this flaw in his nature that he decides to lead a life without morals. These are all minor but important decisions taken by him for his own personal advancement. One of his major decisions in life is to participate amorally during war time. Here the reader can observe how the resurrection of Ratan's soul takes place in the story, as he admits his amoral act. When he cleans up his soul, by having a decision "to guide man" he shares his own experiences of life and advises younger people to own up to their responsibility to society.

### **Confessing His Life**

When Ratan is sharing his experiences with an NCC cadet, he admits that what he has achieved in his life is due to his power, which is the basis of his corruption. This feature explicitly comes out in one of Ratan's self-expressions:

Our health is looked after by the government I have a telephone, which is not common- one always gets it. I have insurance. I have twenty thousand in the bank, which is not fortune but will tide you over a rainy day. Besides, I would have pension when I retire which should be enough for me and my wife. My daughter, God willing, should be married by then.

So, you see, I did not need the money. If I had ever needed money it was when I had been offered it the first time – by the contractor and I had refused. (*The Apprentice*, 58-59).

### **The Episode at the S.P. Office**

The passage reveals the self-examination of the character. It unfolds Ratan's ironical confession about how the narrator, in spite of his awareness, fails to get out of the clutches of corruption. In a monotonous description, here, Ratan's confession underlines use of expletives. The episode at the S.P. office consists of expletives. S.P. displays his power to Ratan by saying:

Yes, by you," he further says he had had enough of my play-acting.

Lack of proofs, isn't that our final safeguard? Said S.P. There was a silence. A little later he spoke again. He seemed ready to collapse with exhaustion. (*The Apprentice*, 112).

The purification of Ratan is the result of commitment, by which Ratan learns the real sense of life. He feels elevated in narrating his course of life to others. This is nothing but the expression of his commitment. He unfolds his commitment in this conversation. He uses explanatory, narrative and procedural discourse in the following lines:

I am going to kill you. I said, as firm as you please, standing up and stretching myself to my full height. I ordered him next to get up and stand against the wall, my idea, no doubts, of the firing squad. (*The Apprentice*, 128).

### **Apology**

In these lines above, Ratan wants to kill Himmat Singh in anger. He declares it to him directly and feels a great uplifting as though he is an agent of God. In his later confession he acknowledges his faults and admits his selfishness, he decides to make an apology to all whom he has hurt. He tells:

Then I beg forgiveness of a large host: my father my mother, the brigadier, the unknown dead of the war, of those whom I harmed, with deliberation and with cunning, of all those who have been the victims of my cleverness, those whom I could have helped and did not (*The Apprentice*, 143).

### **Seeking Solace and Forgiveness, and Changing Mentality**

To sooth his conscience he decides to go to the temple. This passage reveals that he goes to the temple not for religious reasons but for the sake of his moral improvement. For this self-resurrection, he polishes the shoes of the visitors in the temple. This action minimizes his ego that keeps him away from all evil deeds and corruption of life. The author also deals with social activities to highlight the importance of society to shape up one's individual character.

In speech-act theory, behabitives are discussed. In *The Apprentice* the description of the changing mentality of Ratan illustrates catharsis. Ratan feels a change to have come over him “almost overnight” he stares at the women openly, willfully to the point of rudeness. He feels confident that he has a “right to stare, right even to do more than stare”, “if he gets the chance”. The sudden power of money makes him feel ‘cocky’ and he overlooks the “Group of army officers, exhausted and disheveled, returning probably from some far flung out post....” Because his thoughts are “full of other thing”, he is engrossed in fantasies of pleasure that awaits him.

You are lying, Mr. Rathore, he spat out, and leaned back in his chair. My reaction to this accusation was one of great anger. I was completely, almost hysterically offended. What I found offensive was not the accusation itself, but the fact that it had been made. Our annoyance with your generation, my friend, is not that you know us inside out but that you drag your knowledge, like a rotting carcass (*The Apprentice*, 66).

### **Pretending to be Honest**

This game of bluff is running in the mind of a person, who is lying but pretends to be honest. Arun Joshi beautifully exemplifies the psychological factor here. If we go further into the details, the readers can encounter this issue more clearly. Ratan never thinks that he will be caught but the next moment, he catches himself guilty. This confirms the role of human psychology which causes denial of accusation, and the effort to save self-esteem; either one is wrong. The transformation of the amoral view takes place in some situations as at the freedom fighting, and partly where a minister and other persons meet to talk morals to him and where for the first time Ratan is scared of death. In order to exemplify the transformation of the soul, it can be analyzed in the following lines:

First of all I have no need of money. I am quite sure of that. I needed it no more than sitting here, after two cups of tea, I need a third. I may drink it because others do, or because it is offered free, but I need it for neither survival nor happiness. In this poor land I can be called comfortable, even well-off. (*The Apprentice*, 58).

## A Symbol of Custom

In this passage offering or taking tea in office symbolically shows a custom. Here indeed, there is a change in Ratan's emerging ego yet this change takes him into the world of pleasure, and fogs the meaning of the unconscious or the deeper self for him. Money makes him feel 'as good as the best'. His approach to life shall strengthen the incestuous and narcissistic orientation of his emerging self, involving him in a 'syndrome of decay'. This passage reveals the tormenting and tortuous self-examination of the self, when it is sorting out its own problems, unmistakably suggests some of the civilized values that obtain in a metropolis.

## Transformation

At the outset of Ratan's career, transformation of his persona from moral into amoral takes place because of his own mother. As his mother warns Ratan from time to time to have a mercenary approach, she insisted he must think about the negative aspect of being a poor one. She says:

Don't fool yourself, son, she said. Man without money was a man without worth. Many things were great in life, but the greatest of them all was money....

If I underrated the power of money, she said, I would be sorry some-day. (*The Apprentice*, 19).

It is the use of directives by his mother that changes the whole mental level and attitude of Ratan. Later directives take him away from the idealistic approach of life and so he becomes determined to earn money irrespective of means. Here mother's warning in the form of directives is a by-product of the philosophy of survival. Now she appears to him like a post independent India's version of Lord Krishna revealing to Arjuna the mystery and the laws of the Universe. His deeper self is suppressed and enters into the new arena of life, i.e. the life of immoral acts.

## Response to Life

Ratan also responds to life when he is engaged genuinely with the quest of inner self. Ratan, when feeling dissatisfied, runs after all money just like mammon; but, eventually he feels guilty as money fails to give him peace. He concludes his experiences in following way:

“The more money I accumulated, the more I was dissatisfied and the more I was determined to ‘enjoy’ life. And all the time I thought of death” (*The Apprentice*, 89).

### ***The Apprentice - A Tale of Conscience***

This utterance obliquely suggests that a distracted life is death of the self. It makes the novel *The Apprentice* the tale of a conscience – torn man with a message, which Ratan wants to convey with an emotional charge:

The crookedness of the world, the crookedness of oneself. How to get rid of it? ‘Revolution of God?’ The Sheikh had said. But what do I know of either of them, my friend? Of Revolution, or of God? I know nothing. That is the long and the short of it ... And I do know what to do, where to begin. But time is short and one must begin somewhere, anywhere (*The Apprentice*, 142).

Here Ratan simply questions his soul and in response takes a decision to establish new values and polices for the sake of his country. In order to save the fall of his nation he acts like a rebel and endeavors to bring positive changes in society to uproot corruption. In *The Last Labyrinth*, Som expresses his own feeling being impressed by Gargi’s views. He believes that it is only she who can answer his query. Gargi’s explanation of his question ‘I want, I want’ satisfies him. Som obsessed and weighed down by such feelings and ideas, confesses:

I had sorrows that did not let me breathe.

... Then, there was the greatest sorrow of them all—that no one even guessed: there was the sorrow of idleness

In the novel *The Apprentice* Ratan is exploring the behavior and habits. In his dialogues, he exhibits a plea to make an anti-corruption society by showing its negative features. In it Ratan shows all his will for changing by using words in the narrative tone. His self-questions are here to evoke the inner soul to be truly good, which is part of the Holy Divine.

What am I apprenticed to? If I only exactly knew! Or if I could put into words what I do know. But life runs on approximations and if an approximation will do, you could say that I am learning to be of use. I know it is late in the day. But one must try and not lose heart, not yield, at any cost, to despair. At our age, I hear my friends say, at our age one must learn to be comfortable, to flow with the current. Let us hold on to the gains, my friends say, we have lost we have lost. It is too late to put up a fight.

Perhaps they are right. But it seems to me that there are losses and losses. There are losses that one cannot so readily accept. There are things, shorn of which, it is very difficult to die. Therefore I say let us give battle, howsoever late the hour (*The Apprentice*, 143).

### **The Declarative Tone**

This passage is a fine example of the declarative tone, which conveys Ratan's views. He analyzes the affect of corruption in India and wants to recover the moral core of Indians. Here, Ratan has become an 'apprentice' of spirit and engages himself in the act of soul-making and wishes younger persons would learn service and sacrifice. Ratan's heroic struggle for higher consciousness has ended the civil war in him. Therefore, he uses his little acts of unselfish service to give meaning to his life and death. The journey through the dark alley of one's unconscious is over and Ratan arrives at the high water mark of love for his fellow beings. He now has hope and faith in the new generation, where the process of spiritual journey has started. There is one more example of declarative tone is used by Ratan:

He was born in filth and in filth he had grown. But he had dealt with them, the bosses, men like my Secretary, he had dealt with them on their own terms and he had troubled



some of them. He was not proud of it, not anymore, but he had at least not sold himself, like I had, nor for that matter, had he betrayed a friend.( *The Apprentice*, 138).

### **Final Resolution**

Here through this passage Ratan finally is able to think properly with all his moral values. He can now differentiate himself and others. He understands that there is no outer source who forced him to be bad but his own weakness is the reason of his own fall.

Readers can conclude that Ratan's final decision to admit his fault, to feel his moral duty for his country and his determination to remain an honest civilian is a fruitful product of literary work of Arun Joshi. Reading this most readers will become immersed in a labyrinth of deep thoughts. Somewhere in their hearts they think that the character of Ratan more or less resembles their own shadows. Finally they partially turn out to be honest to avoid the dilemma of their heart and mind.

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# Is Manipuri an Endangered Language?

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## Introduction

Languages that are at risk of falling out of use as its speakers die out or transfer speaking another language are called endangered languages. If there are no native speakers, language loss occurs and becomes a dead language. If eventually no one speaks the language, it becomes an extinct language (Crystal, 2009). Many languages are currently disappearing fast owing to the processes of globalization and neo-colonialism, where the economically powerful languages dominate other languages (UNESCO's Atlas, 2009).

## Endangered Status

A language is considered endangered when children of that language no longer learn it and finally they lose their language. However, there are nine criteria that decide the quantum of endangerment suggested by UNESCO. They are:

1. Absolute number of speakers
2. Intergenerational language transmission
3. Proportion of speakers within the total population
4. Community members' attitudes toward their own language
5. Availability of materials for language education and literacy
6. Shifts in domains of language use
7. Response to new domains and media
8. Type and quality of documentation
9. Governmental and institutional language attitudes and policies, including official status and Use

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## Degree of Endangerment

Language endangerment can be classified in terms of generations of users of the language.

*'Safe* if the language is spoken by all generations. The intergenerational transmission of the language is uninterrupted.

*Stable yet threatened* if the language is spoken in most contexts by all generations with unbroken transmission, although multilingualism in the native language and one or more dominant languages has taken over certain contexts.

*Vulnerable* if most children or families of a particular community speak their parental language as a first language, even if only in the home.

*Definitely endangered* if the language is no longer learned as the mother tongue or taught in the home.

*Severely endangered* if the language is spoken only by grandparents and older generations; the parental generation may still understand it but will not pass it on to their children.

*Critically endangered* if the youngest speakers are of the great-grandparents' generation, and the language is not used every day. These older people may only partially remember it and have no partners for communication.

*Extinct* if no one speaks or remembers the language.' (UNESCO's Atlas, 2009)

The degree of endangerment of Manipuri, which is named as 'Meithei language' is given as 'vulnerable' in the UNESCO's *Atlas on Endangered Languages*, 2009. But the facts about the language show that it cannot be considered as vulnerably endangered. The following sections deals with the facts about the position of Manipuri language.

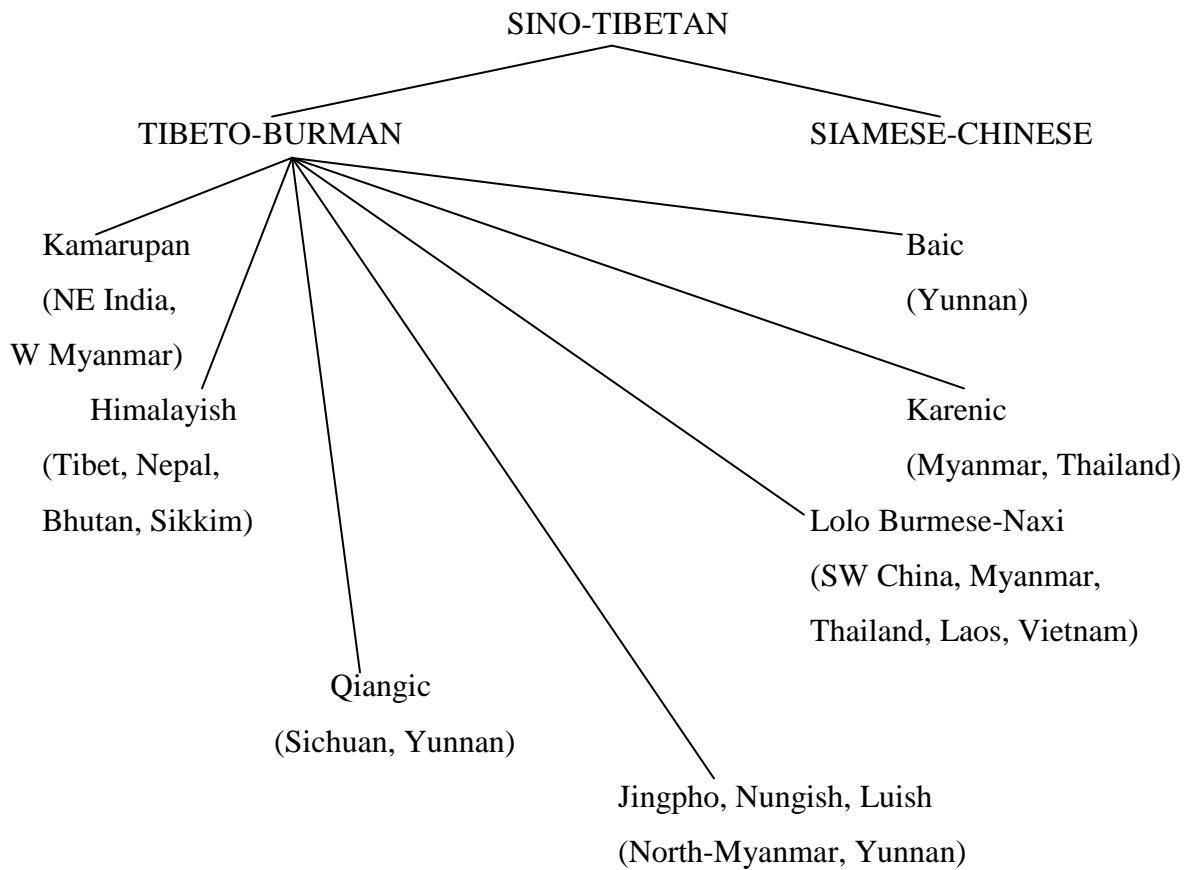
## Manipuri Language

Manipur is one of the seven states of north-east India, with the city of Imphal as its capital. The state is bounded by Nagaland in the north, Mizoram in the south, Assam in the west, and by the borders of the country Myanmar in the east as well as in the south. The total area

covered by the state is 22,347 km<sup>2</sup>. The capital lies in an oval-shaped valley of approximately 700 square miles (2,000 km<sup>2</sup>) surrounded by blue mountains and is at an elevation of 790 metres above the sea level.

The origin of the Manipuri language (Meiteilon is mentioned as Manipuri language as it is officially called.) can be traced to the Kuki-Chin group of the Sino-Tibetan languages. Manipuri belongs to the Kuki-Chin-Naga group of the Tibeto-Burman sub family of the Sino-Tibetan family of languages. However, within Kuki-Chin-Naga, Manipuri is classified as a distinct group on its own (Grierson: 1903-28) under the heading Meithei, on the basis of the facts that it was already a major literary language of the Kuki-Chin-Naga group and that it had characteristics that differentiated it from both the Kuki-Chin languages proper as well as the Naga languages.

A schematic diagram of the Sino-Tibetan language family is given below:



**Figure 1: Schematic diagram of Sino-Tibetan**

Manipuri (Meiteilon: Meitei- the Meitei community; lon- language) has been the state language of Manipur since 3rd century A.D. ‘The coins were struck; royal chronicles were recorded; edicts and copper plates were issued in this language. Ancient Meitei records were in Meitei-Mayek only’ (Sanajaoba, N. 2005). However, many of the rich heritages of Manipuri language were destroyed as a result of Hindunisation in 18th century.

Manipuri is the mother tongue of the major ethnic groups i.e., the Meitei, Meitei Pangals (Meitei Muslims) and the Bamons (Meitei Brahmins) mostly residing in the state of Manipur, primarily in the state's valley region. This language is also being spoken by some native Manipuri speakers in the neighbouring north-eastern states of India, viz., Assam, Tripura, Nagaland, Arunachal Pradesh and Meghalaya. There are some native Manipuri speakers in part of Bangladesh and Myanmar. Manipuri is the main common medium of communication among 33 different mother tongues of different tribes in Manipur and also among other people inhabiting in Manipur and hence, it is being used as the lingua-franca in the state of Manipur.

Manipuri language is the only Tibeto-Burman language in India which has its own script, the Meitei-Mayek script, which has been in existence from 1st century A.D. in coins of Wura Konthouba (568-658) (Kamei, G. 1991). The origin of this language and its script are a mystery as many historical documents were destroyed at the beginning of the 18th century during the reign of King Pamheiba (1709-1748) because of the instigation of the Bengali saint Shantidas Gosai. The current Manipuri script i.e., the Meitei Mayek script is a reconstruction of the ancient script and since the early 1980's this has been taught in schools along with the Bengali script in Manipur (Imocha Singh, 2002). A non-government organization called Meetei Erol Eyek Loinasillon Apunba Lup (MEELAL) has been struggling for a long time to popularize Meitei Mayek script and to replace the Bengali script textbooks in the schools. It has been taking strong steps to promote the script among the common people.

Manipuri language has been recognized by the Government of India as the state official language of Manipur along with English and it is one of the 22 scheduled languages of India. By the 71st amendment of the constitution in 1992, Manipuri is included in the list of scheduled languages in the 8<sup>th</sup> Schedule of Indian Constitution (Sarangi, A. 2009).

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The argument against the statement that ‘the degree of endangerment of Manipuri is vulnerable’ as stated by UNESCO, is as follows (The argument is based on the nine criteria given above).

### **1&3. Absolute Number of Speakers and Proportion of Speakers within the Total Population**

The total population of Manipur according to provisional Census 2011 is registered at 27,21,756, among that males have registered at 13,69,764 and females at 13,51,992 and the Literacy rate (%) is at 79.8%, where male is at 86.49% and female is at 73.17% . The increase in population can be seen from the figures given below.

As per the Census of India (1991), the population of Manipuri speakers is 12,70,216 out of which 11,10,134 speakers reside in Manipur.

According to *Ethnologue-Languages of the World* (2000), the population of Meiteis all over the World is 13,91,100 out of which 13,70,000 reside in India.

As per the Census of India (2001), the total population of Manipur is 23,88,634 out of which 15,28,725 (13,61,521 Meiteis and 1,67,204 Meitei Pangals) are Manipuri speakers.

The Table number 1 below gives the number of Manipuri speakers in the north-eastern states of India and also in Bangladesh and Myanmar.

Sl. No.	State/Country	No. of Native Manipuri Speakers
1.	Manipur	12,12,225
2.	Assam	3,00,000 approximately
3.	Tripura	30,000 approximately
4.	Nagaland	Below 1000

5.	Arunachal Pradesh	Below 1000
6.	Meghalaya	Below 500
7.	Bangladesh	40,000 approximately
8.	Myanmar	5,000 approximately

Besides these, there are some native Manipuri speakers in West Bengal, Delhi, Mumbai, Tamilnadu, Karnataka and in some other states of India. Hence the absolute number of speakers of the language is constantly increasing which does not support endangerment.

## 2. Intergenerational Language Transmission

In Manipur, the education in the Government schools is provided in Manipuri medium till eighth standard and both English and Manipuri mediums are provided for ninth and tenth standard. Manipuri is offered as a subject for Modern Indian Languages (MIL) to be opted by the students in the tenth, eleventh and twelfth standard along with nine tribal languages, viz., Thadou-Kuki, Tangkhul, Paite, Hmar, Mao, Mizo, Zou, Kom, Vaiphei. Besides this, courses on Manipuri language and literature is also being taught as a subject up to the Post-Graduate level; M.Phil., Ph.D. and Post Doctoral courses in Manipuri subject are also available in Manipur University, Canchipur, Manipur and Assam University, Silchar, Assam.

Though the official medium of instruction in the classroom teaching is English in the higher secondary, undergraduate and post graduate levels, Manipuri language is also used for classroom explanation by most of the teachers besides English for the better understanding of the subjects.

### Manipuri in Schools

According to the State Education Department of Manipur, the number of schools in the Middle and High/Higher Secondary categories increases from the year 1989 to 1999 and to 2002 except in the primary where there is a decrease in the number of schools as shown in Table number 2. However, one can see the increase in the number of enrolment of students from the

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year 1991 to 2001: Primary School- 264019 to 285580, Middle School- 77658 to 121200, High School- 46700 to 64680, Higher Secondary- 4474 to 15620. The total number of enrolment was recorded to be 392851 (1991) to 487080 (2001) with an increase of 94229 in ten years as shown in table number 3. The increase in the enrolment of students can also be seen in table number 4 (2006). This transmission of the knowledge and skills in Manipuri does not support that the Manipuri language falls under vulnerable endangerment.

The above statement can be compared with the following statement ‘In order to judge if a language is endangered, the number of speakers is less important than the age distribution; there are languages in Indonesia reported with as many as two million native speakers alive now, but all of advancing age, with little or no transmission to the young. On the other hand, while there are 30,000 Ladin speakers left, almost all children still learn it as their mother tongue, thus Ladin is not endangered in the 21st century.’ (UNESCO’s Atlas, 2009) which supports the view of the author.

**Table No. 2: Number of Schools in Manipur in different stages**

District/State	Primary Schools			Middle Schools			High/Higher Secondary		
	1989	1999	2002	1989	1999	2002	1989	1999	2002
Senapati	380	377	395	67	90	91	27	51	61
Tamenglong	209	216	215	33	43	48	15	22	23
Churachandpur	412	266	270	76	78	102	48	78	79
Chandel	227	205	207	19	33	52	8	18	23
Imphal (U)	772	742	727	119	217	288	156	231	272
Bishnupur	236	215	211	32	52	63	38	50	54
Thoubal	326	327	326	59	72	88	63	92	105
Ukhrul	210	224	223	38	46	64	32	40	42
Manipur	2772	2572	2574	443	631	796	387	582	659

Sources: SAM 1992, p. 52 & 2001, p.70, (High/Higher Sec.) p.72-3 SAM & SAM 2004 p.106

**Table No. 3: Enrolment of Students at Different Stages of Schooling**

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Districts/ State	Primary		Middle (VI- VII)		High (IX-X)		Higher (XI- XII)		Total	
	1991	2001	1991	2001	1991	2001	1991	2001		
Senapati	26845	29057	6413	10230	3164	4513	73	716	36495	44516
Tamenlong	13714	18130	2560	3263	1103	1694	147	87	17524	23764
Churachandpur	25220	25610	6093	8918	3325	4897	0-	891	34638	40316
Chandel	12456	17714	2589	3107	1144	1895	0-	0-	16189	22716
Imphal (U)	10230	102932	35353	54590	22003	30604	2985	6201	162641	197327
Bishnupur	24916	27056	7720	12817	5332	6990	940	1796	38908	48659
Thoubal	44230	44736	13674	23440	9023	11435	316	1737	67243	81348
Ukhrul	14338	20345	3256	4835	1606	2652	13	602	19213	28434
Manipur	264019	285580	77658	121200	46700	64680	4474	15620	392851	487080

Source: Department of Education S, Government of Manipur

**Table No. 4: Enrolment in Different Categories of Schools, 2006**

District	Total		
	Boys	Girls	Total
Bishnupur	25845	24399	50244
Chandel	15414	13546	28960
Churachandpur	26951	24033	50984
Imphal East	35415	36449	71864

Imphal West	71119	66793	137912
Senapati	33805	29506	63311
Tamenglong	21681	18043	39724
Thoubal	40624	39002	79626
Ukhrul	21979	21264	43243
Manipur	292833	273035	565868

Source: Department of Education, Government of Manipur

(<http://www/manipurportal.mn.gov.in/portal/.../Department/Education>)

#### **4. Community Members' Attitudes toward Their Own Language**

'Manipuri language is the State official language of Manipur and it was included in the list of scheduled languages of India on 20<sup>th</sup> August 1992 after a movement by the Meitei community in two Phases: the First Phase Movement (1953- 1987) and the Second Phase Movement (1987-1992)' (Singha, I.B. 1993 & Ningamba Singha, 2012).

The Hindi Boycott conducted by the insurgent group, the Revolutionary People's Front, established ripples of chauvinism through the state of Manipur. The result was the rise of the ethnicity and the growth of the state's local newspapers and the electronic media. This shows that the speakers of Manipuri language have the attitude to develop and protect their state language.

#### **5. Availability of Materials for Language Education and Literacy**

As mentioned earlier, Manipuri language has its own script and rich written literature. Its literature is very old with a rich and multicoloured history and traditions. The textbooks in Manipuri for high school level are produced by the Board of Secondary Education, Manipur. The textbooks for Manipuri language and literature courses for the undergraduate and postgraduate levels are produced by the Manipuri Sahitya Parishad, Sahitya Academy and by Manipur University also.

A lot of books on Manipuri literature, culture, grammar, dictionaries, etc. and also the materials for teaching Manipuri are being produced in Assam, Tripura and Bangladesh by the Manipuri people settled in these places besides Manipur.

Further, under the Government of India, the National Translation Mission, Central Institute of Indian Languages, Mysore, has undertaken an initiative to translate Knowledge Texts (non-literary academic texts which are mostly prescribed in the syllabi of Indian Universities) into 22 Indian languages including Manipuri which are listed in the VIII schedule of the Indian Constitution. The Linguistics Data Consortium of Indian Languages, Central Institute of Indian Languages, Mysore, is preparing materials for online teaching of Manipuri language and will be released shortly. Hence, there is no dearth of materials in Manipuri.

## **6. Response to New Domains and Media: Media in Manipur**

The media in Manipur are the reflection of the social, economic and political relations of the state of Manipur. The media in Manipur plays an important part in projecting the sentiments of the people and their opinions and views. The tabloid and the electronic media of the state of Manipur have developed well. Presently, there are eighteen local newspapers and a single Imphal-based television media called the ISTV. Doordarshan Kendra, Imphal, in general, telecast programmes mainly in Manipuri language.

Television and satellite connectivity are available in almost each household of the state of Manipur. However, the insurgent group, the Revolutionary People's Front has prohibited some of the channels like MTV, FTV and Channel V from being telecast in the state. Hindi movies are also prohibited from being telecast in the Imphal Valley. These prohibitions paved the way for the development of Manipuri indirectly.

All India Radio, Imphal broadcasts various programmes mainly in Manipuri language. Programmes on six major dialects of the state viz., Hmar, Paite, Kabui, Mao, Thadou and Tangkhul are also being broadcasted from this radio station.

## **8. Type and Quality of Documentation**

Many official documents of the Government of Manipur are made available in both English and Manipuri. The official documents in English are being translated into Manipuri by the translators of the Manipur Legislative Assembly. Other documents such as land records, revenue records, etc. are also maintained in Manipuri.

## **9. Governmental and Institutional Language Attitudes and Policies, Including Official Status and Use**

The attitude of the Government of India for the development of state languages is reflected in its Language Policy which is elucidated in the Constitution and is implemented through various executive orders that have been issued from time to time. It further helps the use of languages in administration, education, judiciary, legislature, mass communication, etc. Article 345 permits the States and Union Territories to have their own official language that could be used for all official purposes of the States (Gupta, 1995). This attitude of the government helps the development of Manipuri in this case.

The State Cabinet of Manipur Government passed a resolution in 1996 to set up a separate directorate for Manipuri language. Though it is a bit late, twenty years after its inclusion in the eight scheduled of the Indian Constitution, the State Government has decided to set up a Directorate of Language Planning and Implementation towards development of Manipuri language and other major tribal languages on 19<sup>th</sup> February 2013. The Directorate will not only develop the languages but translation works from other languages will also be done. The cabinet also took a resolution that all the text books of 9<sup>th</sup> and 10<sup>th</sup> Standards which are available in Bengali script would be replaced by Manipuri script, i.e., the Meitei Mayek script as the medium of writing the High School Leaving Certificate examination conducted by the Board of Secondary Education Manipur would also be in Meitei Mayek script from 2015 onwards.

On the other hand, the non-Government organization, MEELAL has been putting serious efforts for the promotion and development of Manipuri language and its script. The organization,

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furthermore, urged the concerned to help the students of Catholic schools in opting MIL instead of Alternative English and it has taken up a stand to organize training programmes for the candidates of Teacher Eligibility Test of Meitei Mayek.

Many other non-governmental organizations like the All Manipur Students' Union (AMSU), Manipuri Language Demand Coordinating Committee(MLDCC), the Manipuri Sahitya Parishad, Imphal, the Manipuri Sahitya Parishad, Assam, the Manipuri Sahitya Parishad, Tripura, Pan Manipuri Youth League, Imphal, All Assam Manipuri Students' Union (AAMSU), Assam and various political parties are also working towards the development of Manipuri language (Ningamba Singha, 2012).

With the above facts described for eight factors out of nine (Criterion No. 7: Shifts in Domains of Language Use is left) which prove that the population of Manipuri speakers is increasing; intergenerational language transmission is positive; the attitude of the Manipuri community towards the development of Manipuri language is positive; there is no dearth of available materials in Manipuri for language education and literacy; the development of new domains in the media of Manipuri is reassuring; the quality of documentation in Manipuri is at a higher rate; and the governmental and institutional language attitudes and policies, etc. are very much encouraging for the development and preservation of Manipuri language, it may be concluded that Manipuri language is not endangered and is 'safe'.

However, Manipuri has not developed much in the field of Computational Linguistics and Corpus Linguistics which are very much essential to compete with the other developed languages of India. Steps to revitalize (Tsunoda, 2005) and develop Manipuri as an e-language are vital to protect Manipuri from endangerment in future.

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**Colophon:**

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# The Readability of English Language Texts in the Primary Grades

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## Abstract

When creating or selecting texts for instruction, textbook writers frequently rely on their judgment about the difficulty of a text. For a more objective measure of text difficulty, text analysis tools are available. This paper briefly describes one such tool, Coh-Metrix, which can identify linguistic and psycholinguistic features of texts. The text analysis tool was used to analyze the texts in four textbook series that are used in Classes 1-4. The results on four parameters are displayed, allowing a comparison between textbook series and across grades.

## 1. Introduction

Text readability measures have been around for decades (DuBay, 2004). One common measure is the Flesch-Kincaid grade level, which is automatically provided in Microsoft Word under the Spelling and Grammar tool.

Such measures provide a basic indication of the difficulty of a text for the target audience, whether it is students reading school textbooks or adults trying to understand official documents. However, they are not used as often as they should. Instead, writers prepare texts and documents, and leave it up to the reader to understand them. This can be seen in numerous official documents that are intended for the educated layperson, but leave the reader baffled because they consist of one-sentence paragraphs, heavy noun phrases (“the involvement of the people most affected by policy decisions is necessary...”), pseudo-cleft sentences (“What this means is that ...”), etc. Gherman (2013), for instance, describes how Romanian farmers cannot understand government communications on European Union benefits and, hence, are unable to apply for benefits.

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The Readability of English Language Texts in the Primary Grades

In the area of education, readability measures are used to select, modify or create texts for school children or second language learners. Since these learners are still not fluent readers, the texts have to be at an appropriate level, so that they are challenging but not frustrating. Readability measures provide basic counts of the length of the text, the average length of a sentence, and syntactic complexity. This is then converted into a readability formula for the Flesch-Kincaid grade level, which is based on what children are reading at that grade level in their first language and not what their parents or teachers think they should read.

Although readability measures provide some measures based on overt linguistic features, they cannot capture more complex text features, such as text structure, or cognitive processes, such as the use of prior knowledge or cultural knowledge. The role of these factors in reading comprehension has been known since the 1970s, but it has been difficult to design tools that capture these features. The text analysis tool, Coh-Metrix (available at <http://cohmetrix.memphis.edu>), attempts to capture more complex linguistic features, such as the use of anaphora, and psycholinguistic features, such as ease of discourse processing through redundancy.

In this paper, I briefly describe the features of Coh-Metrix. In order to show how it works, I used the tool to analyze the texts in four textbook series that are used in the primary grades in English-medium schools.

## **2. A Text Analysis Tool: Coh-Metrix**

Although intuitively we feel that a text with long words and sentences is difficult to understand, difficulty also depends on the characteristics of words, such as their frequency and degree of concreteness. More importantly, texts are not composed of isolated sentences; rather, the sentences are related through cohesive devices, such as anaphora, repetition of words, synonyms, etc. (Hoey, 1991). Further, the ideas (or propositions) in the text are not a net of random ideas; instead, the ideas are organized at two levels: at the highest level is the macrostructure, which provides the ‘gist’ or ‘aboutness’ of the text, and under it are the micro-propositions or details (Louwerse and Graesser, 2005).

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While the text provides the stimulus, it is the reader (or student) who has to comprehend the text. The extensive research on the cognitive aspects of reading as early as Bransford and Johnson (1972) shows that readers cannot rely solely on information in the text, but have to bring in prior knowledge (van den Broek and Espin, 2010; Verhoeven and Perfetti, 2008) and, since texts cannot specify all the information, readers need to draw inferences (Graesser, Millis and Zwaan, 1997; Graesser, Wiemer-Hastings, and Wiemer-Hastings, 2001). Comprehension is a process during which readers construct a dynamic model of the text where they integrate information from the text and their prior knowledge.

Information on Coh-Metrix is given in Graesser, McNamara, and Kulikowich (2011). When a text is input into Coh-Metrix, the output gives the scores on numerous indices that fall into three groups.

- a. *Readability*. Besides the readability measure, Coh-Metrix gives information about words (concreteness and frequency) and syntactic complexity (number of words before the main verb and number of words in a noun phrase).
- b. *Cohesion*. Coh-Metrix gives the number and type of connectives—additive, causal, logical, and temporal. Semantic relations are identified through the explicit repetition of words/synonyms and the use of pronouns, as well as through Latent Semantic Analysis (LSA) that examines whether sentences are thematically related.
- c. *Coherence*. In Coh-Metrix, coherence is defined as a psychological construct in contrast to cohesion, which is textual (Graesser, McNamara, Louwerse, and Cai, 2004). Hence, this component attempts to capture features that enable readers to build a situation model of the text. The tool provides measures on four dimensions—causal, intentional, spatial, and temporal. These dimensions are calculated by comparing the semantic features of nouns and verbs with the number of explicit linguistic cues. For instance, in the causal dimension, verbs such as *start*, *create* and *begin* indicate that one event leads to another (Girju and Moldovan, 2002); the causal relation is easier to process if connectives, such as

*thus* or *consequently* are used (McNamara, Louwarse, McCarthy, and Graesser, 2010). Therefore, the variable *causal cohesion* provides a ratio of the causal verbs to the causal particles in the text.

### **3. Using Coh-Metrix: Texts in the Primary Grades**

#### *3.1 Background*

An English-medium school for first-generation learners asked me to identify reading problems in the primary grades. The main problem that emerged was the difficulty of the texts being used to teach reading in English. First, classroom observations showed that teachers were explaining the content of the text; a readability measure showed that the text in use for Class 4 had a readability level of Grade 7.9. Second, teachers admitted that they had problems understanding the texts they were to teach; a Class 2 teacher was struggling to understand the text she was to teach. This problem also seems to exist in the Indian languages. The study by Aser (2011) on literacy in rural schools in the Indian languages found that textbooks in the primary grades are unrealistic about the level of students' proficiency; so most students in Class 5 were unable to read Class 5 textbooks, but could handle textbooks written for Class 2.

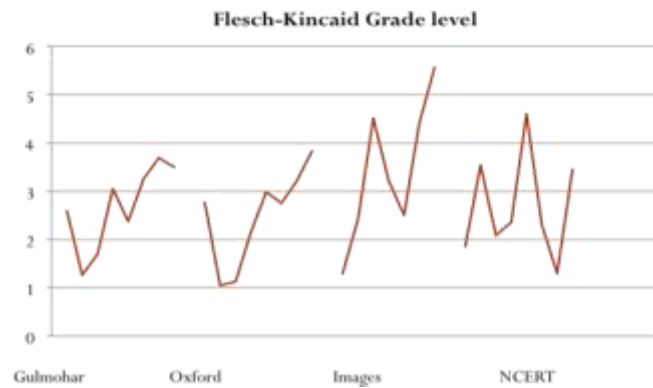
#### *3.2 Method*

Four commonly prescribed textbook series were selected: NCERT (2005), Gulmohar (1975), Oxford (1992), and Images (2012). From the textbooks for Grades 1-4, the first and last texts were selected and input into Coh-Metrix. To identify differences between the four textbook series as well as trends from Grades 1-4, statistical tests were run—multivariate ANOVA, one-way ANOVA and post hoc comparisons.

#### *3.3 Results*

The detailed hypotheses, results and interpretations are available in Gupta (2013). Here, I touch on a few findings and give examples.

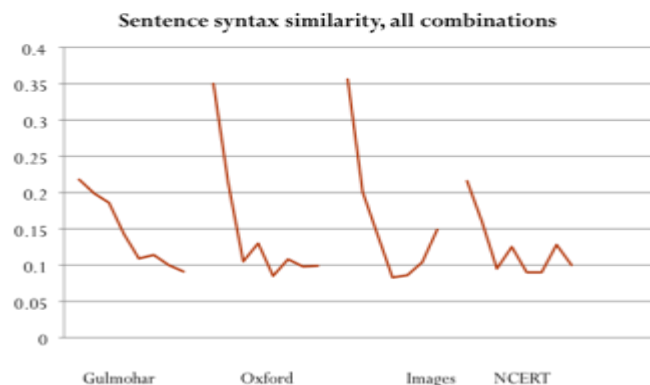
The most basic measure is the Flesch-Kincaid grade level. The scores for the four textbook series are shown in Figure 1.



**Figure 1. Flesch-Kincaid Grade level for each text.**

Note that the beginning level is unrealistic in three of the series: the texts for Class 1 are written for Grade 2. *Images* begins at a more appropriate level, but then rises to Grade 5.6 in the Class 4 textbook. Another point is that the NCERT texts move within a band, whereas the commercial textbooks, in the main, show a rising trend.

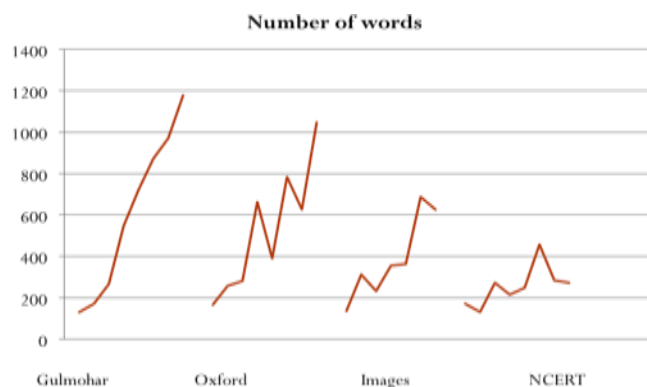
The Flesch-Kincaid grade level is a broad measure, but Coh-Metrix breaks down the components. First, we expect syntactic structures to be simple in the early grades and gradually become increasingly complex. This does not happen. Instead, syntactic similarity was significant for Class 1. This means that each text in Class 1 used the same syntactic structure throughout the text, but this control was relaxed from Class 2.



**Figure 2. Similarity of syntactic structures in each text.**

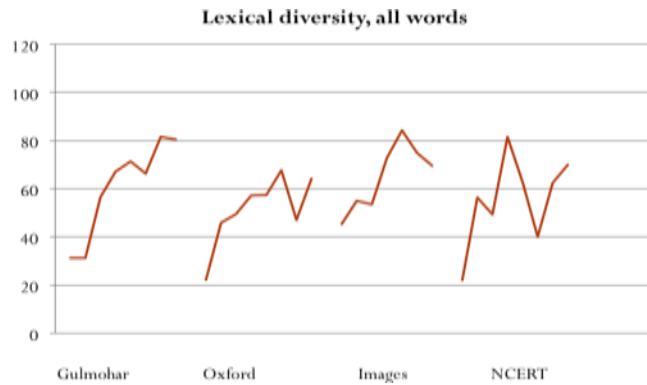
There were significant differences ( $p < 0.05$ ) among the textbook series on four other measures: length of the text, lexical diversity, cohesion, and use of the first person singular.

a. *Text length.* The number of words in each text is given in Figure 3. Again, the NCERT texts are in a narrow range for Classes 1-4. The commercial textbooks, however, expect students to read longer texts as they move up the grades; in two textbook series, in Class 4 students are expected to read (and understand) texts that are more than 1,000 words.



**Figure 3. Number of words in each text.**

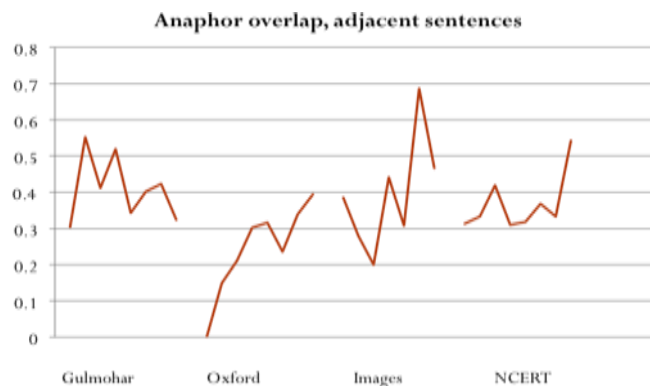
b. *Lexical diversity.* This estimates the number of different words used in a text. A low score indicates that words are repeated and vocabulary is controlled. The online tool, Textalyser (<http://textalyser.net/>), was used to identify word frequencies for texts at the two ends of the range. In the lowest scoring text, one word, *Sharma*, occurs 16% of the time, whereas in the text with the highest lexical diversity, the most frequent words (*him*, *very*, *bear*, *lady*) occur only between 4.8% and 2.5% of the time.



**Figure 4. Diversity of words used in each text.**

- c. *Cohesion*. One measure of cohesion is the use of anaphora. On the use of anaphora between adjacent sentences, one story scored zero. Two sentences from this story illustrate what this means:

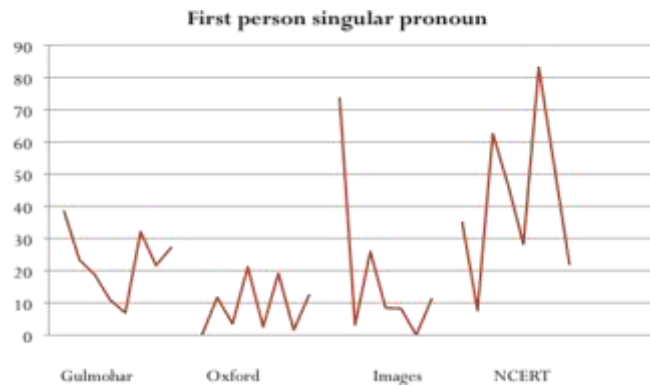
Mrs. Sharma is getting down. Mrs. Sharma is standing at the side of the road.



**Figure 5. Anaphora in adjacent sentences.**

- d. *First person singular*. This index measures the use of the word ‘I’, and the NCERT texts score high on this measure. For example, one NCERT story uses sentences such as “I wish I had green leaves like my other friends.” I used a second Coh-Metrix tool, the Text Easability Assessor, which is designed for stories. Narratives have specific features—characters, setting, and events—and use language that is close to “everyday, oral conversation”. On this measure, the NCERT texts scored the highest, with a range of

78–94, whereas the scores for the rest were Gulmohar (67–98), Oxford (29–89) and Images (61–95).



**Figure 6. Use of the word 'I'.**

These six indices provide a comparison across textbook series and grades. However, this paper does not address the implications of these differences.

#### **4. Discussion and Conclusion**

In this paper I used one text analysis tool (Coh-Metrix) to identify features of texts used in the primary grades in English-medium schools. Such tools provide objective measures of text readability that go beyond the writer’s intuition about text difficulty. A tool such as Coh-Metrix provides measures on numerous variables; although several indices were not significant in the analysis above, they could be useful when designing texts. Some useful measures are: age of acquisition of words; the familiarity, imagability and concreteness of words; and the semantic relations between sentences in the text (provided by the LSA scores). Coh-Metrix also provides a second language readability measure, but does not indicate how this is calculated.

There are several ways to analyze textbooks series. One method is to use a single series and identify differences over grade levels to ensure that the texts increase in complexity (depending on the definition of complexity that is used). A second method, which was used here, is to compare textbook series; such an analysis shows where a series stands in comparison to other books designed for that level. A third method is to compare



textbooks against external norms. When I compared the Indian textbooks with a Grade 3 text used in the US (provided by Coh-Metrix), there were significant differences between the two sets of texts. Indian textbooks were low on narrativity and high on syntactic control and referential cohesion, showing an attention to surface linguistic features. At the same time, Indian texts score lower on word concreteness and deep cohesion, making them difficult for readers to process.

In designing texts for reading instruction, text analysis tools can help identify texts that are appropriate for the target population. In fact, learning about text readability and calculating the readability of school texts is a standard component of the methods curriculum in teacher education programs before digital text analysis tools became available, I required trainee teachers to calculate the readability of a short text, but Kasule (2011) describes more sophisticated methods of sensitizing teachers to text readability. Attention to text readability means that we seriously consider students' linguistic abilities and provide a path that develops their reading skill. When texts are within students' linguistic capabilities, they will be able to read and understand them. However, if texts are too difficult for students, they will wait for the teacher to explain the text. This may be spoken language input, grammar instruction, vocabulary building, or listening comprehension. Reading, it is not.

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## Phonetic Context in Disfluencies of Children with Stuttering

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### Abstract

An extensive research data has been accumulated since decades on the phonetic determinants of stuttering. However, most of the work has focused on adults rather than children, using oral reading than spontaneous speech.

The current study investigated the phonetic context in children with stuttering (CWS). 10 monolingual children with stuttering in the age range of 6-8 years exposed to only Kannada language were considered for the study. Analysis of stuttering was made with respect to place and manner of articulation of consonants and vowels.

The results indicated that children with stuttering were more disfluent on consonants than vowels in general. There was also a significant difference between the median percentage scores of long and short vowels. The rank order of the phonetic contexts of disfluency with respect to place and manner of articulation of consonants included /T/, /d/, /r/, /v/, /p/, /j/, /g/, /D/, /sh/, /c/, /s/, /y/, /k/, /l/, /n/, /t/, /m/, /b/ and /h/. Among the long vowels, the rank order included /oo/ & /uu/, /ee/, /aa/ and /ii/, and on the short vowels similar trend was present except /u/.

The results suggest that plosives, fricatives and high back vowels are frequently disfluent compared to other phonemes. Voiced and voiceless sound classification seems to have little effect on the formulation of the general ranking of difficulty of stuttering in children. CWS did not exhibit a consistent pattern for the presence of disfluencies with regard to the distribution of phonetic loci of instances. The analysis showed that although a ranking of sounds with difficulty is suggested, the individual variations are far more pronounced than the group tendency toward formulation of such ranking. The rate of phonetic loci of disfluency appears to be a dynamic phenomenon which appears to be varying across CWS.

The findings support the fact that the variability of stuttering is one of the hallmarks of

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developmental stuttering. Further, the problem of stuttering should be viewed in association with linguistic and physiological substrata of language/speech production.

**Key words:** *Phonetic context, children with stuttering, Monolinguals, Consonants, Vowels*

### **Stuttering – A Speech Motor Control Deficit**

Stuttering is reported to be a speech disorder involving a motor control deficit, and not a language disorder (Bloodstein, 2006). In describing the developmental stuttering, Olander, Smith and Zelaznik (2010) explained that "during the disfluencies that characterize stuttering, the speech motor system fails to generate and/or send the motor commands to muscles that are necessary for fluent speech to continue". Similarly, as argued by Packman, Code, and Onslow (2007) developmental stuttering is a problem in syllable initiation in which the child is unable to move forward in speech because the speech planning system is compromised. Further, they explained that this difficulty is first noticed when the child attempts to produce multisyllabic utterances requiring complex sequential movements and varied linguistic stress patterns across syllables to communicate the intended meaning. According to Packman et al (2007) children do not stutter when babbling or producing first words because these additional speech motor demands are not yet present.

Wingate (1988) regards stuttering as a deficit in the language production system, a defect that extends beyond the level of motor execution and that the defect is not simply one of motor control or coordination but involves more central functions of the language production system.

### **Linguistic Variability in Stuttering**

Several recent models of stuttering hypothesize that the linguistic characteristics of the word being attempted can increase the occurrence of stuttering (e.g. Au-Yeung & Howell, 1998; Packman, Onslow, Richard & van Doorn, 1996). The influence of linguistic and language variables on stuttering have been studied from the time of Brown (1938, 1945) and

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by many authors subsequently. Johnson and Brown (1935) studied stuttering in relation to various speech sounds. It was found that more stuttering occurred on initial sounds of words.

In a further study by Brown (1938), adults with stuttering (AWS) read a list of 1000 words. For the group as a whole and in the great majority they had more difficulty on consonants than vowels. More stuttering was found on the first few words of an utterance.

Brown (1945) also reported that stuttering tended to occur on consonants other than /t/, /h/, /w/ and /ð/. Another study by Hahn (1942) found a marked difference between consonants and vowels with only 2.9% of the stuttering occurring on words beginning with a vowel. The five sounds associated with greatest amount of stuttering were /g/, /d/, /t/, /l/ and /tʃ/. Though a general ranking exists for a group, individual person with stuttering (PWS) varied widely on sounds associated with stuttering and amount of stuttering on a specific sound.

Hejna (1955) studied the role of initial phonemes in the stuttering of spontaneous speech and concluded that the consonants tended to be associated with more stuttering. However, no significant trend among the various consonants was noted. Mann (1955) found that in general, consonants /s/, /v/, /m/, /l/ were stuttered more than vowels in word lists and essays, in 29 CWS with the mean age of 10 years, although there were exceptions. Soderberg (1962) investigated the frequency and duration of stuttering instances that were associated with vowels, voiced consonants and voiceless consonants. Different lists were taken up which was almost similar in terms of word frequency, readability, word length, position of the words, its accent and the grammatical function of words. The results showed no evidence of differences among vowels, voiced consonants and voiceless consonants with respect to mean frequency of stuttering instances.

Soderberg's design was criticized by Taylor (1966), and according to her, stuttering tends to occur on consonants other than /t/, /h/, /w/ and /d/. Stuttering occurred more on plosives and in initial position than on continuants, but the particular consonantal contexts were not consistent and was attributed to individual variability. Hunt (1967) regarded stuttering to occur not on consonants alone but that it may extend to all sounds including vowels. He classified stuttering as vowel stuttering and consonantal stuttering. The vowels u (as in 'rude') and 'O' seemed to offer greater difficulty than 'e' (as in 'ebb') or I (as in 'it'). In the consonantal stuttering, disfluencies were chiefly found to occur on the utterance of mute

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and explosive consonants as /p/, /t/, /k/, /b/, /d/ and /m/. The aspirated and continuant sounds as /f/, /w/ and /s/ offered much less difficulty, as the oral cavity was not so completely closed as in the explosives.

Williams, Silverman, and Kools (1969) analyzed the verbal imitations and oral reading performance of elementary school aged children with stuttering. Fifty nine percent had more disfluency on words beginning with vowels and on /t/, /w/, /h/, /Ø/. In spite of the trend favoring Brown's consonant-vowel factor, this difference was not statistically significant.

Wall, Starkweather and Harris (1981) studied the influence of voicing adjustments during instances of stuttering in the spontaneous speech of young children with stuttering. Stuttering occurred significantly on words for which voice was initiated after a pause. In running speech, the voicing feature of the sounds surrounding the stuttered phone also played a role with reference to the frequency of stuttering.

In the Indian context, Geetha (1979) studied some linguistic aspects of stuttering in Kannada in the age range 5 to 20 years. The results revealed that in general consonants were stuttered more than vowels. The order of hierarchy with reference to the distribution of stuttering was /a/, /k/, /m/, /n/, /h/ and /b/. Jayaram (1983) studied phonetic influences on stuttering in monolingual and bilingual adults with respect to two modes of speaking (oral reading versus spontaneous speech). Results indicated that the initial nasals, voiceless fricatives and voiceless plosives were stuttered more than other sounds. Soumya and Sangeetha (2011) compared the phonetic influences in bilingual children with stuttering across two languages (Kannada and English). The results indicated a rank order for Kannada language as /c/, /b/, /k/, /s/, /g/, /sh/, /r/, /m/, /j/, /n/, /t/, /p/, /D/, /h/, /T/, /v/, /d/ and /l/. Also, the rank order of disfluent vowels as /e/, /a/, /o/, /i/ and /u/ for short vowels and considering long vowels the order were /aa/, /ai/, /oo/, /au/ and /ii/.

The role of phonetic factors as determinants of stuttering has also been investigated by Throneburg, Yairi, and Paden (1994). The data showed that none of the three factors such as, (1) developmentally late emerging consonants (Sander, 1972) which are /r/, /l/, /s/, /z/, /dʒ/, /v/, /tʃ/, /h/, /θ/, /ð/, /ʃ/, /ʒ/, (2) consonant strings and (3) multiple-syllables occurred significantly more often among stuttered words. However, contrary to their results,

Logan and Conture (1997) found that the stuttered utterances of children contained more syllables than fluent utterances.

Howell, Au-Yeung, and Sackin (2000) also studied the influence of phonological difficulty of a word on stuttering and the results indicated that children (3-11 years) stuttered more on words starting with late emerging consonants than on those starting with early emerging consonants. Dworzynski and Howell (2004) found that words ending in consonants are more likely to be stuttered than words ending in a vowel for German people who stutter (PWS). Similar effect was present for both adults and children over the age of six. However, such effect was not found for English speakers (Howell & Au-Yeung, 2007), although as the authors contended, English consists of more words ending in consonants than in German.

### **Need for the Study**

An extensive research has taken place since decades on the phonetic determinants of stuttering. Most of the work has been done on adults rather on children, using oral reading than spontaneous speech. The language planning that must go on concurrently in spontaneous speech might be expected to influence stuttering. Thus, a more detailed study on stuttering considering spontaneous speech is necessary. Literature mentioned above implies that the evidence is convincing to show that CWS, as a group, are more likely to stutter on specific phonemes compared to other phonemes.

Majority of the studies suggest that CWS are more likely to stutter on consonants than vowels. However, there is no consensus with regard to ranking of the phonological context. It is important to address a specific question related to the stuttering–phonology connection, such as “Are CWS, as a group, more likely to have disfluencies on specific phonemes?” The cross linguistic studies across different population are required to validate the results. The phonetic loci of disfluencies in children with stuttering may throw more light on the nature of intriguing disorder of speech. There are very limited number of studies among children with stuttering in the Indian context. Hence, the present study was planned with the following aim.

### **Aim of the Study**

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The aim of the study was to analyze the relative occurrence of individual phonemes according to place and manner of articulation in the disfluencies of phonemes in Kannada speaking children with stuttering.

The specific objectives of the study were to answer the research questions as:

(1) Are the disfluencies of children with stuttering influenced by the phonological context and if so, (2) what are the possible rank ordering of phonological contexts of such disfluencies?

## **Method**

**Participants:** The study included 10 monolingual children with stuttering in the age range of 6-8 years, who spoke Kannada as their mother tongue (4 girls & 6 boys; 2 first graders, 3 second graders & 5 third graders). Stuttering Severity Instrument (SSI) revealed moderate to severe degree of stuttering for all the participants. They were selected based on the inclusionary criteria such as being diagnosed as having developmental stuttering, native Kannada speakers, studying in Kannada medium schools and not having any history of hearing, neurological, visual, language and /or psychological impairments.

## **Materials**

1. Stuttering Severity Instrument-3 (Riley, 1994)
2. Ten common questions
3. Pictures related to common topics
4. Picture stories
5. Re-standardized version of Kannada Articulation Test (Deepa & Savithri, 2010)
6. Audio video recording equipment.

**Procedure:** Conversation, topic narration, story narration, picture description tasks were carried out in Kannada language using the above test materials. Spontaneous speech was selected as stimuli as it forms a naturalistic data that provide insight into the language patterns that children actually use in day to day life.

Standardized version of Kannada Articulation Test (Deepa & Savithri, 2010) was used to elicit the speech sample with all phonemes of Kannada language. The picture stimuli were presented via computer one at a time. Children were instructed to name the target picture and talk about the picture in two sentences by placing the target word in initial position. This test

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was used for the purpose of including every phoneme of the Kannada language and thereby to control for the occurrence of phonemes in the study. The child had every chance to utter the phoneme occurring in Kannada language at word and sentence level in initial position. The tasks were carried out approximately for two hours.

The speech samples obtained across tasks were recorded using audio video equipment. Greater than 1000 words speech samples were elicited across all the tasks in Kannada language. The recorded samples were transcribed using the IPA for speech disorders and analyzed. The relative difficulty of individual phonemes for each participant was calculated using the following formula:

$$\frac{\text{Total no. of disfluencies for each phoneme}}{\text{Total frequency of occurrence of phonemes}} \times 100 = \text{Total \% of disfluent phoneme}$$

A total of 29 phonemes on which disfluencies occurred were considered in the study. The phonemes were categorized according to voicing, place and manner of articulation for Kannada language as proposed by Upadhyaya (1972). The consonants were classified according to place as bilabial, retroflex, dental, alveolar, velar, labio-dentals, palatal and glottal. Also, the consonants were classified according to manner of articulation as plosives, fricatives, affricates, flaps, laterals and nasals. They were further classified as voiced and unvoiced. Vowels were classified as short, long, mid, front and back vowels.

The frequency of occurrence of disfluencies was mostly in the initial position hence only the initial instances of stuttering were considered for analysis. The relative difficulty of individual phonemes for each participant was calculated. The mean, standard deviation and median values were calculated using SPSS software. Wilcoxon signed ranks test was used to determine significant differences between and within disfluent consonants and vowels. Data on mean, standard deviation and median suggested high variability among the participants and hence the median scores were used for comparisons. 10% of the video recorded speech samples across the tasks were analyzed by two speech language pathologists independently to check for reliability. Cronbach's alpha reliability coefficient was above 0.95 suggesting the data to be reliable between the ratings of examiner and speech language pathologists.

## Results and Discussion

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The results of the study are discussed in the following sections as to the disfluent phonemes, disfluent phonemes in the consonant and vowel groups and distribution of disfluencies across individual participants.

### *a) Disfluent Phonemes*

Loci of disfluency among consonants and vowels in Kannada language were analyzed and are depicted in table 1 and 2. The IPA symbols for Kannada used in the study are as suggested by Schiffman (1979). Median percentage scores for disfluent consonants was 32 and for disfluent vowels the score was 13.5. There was significant difference ( $z=-2.70$ ,  $p<0.05$  level) between the median scores for the consonants and vowels.

*Table 1: Mean, SD and Median percentage of disfluent consonants*

<b>Disfluent consonants</b>	<b>Mean</b>	<b>SD</b>	<b>Median</b>	<b>Rank of difficulty</b>
/T/	64.10	29.34	58.50	1
/d/	49.7	21.03	55.00	2
/r/	49.0	25.13	50.00	3
/v/	61.00	28.97	50.00	3
/p/	53.70	28.17	47.50	4
/j/	51.4	28.31	44.00	5
/g/	39.40	16.91	43.50	6
/D/	47.40	43.46	39.50	7
/sh/	42.70	42.57	36.50	8
/c/	39.70	31.75	35.50	9
/s/	47.00	25.90	34.50	10
/y/	31.90	32.93	34.50	10
/k/	37.80	19.58	33.50	11
/n/	28.20	16.79	27.00	12
/t/	35.2	25.53	26.00	13
/m/	29.30	12.15	25.50	14
/b/	33.10	16.96	25.00	15
/h/	13.40	13.58	10.50	16
<b>Total voiced</b>	<b>33.00</b>	<b>13.75</b>	<b>32.00</b>	
<b>Total voiceless</b>	<b>36.10</b>	<b>14.79</b>	<b>29.50</b>	
<b>Total consonants</b>	<b>34.70</b>	<b>14.18</b>	<b>32.00</b>	

The results suggested that CWS have more difficulty with consonants compared to vowels. The present study supports the findings of earlier studies (Griggs & Still, 1979; Geetha, 1979), who also reported more difficulty with consonants compared to vowels.

Consonants involve a greater degree of articulatory tension and it is more likely that they are more susceptible to stuttering (Lehiste & Peterson, 1959). Bloodstein (1958) also reported that the production of consonants is complex compared to vowels and suggested a degree of stoppage or impedance of airstream, involving greater articulatory tension during the production of consonants compared to a vowel. The consonants are also relatively more important for clarity and distinctness and they lend themselves more readily to the suggestion that they are difficult to articulate. Perhaps these are the possible reasons for increased stuttering on consonants than on vowels.

In contrast, Wingate (1988) pointed out that “these differences between the consonants and vowels are misleading and that it is an artefact undoubtedly occasioned by the structure of words. In fact, analysis of word structure clearly refutes the belief that consonants are more difficult than vowels”. He argued that most words begin with consonants and significantly, initial position is where stuttering occurs the most and hence the position of stuttering instances emerges as critical.

*Table 2: Mean, SD and Median percentage of disfluent vowels*

<b>Disfluent vowels</b>	<b>Mean</b>	<b>SD</b>	<b>Median</b>	<b>Rank of difficulty</b>
/oo/	38.40	27.64	29.50	1
/uu/	25.30	28.27	19.00	2
/ee/	23.90	26.64	14.50	3
/aa/	13.70	15.46	9.00	4
/ii/	21.60	30.68	8.50	5
<b>Total long vowels</b>	<b>30.90</b>	<b>27.05</b>	<b>24.00</b>	
/o/	33.50	34.40	18.50	1
/e/	20.2	19.05	14.00	2
/a/	17.30	20.91	10.00	3
/i/	9.30	7.27	7.50	4
<b>Total short vowels</b>	<b>15.50</b>	<b>12.54</b>	<b>12.00</b>	
<b>Total vowels</b>	<b>18.00</b>	<b>12.78</b>	<b>13.50</b>	

***b) Disfluent Phonemes within Consonant Group***

Consonants were classified according to voicing, place and manner of articulation. Loci of disfluency among voiced and voiceless consonants were analyzed and are depicted in table 1. Median percentage score for disfluent voiced consonants was 32 and for disfluent voiceless consonants the score was 29.5. There was no significant difference ( $z=-1.0$ ,  $p>0.05$  level) between the median scores of disfluent voiced and voiceless consonants. Figures 1 and 2 represent the ranking of difficulty for the disfluent consonants.

The results suggested that CWS might present similar type of difficulty in both the consonant groups. There is no evidence of differences among voiced consonants and voiceless consonants with respect to frequency of stuttering instances. The results of the present study are in consonance with other researchers (Hahn, 1942; Hejna, 1955; Soderberg, 1962) who also reported no such differences.

The rank order of the phonetic disfluency with respect to place and manner of articulation of consonants included retroflex plosive /ʈ/, dental plosive /d/, alveolar flap /r/, labiodental continuant /v/, bilabial plosive /p/, palatal affricate /tʃ/, velar plosive /g/, retroflex plosive /ɖ/, palatal fricative /ʃ/, palatal affricate /tʃ/, alveolar fricative /s/, palatal approximant /j/, velar plosive /k/, alveolar lateral /l/, dental nasal /n/, dental plosive /t/, bilabial nasal /m/, bilabial plosive /b/ and glottal fricative /h/. The descriptive analysis of consonants with regard to place of articulation revealed no consistent pattern of phonetic difficulty. However, while considering the manner of articulation of consonants, plosives and fricatives exhibited more frequency of disfluencies compared to other consonants though not significant.

A recent study by Soumya and Sangeetha (2011) investigated phonetic influences in CWS in the age range 8-12 years for reading and narration task. The authors observed a rank order for Kannada language as /c/, /b/, /k/, /s/, /g/, /sh/, /r/, /m/, /j/, /n/, /t/, /p/, /D/, /h/, /T/, /v/, /dh/ and /l/. Comparison of both the studies indicated consistency with respect to manner of articulation in that plosives are affected most of the times. However, a consistent pattern with regard to type of phoneme did not exist across the studies in Kannada language. Although the plosive /T/ and /d/ gets higher ranking, the remaining plosives do not follow subsequently.

Jayaram (1983) while investigating the phonetic influences on stuttering in monolingual and bilingual adults concluded that the nasals (voiced), voiceless fricatives and voiceless plosives were stuttered more than other sounds. The results of the present study are in consensus with Jayaram (1983) that fricatives and plosives had the higher rank of difficulty. But, the data on voicing feature and nasals were not consistent in our study. However, the group of participants in the present study included only children, unlike in Jayaram's study where it was only adults.

The present study supports the findings of Hunt (1967) who concluded that the aspirated and continuant sounds as /f/, /w/ and /s/ were less difficult as the oral canal was not so completely closed as in the explosives. Hahn (1942) reported ranking of difficulty of consonants as G, D, L, TH , CH and M in larger percentages and the S, F, SH, WH, DH in the smaller percentages. Plosive consonants require complete closure of the articulatory pathway unlike the continuous consonants which require a free pathway. Fricatives require some intermediate position between these two extremes. This intermediate position involves certain balance between these two extremes and perhaps more effort is involved in maintaining such a balance. Consequent to the effort required and the difficulty in maintaining such a balance, the production of fricatives become more difficult. This may be the reason for higher stuttering frequency on these sounds.

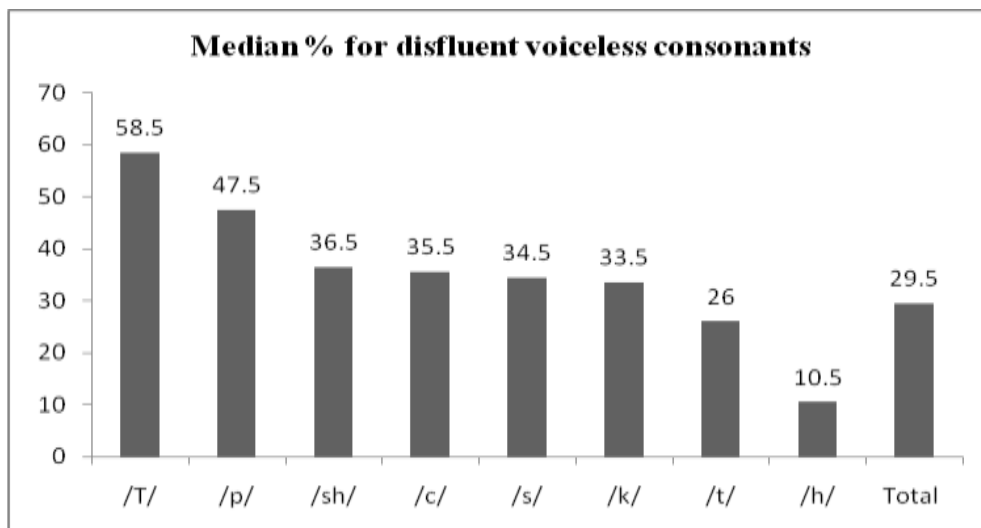


Figure1: Median percentage scores for disfluent voiceless consonants

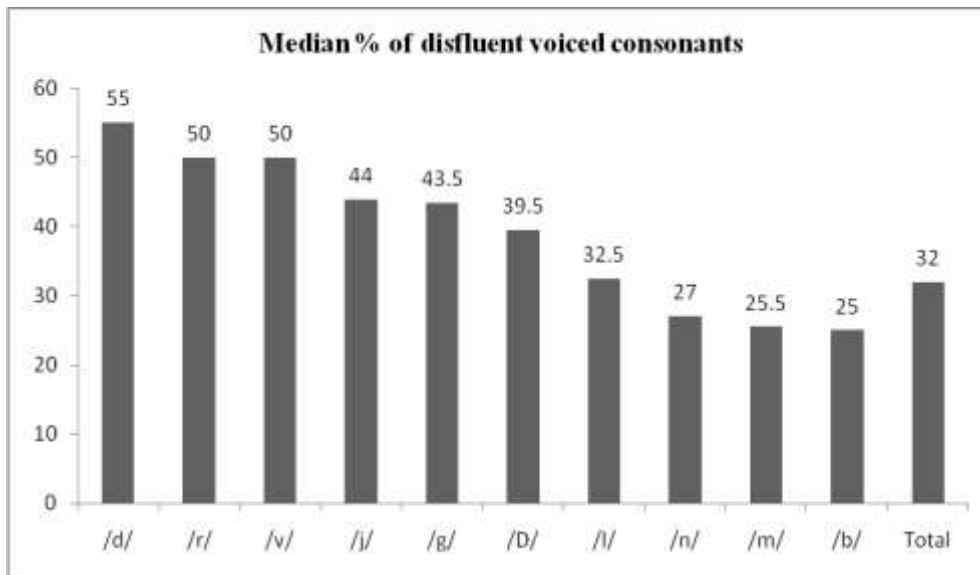


Figure 2: Median percentage scores for disfluent voiced consonants

***c) Disfluent Phonemes within vowel Group***

Vowels were classified as short, long, mid, front and back vowels. Median percentage score for disfluent long vowels was 24 and for disfluent short vowels, the score was 12. There was significant difference ( $z=-2.49$ ,  $p<0.05$  level) between the median scores for long and short vowel. Figures 3 and 4 represent the ranking of difficulty for the disfluent vowels. The results suggested that CWS had more difficulty with long vowels compared to short vowels. The rank order of the phonetic disfluency with respect to long vowels included high back vowels /oo/ & /uu/, high front /ee/, low back /aa/ and high front vowel /ii/. The results revealed most difficulty with high back vowels and least difficulty with high front vowel /ii/. The rank order of the phonetic disfluency with respect to short vowels included high back vowel /o/, high front /e/, low back /a/ and high front vowel /i/. The results revealed most difficulty with /o/ and least difficulty with /i/. On comparison of long and short vowels the rank order of difficulty almost showed a consistent pattern. Considering the place of articulation, high back vowels had greater errors in both short and long vowel instances. The data suggests that probably children exhibit more difficulty during the production of high back vowels.

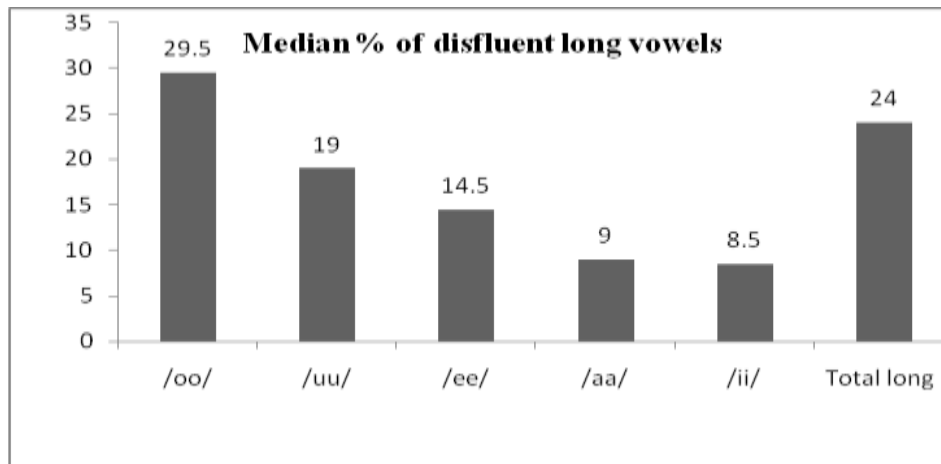


Figure 3: Median percentage for disfluent long vowels

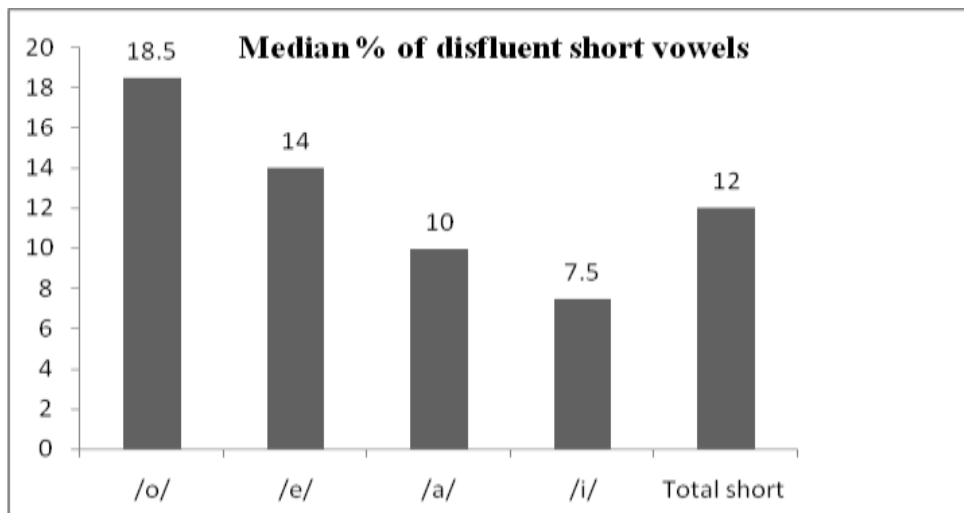


Figure 4: Median percentage for disfluent short vowels

The results of the present study also support earlier studies (Hunt, 1967; Van Riper, 1971) that stuttering not only occurs on consonants but that it may extend to all sounds including vowels. Results suggest the probability of a group of CWS in the present study in whom the back vowels were more affected than other vowels. Geetha (1979) noted higher disfluency rate on low back vowel /a/. However in the current study high back vowels were more frequently disfluent.

A recent study by Soumya and Sangeetha (2011) on Kannada speaking children noted the rank order of disfluent vowels as /e/, /a/, /o/, /i/ and /u/ for short vowels and considering long vowels the order was /aa/, /ai/, /oo/, /au/ and /ii/. The results of the present study, though do not correlate for every vowel, some pattern exists for few vowels (eg., short and long



vowel /i/). The rank order for /i/ was same in both the studies. Further, our results are in agreement with Jayaram's (1977) study who stated that the long vowels are more affected than short vowels.

#### *d) Distribution of Disfluencies across Individual Participants*

The CWS did not exhibit a consistent pattern for the presence of disfluencies. In spite of the fact that a ranking of difficulty of sounds related to stuttering occurrence is offered, the data of individual participants showed a marked difference. Each child exhibited relative difference both on the sound disfluent and in the amount of difficulty with specific sounds.

The rate of phonetic loci of disfluency appears to be a dynamic phenomenon which appears to be varying across CWS. For example, among the consonants participant 1 had more difficulty with /p/ and /v/ whereas participant 5 had more difficulty with /T/, /D/ and /sh/.

Among the vowels, participant 1 had more difficulty with /ii/ whereas participant 5 had more difficulty with /oo/. Tables 3 and 4 present the ranking of difficulty of phonemes across the ten participants. Results of the present study support the difference hypothesis within consonant and vowel group. Nwokah (1988) proposed the possibility of stuttering to vary from one language to another and termed as "difference hypothesis". Similarly, the results of the present study related to voicing, place and manner of articulation regarding disfluencies had no consistent pattern among CWS. Such pattern suggests the supporting fact to "difference hypothesis", though for the frequency of occurrence of phonetic context across participants for a language. There was a lot of individual variability among the participants while comparing the loci of phonetic difficulty.

Cullinan and Springer (1980) stated that the persons with stuttering form a heterogenous group in linguistic deficits and the same thing holds good even while looking into the phonetic loci of disfluencies. Johnson and Brown (1935) observed that the more severe the stuttering is, the more likely one to be consistent in stuttering on certain sounds. The analysis showed that although a ranking of sounds with difficulty is suggested, the individual variations are far more pronounced than the group tendency toward formulation of such a ranking.

Table 3: Rank order of difficulty for consonants across participants

Disfluent consonants	Rank of difficulty									
	*P1	P2	P3	P4	P5	P6	P7	P8	P9	*P10
/T/	6	4	5	1	1	3	1	3	6	2
/d/	4	5	12	6	3	2	5	2	4	11
/r/	5	2	10	9	4	5	2	3	0	1
/v/	1	10	1	7	7	1	4	3	4	6
/p/	1	3	9	5	2	7	7	10	3	5
/j/	3	15	2	11	6	1	6	8	12	5
/g/	7	12	8	4	13	3	3	4	9	1
/D/	10	1	0	2	1	0	4	1	0	9
/sh/	0	6	1	3	1	0	0	0	2	4
/c/	0	2	1	9	10	11	8	11	8	3
/s/	10	8	4	8	11	1	9	5	5	7
/k/	9	13	3	11	12	4	10	6	1	14
/n/	8	9	13	11	9	9	13	7	11	12
/t/	2	11	6	12	8	10	11	12	10	11
/m/	11	16	11	8	5	8	14	9	8	8
/b/	12	14	7	10	6	6	12	9	7	11
/h/	7	0	0	0	14	8	11	13	13	5
/y/	3	0	0	0	1	0	1	2	1	1

(\*P1 to P10 are the participants)

Table 4: Rank order of difficulty for vowels across participants

Disfluent vowels	Rank of difficulty									
	*P1	P2	P3	P4	P5	P6	P7	P8	P9	*P10
/oo/	3	2	4	4	1	2	1	3	1	4
/uu/	2	3	4	1	0	0	4	6	0	0
/ee/	0	7	1	3	0	0	4	1	3	0
/aa/	4	6	7	7	3	0	5	7	5	6
/ii/	1	0	2	0	0	0	3	4	2	0
/o/	5	1	5	5	0	1	4	2	2	2
/e/	0	5	3	2	2	4	2	9	6	1
/a/	0	4	8	6	2	3	6	5	4	3
/i/	6	8	6	7	3	5	7	8	7	5

(\*P1 to P10 are the participants)

Henke (1967) proposed a model which stated that speech units are organized as 'bundles of independent articulatory features'. Motor commands to speech muscles are encoded in the central nervous system, primarily in terms of idealized articulatory 'targets' which may or may not correspond to linguistic units such as phonemes (Mac Neilage, 1970). However, if we accept Henke's (1967) contention, then features of the language also become

important. Also, the extent to which a given 'target movement' is fulfilled will depend largely on such external factors as overall speed of utterance, those targets which precede or follow it and the prosodic features of the language (Dalton & Hardcastle, 1977). Assuming that sequences of movements for an entire syllable are triggered off as a whole at the beginning of that syllable, then failure in such a sequence results in the fixation of target movements of the current neurolinguistic program being processed, which is probably what is happening in speech of PWS. Probably because there is fixation of the target movement of the first sound and somehow the speech organs have not received the motor schema for the succeeding sound or syllable in time, PWS repeat the sound or syllables many times or prolong or fixate on them before going on to the next sound (Van Riper, 1971).

Olander, Smith, and Zelaznik, (2010) explained that "during the disfluencies that characterize stuttering, the speech motor system fails to generate and/or send the motor commands to muscles that are necessary for fluent speech to continue". Watkins, Smith, Davis, and Howell (2008) stated that "stuttering is a disorder related primarily to disruption in the cortical and subcortical neural systems supporting the selection, initiation and execution of motor sequences necessary for fluent speech production".

Similarly, as argued by Packman et al. (2007), developmental stuttering is a problem in syllable initiation in which the child is unable to move forward in speech because the speech planning system is compromised. Further, they explained that this difficulty is first noticed when the child attempts to produce multisyllabic utterances requiring complex sequential movements and varied linguistic stress patterns across syllables to communicate the intended meaning. According to Packman et al., children do not stutter when babbling or producing first words because these additional speech motor demands are not yet present.

According to Levelt's model (1989) "word errors could occur at the lemma level and sub-word level that involve phonemic and syllabic transmutations. The generated phonemic plan allows the first part of the word to be available before the rest of it". Majority of PWS present the fluency failures at word onset or in the initial position. This suggests that the speakers find it difficult to span from word onset to the subsequent part of the word during fluency failures.

The EXPLAN model (Howell & Au-Yeung, 2002) “stresses that motor levels are as important as the linguistic planning levels in leading to fluency failure”. As literature suggests, instances of stuttering is a complex phenomenon. The deficit probably may not be only at motor execution level but may be beyond that involves the central functions of speech production system. In the present study CWS had phonetic difficulty which was highly variable within and across participants. The ranking of difficulty of sounds does not clearly indicate the influence of physical factors in sound formation. Voiced and voiceless, plosive and continuant sound classification seems to have little effect on the formulation of the general ranking of difficulty of stuttering in children.

The study analyzed the relative difficulty of individual phonemes according to place and manner of articulation of phonemes in Kannada speaking children with stuttering. In addition to theoretical implications our results may also have clinical implications. Our findings support the notion that persons with stuttering require a detailed assessment both in terms of depth and breadth. The findings based on Kannada language reported here may be useful in providing cross linguistic evidence on phonetic influences on the disfluencies of CWS. However, future research should examine the role of word frequency in spontaneous speech and analysis of succeeding phonemes for better understanding on phonetic factors.

## **Conclusion**

This paper addressed the phonetic context of disfluencies in children with stuttering to understand more fully the occurrence of disfluencies at phonetic level. Our findings suggested greater frequency of occurrence among consonants compared to vowels. Long vowels had more stuttering instances compared to short vowels.

The results of the present study related to voicing, place and manner of articulation regarding disfluencies had no consistent pattern among CWS. The findings support the fact that the variability of stuttering is one of the hallmarks of developmental stuttering. Stuttering is a problem with the mystery as it is difficult to understand why persons with stuttering speak fluently in one moment and then a moment later struggle dramatically as they attempt to say the same sound. It is difficult for the speaker to compensate for the problem that is so inconsistent and unpredictable. The problem of stuttering should be viewed in association with linguistic and physiological substrata of language/speech production.

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# A Study of the Themes of Alienation, Detachment and Relationship Crises in Anita Desai's Major Novels

Dr. Mohammad Shaukat Ansari

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Courtesy: <http://www.randomhouse.com.au/authors/anita-desai.aspx>

## Complexities of Life – Anita Desai's Focus

Anita Desai is one of the best known and celebrated Indo-Anglican novelists of post-independence era. She has gained distinction in exploring the human psyche and the emotional ecology of her protagonists who, while wrestling with the pervasive force of absurd realities, feel terribly oppressed with the burden of living helplessly in a chaotic contemporary milieu. Going deeper into the complexities of human existence, she seeks to evaluate various formidable factors that make human life uncomfortable and unendurable.

The major dominating themes in Anita Desai's novels are, the sense of alienation and detachment and human relationship particularly the man-woman relationship. Nowadays these kinds of themes have assumed special significance in the closer context of rapid industrialization, growing awareness among women of their rights and individualism, and the westernization of attitudes and lives of people. D.H. Lawrence points out, "*The great relationship for humanity will always be the relationship between man and woman. The relation between man and man, woman and woman, parent and child will always be subsidiary.*" (D. H. Lawrence : 130)

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## **Current Trends**

Twentieth century novelists treat the subject, mentioned above in a different manner from that of earlier novelists. They portray the relationship between man and woman as it is, whereas earlier novelists consolidate it as it should be. Their investigation of a number of unsatisfying lives has as its basis the deep conviction that it is man's sacred duty to fight for a life that will express the inherent dignity and worth that he is capable of. He is aware of that pain, pathos, and failure but sure of the values of the struggle towards fulfillment and perfection.

## **Introduction**

Anita Desai, an eminent Indian English woman novelist, is a modern Indo-English writer, widely acclaimed not only in India but also in the world of fiction writing. She emerged on the literary horizon after independence, deliberating on the highly debatable contemporary issues. As such she has added a new dimension and marvelous flavour to the contemporary Indian English fiction. She has secured a unique and significant place due to her innovative thematic concerns and deals in her fiction with feminine sensibility. Her preoccupation is with the revealing and examining of the deep psyche of her characters, especially women characters. A concerned social visionary Anita Desai is a keen observer of the society and the position of the women in the contemporary society draws her special attention. The novels of Anita Desai are noted for the profound probing into the inner life and feelings of the women, bounded by the shackles of the middle class. They are the explorations of the family problems, which perhaps is the chief cause behind the estrangement of the women from their family.

## **The Fiction of Anita Desai**

The fiction of Anita Desai is relevant to all times because she writes about the predicament of modern man/woman. She digs into man's inner psyche and goes beyond the skin and the flesh. Literature for her is not a means of escaping reality but an exploration and an inquiry. She prefers the private to the public world and avoids the traditional grooves of external reality and physical world. In fact, her real concern is the thorough investigation of human psyche, inner climate, and she unravels the mystery of the inner life of her characters. She writes neither for placing entertainment nor for dissemination and propagation of social

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ideas. Her main engagement is to study human existence and human predicament, her exploration being a quest for self. *“She is the novelist of psycho-emotional situations and her theme is the individual against himself and against the milieu”* (Manmohan K. Bhatnagar : 110). This particular reality leads to the most common theme in her novels that is the complexity of human relationships, particularly the man-woman relationship.

This theme, however, has been as old as novel itself and is usually delineated in the novels of Richardson, Fielding, Lawrence, Virginia Woolf and Faulkner. As far as Anita Desai is concerned, she writes mostly about the miserable plight of women suffering under their insensitive and inconsiderate husbands, fathers and brothers. On the other hand, man-woman relationship brings characters into alienation, withdrawal, loneliness, isolation and lack of communication that frequently occurs in her novels. Most of her protagonists are alienated from the world, from society, from families, from parents and even from their own selves because they are not average people but individuals. When these characters have to face alienation, they become rebels and turn reactionaries. Tension, worries, depression, disappointment, anxiety and fear become their lot and they lose their sense of sanity and mental poise. Anita’s main focus, in this way, is to depict the psychic states of her protagonists at some crucial juncture of their lives. Therefore, the most recurrent themes in her novels are *“the hazards and complexities of man-woman relationships, the founding of individuality and the establishing of individualism of her characters”* (Raji Narsimhan : 23).

### **Theme of Feminine Sensibility**

Feminism is an ideology which seeks not only to understand the world but to change it to the advantage of women. Simone de Beauvoir opines that woman’s idea of herself as inferior to man and dependent on him springs from her realization that *“the world is masculine on the whole, those who fashioned it, ruled it and still dominate it today are men”* (1949 : 298). Though the biological distinction between male and female is an accepted fact, the notion that woman is inferior to man is no longer acceptable to women in general and feminists in particular (Binay Kumar Das : 65).

Anita Desai’s academic contribution in the ambit of transgender, trans-cultural and transnational aspect constitute an essential adjunct for a woman who tailors her identity on the background of femininity and who is always an object of gaze in the masochistic society whether she is a wife, a daughter, an artist or a writer. The passion and agony of woman in all contexts undergoes repression and suppression unless she transcends her boundaries of inner

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insecurity and inner dilemma to meet the outer world realities that are largely controlled by a man's world.

### **Uniqueness**

Anita Desai explores the Indians' (especially women's) use of make-shifts to escape attachment and their attempt to find love and life in disillusion that are the end product of their alienation, obsession, transgression and diffusion of self in double consciousness, i.e., of a woman and then an Indian.

The uniqueness of Anita Desai's fiction, however, lies in her treatment of feminine sensibility. In India where women have redesigned roles, which do not allow any room for individualism, identity and assertion, Anita Desai advocates for women who question the age-old traditions and want to seek individual growth. They try to reassess the known in a new context and find a meaning in life.

Desai suggests that a balance between the conventional pre-set role of women and the contemporary issues has to be struck. Her female protagonists try to discover and rediscover meaningfulness in life through the known and the established. These characters are not the usual, average, normal women, but different from others. They do not find a proper channel of communication and thus become alienated and start worrying about their lives. All their wanderings and reflections finally bring them into new vistas of understanding, which they had formerly ignored or rejected.

### **Alienated Characters**

Most of Desai's protagonists are alienated characters. She portrays her characters as individuals "*facing single-handed, the ferocious assaults of existence*" (The Times of India) Thus, characters in her novels are generally neurotic females, highly sensitive and engaged with their dreams and imagination, and alienated from their environments. They often differ in their opinions from others and embark on long voyages of contemplation, in order to find the meaning of their existence. That is why they suffer from their relationships more than others do. In other words, in Desai's novels, the love encounters explode into marital disputes as the result of devastating post-marriage relationship between husband and wife.

Anita Desai has dwelt upon problems of love, marriage and sex in her novels in a very convincing and realistic way. She seems to champion the view that marriage alone does not provide a ready-made solution to life's tension, chaos and turbulence. Instead, mental

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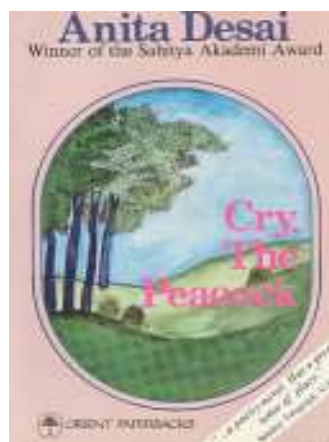
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satisfaction and happy married life means better understanding between husband and wife. One needs the genuine help of the other. A proven and trusted sense of co-operation at every stage and phase is required. Psychological adjustment is safe key to a healthy compromise and cordial existence in a conjugal life. Husband and wife need to nurture the strong feeling that they are complimentary to each other.

In this close context of co-existence, mutual respect, mutual understanding and enthusiastic attitude to help each other, and also in the backdrop of relationship crises, let us take up the themes of Anita Desai's major novels:

### **Themes of Alienation, Marital Discord, Strained Relationship**



The novel, *Cry, the Peacock* (1963) is “a remarkable attempt to fuse fantasy with perceptual experience” (Meena Belliappa:25). It is the faithful description of psychosomatic growth of a female character, who cannot cope up with the practical world of the husband and feels dejected, forlorn and demoralized. It is mainly concerned with the theme of disharmony in the relationship between husband and wife. Desai looks into the reasons for marital discord and illustrates how such discord affects the family. Sometimes, the inability of an individual to be responsive to the behavior patterns of her partner leads to strain and tension in the relationship, while sometimes it is on account of varied levels of sensitivity, that relationships become strained.

In this novel, Maya and Gautama have been projected to live in sharp contrast. Maya, the central figure, is alive through all she senses and lives intensely for each moment. Her husband Gautama is remote, detached, intellectual and somewhat bewildered by his wife's hyper-sensitiveness. Both of them are, as a matter of fact, poles apart in their nature. Maya is dreamy, sensitive and emotional, while Gautama is realistic, insensitive and rational. Maya is

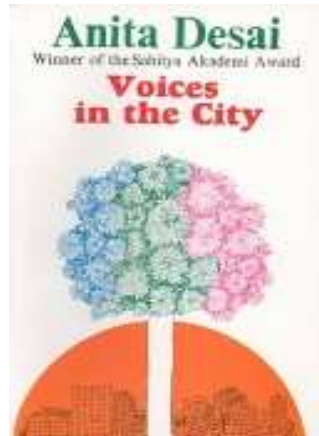
poetic and high-strung while Gautama is detached, philosophical and remote. Maya has tenderness, softness and warmth while Gautama is hard and cold. In this way they are plagued with the virus of strained relationship because of their incompatible temperaments and temperatures.

The matrimonial bonds that bind the two are very fragile and get fractured. And the growing tension between them reaches its climax when Maya kills Gautama in a fit of insane fury and then commits suicide.

Maya is a prisoner of the past, lives almost perpetually in the shadow world of memories, which engulf her; Gautama lives in the present and accepts reality and facts even though they are not very beautiful. On the contrary, Maya never tries to accept the facts, but she wants to live in her imaginary fairy world. She keeps on remembering her childhood days or the treatment her father meted out to her. She is a father-obsessed child; she feels that no one else loves her as her father did. She seeks another father in her husband. But he does not respond to her accordingly. Sensitive Maya is terribly upset at the death of her dog that she loses her mental calm and Gautama neglects the emotional yearnings of Maya and says that he would bring another dog for her. This mechanical behavior makes Maya brood over Gautama's insensitivity: *"how little he knows of my misery, or how to comfort me. But then, he knew nothing that concerned me. Giving me an opal ring to wear on my finger, he did not notice the translucent skin beneath, the blue flashing veins that ran under and out of the bridge gold... telling me to go to sleep while he worked at his papers, he did not give another thought to me...it is his hardness – no, no, not hardness, but the distance he coldly keeps from me"* (Cry, the Peacock : 9).

In the final estimation, the novel attempts to discover the turbulent emotional world of the neurotic protagonist Maya who lived a carefree life under the indulgent attention of her loving father, and desires to gain similar attention from her husband; but she totally fails in her marital voyage.

### ***Voices in the City***



The novel, *Voices in the City* (1965) is divided into four parts – Part 1 for Nirode, Part 2 for Monisha, Part 3 for Amla and Part 4 for Mother. It tells the story of a brother, two sisters and their mother. But throughout the novel Nirode, the hero of the novel, remains the dominating figure. From the beginning the theme of loneliness, alienation and loss of identity of the characters, is often stressed by the novelist to create an atmosphere of dramatic tension and conflict.

Anita Desai's concern, in the novel, is primarily with human relationships and how in the absence of a meaningful relationship the individuals suffer. She probes the psychic compulsion that may pollute an individual in forging long term and significant relationships and how an individual is affected if he is unable to forge such relationships. Nirode, one of the main characters, is obsessed with the relationship of his mother with Major Chadha and considers her a she-cannibal. She is having an affair in Kalimpong which itself is a consequence of dissonance in husband-wife relationship. Nirode's relationship with his mother is a love-hate relationship. We have veiled suggestions of his mother-fixation and according to psychologists' hatred often is a defense mechanism of the psyche to stop one from committing incest.

If Maya's tragedy in *Cry, the Peacock* emanates from her obsession with a father figure, Nirode's tragedy lies in his love-hate relationship with the mother.

The novel also deals with the incompatible marriage of Monisha and Jiban. Monisha's husband is the prisoner of conventional culture. He believes that a woman's most important roles besides child bearing, are cooking, cutting vegetables, serving food and brushing small children's hair under the authority of a stern mother-in-law. Monisha feels that her privacy is denied to her. Her husband is busy with his middle rank government job with no time for Monisha and no desire to share her feelings.



The theme of alienation is treated in terms of mother-children relationship which itself is a consequence of dissonance in husband-wife relationship. Monisha leads an equally fragmented and starved life. She is alienated from her husband as well as his mother. The graph of her mental life can be constructed from her long-searching and self-confronting entry in the diary. Her relationship with her husband is characterized only by loneliness and lack of communication. He reckons his wife as worth nothing in consequence. He does not bother to ask his wife, even when he finds some money missing from his pocket.

Monisha's ill matched marriage, her loneliness, sterility and stress of living in a joint family with an insensitive husband push her to breaking point. The element of love is missing in her life and finally she commits suicide.

### ***Where Shall We Go This Summer***



*Where Shall We Go This Summer* (1975) has been applauded as “an interesting addition to Anita Desai’s achievement as an Indian novelist writing in English” (Vimla Rao : 50). In this novel, Desai pinpoints “a real and pathetic picture of a lovely married woman and aspires to establish victory over the chaos and sufferings of her rather unusual existence” (Vinay Dubey: 5). She presents her favourite theme of investigating the consciousness of an introvert and sensitive woman who is bored and frustrated by her commonplace and hum-drum life and tries to escape into purposeless and unproductive loneliness. She chooses marital discord as the subject matter and highlights how the inability to lay bare one’s soul and one’s fear and anguish results in the snapping of communication between husband and wife. Different attitudes, individual complexes and fears add to this distancing between the husband Raman and the wife Sita resulting in conjugal disharmony.

Structurally this novel seems to have been inspired by Virginia Woolf’s masterpiece *To The Lighthouse*. Throughout the novel, Desai makes a meticulous attempt to go deeper

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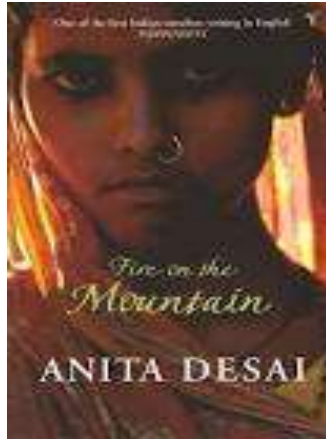
into the extraordinary inner life of its protagonist, Sita. Here she reveals the character of Sita through the stream of consciousness method, with layers of thought in her mind.

Sita and Raman, like Mrs. and Mr. Ramsay who stand poles apart from each other, have irreconcilable temperaments and attitudes to life. The ill-assorted couple is confronted with the same problem of husband-wife discord. Sita represents a world of emotion and feminine sensibility while Raman is a man with an active view of life and the sense of the practical. Sita is a nervous, sensitive middle-aged woman with explosive and emotional reactions to many things that happen to her; she always wants to escape realities, she even hesitates to perform ordinary responsibilities of life. She finds her very existence threatened with boredom because her husband keeps himself busy in his business and the children growing independent.

On the contrary, Raman represents the prose of life. He represents sanity, rationality and an acceptance of the norms and values of society. He is unable to understand the violence and passion with which Sita reacts against every incident. His reaction to his wife's frequent outbursts is a mixture of puzzlement, weariness, fear and finally a resigned acceptance of her abnormality. He cannot comprehend her boredom, her frustration with her existence: "*... she herself looking on it saw it stretched out so vast, so flat, so deep, that in fright scrambled about it, searching for a few of these moments that proclaimed her still alive, not quite drowned and dead*" (*Where Shall We Go This Summer* : 33-34).

In this novel, again, the theme of alienation and lack of communication in married life is discussed and re-assessed by the writer. Sita finds herself alienated from her husband and children. She remains an ignored personality since childhood. She is the product of a broken family. She yearns to have the attention and love of others, but her father remains busy with his chelas and patients. Even after marriage, she remains lonely. Her husband also is busy. He fails to address her expectations. As a result, there is marital discord, a widening gulf and increasing tension between husband and wife.

### ***Fire on the Mountain***



Anita Desai's fifth novel *Fire on the Mountain* was published in London in 1977. It won the Royal Society of Literature's Winifred Holtby Memorial Prize and the coveted 1978 Sahitya Akademi Award. The Statesman eulogized it as "*an outstanding novel.....sharp and refined, descriptive as well as symbolic*". The novel, on a plain scale, may be considered the story of the agonized cries of Nanda Kaul, an old woman who has had too much of the world with her and so longs for a quiet, retired life. Her busy past now looks like "a box of sweets". But, on being examined on a broader scale, the novel tends to focus on the feminine sensibility and a woman's inherent desire to know herself in terms of not only her relationship with her family, but also in terms of her individual identity and its relationship with the world at large. Nanda asks the question: "*Can I not be left with nothing*"? – which is centre to the meaning of the novel. As such, Nanda stands for detachment. To quote Jasbir Jain: "*Nanda Kaul resents the claims it had made on her, the curbs it had placed on her freedom and the deceptions it had held*" (Jasbir Jain : 43).

In the novel, Nanda Kaul and her husband Prof. Kaul (the former vice-chancellor) do not have a warm relationship. He has cared little for his wife and family. He carried a life-long affair with another woman. Nanda could not associate with the family in the desired proportion and her position is no better than a house keeper. Her husband is totally accountable for this. He is such a coward that he could not marry a Christian lady because he could not dare break social conventions. Outwardly, the Kauls are an ideal couple for university community but from inside their relationship is all-barren. The novel further explicates the alienation of Nanda Kaul and her grand-daughter Raka. The loneliness and isolation of the two have been presented in it. Specially Nanda feels happy in the barrenness and enjoys in her own company. "*All she wanted was to be alone, to have Carignano to herself in this period of her life when stillness and calm were all that she wishes to entertain*"

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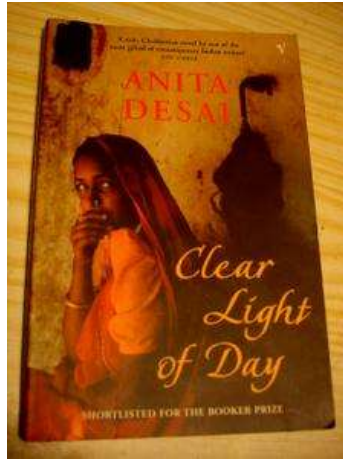
(*Fire on the Mountain* : 17). In this way, this novel manifests Desai's tragic vision of life, in which the innocents are made to suffer a lot. They pay a heavy price for their sincerity and innocence, as ordained by an unkind fate. The novel further shows "the dilemma of women in a society that has become a fit place not for living but dying" (Binay Kumar Das : 43).

### ***The Village by the Sea***



The story of the novel, *The Village by the Sea* (1982) is woven around an alcoholic fisherman, his sick wife and their four children – Lila, Bela, Kamal, and Hari. Here Desai describes human relations, man's relation with woman, man's relation with God in the real village Thul, situated in the western coast of India. Village life with the advent of modern technology and machinery becomes commercial. Consequently, the purity and chastity of human love is violated. The happy married life is richer and better in Thul without industrial development.

### ***Clear Light of Day***



Anita Desai's sixth novel *Clear Light of Day* (1980) "describes the emotional relations of two main characters – Bim and her younger sister Tara, who are haunted by the memories of the past" (Vinay Dubey : 89). The novel highlights the theme of the effect of remembrance of the past on the chief protagonists. To Tara, the memories are a source of wishful joy, and to Bim they strike like the knell of sorrow. The former wants to live in the past and enjoy it while the latter is wearied of it and wishes to run away from it.

In this novel, Desai scripts other forms of man-woman relationship. Bim carries a childhood image of her brother Raja - romantic, poetic, dreamy - whereas Raja is rational, pragmatic and materialistic. She gets angry about Raja as she feels that he does not reciprocate her feelings normally; because, during childhood they had close emotional relationship, which she still feels as an adult. Raja shuns her.

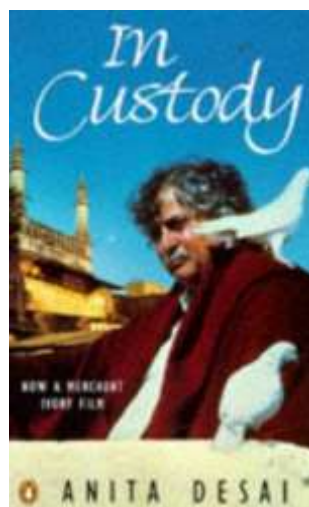
Bim is Raja's admirer and she encourages him in every act and ambition. They wanted to be the heroine and the hero, when they would grow up and go away into the big world away from their old parental home. In this way, they had greater mental and temperamental affinity with each other in comparison to the other brother and sister. Both of them are bold, independent and possess a fiery impetuous spirit. When Raja is sick, Bim takes care of him with love and devotion thinking that he would take her father's place the day he recovers. However, to her utter dismay, when Raja gets well, he decides to go away to a distant place. "I will go- go to- to Hyderabad. Hyder Ali Sahib asked me to come... I have to begin my life sometime, don't i? You don't want me to spend all my life down in this hole, do you?" (*Clear Light of Day* : 95). And Raja rushes to Hyder Ali and marries Benazir, his daughter. Then he leaves Bim alone with Baba in the crumbling house. Raja abdicates his responsibility towards Bim and Baba entirely.

So, their relationship changes in a surprising manner. Tara too, later on, understands the significance of time and comes to realize how human relationship – even the close relationship between a brother and a sister – changes amazingly with the passage of time. This gets clearly reflected through the fact that Raja never recalls the old days, the love and sacrifice of Bim, her taking care of him in sickness.

In this way, Bim is treated most cruelly by her brother. Utterly neglected and treacherously deserted, Bim muses painfully on how the passage of time has ravaged the old relationships of childhood and created a changed pattern of relationship in the family. So, after a long span of time, Bim decides to patch up with Raja who was probably not even conscious of the hurt and damage his letters have caused to Bim. She purges herself of the intense hatred for ultimately she realizes. *“No other love had started so far back in time and had had so much in which to grow and spread”* than she felt deeply for her family. She wakes from her dreamy world of the past in the clear light of day to mend her relations with her brother. Bim realizes that *“the only way to happiness is to acknowledge and accept all”* (M.K. Naik & Shaymal A. Narayan : 79).

The novel also touches upon the issue of discord at other levels. Both Tara and her husband are not able to adjust. *“To her husband, Tara is merely a hopeless person”* (*Clear Light of Day* : 28). The relations between the four brothers and sisters – Raja, Bim, Tara and Baba are also threatened by their inability to perceive the deep connection with each other hidden under the apparent divergences and differences from the others (R.K. Dhawan : 117).

### *In Custody*



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Anita Desai, in the novel, *In Custody* (1984), presents the thematic problem of love and marriage in a very exquisite manner, analyses the crushing upheavals of Deven Sharma, an impoverished college lecturer. In this world of 'sick, hurry and divided aims' he has to confront the common problems as others do. After his marriage with a sullen and dull wife, Deven sees a way to escape from the meanness and hopelessness of his daily life. Deven and his wife Sarla lead an unhappy marital life. They are quite different from each other in their temperaments. Deven is a Hindi lecturer in a college and Sarla has no interest in literature. Sarla is a typical picture of an abandoned wife. Deven is a temporary lecturer appointed in a private college, but he lives in a fool's paradise. He is usually lost in the dreamy world of fantastic fame that one day he will rise to the pinnacle of glory by flying on the wings of his devotion to art and poetry. However, his extreme devotion to art leads him to be indifferent to his wife, Sarla. He cultivates an aversion to and dislike for his wife.

Here Desai deals with the purely marital problem of this materialistic world of glittering civilization in a pent up city like Delhi, where people have little time to stand and stare. In such a big city the relationship between husband and wife is commonly under strain because of the undue indulgence of husband in extra-curricular activities and his attachment to other women during work hours.

### **Conclusion**

To conclude, for Anita Desai, writing "*is an effort to discover, and then to underline, and finally to convey the true significance of things*" (The Times of India). She presents to readers her opinion about the complexity of human relationships as a big contemporary issue and human condition. So, she analyses this problem by projecting and expressing changing human relationships in her novels. She is a contemporary writer because she considers new themes like alienation and detachment and knows how to tackle them in brilliant manner. Anita Desai takes up outstanding contemporary issues as the subject matter of her fiction while remaining rooted in the tradition at the same time. She explores the anguish of individuals living in modern society. She deals with the complexity of human relationships as one of her major themes, which is a universal issue, as it attracts worldwide readers to her novels. She strives to show this problem without any interference. On the other hand, she allows to her readers to pass judgment over her characters and their actions in an objective

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and impartial way. Anita Desai unravels the tortuous involutions of sensibility with subtlety and finesse and her ability to evoke the changing aspects of Nature matched with human moods is another of her assets (M. K. Naik : 243).

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# Assessment of Symbolic Play and Language Skills in Children With Mental Retardation

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## Abstract

The present study aimed to investigate the relationship between the symbolic play skill development and language skill development in both the receptive and expressive domains in children with mild mental retardation. In addition, the age and gender related changes across play, receptive language and expressive language domains, if any.

The study included twelve typically developing Kannada speaking children and twelve mental age, gender and language matched children with mild mental retardation within the age group of 3-4 years. The subjects were administered the “Assessment Checklist for Play and speech-language domain” developed by Swapna, Jayaram, Prema, & Geetha (2010). The responses were coded and the data was subjected to appropriate statistical analysis.

The results revealed significant strong correlation between play and language skills in both the groups. Further, no age and gender effect were seen across both groups. However, the present study results supported that in children both play and language skills develop in parallel.

**Key words: Children with mental retardation, symbolic play, language**

## Play as Medium of Learning Language

Play is an essential medium for learning language. It typically follows a developmental progression in a sequential pattern from early sensorimotor-exploratory and adaptive interactions with objects to fairly elaborated symbolic play (Casby, 2003). Symbolic play has a significant role in the normal language development (Piaget, 1962; Vygotsky, 1978). It reflects both symbolizing ability and conceptual knowledge and therefore is considered to have closer links to

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language (Lewis, Boucher, Lupton, & Watson, 2000). The infants' early knowledge about the world of objects is reflected in their symbolic play behavior which contributes to later language development.

### **Developmental Relationship between Symbolic Play and Language Milestones**

Several research findings have revealed that there is a developmental relationship between symbolic play and early language in typically developing children (Lowe, 1975; Bates, Benigni, Bretherton, Camaioni, & Volterra, 1977; Nicolich, 1975; Bates, Bretherton, Snyder, Shore, & Volterra, 1980; Westby, 1980; Whittaker, 1980; Belsky & Most, 1981; McCune-Nicolich, 1981; Casby & Ruder, 1983; Terrell, Schwartz, Prelock, & Messick, 1984; Shore, O'Connell, & Bates, 1984; Casby & Della Corte, 1987; Bates, Bretherton, & Snyder, 1988; Lifter & Bloom, 1998; Ogura, 1991; McCune, 1995; Lyytenin & Laakso, 1997; Kitty, 2000). These two domains have been proven to be related in time, content and structure. The language skill and specific symbolic play skill development occur in parallel because they originate from a common underlying capacity for cognitive representation. This supports the claim that language is a distributed system and is integrated with other areas of development.

In contrast, other studies revealed a not so strong relationship between language and play. Largo and Howard (1979) found a significant relationship between young normal children's play and language comprehension, but not expressive language. Shore, O'Connell, & Bates (1991) reported no significant relationship between symbolic play and language, particularly mean length of utterance (MLU) in normal children. Some studies have also reported that language-play correlations were strongest in early language development, and that the domains did not develop in parallel as the child matured (Kennedy, Sheridan, Radlinski, & Beeghly, 1991; Ogura 1991; Doswell, Lewis, Boucher, & Sylva, 1994). Kelly and Dale (1989) found that play skills varied significantly among normally developing one and two year old children, depending on whether their language was at the level of no words, single words, non-productive syntax, or productive syntax. In addition, however, they found evidence that the attainment of particular skills might be relatively more advanced or delayed either in language or play.

A few studies have also been carried out on children with mental retardation to investigate their symbolic play behaviors and to examine the relationship between language and play. The findings revealed that these children have delays in symbolic play and there is considerable evidence supporting a close relationship between play and language, both expressive and receptive in this population (Whittaker, 1979, 1980; Casby & Ruder, 1983; Kennedy, Sheridan, Radlinski, & Beeghly, 1991; Venkatesan, 2000, 2007).

### **Mixed Results**

The studies carried out on typically developing children to investigate the correspondence between play and language revealed mixed results. This inconsistency may be partly due to different methods, materials, and aspects of pretend play examined in the studies. Therefore, the exact nature of this relationship is not clear. Moreover, the current understanding of the relationship of play and language do not permit a strong conclusion that play is a requisite of language or vice versa but these two abilities do seem to develop hand in hand.

On the other hand, studies carried out on children with mental retardation revealed a parallel relationship. However most of the studies have been carried out in the west. There is a lack of data with respect to the play-language relationships in typically developing children and children with mental retardation especially in the Indian context. The derived conclusions of the western studies cannot be applied directly to the Indian context without detailed examination of play and language abilities because play is culture sensitive.

Given the cognitive developmental perspectives of local homologues (Ingram, 1975; Bates, Benigni, Bretherton, Camaioni, & Volterra, 1977; Corrigan, 1978), it is imperative that research be conducted to explore the relationship between language acquisition and symbolic play for both typically developing children and children with mental retardation. Such research may better enable one to view the language delay accompanying mental retardation as a function of generalized intellectual delay or as more closely related to symbolic functioning abilities. Hence, there is a pressing need to conduct such studies. Keeping this in view, the present study was planned with the aim of investigating the symbolic play behaviors in children with mental

retardation and to examine whether symbolic play development corresponded to language development in them.

## **Subjects**

A total of 24 native Kannada (one of the major Dravidian language) speaking children between the mental ages of 3 to 4 years served as subjects for the study. These children were divided into two groups (clinical groups and control group) of 12 children each. The clinical group comprised of children with mild mental retardation. These children were those who reported to AIISH, Mysore and were diagnosed as 'Delayed speech and language with mental retardation' by a qualified team of professionals including speech-language pathologist and psychologist. The control group consisted of 12 children with normal receptive and expressive language matched for mental age, gender, socio- economic status and child care history. These children were recruited from the regular schools in Mysore. Each group consisted of 6 males and 6 females.

## **Subject Inclusion Criteria for Both the Groups**

The speech, language and cognitive abilities of the children in the clinical group was assessed using the Three-Dimensional Language Acquisition Test (3D-LAT) (Geetha Harlekhar, 1986). All the children with mild mental retardation had a language age and cognitive age of 2-3 years. The children who had been attending the therapy at AIISH since one week were considered for the clinical group. In addition all the children were informally screened to rule out any audiological problems. The children included in both the groups had no history of medical problems, emotional, physical, behavioral or sensory disturbances. In addition the WHO Ten-question disability screening checklist (Singhi, Kumar, Malhi, & Kumar, 2007) was used to rule out any disability in the control group. Ethical procedures were used to select the participants. The parents were explained the purpose and the procedures of the study and an informed verbal and /or written consent were taken.

## **Procedure**

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The “Assessment Checklist for Play and speech-language domain” developed by Swapna, Jayaram, Prema, and Geetha, (2010) was administered on the children to assess their play and language abilities. The information was elicited through parental reports and observations. The information regarding the type of toys preferred during play, the duration and nature of play etc. was also elicited.

### **Data Coding**

The non-occurrence of a desired behavior scored as 0. The occurrence of a desired behavior with total dependency/verbal/ physical prompt was scored as 0.5. The spontaneous occurrence of a consistent and independent desired behavior was coded as 1.

### **Statistical Analysis**

To examine the correlation between play and language skill, the data obtained from administration of checklists from the control and clinical group, was subjected to Pearson’s rank correlation test.

### **Results and Discussion**

The results obtained from different statistical procedures for both the groups have been represented in Table 1. The data in the Table 1 indicates that the play age remained constant in both the age groups in both typically developing children and children with mental retardation. Therefore, the correlation between the play age and expressive language age could not be computed. However, there was a statistically significant correlation between play age and receptive language age ( $r=1.00$ ) in both the age groups. If the data in the whole group was considered, there was a high correlation between play age and language receptive age in typically developing children ( $r=0.88$ ) as well as in children with mental retardation ( $r=0.85$ ). The correlation was also high and between play age and language expressive age ( $r=0.91$ ) in both typically developing children and children with mental retardation. However, these were not statistically significant.

Table 1

*Correlation values between play age, receptive and expressive age between and within the age groups in typically developing children and children with mental retardation*

Group	Control group			Clinical group		
	3.0-3.5years	3.6-4.0years	3.0-4.0years	3.0-3.5years	3.6-4.0years	3.0-4.0years
PA vs. RLA	**1.00	**1.00	<b>0.88</b>	**1.00	**1.00	<b>0.85</b>
PA vs. ELA	a.	a.	<b>0.91</b>	a.	a.	<b>0.91</b>

PA=Play Age; RLA= Receptive Language Age; ELA=Expressive Language Age; ‘a’ - indicates cannot be computed because at least one of the variables is constant; \*\* indicates correlation is significant at the 0.01 level (2-tailed).

The correlation between play and language was also computed in both groups of children separately for boys and girls. These results have been represented depicted in Table 2. There was high positive correlation between play and language (both receptive and expressive) across both groups of children.

Table 2

*Correlation values between play age, receptive and expressive age across the gender in typically developing children and children with mental retardation*

Groups	Control group		Clinical group	
	Boys	Girls	Boys	Girls
PA vs. ELA	0.93	0.94	0.84	0.94
PA vs. RLA	0.92	0.96	0.92	0.96

PA=Play Age; RLA= Receptive Language Age; ELA=Expressive Language Age

This could be attributed to the fact that that there was not much variation in the play age and the receptive language age or expressive language age across subjects. These results appear

to diverge from the results of the study by Ramya and Srivastava (2007) who found no significant correlation between these domains across gender. This could be attributed to the differences in the age groups considered for the study.

Thus it can be inferred that play is associated with language and hence these are mediated by a general developmental factor. The results of the present study are in agreement with several studies carried out on typically developing children (Nicolich, 1975; Bates, 1976; Bates, Benigni, Bretherton, Camaioni, & Volterra, 1977; Bates, Benigni, Bretherton, Camaioni, & Volterra, 1979; Westby, 1980; Shimada, Sano & Peng, 1979; McCune-Nicolich, 1981; Ungerer & Sigman, 1981; McCune, 1985; Shore, 1986; LeNormand, 1985; Ogura, 1991; Doswell, Lewis, Boucher, & Sylva, 1994; Lyytenin, Laakso, Poikkeus & Rita, 1999; Tomasello, Striano, & Rochat, 1999; Lewis, Boucher, Lupton, & Watson, 2000; Kitty, 2000; Ramya & Srivastava, 2007). They demonstrated a strong relationship between play and early communication and language since both depend on the ability to use symbols. Moreover the parallel developments in both play and language were explained as deriving from a common underlying capacity for cognitive representation (Bornstein & O'Reilly, 1993; Tamis-LeMonda & Bornstein, 1996). According to Piaget (1962) and Werner and Kaplan (1963), receptive language and symbolic play are considered salient indicators of representational competence. They are based on similar symbolic-conceptual processes.

The results obtained with reference to the children with mild mental retardation group in this study that play correlated significantly with receptive as well as expressive language age indicates that play is delayed and is parallel to their delayed receptive and expressive language abilities. These findings are in consonance with the study done in children with trainable mental retardation, severe and profound severity of mental retardation (Kahn, 1975; Whittaker, 1979; Wing, Gould, Yeates & Brierley, 1977; Whittaker, 1979; Casby & Ruder, 1983; Beeghly, Weiss-Perry & Cicchetti, 1990; Kennedy, Sheridan, Radlinski, & Beeghly, 1991; Toole & Chiat, 2006) and in Down syndrome (Shimada, 1990; Fewell, Ogura, Notari-syverson, & Wheeden, 1997; Sigman & Ruskin, 1999).

The delayed language reception and expression seen in children with mental retardation can be related to their lower scores in the play behaviours, that is, it can be argued that their

language reception or expression determine their play. A study carried out by Shore (1986) and Kennedy, Sheridan, Radlinski, and Beeghly (1991) reported of significant relation between the multiword usage and advances in combinatorial abilities in symbolic play where the children who were at the single word stage of language development tended to produce single schemed play and children who produced multiword utterances had a multistaged play. Westby (1980) stated that children's ability to use language in a functional or flexible manner coincided with the emergence of predictable symbolic play routines. McCune (1995) brought about an interesting relationship between play levels and language development where in the transitions from one play level to the next normally preceded the occurrence of the related language ability.

The same relationship was also observed in the studies carried out in children with hearing impairment (Casby & McCormack, 1985; Spencer, 1996), in autism spectrum disorder (Gould, 1986; Stanely & Konstantareas, 2007), in specific language impairment (Lovell, Hoyle, & Siddal, 1968; Udwin & Yule, 1982; Terrell, Schwartz, Prelock, & Messick, 1984; Roth & Clark, 1987; Terrell & Schwartz, 1998; Rescorla & Goosens, 1992). The finding that higher expressive language ability was associated with better developed symbolic play skills was reported in many studies (Ungerer & Sigman, 1981; Whyte & Owens, 1989).

## **Conclusion**

In general, a strong correlation was found between play and language skills in both typically developing children and children with mild mental retardation, indicating that these skills develop parallel in children. Hence, assessment tool of play and language skills can be incorporated in the diagnostic process of children with mental retardation. This study also highlights that focusing on skills common to play and language should also be an important aspect of intervention as they have been found to impinge on language capacities as the child matures.

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## **SDVFA Languages**

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# SDVFA Languages

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**Abstract.** The notion of SDVFA of order  $(s, t)$  has already been introduced by the first author in [8]. In this paper, we discuss the languages accepted and not accepted by an SDVFA of order  $(s, t)$ .

**AMS Subject Classification (2000):** 68Q45

**Keywords:** Semi-deterministic virtual finite automaton(SDVFA),  
Language processing

## 1. Introduction

The notion of SDVFA of order  $(s, t)$  has already been introduced by the first author in [8]. In this paper, we study the languages accepted and not accepted by an SDVFA of order  $(s, t)$ . We begin with the definition of SDVFA of order  $(s, t)$  [8].

**Definition 1.1.** A semi-deterministic virtual finite automaton (SDVFA) of order  $(s, t)$  is a finite automaton that can make atmost “ $s$ ” ( $s \geq 1$ ) transitions on receiving a real input and atmost “ $t$ ” ( $t \geq 0$ ) transitions on virtual input (or no input). (Zero transition means the automaton remains in the same state).

**Remark 1.1.** For an SDVFA having  $n$  states, we have the following:

- (i) If  $s = 1$  and  $t = 0$ , then an SDVFA of order  $(1, 0)$  is simply a DFA [1, 2, 6].
- (ii) If  $s = 1$  and  $t = n$ , then an SDVFA of order  $(1, n)$  is simply a VDFA [7].
- (iii) If  $s = n$  and  $t = 0$ , then an SDVFA of order  $(n, 0)$  is simply an NFA [1, 2, 6].
- (iv) If  $s = n$  and  $t = n$ , then an SDVFA of order  $(n, n)$  is simply an  $\epsilon$ -NFA [1, 2, 6].

We formally define a semi-deterministic virtual finite automaton (SDVFA) of order  $(s, t)$  as follows:



**Definition 1.2.** A semi-deterministic virtual finite automaton (SDVFA) of order  $(s, t)$  consists of

1. A finite set of states (including the dead state) often denoted by  $Q$ .
2. A finite set of input symbols including the empty string symbol  $\epsilon$ . This is often denoted by  $\Sigma \cup \{\epsilon\}$ .  $\Sigma$  is called real alphabet.
3. A transition function  $\delta_{(s,t)}$  that takes as arguments a state and an input symbol. On real input symbol i.e. if the symbol is a member of real alphabet  $\Sigma$ ,  $\delta_{(s,t)}$  returns a set of atmost “ $s$ ” states while on virtual input  $\epsilon$ , the transition function returns a set of atmost “ $t$ ” states.
4. A start state  $S$  which is one of the states in  $Q$ .
5. A set of final or accepting states  $F$ . The set  $F$  is a subset of  $Q$ . Dead state is never an accepting state and it makes a transition to itself on every possible input symbol.

We can also denote an SDVFA of order  $(s, t)$  by a “five tuple” notation:

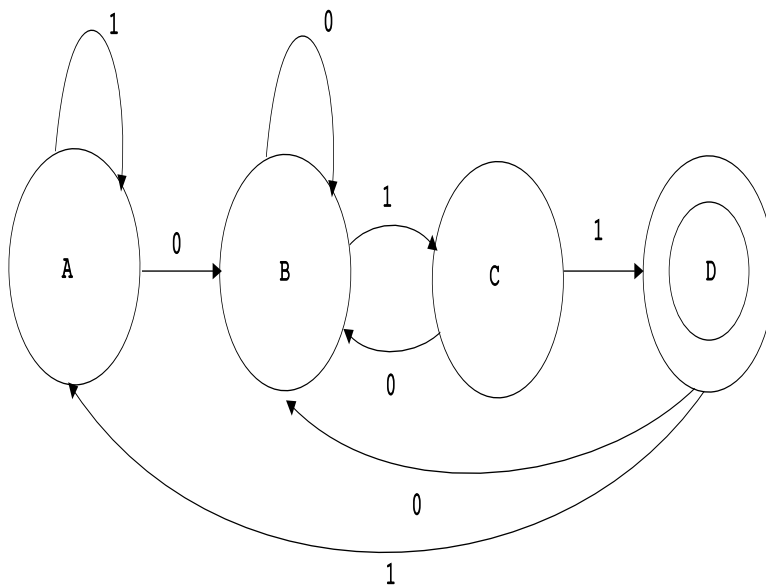
$$V = (Q, \Sigma \cup \{\epsilon\}, \delta_{(s,t)}, q_0, F)$$

where  $V$  is the name of the SDVFA,  $Q$  is the set of states,  $\Sigma \cup \{\epsilon\}$  is the set of input symbols,  $\delta_{(s,t)}$  is the transition function,  $q_0$  is the start state and  $F$  is the set of accepting states.

## 2. SDVFA Languages

An SDVFA of order  $(s, t)$  can be used as devices to recognize (accept) sentences in a language. Let  $O = \{0, 1\}$  be the output alphabet of an SDVFA of order  $(s, t)$ . A state is said to be an **accepting state** if its output is 1. A state is said to **rejecting state** if its output is 0. Consequently, an input sequence is said to be **accepted** by the SDVFA of order  $(s, t)$  if it leads the machine from the initial state to an accepting state. On the other hand, an input sequence is said to be **rejected** by the SDVFA of order  $(s, t)$  if it leads the machine from the initial state to a rejecting state.

**Example 2.1.** Fig. 2.1 shows an SDVFA of order  $(1, 0)$  that accepts all binary sequences that end with the digits 001. When an SDVFA is used as an acceptor, the states of the SDVFA are divided into only two classes, viz., accepting and rejecting states. Therefore, we introduce the slightly simpler notation of circling the names of the accepting states instead of writing down the output of each state as in Fig.2.1 where accepting state  $D$  is represented by a double circle.



**Fig. 2.1**

A language is said to be an **SDVFA** if there is an SDVFA of order  $(s, t)$  that accepts exactly all sentences in the language. Thus, according to above example, the language consisting of all binary sequences that end with 011 is an SDVFA language. Clearly, any given SDVFA of order  $(s, t)$  defines an SDVFA language. On the other hand, a given language might or might not be an SDVFA. We see this fact with the help of following examples.

**Example 2.2.** Consider the language  $L = \{a^k b^k | k \geq 1\}$ . This language is not an SDVFA language.

To prove this, let us assume the contrary i.e. there exists an SDVFA of order  $(s, t)$  that accepts the sentence in  $L$ . Suppose this machine has  $N$  states. Clearly, the machine accepts the sentence  $a^N b^N$ . Starting from the initial state, the machine will visit  $N$  states after receiving the  $N$   $a$ 's in the input sequence as shown in Figure 2.2(a), where  $s_{j_0}$  is the initial state and  $s_{j_1}, s_{j_2}, \dots, s_{j_N}$  are the states, the machine is in after receiving the sequence  $a^N$ . Also,  $s_{j_{2N}}$  is the state, the machine is in after receiving the sequence  $a^N b^N$ . Clearly,  $s_{j_{2N}}$  is an accepting state. According to the "Pigeonhole" principle, among  $N + 1$  states  $s_{j_0}, s_{j_1}, s_{j_2}, \dots, s_{j_N}$ , there are two of them that are the same. Suppose the machine visits state  $s_k$  twice as shown in Fig 2.2(b) and there are  $x$   $a$ 's between the first and the second visit to state  $s_k$ , then the sequence  $a^{N-x} b^N$  which is not a sentence in the language will also be accepted by the finite state machine. Consequently, we can conclude that the language  $L$  is not an SDVFA language.

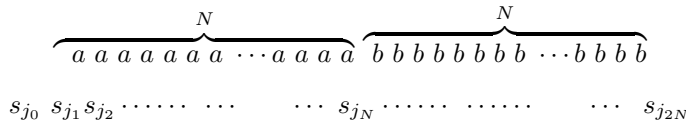


Fig. 2.2(a)

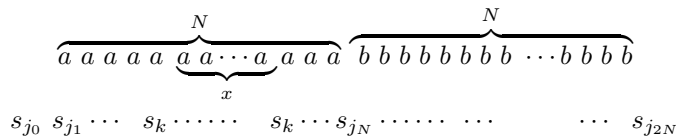


Fig. 2.2(b)

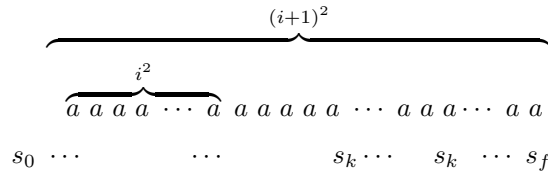
**Example 2.3.** Consider the language  $L = \{a^k | k = i^2, i \geq 1\}$ . This language is not an SDVFA language.

To prove this, let us assume that there is an SDVFA of order  $(s, t)$  that accepts language  $L$ . Let  $N$  denote the number of states in the SDVFA. Let  $i$  be an integer that is sufficiently large such that

$$(i + 1)^2 - i^2 > N.$$

Consider the situation depicted in Figure 2.3. Since between the  $i^2$ th  $a$  and the  $(i + 1)^2$ th  $a$ , the SDVFA will visit a certain state  $s_k$  more than once,

removal of the  $a$ 's between these two visits will yield a sequence that will also be accepted by the SDVFA. However, this sequence is not a sentence in the language because it contains more than  $i^2$  but less than  $(i + 1)^2$   $a$ 's. Thus, we conclude that  $L$  is not an SDVFA language.

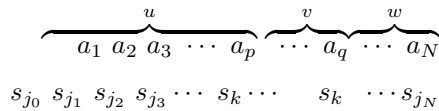


**Fig. 2.3**

Now, we present a theorem which gives the criteria for testing the SDVFA languages.

**Theorem 2.1.** Let  $L$  be an SDVFA language accepted by an SDVFA of order  $(s, t)$  with  $N$  states. For any sequence  $\alpha$  whose length is  $N$  or larger in the language,  $\alpha$  can be written as  $uvw$  such that  $v$  is nonempty and  $uv^i w$  is also in the language for  $i \geq 0$ , where  $v^i$  denotes the concatenation of  $i$  copies of the sequence  $v$ . (In other words,  $uw, uvw, uvvw, uvvww, \dots$  are all in the language).

**Proof.** Without any loss of generality, let the length of  $\alpha$  be  $N$ . Let  $\alpha = a_1 a_2 a_3 \cdots a_N$ . Let  $s_{j_0}, s_{j_1}, s_{j_2}, \dots, s_{j_N}$  denote the states of the SDVFA where  $s_{j_0}$  is the initial state and  $s_{j_N}$  is an accepting state. Again, among the  $N + 1$  states  $s_{j_0}, s_{j_1}, s_{j_2}, \dots, s_{j_N}$  there are two of them that are the same. Suppose that is state  $s_k$ , as shown in Fig. 2.4. If we divide  $\alpha$  into three segments as shown in Fig. 2.4, we realize that the sequences  $uw, uvw, uvvw, uvvww, \dots, uv^i w, \dots$  will all lead the SDVFA from the initial state  $s_{j_0}$  to the accepting state  $s_{j_N}$ .



**Fig. 2.4**

## 4. Conclusion

In this paper, we have discussed the languages accepted and not accepted by an SDVFa of order  $(s, t)$

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## Social Consciousness in Arundhati Roy's *The God of Small Things*

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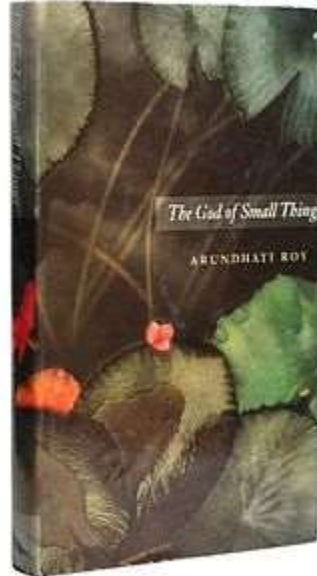
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### Extensive Reach of Indian Writing in English

Literature is an expression of the most intimate consciousness of life and society in which it grows and develops. It has some purposes to fulfill, some thoughts to be contemplated and some plans to be acted upon for the welfare of humanity. When it broods upon such different things, it witnesses changes taking place in life and society, and, therefore, these changes are reflected in literary works. In its corrective function literature projects the ills of the society with a view to making the society realize its mistake and make amends. Indian English literature is also doing the same thing. It expresses thoughts, feelings and emotions in a rational and interesting manner, and directly or indirectly throws light upon different changes in its own way.

The Indian English literature from its very beginning has witnessed socio-cultural, economic and political changes in the life of the nation. Indian English novelists have been showing deep concern about these problems in the past also; in fact, a sustained level of involvement with social issues of caste and gender discrimination has marked the writings of

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such writers as Mulkraj Anand, R.K. Narayan, Bhawani Bhattacharya, Manohar Malgonkar, Nargis Dalal, Ruth Praver Jhabwalla, K.A. Abbas, Nyantara Sehgal and others. Even now in spite of getting independence, the social issues are still there to be taken care of.

Today, when India is a democratic country, Indian English writers are now writing with a new zeal and confidence, blending social aspects and phenomenal situations in their literary works. To name a few, there are Salman Rushdie, Vikram Seth, Shashi Deshpande, Jayant Mahapatra, and Namita, Ghokle, Amitav Ghosh, Jhupha Lahiri, Dina Mehta and Arundhati Roy.

### **Arundhati Roy's Writings**



**Arundhati Roy**

<http://outlookindia.com/peoplehome2.aspx?author/4112>

Arundhati Roy is known to all not only for her new and original style, but also for her thought-provoking attitude regarding social consciousness. Her debut novel *The God of Small Things* deals with, apart from other things, the universal theme of social consciousness, for example, confrontation between class antagonism and class exploitations, exposure of the tyranny and injustice against woman, child abuse, political bigotry, caste system, breaking of love marriages and above all, the trials and tribulations, the defenseless have to pass through in police custody and in a caste ridden social structure.

### **Focus of This Paper**

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Social Consciousness in Arundhati Roy's *The God of Small Things*



This paper shows how the internationally acclaimed writer Arundhati Roy who is deeply rooted in her native national culture highlights the political, social and cultural issues which constitute the very fiber of Indian life in her Booker Prize winner novel *The God of Small Things*. Ranga Rao, in his famous article. “The Book of the Year” rightly observes, “Roy’s book is the only one I can think of among Indian novels in English, which can be comprehensively described as a protest novel. It is all about atrocities against minorities, small things, children and fourth, woman and untouchable” (17).

### **Attack on the Hypocritical Moral Code of Society**

Roy lashes out at the hypocritical moral code of society. It exposes the double standards of morality in society regarding men and woman. Chacko was sent to Britain to study further but Ammu was not allowed to do so. The reason is that she is a woman and so she has no right to go to college, because the college corrupts a woman, “Pappachi insisted that a college education was a unnecessary expense for a girl; She should wait for marriage proposals while she helped her mother with the housework. Since her father not have enough money to raise a suitable dowry” (Roy 38).

Even today, in spite of a fundamental improvement in woman’s status, one can see in the villages of India that the conservative and superstitious minds of a large number of people are against the higher education of girls.

### **Ammu’s Escape through Marriage**

The only escape for Ammu, from the oppressive atmosphere was through marriage. While taking a break at an Aunt’s place in Calcutta, she chanced upon a sober-looking Hindu Bengali from the tea estates in Assam, and without looking back stepped into matrimony. Simone de Beauvoir remarks:

There is a unanimous agreement that getting a husband-or in some cases a ‘Protector’- is for her (woman) the most important

Undertaking... She will free herself from the parental home, from her mother's hold, she will open up her future not only by active conquest but by delivering herself up, passive and docile, in the hands of a new master. (352)

### **Release from the Marriage Bond**

The same happened with Ammu but she did not bow before this new master for a long time and got divorced. She returned to her parental home reluctantly. It is a great irony that a daughter estranged from the husband is tortured and tyrannized in the parent's house. But on the other hand an estranged son, Chacko, not only receives warm welcome but also remains the rightful inheritor of the family wealth and fortune, when he flirts with a low woman, he is encouraged by Mammachi in the name of "Man's needs," (Roy 268) whereas the love of Ammu with Valutha, a Paravan is termed as illicit, untraditional and sinful. Although Ammu works in the factory as Chacko does, legally she has no claim on property as out-dated and outmoded inheritance rights were weighted against her. So, Chacko always said, "what's yours is mine and what's mine is also mine" (Roy 57).

### **A Great Champion of the Cause of the Dalit and Deserted Women**

Arundhati Roy, a great champion of the cause of the Dalit and the deserted women, points out those unnoticed shades of a social problem, which generally escape the eyes of social scientists. Valutha's grandfather Kelan, along with a number of other untouchables embraced Christianity. Even religious conversion fails to give the dispossessed an esteemed able status. Irrespective of religious affiliation the underdogs remains as fallen as ever in the dog-eat-dog-society:

When the British came to Malabar, a number of Paravans... converted to Christianity and joined the Anglican church to escape the scourge of untouchability...it did not take them long to realize that they had jumped from the frying pain into fire they were made to have separate churches, with separate services, and separate priests. After independence they found they were not titled to any Government benefits like job reservation or bank loans at low

interest rates, because officially, on paper, they were Christians, and therefore Castless. (74)

### **Caste Taboos in the Church**

It is also ironical that the church makes distinction between lower caste and upper caste. The caste taboos were still prevalent and not a part of India's past story:

Mammachi told... Paravans were expected to crawl backwards with a broom, sway their footprints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping into a Paravan's footprint. In Mammachi's time Paravans's like other untouchables, were not allowed to walk on public roads, or allowed to cover their upper bodies, not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert their polluted breath away from those whom they addressed. ( Roy 73-74)

### **Caste Rigidity Everywhere**

It shows, in spite of long strides made in the field of technology and scientific knowledge, which caused major changes in the society, the caste hatred in our communities and the caste mindset has remained as rigid as ever. Valutha is a highly talented worker. He is a mechanic and a keen craftsman. However, his exceptional talents and skills, his keen understanding and deep sensibility did not get the respect from any one of those who were far less talented. People were awed by him, could not get over the fact of his being a Pravan, an untouchable. The cruel irrational orthodoxy didn't respect even a highly talented person. Mammachi is quite clear about how to draw lines:

To keep the others happy, and since she knew that nobody else would hire him as a carpenter, Mammachi paid Velutha less than she would a Touchable carpenter but more than she would a Paravan. Mammachi didn't encourage him to enter the house (except when she needed something mended or installed) She thought he ought to be grateful that he was allowed on the factory premises at all, and

allowed to touch the thing that Touchables touched. She said that it was a big step for a Paravan (Roy 77).

### **Politics of Revolution**

Roy presents politics as a very complex force, operative, at different levels beginning with home, and manipulating different people for different ends. The novel focuses on the problems created by the deceptive roles played by the political radicals who have vowed to bring about a Marxist revolution to banish all exploitative systems and establish a society based on equality and respect for man as man. This is represented by comrade Pillai, a great political manipulator.

Comrade Pillai is indeed right from the beginning, an epitome of all the unpleasant deceptive aspects of a degenerate political tradition, which is nothing, more than a means of self promotion, maintaining one's hold over the citadel of local power, by playing one against the other. He pushes his devilish brain into plotting to trap poor Valutha and finally joining hands with state police in smashing him. In police custody Pillai doesn't even mention that Valutha is a member of the communist party. At another place the comrade is seen discussing with Chacko, the matter of Valutha's dismissal from the job. Pillai did it all because he considers Valutha as his future competitor in the party. Even after the death of Valutha, he did not hold himself in any way personally responsible for what has happened. He dismissed the whole business as the, "Inheritable Consequence of Necessary Politics" (Roy 14).

Valutha represents the class of the downtrodden used by the politicians and the police as mere pawns in the political game of chess. He refused to help Valutha when he needed him. Valutha stands betrayed by society, by his party, which has been seen by millions like him to be a substitute for religion.

### **Blatant Discriminatory Attitude of Police**

Roy ridicules the blatantly discriminatory attitude of the police whose basic duties of protecting the innocent and checking the criminal are blithely trampled upon by none other than the Inspector himself. He bullies the common citizens, leers at women, and connives with local politicians to trap and liquidate the untouchable Valutha. Roy spares no literary device to hit hard at the utter hypocrisy, cruelty and unscrupulousness of an administrative agency whose work is to protect the citizens from the violence of lawbreakers. Inspector Mathew's behavior with Ammu is totally uncivil. After Sophie *mole's* burial, when Ammu came to the police to tell the truth Mathew whose, "eyes were sly and greedy... stared at Ammu...He said the police knew all they needed to know and that Kottayam police did not take statements from Vashyas or their illegitimate children"(Roy 8 ).

Any government official can behave as Mathew does only when he is devoid of any sense of decency, and respect for women. This however, could be an occurrence, taking place every day in any corner in the country. Roy at several places uses the expression Touchable police, in order to remind the readers of its role in oppressing the untouchable as also the fact that its role in sustaining the caste based division of society. Here the lower classes are denied forcefully their basic rights to equality. In their chasing of Valutha, they show much alertness as if they were catching a terrorist:

Responsibility for the

Touchable future on their thin but able shoulders...They were not arresting a man; they were exorcising fear...Touchable police men acted with economy, not frenzy. Efficiency, not anarchy.

Responsibility, not hysteria. They didn't tear out his hair or burn him alive... After epidemic they were merely inoculating a community against an outbreak. ( Roy 307-309)

## **Love for Children**

Roy also throws light on the condition of the upbringing of children, especially of the divorced mother. The maltreatment of Rahel by men in Abhilash Tokies had great impact on her future life. The breakup of Ammu's marriage has its repercussion in the lives of her children.

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Baby Kochamma hates Estha and Rahel, “She was always keen for them to realize that they lived on sufferance in the Ayemenem House, their maternal grandmother’s house where they really had no right to be (Roy 45). Their willingness to love and to be loved raised manifold questions, whenever they came across glimpses of the boundless affection of Chacko hugging and kissing his stepdaughter Sophie *Mol*. But they did not get love from any family member. It’s Valutha who provided them love, care and company they needed so badly. But his subsequent brutal death in custody left one more everlasting scar on their memory.

Roy has been sociologically very sensitive while recording even the slightest stirs in their life. After being caught with Valutha, Ammu relegated them and blamed them as being responsible for all wrongs in her life. “If it weren’t for you I would be free. I should have dumped you in an orphanage the day you were born. You were the millstones round my neck”(Roy 86). The words had a deep impact on the children’s psyche. And after that they decided to go away and hide which did show in their anguish when accompanying Sophie *Mol*. If Ammu had worked patiently, perhaps the children would not have decided to run and the death of Sophie would not have taken place.

### **Great Sociological Creativity**

All aspects considered together, the work evidences that Roy is the proud possessor of sociological imagination in the true sense of the term. The proof comes from her own words:

If you are a writer you tend to keep those achieving eyes open. Everyday your face is slammed up against the windowpane. Every day you bear witness to the Obscenity. Every day you are reminded that there is no such thing as innocence. And every day you have to think of new ways of saying old and obvious things, things about love and governance about power and powerlessness, about war and peace, about death and beauty. Things that must be said over and over again. (The Cost of Living 65).

*The God of Small Things*, quite in line with Roy’s statement, acknowledges the condition of the world around and that without any distortions and aberrations. A close reading of the

novel validates her statement. The post-sixties India is scanned on micro as well as macro structural levels. Ayemenem becomes a transforming world-in-miniature. The novel is spun on the very fabric of social stratification prevalent in society for several centuries.( The Week 46).

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# Crossed Lexical Type of Alexia with Agraphia

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## Abstract

We report a right handed patient with right middle cerebral artery infarct who recovered from aphasia and has persisting agraphia and alexia. The types of errors that he showed were similar in writing as well as reading, characterized by spelling errors that would preserve the phonological form of the target word. The sparing of language functions other than reading and writing suggests the possibility of different language functions being represented in different lobes or the possibility of differential cerebral reorganization for different functions. The co-occurrence of same type of agraphia and alexia, i.e., lexical type raises the question whether reading and writing share a common neural circuit.

**Key words:** crossed aphasia, lexical alexia , lexical agraphia

## Introduction

High incidence of aphasia after left cerebral lesion, indicates that the left hemisphere is dominant for the comprehension and expression of language in approximately 99 percent of right-handed people. This was first reported by Paul Broca when he said “We speak with the left hemisphere (Broca 1865). Broca reached this conclusion after examining more than 25 patients, all of whom had difficulty in expressive language and all of whom had a lesion in the anterior part of the frontal lobe in the left hemisphere. ( Berker, Berker & Smith 1986). A right cerebral lesion giving rise to aphasia in a right handed person is called crossed aphasia. Aphasia rarely occurs in right- or left-handed patients with their language representation in right hemisphere. The prevalence of crossed aphasia in right-handed patients with neither family history of left-handedness nor previous history of brain disease is 0.4-3.5% of all aphasic syndromes. (Dewarrat.G.M et.al 2009)

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Alexia (or acquired dyslexia) refers to an acquired disorder in reading caused by brain pathology (Benson and Ardila 1996). Alexia was first reported by Dejerine by publishing two case reports in 1891 and 1892 which was an important mile-stone in the study of alexia (Dejerine 1891; 1892). In the 1891 paper, he described a patient who suffered a cerebrovascular accident that produced some degree of right-sided visual field defect and mild difficulty in naming and in understanding spoken language together with a complete loss of the ability to read. The patient could write nothing but his signature. Spoken language improved, but the alexia and agraphia remained basically unchanged until his death.

One year later, Dejerine reported a second patient who noted an inability to read, but no other language disturbances, and the source of alexia without agraphia was attributed to an infarct that involved the medial and inferior aspects of the left occipital lobe and the splenium of the corpus callosum (Dejerine 1892).

Alexia without agraphia (also known as occipital alexia or pure alexia) and alexia with agraphia (parietal-temporal alexia or central alexia) represent the classic alexic syndromes. A third type of alexia, frontal alexia, which is associated with pathology in the frontal language areas, was proposed by Benson in 1977. Reading difficulties in cases of right hemisphere lesion in a left handed person is called spatial alexia in which the patient shows visuo spatial problems (Kinsbourne and Warrington 1962). These 4 types of alexias (without agraphia, with agraphia, frontal, and spatial) represent the neurologic, classic, or neuroanatomically-based classification of alexias.

During the 1970s and 1980s, psycholinguistic analysis of alexia was developed (Marshall and Newcombe 1973; Caramazza et al 1985) which tried to explain the functional mechanisms underlying alexias. Different models were put forth to explain normal reading process (Coltheart 1993; Friedman 1992). According to these models, after the initial letter identification, reading proceeds along 2 linguistically different routes: (1) the direct route, wherein the written word is associated with a visual word in the lexicon memory; and (2) the indirect route, wherein the written word is transformed in a spoken word following a graphophonemic set of rules, and the meaning of the word is attained through its phonological mediation. If one or the other of these reading systems is altered, different error patterns can be observed.

According to Psycholinguistic models of alexias, alexias can be of two types- central and peripheral alexias (Warrington and Shallice 1980). In central alexias, the patient can perceive a word correctly but has difficulties recognizing it with either semantic or phonological processing. There are three different types of central alexias: (1) phonological, (2) surface, and (3) deep. Peripheral alexias are due to perceptual disturbance which can be of three types: (1) letter-by-letter reading, (2) neglect alexia, and (3) attentional alexia.

In Surface alexia or Lexical alexia the indirect route (graphophonemic) reading system is available to patients, whereas the lexical (direct) route is impaired. It is characterized by the superior reading of regular words and legitimate pseudo-words in comparison to irregular words. Legitimate pseudo-words can be easily read, because they rely on the indirect (phonological) route. The overuse of the preserved phonological route will result in "regularization errors" (Ellis 1993).

There are very few cases reported of a right handed person with a right cerebral infarct showing surface /lexical alexia with agraphia. The case report raises interrogations into the possible neural organization of language in the brain.

### **Case Description**

A 51-year-old right-handed man with right middle cerebral artery infarct had total loss of language. He regained his language after one week. His medical investigation revealed that he had Diabetes mellitus, hypertension and low vitamin B-12. He had intracranial and extracranial atherosclerosis. There was total occlusion of the right internal carotid with 70% occlusion of left internal carotid. No abnormality was found in tests of other cognitive functions, such as praxis, left-right orientation, calculation, finger naming, and spatial attention. Other parts of the neurological examination, including examination of the cranial nerves, motor and sensory functions, and reflexes, were unremarkable. Hearing was normal. He was a post graduate and was working for a private company. On Western aphasia battery (Kertesz. A. 1982), he scored 10 in the subtest of fluency, 9.9 in the subtest of comprehension, 10 in the subtest of repetition and 9.6 in the subtest of naming. His Aphasia Quotient was 97. His reading and writing skills in English were assessed informally. He was found to have writing errors and reading errors which were of lexical type.

For example, island was written as “iland”, should as “shud”, could as “cud”, knife as “nife”, little as “litl”, knowledge as “nolege”

Similar errors were also found in his reading. For example, island was read as “is- land”, attraction as “attract –ion”, honour as “ho- nour” , friend as “fry – end”, often as “of-ten” . His automatic writing and copy writing were normal.

### Subjects’ scores in Writing and reading Test

<b>I. Writing</b>	
Automatic writing	10/10
Copy writing	10/10
<b>writing to dictation</b>	
Automatic writing	10/10
Copy writing	10/10
Irregular words	4/10
Nonwords (pseudo- words)	9/10
Regular words-	10/10
<b>II. Reading</b>	
irregular words	5/10
regular words	10/10
non-words	10/10

### Discussion

The present study has discussed the case report of a right handed patient with right middle cerebral artery infarct. He recovered his expressive and comprehensive language within a week. Non fluent type of aphasia and other speech disorders like dysprosody, dysarthria, mutism, and neurogenic stuttering have been reported to occur in patients with right hemispheric lesion. (G. M. Dyukova, Zh. M. Glozman, E. Yu. Titova, E. S. Kriushev, A. A. Gamaleya 2010). On the contrary, our patient was fluent with normal expressive and language functions .He had only alexia and agraphia as a sequelae of the infarct when tested after three months. His reading and writing were characterized by errors that would preserve the phonological form of the target word. The sparing of language functions other than reading and writing suggests the possibility

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of different language functions being represented in different lobes or the possibility of differential cerebral reorganization for different functions during recovery. The co-occurrence of same type of agraphia and alexia i.e, lexical type raises the question whether reading and writing share a common neural circuit.

## **Conclusion**

The present study is the case report of a right handed patient with right middle cerebral artery infarct who recovered from aphasia and has persisting agraphia and alexia when tested after 3 months. The types of errors that he showed were similar in writing as well as reading. He produced regularization spelling errors that would preserve the phonological form of the target word. The sparing of language functions other than reading and writing suggests the possibility of different language functions being represented in different lobes or the possibility of differential cerebral reorganization for different functions. The co-occurrence of same type of agraphia and alexia, i.e., lexical type raises the question whether reading and writing share a common neural circuit.

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# **Pronominals: A Comparative Study of the Languages of Bihar and West Bengal**

**Sweta Sinha, Ph.D.**

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## **1 Focus of This Paper**

Pronominals as we know are of various types being classified as: personal pronouns, inclusive/exclusive pronominals, honorifics, deictics, interrogative pronouns, indefinite pronouns and enclitic pronominals or pronominal suffixes. Some languages have pronominals in all the above categories while some lack such a distribution.

The present paper is a study in this area. Focusing on the regions of Bihar and West Bengal this paper is an attempt to highlight the occurrence of pronominals in seven prominent dialects of Bangla as well as three of the major Bihari languages. This paper is an investigation into these ten languages bringing out the similarities and dissimilarities with respect to the occurrence and use of the pronominals.

### **1.1 Sources for the Study**

The various types of classifications that have been discussed in this paper have been derived from three major sources on the Indo- Aryan languages: Grierson (1903-27), Masica (1991) and Cardona (2003). Dialectology of modern Indo- Aryan/ New Indo- Aryan (NIA) provides evidence for an early division between the Inner and the Outer groups<sup>1</sup> (Grierson 1917- 20 a, b, 1927), the former including what is now the Punjabi, western Hindi and Rajasthani areas of North India, the latter including most of the remainder – i.e., eastern Indo-Aryan (Bihar, Bengal, Assam and Orissa), south-western India, and perhaps Sindh and Kashmir.

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## 1.2 Bengali Group

As already mentioned above this paper is a study of the pronominals of the two languages forming the eastern branch of NIA<sup>ii</sup> languages, namely, Bengali and Bihari. In the Bengali group the languages that have been studied are:

- Central or Standard Bangla
- Western Bangla
- South-Western Bangla
- Northern Bangla
- Rajbansi
- Eastern Bangla and
- South-Eastern Bangla

### 1.2.1 Choice of Standard Form for Bengali

Of these seven dialects the Central dialect or the dialect spoken in and around Kolkata has been taken as the standard form. The western dialect of Bangla is spoken in its extreme form in the east of the Chhota Nagpur division. The south-western dialect is spoken in the central Midnapur region. The standard of the northern dialect of Bangla may be taken to be the form of the language which is spoken in the district of Dinajpur. Rajbansi, the well-marked dialect of Bangla is spoken in the country to the north-east of that in which northern Bangla is spoken. The eastern Bangla is the most important with respect to the maximum number of speaker that it has. Along the eastern shore of the Bay of Bengal, in the district of Noakhali and Chittagong, and in the north of the district of Akyab, the last belonging to the province of Burmah, a very popular dialect of has been named the south-eastern dialect.

### 1.3 Bihari Group

The three languages falling under the Bihari group are: Magahi (spoken in the southern parts of Bihar), Bhojpuri (spoken in western Bihar) and Maithili (spoken primarily in Northern Bihar). But before proceeding with the classification let us first go through the various types of pronominals. They have been discussed as under:

- ***PERSONAL PRONOUNS***

All the languages exhibit a paradigm of personal pronouns depending on the distinction of number and person. It is divided on the basis of first person, second person and third person varying according to the number distinction singular and plural. The present paper deals with the nominative case and the oblique case of the personal pronouns.

- ***REFLEXIVES and HONORIFICITY***

The reflexive pronominals are used to refer to the self. In many of the Indo-Aryan languages they are also used as honorifics. However, in languages like Bhojpuri we see an entire paradigm of second person pronominals which are used as honorifics.

- ***CLUSIVITY***

Clusivity is a widespread feature familiar from descriptive grammars and frequently figuring in typological schemes and diachronic scenarios. The term ‘clusivity’ is a common terminology for inclusive as well as exclusive pronominals.

The terms ‘inclusive’ and ‘exclusive’ are traditionally used to denote forms of personal pronouns which distinguish whether an addressee or addressees are included in or excluded from the set of referents which also contains the speaker. Referentially, both inclusive and exclusive forms are non-singular but some inclusives may structurally

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count as a solitary unit and align paradigmatically with referentially singular pronouns. In such cases, the singular paradigmatic opposition shifts from singular vs. non-singular to unit vs. augmented.

The inclusive is traditionally explained as an elaboration of meaning of the first person plural pronoun 'we'. When present in a language the opposition of 'we' inclusive and 'we' exclusive is intended to specify whether the reference of 'we' includes or excludes the addressee. The same difference is disregarded at the level of the pronominal marking in other languages.

- ***DEMONSTRATIVES , IDEFINITE and RELATIVE PRONOMINALS***

The forms of the interrogative and relative pronouns are more or less exact copies of the demonstrative/third person personal pronoun with the morpheme /k-/ for the interrogative and /dʒ-/ for the relative. Magahi also has correlatives, in /s-/ or /t-/ (the Bangla correlative /ʃ-/ and /tara/, etc.) comparable to the Hindi /wo/ in /wo.....dʒo/. Demonstrative pronouns are deictic with a contrast between proximate and distant reference.

Other pronominals and modifiers include the indefinite pronoun /koi/, the indefinite attributive /kəuno/, the indefinite numeral /kəi/ and the indefinite quantitative /kutʃ<sup>h</sup>/. An important aspect of the noun phrase structure in Magahi is the use of the numeral classifiers /go/, /t<sup>h</sup>o/ (Bangla classifier /ta/). They essentially occur with numerals in attributive function and strictly denote countability.

- ***INTERROGATIVE PRONOMINALS***

Interrogative words in general begin with k- in NIA. Most NIA languages distinguish between animate or inanimate (or personal/impersonal) interrogatives

(who/what) in the direct but not always in the oblique case. All interrogative words in Bangla begin with k-. The relative pronouns are formally distinct from the interrogative pronouns and begin with dʒ-. Bangla shares these features with several other Indo-Aryan languages of India like Assamese, Oriya, Hindi, the three Bihari languages namely, Maithili, Magahi and Bhojpuri, Gujarati and Marathi.

### 1.3.1 MAGAHI

*Personal pronouns* in Magahi exhibit a paradigm for three persons and two numbers. They do inflect for case but essentially only two, nominative and the genitive. The genitive has an oblique form used before postpositions. Thus /həm/ nominative ‘I’ and /həmər/ genitive ‘my’, and its oblique form /həmərə/, which is used with postpositions to obtain various periphrastic case functions such as /həmərə sə/ ‘from me’, /həmərə la/ ‘for me’ and /həmərə kə/ for the accusative and the dative. A noteworthy fact in this regard is that Magahi, unlike Hindi but like Bangla uses the genitive, and not the dative, in ‘experiencer, subject constructions.

- **Personal Pronominals in Magahi**

	First person		Second person		Third person	
	Inferior	superior	inferior	superior	proximate	non-prox
Sing						
Nom.		həm	tū/ tō		i	u
Obl.	mora	həmra	tora	tohəra	eh	oh
Plu						
Nom	həməni	həmərəni	tohəni	tohrani	i	u
Obl.	həməni	həmərəni	tohəni	tohrani	inh	unh

More specifically it uses the genitive oblique without any postposition for this purpose. However, the genitive form is available only to the singular and not to the plural pronouns, which results in the plural pronouns occurring in the single case form.

The forms of the *interrogative* and *relative* pronouns are more or less exact copies of the *demonstrative*/ third person personal pronoun with the morpheme /k-/ for the interrogative and the morpheme /dʒ-/ for the relative. Magahi also has correlatives, in /s-/ or /t-/ (the Bangla correlative /ʃ/ and /tara/, etc.) comparable to the Hindi /wo/...in /dʒo.....wo/.

• **Interrogative, Demonstrative, Relative and Correlative pronominals of Magahi**

	Demonstrative	interrogative	relative	correlative
Nominative	i/u	ka/kke (human)	dʒe	se/te
Oblique	ekəra/okəra	kəkəra	dʒekəra	sekəra/tekəra.

The interrogative pronominals are classified on the basis of +/- human distinction. He also provides a list of the indefinite pronominals of Magahi which is as follows:

	Interrogative		indefinite
Singular	who (+human)	what (-human)	
Nominative	ke/ko/kəuno	ka/ki/kāut ʃi	keu/koi/kahu
Oblique	keh	kahe	kəkəro/kəuno

It also needs to be noted that apart from the distinction of proximate and non-proximate third person pronouns, the distinction of honorificity is an important grammatical entity in this language and has extensive agreement consequences. It operates in both second person and third person.

- **Three Level Systems for Reflexives and Honorifics**

As far as *reflexives and honorifics* are related, we can notice that Magahi exhibits a three level system. The first level is when the second person singular is used in case of either very intimate relations as for mother-child relation or friend-friend relation. This pronominal is also used when a socially higher placed person refers to somebody who belongs to the lower rung of the society. The second level is when the second person plural pronoun is used when addressing one or more persons of lower status, children, close family members younger than oneself, or by equals in informal social institutions. These two levels are basically non-honorific levels.

The third level is actually the honorific level. Originally a reflexive pronoun is honorific. It is used when addressing one or more persons of higher status, persons to whom respect is due, elders and skilled persons and by parents to children to teach them good manners. Persons of equal status use honorifics in formal situations.

Second person may have variant forms /tũ/ or /tõ/ in the speech of some. There is also a reflexive pronoun /əpəne/ ‘self’ which is for extra respect in second person and has separate verbal agreement. All these together result in the three degrees of respect for the second person as discussed above.

It should also be noted that even the forms in second and third person singular do not show different forms for the honorifics: honorifics is operative in verbal agreement with them. The honorific genitive and oblique do show separate forms. The following list summarizes the use the **Magahi honorifics corresponding to person.**

person	singular	singular genitive	singular oblique	plural
first	həm	həmər	həmərə	həməni

second	tu	tor	tora	tohəni
(hon.)		tohər	tohəra	tohəni
Third (prox.)	i	əkər	əkəra	isəb
(hon.)		inkər	inkəra	
third(non-prox.)	u	okər	okəra	usəb
(hon.)		unkər	unkəra	

### 1.3.2 MAITHILI

Maithili pronouns are marked for three persons (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup>), four grades of honorificity (high honorific, honorific, mid-honorific and non-honorific) for the second person and two grades of honorificity for the third person; two numbers (singular and periphrastic plural marked by səb or lokəin (all); and case. They are not marked for gender. The first person is indeterminate as to honorificity. (Cardona 2003)

The Maithili personal pronouns are: həm(I), əpne (you)-high honorific, əhā (you) - honorific, tō (you) - mid-honorific, o ('he' honorific) and u ('he' non-honorific). The case system of pronouns is more complex than that of the nouns. As a matter of fact, the case morphology of the first and the second (mid-honorific and non-honorific) persons is alike, while the case morphology of the second person (high-honorific and honorific) is quite regular.

The third person pronouns are the same as the proximate and remote demonstrative pronouns. The demonstrative pronouns also show the honorific and the

non-honorific contrast; i ‘this’ (honorific-proximate), i ‘this’ (non-honorific, proximate), u ‘that’ (honorific, remote) and u/o ‘that’ (non-honorific, remote).

The interrogative pronouns in Maithili are: ke (who) and ki-kət<sup>hi</sup> (what). ke alone refers to humans and this has both honorific and non-honorific forms. The relative pronouns are d̥ʒe (who)-used for humans with honorifics: non-honorific forms) and d̥ʒe (what)- used for non-humans with honorific, non-honorific forms); the correlative pronoun is se. Let us now look at the occurrence of personal pronouns in the language.

	1P		2P		3P	
	Obsolete	Modern	Obsolete	Modern	Hon.	Non-hon.
Sing.						
Nom.	mo	həm	tō	toh	i	i
Plu.						
Nom.	-	həmsəb	-	tohsəb	isəb	usəb

The **interrogative pronominals** in Maithili have been divided on the basis of +/- human attributes. The +human forms have again been classified into +/- hon. categories.

Who (+human)		What (-human)
Hon.	non-hon.	
ke	ke	ki (sing.nom.)
-	kahi	kət <sup>hi</sup> (sing.obl.)

- **The relative/ correlative pronominals** are as follows.

Relative		Correlative	
Non-hon	hon.	non-hon	hon

Sing

Nom.                 dʒe         dʒe                                 se         se

Obl.                 dʒəhi         -                                 təhi                 -

Plu.

Nom.                 dʒesəb dʒesəb                                 sesəb         sesəb

Indefinite pronominal for ‘anyone/someone’ is keo and for ‘something’ it is kitʃ<sup>h</sup>u.

### 1.3.3 BHOJPURI

- **The personal pronouns** for Bhojpuri are:

	1P		2P		3P	
	Obsolete	modern	obsolete	modern	proximate	remote
Sing						
Nom.	me	həm	tū	tu	i	u/o
Plu						
Nom	həmni-kə	həmɾən	tohəni-kə	tohrən	inh	unh

- As far as **the relative/correlative pronominals** are concerned they are:

	Who	that
Sing		
Nom	dʒe/dʒəun	se/təun
Pl.		
Nom	dʒinh- ka/dʒəun	tinh-ka/təun

Bhojpuri has indefinite pronoun /kutʃ<sup>h</sup>o/ ‘some’ for the inanimate and ‘kəuno’ for the non-honorific animate. /kəhu/ is the form for the honorific and also the oblique for the animate.

As far as the demonstratives are concerned, it is /həi/ (proximate/this) and /həu/ (remote/that). The large set of Bhojpuri deictics are based on the demonstrative stems and provide the patterns for the corresponding forms of the interrogative set in /k-/ , the relative set in /dʒ-/ and the correlative set in /t-/.

Interrogatives have been classified on the basis of +/- human attribute.

	Who (+human)	What (- human)
Sing (nom)	kə/kəun	ka
Plu (nom)	kinh ka/kəun	-

Bhojpuri **honorifics** are the most striking feature of the language. The honorific is dependent on person and proximity. Let us look at the occurrence of the honorifics.

Second person				
	Neutral	-hon	hon	
Direct	tu	te	rəua	
Oblique	tohər	tor	rəur	
Third person				
	Neutral	-hon,-prox	+hon, +prox	-hon,+prox
Direct	u	u	i	i
Oblique	unkəra	okəra	inkəra	ekəra

The personal pronoun /u/ shown above can be treated as neutral in terms of proximity. The proximate pronominal /i/ is the marked member of the pair. Its plural form, following the pattern is /ək<sup>h</sup>əni kə/. The pronouns /tu/ and /u/ are treated as neutral also in the sense of being non-honorific without being overly honorific. They



could be considered ‘familiar’ honorific. In fact, both second and third person have a still higher level of honorificity, a kind of super honorific /əpɲə kə/ for second and /ihə̃kə, uhə̃kə/ for third person with agreement consequences in the verb.

In the columns underneath I would present the pronominals of all the seven dialects according to the different categories.

- **Singular Nominative:**

	1P		2P		3P	
	Inferior	usual	inferior	usual	inferior	usual
CENTRAL	mui	ami	tui	tumi	se	tini
WESTERN	-	mui	-	tui	-	se
SOUTH-WESTERN	-	mui	-	tui	-	-
NORTHERN	-	hami	-	tumi	-	tini
RAJBANSI	mui	hami	tui	tai	-	tani
EASTERN	-	ami	-	tumi	se	tini
SOUTH-EASTERN	-	āi	-	tui	te	

We notice that the central dialect has two simultaneous forms- inferior and usual whereas most of the other dialects have only one existing form with an exception to Rajbansi which also has two forms. Basically this is a diglossic situation.

- **Plural Nominative:**

	1P		2P		3P	
	Inferior	usual	inferior	usual	inferior	usual
CENTRAL	mora	əməra	tora	toməra	tara	tahara
WESTERN	-	mui-ra	-	tahar	-	tahara
SOUTH-WESTERN	-	monne	-	tan	-	tanne
NORTHERN	-	hamara	-	tor	-	tara
RAJBANSI	-	hamra	-	tomra	-	-

		hama-gula		toma-gula		
EASTERN	-	-	-	-	-	tara
SOUTH-EASTERN	-	āja-re	-	tōr	-	tara/tana

- **Demonstratives**

	+prox	+prox	+prox	-prox	-prox	-prox
	+anim	-anim	+anim	+anim	-anim	+anim
	-hon	-hon	+hon	-hon	-hon	+hon
CENTRAL	e	e	ini	o	o	uni
WESTERN		ei			ai	
SOUTH-WESTERN						
NORTHERN		i			u	
RAJBANSI		e			o	
EASTERN	-	ei			ai	
SOUTH-EASTERN		ei			ai	

- **Relative/correlative**

	Who	that
CENTRAL	dʒe(±anim., -hon.)/dʒinni(+hon.)	se(±anim., -hon.)/tini
WESTERN	----- dʒe -----	----se -----
SOUTH-WESTERN	----- dʒe -----	----se -----
NORTHERN	-----	-----
RAJBANSI	dʒa/ dʒaj/dʒani	---

EASTERN -----  
 SOUTH-EASTERN -----

• **Interrogative**

	Whose	who (+human)	what(-human)
CENTRAL	kahar(+human)/ kiser(-human)	ke	ki
WESTERN	-----		
SOUTH-WESTERN	-----		
NORTHERN	-----		
RAJBANSI	-----		
EASTERN	-----	ze	za/ki
SOUTH-EASTERN	-----	ze	za/ki

• **Indefinite**

	Anyone	anything	any
CENTRAL	kehu	kitʃ <sup>h</sup> u	kono
WESTERN	keha	kitʃ <sup>h</sup> u	kono
SOUTH-WESTERN	-----		
NORTHERN	kehu	kitʃ <sup>h</sup> u	kunu
RAJBANSI	kahaj	kaj	
EASTERN	keu	kitʃ <sup>h</sup> u	kono
SOUTH-EASTERN	-----		

• **Reflexives and honorifics**

For the central dialect the nominative, reflexives (apəni) and the genitive, reflexives (apənar) are used as honorifics.

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## 1.4 Conclusion

The pronominals of ten language varieties- seven dialects of Bangla and three languages grouped under the heading of Bihari (Maithili, Bhojpuri and Magahi) have been discussed in this paper. The following types of pronominals have been discussed in the paper:

- personal pronominals
- interrogatives
- demonstratives
- indefinite pronominals
- relative/correlative
- reflexives and honorifics

The standard dialect of Bangla has two alternate forms- *sadhu bhasha* and *cholita bhasha* (Grierson 1907). Rajbansi also shows this distinction but the other dialects show only one form. The pronominal system clearly demonstrates this. The discussion of pronominals in the pages above clearly indicates the existence of diglossic situation prevalent in the region.

As far as Bihari languages (Maithili, Magahi and Bhojpuri) are concerned one finds a lot of similarity among the pronominal system of these languages. The main focus of this paper is not to highlight the similarities but to focus on the dissimilarities. Such dissimilarities have already been discussed above but it is worthwhile to summarize them once more. The personal pronoun system of Maithili has been classified into absolute and modern. The same is the case with Bhojpuri which also shows two alternate systems of pronominals. But, at present we see only one form-the other form being already merged. What can be the reason for this? One reason which I can think of is the influence of Magahi which has always shown only one form and this form has been actively incorporated in the pronominal system of the other two languages.

Another remarkable feature of these languages is the use of reflexives and honorifics. The use of pronominals referring to self as honorifics has been a common

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feature of many Indo-Aryan languages. Magahi shows three levels of honorificity, Bhojpuri has third person as well as second person pronominal paradigm of honorificity. Maithili shows third person pronominal paradigm of honorificity. So, though the feature of honorificity is common in all these three languages, the way it is exhibited by the pronominals is at variance.

Grierson (1917- 20 a, b, 1927) has grouped these languages in the Eastern branch of the NIA languages. No matter, the similarities are more than enough for such a nomenclature but it would not be wise enough to stick to it because we must take other parameters also to get a clearer picture of the typological influence of languages over each other and how they can be regrouped.

#### End Notes

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<sup>i</sup> The main difference between the Inner and the Outer languages seems to lie in the treatment of /s/, which remains /s/ only in the inner core but changes to /h/ or /ʃ/ in the languages of the Outer group.

<sup>ii</sup> Many scholars have argued against the classification of NIA languages but an examination of the geographical inscriptions (3<sup>rd</sup> Century BCE) indicates that the majority of innovations appearing in the inscription show agreement between the east and the southwest. (Southworth, 2004 )

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# Emotional Intelligence: A Strategy for Effective Administration

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## **Introduction and Background**

In the current global environment, we live amidst challenges that threaten us in all the fronts namely, home, work and society. In our day-to-day life, we experience a variety of emotions and we process them, resulting in various outcomes, which are either favorable or unfavorable. Emotional Intelligence is an exciting concept which teaches us how to intelligently process our emotions and gain positive outcomes for self and others.

Emotional Intelligence is a concept focused on how effectively people work with others. These Emotional Intelligence skills are unique from a person's technical skills and cognitive abilities. In this regard, many studies have shown that Emotional Intelligence competencies often account for the difference between star performers and average performers, particularly in positions of leadership.

Daniel Goleman (1998) has rightly pointed out that If your emotional abilities aren't in hand, if you don't have self-awareness, if you are not able to manage your distressing emotions, if you can't have empathy and have effective relationships, then no matter how smart you are, you are not going to get very far.

Peter Salovey and John D. Mayer have been doing commendable studies on emotional intelligence. They have defined emotional intelligence as, "the subset of social intelligence that involves the ability to monitor one's own and others' feelings and emotions, to discriminate among them".

This article presents, the components of emotional intelligence, models of emotional intelligence, testing tool for measuring emotional intelligence, impact of emotional intelligence at work place, physical health, mental health, relationship between family and work for administrators in making effective decisions.

## Daniel Goleman's Components

The Emotional Intelligence model developed by Daniel Goleman (1998) and others identifies four components:

- *Self-awareness* – we recognize our own emotions and how they affect our thoughts and behavior, know our strengths and weaknesses, and have self-confidence.
- *Self-management* – we are able to control impulsive feelings and behaviors, manage our emotions in healthy ways, take initiative, follow through on commitments, and adapt to changing circumstances.
- *Social awareness* – we can understand the emotions, needs, and concerns of other people, pick up on emotional cues, feel comfortable socially, and recognize the power dynamics in a group or organization.
- *Relationship management* – we know how to develop and maintain good relationships, communicate clearly, inspire and influence others, work well in a team, and manage conflict.

## Salovey and Mayer Model

In addition, Salovey and Mayer (1997) have proposed a model that identified four different factors of emotional intelligence: the perception of emotion, the ability to reason using emotions, the ability to understand emotion and the ability to manage emotions.

1. *Perceiving Emotions*: The first step in understanding emotions is to accurately perceive them. In many cases, this might involve understanding nonverbal signals such as body language and facial expressions.
2. *Reasoning with Emotions*: The next step involves using emotions to promote thinking and cognitive activity. Emotions help prioritize what we pay attention and react to; we respond emotionally to things that garner our attention.
3. *Understanding Emotions*: The emotions that we perceive can carry a wide variety of meanings. If someone is expressing angry emotions, the observer must interpret the cause of their anger and what it might mean. For example, if our boss is acting angry, it might mean that he is dissatisfied with our work; or it could be because he got a speeding ticket on his way to work that morning or that he is been fighting with his wife.



4. *Managing Emotions*: The ability to manage emotions effectively is a key part of emotional intelligence. Regulating emotions, responding appropriately and responding to the emotions of others are all important aspect of emotional management.

### **Measuring Emotional Intelligence**

Mayer (1997) reports intelligence is ability, and is directly measured only by having people answer questions and evaluating the correctness of those answers." He has done some tests to measure the level of emotional intelligence are presented here under.

- *Reuven Bar-One's EQ-I*: A self-report test designed to measure competencies including awareness, stress tolerance, problem solving, and happiness. According to Bar-One, "Emotional intelligence is an array of non-cognitive capabilities, competencies, and skills that influence one's ability to succeed in coping with environmental demands and pressures."
- *Multifactor Emotional Intelligence Scale (MEIS)*: An ability-based test in which test-takers perform tasks designed to assess their ability to perceive, identify, understand, and utilize emotions.
- *Seligman Attributional Style Questionnaire (SASQ)*: Originally designed as a screening test for the life insurance company Metropolitan Life, the SASQ measures optimism and pessimism.
- *Emotional Competence Inventory (ECI)*: Based on an older instrument known as the Self-Assessment Questionnaire, the ECI involves having people who know the individual offer ratings of that person's abilities on a number of different emotional competencies.

### **Impact of Emotional Intelligence**

- *Performance at work*: Emotional intelligence can help us navigate the social complexities of the workplace, lead and motivate others, and excel in our career. In fact, when it comes to gauging job candidates, many companies now view emotional intelligence as being as important as technical ability and require EQ testing before hiring.

- *Physical health:* If we are unable to manage your stress levels, it can lead to serious health problems. Uncontrolled stress can raise blood pressure, suppress the immune system, increase the risk of heart attack and stroke, contribute to infertility, and speed up the aging process. The first step to improving emotional intelligence is to learn how to relieve from the stress.
- *Mental health:* Uncontrolled stress can also impact our mental health, making us vulnerable to anxiety and depression. If we are unable to understand and manage our emotions, we will also be open to mood swings, while an inability to form strong relationships can leave our feeling lonely and isolated.
- *Relationships:* By understanding our emotions and how to control them, we are better able to express how we feel and understand how others are feeling. This allows us to communicate more effectively and forge stronger relationships, both at work and in your personal life.

### **Developing Emotional Intelligence through Five Key Skills**

Emotional intelligence consists of five key skills.

- 1: The ability to quickly reduce stress.
- 2: The ability to recognize and manage your emotions.
- 3: The ability to connect with others using nonverbal communication.
- 4: The ability to use humor and play to deal with challenges.
- 5: The ability to resolve conflicts positively and with confidence.

### **Learning the Five Key Skills of Emotional Intelligence**

The five skills of emotional intelligence can be learned by anyone, at any time. But there is a difference between learning about emotional intelligence and applying that knowledge to your life. Just because we *should* do something does not mean we will- especially when we become overwhelmed by stress, which can hijack our best intentions.

In order to permanently change behavior in ways that stand up under pressure, we need to learn how to take advantage of the powerful emotional parts of the brain that remain active and accessible even in times of stress. This means that we cannot

simply read about emotional intelligence in order to master it. We have to experience and practice the skills in our everyday life.

### **Skill 1: Rapidly reduce stress**

High levels of stress can overwhelm the mind and body, getting in the way of our ability to accurately “read” a situation, hear what someone else is saying, be aware of our own feelings and needs, and communicate clearly. Being able to quickly calm ourselves down and relieve stress helps us stay balanced, focused, and in control - no matter what challenges we face or how stressful a situation becomes.

#### ***Stress busting: functioning well in the heat of the moment***

Develop our stress busting skills by working through the following three steps:

- *Realize when we are stressed* – The first step to reducing stress is recognizing what stress feels like. How does our body feel when we are stressed? Are our muscles or stomach tight or sore? Are our hands clenched? Is our breath shallow? Being aware of our physical response to stress will help regulate tension when it occurs.
- *Identify our stress response* – Everyone reacts differently to stress. If we tend to become angry or agitated under stress, we will respond best to stress relief activities that quiet us down. If we tend to become depressed or withdrawn, you will respond best to stress relief activities that are stimulating. If we tend to freeze-speeding up in some ways while slowing down in others-we need stress relief activities that provide both comfort and stimulation.
- *Discover the stress-busting techniques that work for us* – The best way to reduce stress quickly is by engaging one or more of our senses: sight, sound, smell, taste, and touch. Each person responds differently to sensory input, so we need to find things that are soothing and/or energizing to us. For example, if we are a visual person we can relieve stress by surrounding ourselves with uplifting images. If we respond more to sound, we may find a wind chime, a favorite piece of music, or the sound of a water fountain helps to quickly reduce our stress levels.

## **Skill 2: Ability to recognize and manage emotions**

Being able to connect to our emotions—having a moment-to-moment awareness of our emotions and how they influence our thoughts and actions—is the key to understanding ourself and others.

Many people are disconnected from their emotions—especially strong core emotions such as anger, sadness, fear, and joy. This may be the result of negative childhood experiences that taught us to try to shut off our feelings. But although we can distort, deny, or numb our feelings, we cannot eliminate them. They are still there, whether we are aware of them or not. Unfortunately, without emotional awareness, we are unable to fully understand our own motivations and needs, or to communicate effectively with others.

- Do we experience feelings that flow, encountering one emotion after another as our experiences change from moment to moment?
- Are our emotions accompanied by physical sensations that we experience in places like our stomach or chest?
- Do we experience discrete feelings and emotions, such as anger, sadness, fear, joy, each of which is evident in subtle facial expressions?
- Can we experience intense feelings that are strong enough to capture both your attention and that of others?
- Do we pay attention to our emotions? Do they factor into our decision making?

If any of these experiences are unfamiliar, our emotions may be turned down or turned off. In order to be emotionally healthy and emotionally intelligent, we must reconnect to our core emotions, accept them, and become comfortable with them.

### **Developing Emotional Awareness**

Emotional awareness can be learned at any time of life. If we have not learned how to manage stress, it's important to do so first. When you can manage stress, we will feel more comfortable reconnecting to strong or unpleasant emotions and changing the way we experience and respond to our feelings.

We can develop our emotional awareness by learning the mindfulness meditation in Help guide is free Bring our Life into Balance toolkit that helps us to get in touch with difficult emotions and manage uncomfortable feelings.

### **Skill 3: Nonverbal communication**

Being a good communicator requires more than just verbal skills. Often, *what* we say is less important than *how* we say it or the other nonverbal signals we send out-the gestures you make, the way we sit, how fast or how loud we talk, how close we stand, how much eye contact we make. In order to hold the attention of others and build connection and trust, we need to be aware of and in control of this body language. We also need to be able to accurately read and respond to the nonverbal cues that other people send us.

These messages do not stop when someone stops speaking. Even when you're silent, we are still communicating nonverbally. Think about what we are transmitting as well, and if what we say matches what we feel. If we insist "I'm fine", while clenching our teeth and looking away, our body is clearly signaling the opposite our nonverbal messages can produce a sense of interest, trust, excitement, and desire for connection-or they can generate fear, confusion, distrust, and disinterest.

### **Tips for Improving Nonverbal Communication**

Successful nonverbal communication depends on our ability to manage stress, recognize our own emotions, and understand the signals we are sending and receiving.

When communicating:

- *Focus on the other person:* If we are planning what we are going to say next, daydreaming, or thinking about something else, we are almost certain to miss nonverbal cues and other subtleties in the conversation.
- *Make eye contact:* Eye contact can communicate interest, maintain the flow of a conversation, and help gauge the other person's response.
- Pay attention to nonverbal cues we sending and receiving, such as facial expression, tone of voice, posture and gestures, touch, and the timing and pace of the conversation.

#### **Skill 4: Use humor and play to deal with challenges**

Humor, laughter, and play are natural antidotes to life's difficulties. They lighten our burdens and help you keep things in perspective. A good hearty laugh reduces stress, elevates mood, and brings our nervous system back into balance.

Playful communication broadens our emotional intelligence and helps us.

- *Take hardships in stride:* By allowing us to view our frustrations and disappointments from new perspectives, laughter and play enable us to survive annoyances, hard times, and setbacks.
- *Smooth over differences:* Using gentle humor often helps we say things that might be otherwise difficult to express without creating a flap.
- *Simultaneously relax and energize yourself:* Playful communication relieves fatigue and relaxes our body, which allows us to recharge and accomplish more.
- *Become more creative:* When we loosen up, we free ourselves of rigid ways of thinking and being, allowing us to get creative and see things in new ways.
- It's never too late to develop and embrace our playful, humorous side.
- Try setting aside regular, quality playtime. The more we joke, play, and laugh—the easier it becomes.
- Find enjoyable activities that loosen us up and help we embrace our playful nature.
- Practice by playing with animals, babies, young children, and outgoing people who appreciate playful banter.

#### **Skill 5: Resolve conflict positively**

Conflict and disagreements are inevitable in relationships. Two people can't possibly have the same needs, opinions, and expectations at all times. However, that need not be a bad thing. Resolving conflict in healthy, constructive ways can strengthen trust between people. When conflict isn't perceived as threatening or punishing, it fosters freedom, creativity, and safety in relationships.

The ability to manage conflicts in a positive, trust-building way is supported by the previous four skills of emotional intelligence. Once we know how to manage stress, stay emotionally present and aware, communicate nonverbally, and use humor

and play, we will be better equipped to handle emotionally-charged situations and catch and defuse many issues before they escalate.

### **Tips for Resolving Conflict in a Trust-Building Way**

- Stay focused in the present. When we are not holding on to old hurts and resentments, we can recognize the reality of a current situation and view it as a new opportunity for resolving old feelings about conflicts.
- Choose our arguments. Arguments take time and energy, especially if we want to resolve them in a positive way. Consider what is worth arguing about and what is not.
- Forgive. Other people's hurtful behavior is in the past. To resolve conflict, we need to give up the urge to punish or seek revenge.
- End conflicts that cannot be resolved. It takes two people to keep an argument going. We can choose to disengage from a conflict, even if you still disagree.

### **Conclusion**

Emotional intelligence is one which every organization has to take into consideration because it will affect the performance of the employees. Thus the emotional intelligence is one which every organization has to take it into consideration. Based on the points of the experts workers are managing their emotions effectively. But concentration in certain areas will help the organizations to be a successful way. Thus the management has to concentrate on certain areas would enhance the workers to be emotionally intelligence in their work place certain suggestions are have provided to make it more effective.

The management has to look after their workers and try to solve the problems facing by them. The management should give training program in order to avoid the fear of unknown. This will help the workers to be more emotionally in the work place which help both the management and the workers.

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# Maryse Condé's Deconstruction and Reconstruction of the Creole Identity

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## Abstract

The works of the Caribbean writer, Maryse Condé, are unique in modern Antillean literature as they express an open and humanist vision of the Antillean society, a society comprising a complex Creole identity with its ancestral roots in Africa and a religion which is a blend of Catholicism and Voodoo. This paper focuses on the rhizomatous aspect of the Creole identity which becomes the driving force of the characters of Maryse Condé, to undergo a series of displacement in the process of finding their true identity.

**Keywords:** Caribbean, Creole, Maryse Condé, Displacement, Identity, Francophone.

## Prolific Francophone Caribbean Writer

Maryse Condé is the most prolific among the Francophone Caribbean women writers. A major novelist, essayist, playwright and a former Professor of African and Caribbean literature, Condé, over a period of thirty five years, (from her first novel, *Heremakhonon* (1976) to *La vie Sans Fards* 2012) has published some sixteen novels, eight plays, several children's books and a collection of short stories. Some of her works have been awarded prestigious literary prizes

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including “Grand Prix littéraire de la Femme’ for *Moi, Tituba, sorcière noire de Salem*, Prix de l’Academie Française for *La vie scélérate*.

Born in 1937 in Guadeloupe at Pointe-à-Pitre, Condé constantly migrated between three continents (Europe, Africa and North America). She left Guadeloupe at the age of sixteen in 1953, lived in France, England, West Africa (Ivory Coast, Guinea, Ghana and Senegal) and the United States before returning to Guadeloupe in 1986. Her return was not definitive and in 1990’s she moved to the United States to take up various teaching positions. Now retired, the author divides her time between the Caribbean, North America and Europe. It was during the period of her return to Guadeloupe that Condé began writing her novels. Her extensive travel and her critical thought contribute majorly to her creative and other writing.

### **Present Caribbean Demography – Issues Relating to Identity**

The 17<sup>th</sup> century slave trade which unceremoniously transported hundreds and thousands of Black slaves from West Africa and the subsequent 19<sup>th</sup> century influx of hundreds of plantation workers from the Indian Subcontinent has led to a demographic and physiological mix constituting the present Caribbean population. This present Caribbean Society believes that their true roots are not in the Caribbean but in Africa where their Ancestors came from. Yet, they do not speak any African language and have never seen African land. They speak Creole, their religion is a blend of Catholicism and Voodoo and they have always lived among Indians and Whites who also claim to be Caribbeans. Hence, it is not surprising that literature from the French Caribbean obsessively explores issues relating to identity. This quest to find one’s identity is the driving force that leads Condés stories.

### **Early Novels – Focus on Africa to Discover Roots**

In Condé’s early novels, her characters often go to Africa to discover their roots, thus stepping in a famous Caribbean writer’s footsteps, Aimé Césaire, who advised his fellow

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countrymen to return to Africa in the 1950s and 60s. Nevertheless, having lived in Africa herself, Condé just like her characters, realizes quickly that Africa is not her motherland in spite of her ancestor's African origins.

### **In Search of Roots, Return to the Caribbean Home**

*Heremakhonon* and *Une Saison à Rihata* both have female protagonists who, like Condé, travel from the West Indies to Africa in search of origins that remain elusive and disappointing.

Her third novel *Ségou* continues with the idealization of Africa, but the novel that followed *Ségou* was written and set in the United States, *Moi, Tituba, sorcière noire de Salem*.

*Moi, Tituba, sorcière noire de Salem* uses fiction to fill in the gaps on the historical account of a Black Barbadian woman caught up in the Salem Witch trials.

### **Return to Homeland**

Condé accomplishes her literary “retour au pays natal” (Return to the homeland) in *Traversée de la Mangrove* and *La migration des coeurs* set in various Caribbean islands. “Pays Natal” or the “Motherland” according to Condé is not Africa but the Caribbean islands.

### ***Traversée de la Mangrove***



Courtesy: <http://leslecturesdebibliophile.blogspot.in/2012/11/traversee-de-la-mangrove-de-maryse-conde.html>

Condé's 1989 novel, *Traversée de la Mangrove*, taking place in Guadeloupe, is structured around the voices of Blacks, Indians, Békés (Caribbean white upperclass), Dominicans and Haitians, who are all part of the social fabric of Guadeloupe. Each chapter of the book is told from a different cultural or racial point of view. The twenty voices talk about Francis Sancher, the protagonist, the man who brings them together at his funeral, reveal something new about Francis' personality. Their attempt to establish his identity from different perspectives parallels, on a larger scale, the attempt to determine the complex Caribbean identity.

The "Mangrove" of the title is a very well chosen metaphor expressing the difficulty to disentangle the true Creole identity from the lies, the myths, the made-up past and the confusing present. It is also an interesting metaphor as it defines a new type of Identity. The Caribbean identity relies on a web of roots that does not refer to one single culture inherited from the past, but refers instead to a multiplicity of cultures that the present still weaves together. This rhizomatous identity (a rootlike subterranean stem, commonly horizontal in position, that usually produces roots below and sends up shoots progressively from the upper surface, [http://dictionary.reference.com /browse/rhizomatous](http://dictionary.reference.com/browse/rhizomatous)) allows no single origin made up in a distant past but testifies of a new understanding of Identity. Condé's writings help to understand this rhizomatous aspect of the Creole identity. In spite of the apparent unsolvable tangles in the process of the quest for identity, Condé believes in easing it by acknowledging the Black diaspora.

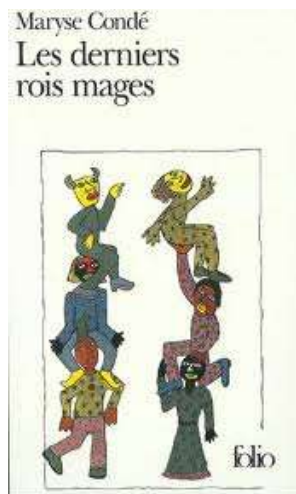
### **Black Diasporas in Americas – Step to Creole Identity**

Thus, after a first period, during which her characters retrace the steps of their ancestors in Africa, Condé turns to writing about the Black Diaspora in the Americas and forgets about Africa, Césaire and the Négritude. Her characters, in her next period of writing, give life to the

multiple facets of the Black Diaspora present in both North and South, Insular and Continental America.

Condé believes that acknowledging the existence of the Black Diaspora is the first step towards understanding the existence of the Creole identity, as it gives a sense of unity of Blacks scattered throughout the Americas.

## **Deconstruction**



Courtesy: <http://www.jambe-dlo.fr/boutique/romans/les-derniers-rois-mages-maryse-conde/>

Condé, on the one hand, eases the confusion by “Constructing” the proper route towards finding the true Creole identity. On the other hand, she “deconstructs” all the false identities surrounding the Caribbean individual. In her later novel, *Les Derniers Rois Mages*, she goes to the extent of mocking the quest for African ancestors and the myth that surrounds it; the myth being that some in the Caribbean believe their ancestors to be African Kings and Queens. Condé understands that this desire to find noble African origins has to stop in order to understand and rebuild the true Caribbean or Creole identity.

## **Not Indifferent to the Caribbean Women’s Experience**

Although, Condé refuses the “feminist” label, she is not indifferent to the Caribbean women’s experience. Her reflection on the topic of the Black woman started in 1979 with her

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book entitled: *La Parole des femmes*. In this short book, Condé breaks many stereotypes that are ascribed to the Black woman. After a careful study of the French Caribbean literature, Condé found that the black women's body was still very much idealized and they have been stereotyped by both westerners and by their own countrymen as well. The western stereotype depicts the black woman as a hyper-sexualized exotic woman, while Caribbean men see her as a vessel and pillar of their society, someone who can bear any hardship and many children (this is the legacy of Patriarchy).

### **Unveiling Stereotypes**

In order to unveil those stereotypes, Condé uses several ways. While some of her heroines (such as Tituba in *Moi, Tituba, Sorcière noire de Salem*) expose those stereotypes and ridicule them, others (as Renalda and Marie-Noëlle in *Désirada*) destroy them and depart from them. In both cases, Condé gives voice to the Black woman previously deprived of the freedom and the power of speech and mainly seen as a commodity.

Dispelling the veil that hides the Black Woman's sexuality is only the first step towards freedom. Condé goes to the extent of destroying it and reconstructing the black woman by depicting a new type of female heroine, the black working or intellectual woman. In *Ségou* or *Désirada*, Condé depicts the intellectual black woman, who rejects both the imperialistic and the patriarchal clichés. This woman is often sterile instead of maternal, skinny instead of voluptuous.

### **Creating a New Culture amidst Tragedy**

Although the Creole identity finds its origin in a tragedy, the crossing of the Atlantic, this tragedy succeeded nevertheless in creating a new culture, a new identity; a rhizomatous identity that encompasses Anglophone, Francophone and Hispanic cultures. Migrations, displacements and exiles are major components in the process of exploring one's identity. Condé's entire

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output, as a creative writer, projects this identity “construction” and, in some cases, “deconstruction” of the various subject positions surrounding the Francophone Caribbean individual.

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# **Preplanned Crimes - An Analysis of Statements and Confessions in Forensic Linguistics**

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## **Confession and Admission**

Obtaining a confession is one of the most important aims of police interrogation, and it is estimated that more than 80% of solved criminal cases are solved by a confession.

The term confession is not defined in the Evidence Act of India. All the provisions relating to confessions occur under the heading of admission, which is applicable to confession also. Section 17 of Indian Penal Code (IPC) defines ‘admission’ or here ‘confession’ as “a statement oral or documentary which suggests any inference to any fact in issue or relevant fact” (Ashima Garg, 2011). A confession can be defined as an admission made at any time by a person charged with the crime stating or suggesting an inference that he committed the crime. But in our country ‘no person accused of any offence shall be compelled to be a witness against himself.’ (Article 20(3), Constitution of India).

## **A Form of Proof - Confession**

“Confession, a specific form of testimony, involving oneself, is used as a form of proof in judicial matters or at least at the time of finding out the facts” (Cipes, 1966). The value of confessions, however, is discussed, and law generally requests cross-checking them with objective facts and other forms of evidence, namely, exhibits, testimonies from witnesses, etc. in order to evaluate their value (O'Hara & O'Hara, 1980). On one hand, confessions obtained under torture have often been considered as not objective enough, since the use of such means may lead to the suspect in confessing anything. However, when the confession reveals secret only known to the performer (such as the location of the body or the weapon used), the confession is reliable and these are, normally, used by the police to find out the exact mode of crime.

## **Confession in India**

However, in our country, no confession made to a police officer is valid as evidence at a trial. This is called extra-judicial confession. An extra-judicial confession is defined to mean ‘a free and voluntary confession of guilt by a person accused of a crime in the course of conversation with persons other than judge or magistrate seized of the charge against himself.’ (Ashima Garg, 2011)

All confessions must be made to a Magistrate not below the rank of Judicial Magistrate. The statements obtained in confession, before the court, were the strongest evidence against the appellant at trial. However, if it was obtained by force, it will never be considered for trial by the court. In India, forcefully obtaining confession is unconstitutional.

This was reaffirmed by the Supreme Court of India in the case "Smt. Selvi vs. State of Karnataka" in which it was held that narco-analysis, polygraph called as lie-detector, and brain mapping tests to be unconstitutional when taken under coercion or without the consent of the witness or accused, as they violate Article 20(3) of the Constitution (Supreme Court Judgment, (5<sup>th</sup> May 2010).

## **The Role of Language of Confession**

There are some problems also when the confession is made. The police sometimes correct the accused or otherwise guide the accused describing the crime scene and then ask him to state what happened (Rutledge, 1994). This can be verified by the language of confession. This is an important issue as far as the legal process is concerned. The analysis of the language is very much necessitated as it is related to the crime or judicial proceedings. Hence the analysis of the language gets significance.

## **Confession as Admission of Crime**

Before the trial begins, the police need exact information regarding subject matter, time, location, instrument/weapon, mode, accomplice, injuries, the attributes relevancy, accuracy, specificity, and source, verifiability, which are necessary to demonstrate that the accused is

guilty of the crime and to find out his traits (Grano, 1979). A confession, then, is both an admission of guilt and the provision of information that can confirm that guilt.

### **Reliability**

Sometimes people who were apparently uninvolved in a crime provide such a detailed account of what occurred; allowing prosecutors to claim that only the defendant could have committed the crime. The notion that such detailed confessions might be deemed voluntary because the defendants were not beaten or compelled suggests that courts should not simply look at whether confessions are voluntary but should look at whether they are reliable (Gudjonsson 1992).

### **Focus of This Paper**

This paper deals with information provided by the accused which brings out the preplan completed by him.

Here, in this paper four cases have been taken up for analysis. The confessions and statements made by the accused have helped the police to find out the pathway of the crime, find out the actual accused and the preplanned motive of the crime.

### **Case 1. Accused Mr. Natarajan for Murder**

One Mr. Natarajan of Namakkal in Tamilnadu, working as an Assistant Professor in a private college in Padappai Chennai, had murdered his wife, Mrs. Vijayalakshmi, since she came to know about his illegal affair with another woman who was his student.

After her murder, he made a complaint to the police that his wife Vijayalakshmi was missing. In his complaint there was a sentence

*engu teeDinaalum kiDaikka maatTaaL.*

*'She will not be found, even if searched everywhere.'*

This gave the clue to doubt him. The sentence can be interpreted as 'I know that you may not be able to find her since something has happened to her, which I know.' The police set up a

trap to arrest him. Knowing that he would be arrested, he surrendered before the Court in Namakkal town in Tamilnadu, his native place.

Natarajan confessed to the murder. The confession was made in the presence of police officers on 16 July 2012. (Please see Appendix 1 for the translation of the statement)

With the confession made by the accused, the Police could trace the whole incident and since the incident had happened a month ago, police recovered the body for post mortem. The confession made the task easy in getting all the essential information.

In the confession, he has been repeatedly used the first person pronoun ‘I’ several times (in the last paragraph of his statement, see appendix 1), while describing how he had murdered his wife. Further, ‘I only’ was intentionally used in the confession made so that the police may not doubt anybody else. But this has given a clue that there may be somebody else also. Finally, the police arrested his girlfriend who was also with him when the murder took place.

Words and phrases like the following used by Natarajan are very important to establish the case. For example,

kaLLakkaadal ‘illegitimate love’

tiirttu kaTTu ‘to terminate (somebody)’

muDivu cey ‘to decide’

aaL naDamaaTTam illaada pahudi ‘the place where no body will be coming’

aayudangaL ‘weapons’

kolai cey ‘to murder’

maaTTikkoL ‘be caught’

aRutteen ‘cut-I’

kattiyaal oongi kuttu ‘to stab brutally’

muham aDaiyaaLam teriyaamal iruppadaRkaaha ‘for nobody should identify the face’

### **Voluntary Nature of Confession**

Here, the confession was voluntary as per the police. ‘Voluntary’ means of one’s free will, impulse or choice; not constrained by another but acting willingly. Whatever be the way, it has helped them to finalize the case, a preplanned murder and the language has helped to nail some more also.

It is not clear from the statement as to how he was made to give the confession or whether this was a willingly given one. ‘Wrongful confinement to extort confession, or compel restoration of property.-- Whoever wrongfully confines any person for the purpose of extorting from the person confined or any person interested in the person confined any confession or any information which may lead to the detection of an offence or misconduct, or for the purpose of constraining the person confined or any person interested in the person confined to restore or to cause the restoration of any property or valuable security or to satisfy any claim or demand, or to give information which may lead to the restoration of any property or valuable security, shall be punished with imprisonment of either description for a term which may extend to three years, and shall also be liable to fine.’ (Section 348 of the IPC, 1860).

In this case Police at the time of legal processes had to prove that the confession was made voluntarily. But this paper does not try to analyze what happened later.

### **Confessional First Information Report**

A confessional first information report to a police officer cannot be used against the accused in view of S. 25 of the Evidence Act. The Indian Evidence Act does not define ‘confession’. For a long time, the Courts in India adopted the definition of ‘confession’ given in Art. 22 of Stephen’s Digest of the Law of Evidence. According to that definition, ‘a confession is an admission made at any time by a person charged with crime, stating or suggesting the inference that he committed that crime’ (Inbau, J. Reid & Buckley, 1986). Here, in this case, the actual information was given to the Police and the Police could resolve the case.

### **Case 2. Accused Mr. Parthiban for Murder**

A person called Arun of MGR street, Bhagyalakshmi Nagar, Maduravoyal, Chennai was murdered by his friend, Parthiban, on 26<sup>th</sup> August 2012. The accused Parthiban was arrested on 28<sup>th</sup> August.

The statement given by Parthiban to the police narrates the incident very clearly and hence it was resolved that the crime was done by him. (Please see Appendix 2 for the translation of the statement)

*enadu tozhilukku pooTTiyaaha irunda A-ai tiirttu kaTTa veeNDum enru  
tiTTam tiiTTineen*

*“I began to make a plan to kill A, who was a competitor to me in my  
business.”*

The words and phrases that helped the police are

*tozhilukku pooTTiyaaha ‘who was competitive in..’  
tiirttu kaTTa veeNDum ‘(he should be exterminated)’  
tiTTam tiiTTineen ‘I made a plan / (I) planned’*

The motive, though given as enmity because of competition in business between the two is not fully believed by the police. However, it has brought out the truth that this was a planned murder. Before this statement was made the police viewed it from two different angles.

1. A got married only three months ago that may be a motive for the murder.
2. They might have quarreled over business which led to the murder.

The police could systematically reconstruct the crime scene, based on the statement made by the murderer. The Police continued enquiring into the first option for the murder, thinking that the accused would have suppressed many facts.

Section 27 applies only to information received from a person accused of an offence in the custody of a police officer. However the statement need not be taken as genuine and final.

### **Confession – A Crucial Part of the Prosecution’s Case**

It is very important to note that confession evidence often forms a crucial part of the prosecution's case against a defendant. When reviewing cases, in which they intend to introduce evidence of a confession, they should examine carefully the circumstances in which the confession was made to decide on its admissibility. However, this paper does not deal with this aspect of investigation.

The statements and confessions before the police have helped them to find out the actual path and method of the crime. Thus statements made help achieve successful solution in many cases. The danger is that a confession made by an accused is irrelevant in a criminal proceeding, if the making of the confession appears to the Court have been caused by any inducement, threat or promise. This also can be told in the court, if the accused is willing to do so (Stack, 1994).

### **Case 3. Accused Mr. Selvaraj for Possessing Counterfeit Currency**

Mr. Selvaraj is a policeman in the Railway Protection Force stationed at Thanjavur. He was arrested when Rs.13000 worth of counterfeit notes were found in the amount of Rs. 30000 which was deposited in the ICICI bank, in Chennai on 24<sup>th</sup> August 2012. He was also possessing Rs. 5000 worth counterfeit notes in his suitcase. He made a statement in front of the police after his arrest.

In his statement, (Please see Appendix 3 for the translation of the statement) the accused had revealed the following details.

*avvaaRu varum poodu enadu uRavinaraana inspektar oruvar viiTtil  
tanguveen. avvaaRu varum poodu aNNaa naharukku cenRu suudaaTTattil  
iiDupaDuveen.*

*“Whenever I come (to Chennai), I used to stay in the house of an inspector  
who is my relative. On these occasions I used to go for gambling in  
Annanagar.”*

The phrase ‘*suudaaTTattil iiDupaDuveen*’ (“I gambled”) gave a clue to the police to find out the other culprits also.

Since the accused has mentioned the place from where the counterfeit notes were received by him, the Police could map out the path of the crime and arrest all the persons mentioned by the accused except the leader of the gang who is still at large. Though the policeman has not mentioned the name of the Inspector in whose house he used to stay as a partner, police have some doubt about the Inspector too. He was yet to be enquired / arrested.

## **Evidence**

It was held that technically construed, the definition of the term "evidence" in Section 3 would not apply to confession. It was observed in a case that "Even so Section.30 provides that a confession may be taken into consideration not only against its maker, but also against a co-accused person; that is to say, though such a confession may not be evidence as strictly defined by Section.3 of the Act, it is an element which may be taken into consideration by the criminal court and in that sense, it may be described as evidence in a non-technical way. But it is significant that like other evidence which is produced before the Court, it is not obligatory on the court to take the confession into account" (Judgment by Hon'ble Judges: K. Subba Rao, R.S. Bachawat and Raghubar Dayal, JJ. in the Supreme Court of India, on 04.05.1965.)

A question arises as to how far the confessions and statements made by the accused can be of use for the legal proceedings. That is still a question to be answered by the IPC or by the courts depending upon the strength and fairness of the statement. However, as this paper has emphasized, these statements often help the Police to find out the modus operandi and other information related to the crime, but their validity before the court is not analyzed.

## **Case 4. Accused Mr. Arokiyadas for Extracting Money Illegally**

Mr. Arokiyadas belongs to Nedumaram village in Ramanathapuram District of Tamilnadu, who is a jobless person. He was arrested based on the complaints made by shopkeepers in the Marina beach of Chennai while extracting money from lovers on 25<sup>th</sup> August 2012. He has given a statement to the Police officers at the Police Station.

kaakki colour pant veLLai colour saTTaiyai pooTTukkoNDu kaalai 11  
maNikku kaDarkaraikku varuveen. anguLLa kaLLakkaadal jooDihaLai  
kuRi vaittu avarhaLai maDakki piDippeen. avarhaLiDam vipaccaara



taDuppu police enRu kuuRi, police nilaiyattukku varumbaDi miraTTuven.  
avarhaL payandu naDungum poodu, vipaccaara vazhakku pooDuveen enRu  
miraTTi paNam keeTpeen.

*“I used to wear khaki pants and white shirt (to pretend as a policeman) and came to the beach at about 11 O’clock in the morning. I used to get hold of lovers and tell them that I belong to the police, belonging to the anti-prostitution cell and threaten them. When I tell them that I am going to book them for prostitution, they would be terrified of that and I threaten them to give money.”*

Arokiyadas has, in his statement, mentioned the modus operandi of the crime. But it was not clear whether some more persons were involved in the crime.

The words kaLLakkaadal jooDihaLai ‘lovers who are not lawful’, kuRi vaittu ‘aiming at’, maDakki piDippeen ‘round up -I’, miraTTuven ‘ threaten-I’, vazhakku pooDuveen ‘file a case-I’ are very important in the language used by the accused.

Police became alert because of the statement and now necessary steps have been taken to protect the people and to prevent this kind of crimes.

#### **Case 5. Mr. Kathiravan Murder case**

In the murder case of Mr. Shankararaman in 2004, Mr. Kathiravan was implicated as one of the murderers. To the surprise of all, Mr. Kathiravan, who was living in K.K. Nagar of Chennai, was murdered on March 21, 2013. He was murdered by eight persons from Madurai, another city in Tamilnadu. Later, all the eight persons have surrendered and confessed to the crime, in which they have stated that the crime was done to take revenge on the murder of another person Mr. Chennakesavulu. The group had stated,

“anda kolaikku pazhivaangavee kadiravanai pooTTut taLLinoom”

‘We have murdered Kathiravan to take revenge on the other murder case.’

‘pazhivaangu’ to take revenge

Eventually, however, police accumulated enough evidence from the accused and started investigating the case. As successful as it turned out to be, the effort of the police was not without its own miscalculations, since the actual motive behind the murder was not established and the conspiracy also did not come to light, until when it took another course.

As a turning point in the investigation, the police had secret information that Mr. Kathiravan was in possession of two unlicensed illegal pistols, which was another piece of a puzzle. Based on this information the Police went to the house of Mr. Kathiravan for investigation. However, the police could not find any such pistols in the house of Mr. Kathiravan as well as that of his sister. But shockingly the police found Rs. 74 lakhs and 70 thousand in a suit case. They were perplexed by the sight of the huge amount of money. On enquiry, Mr. Kathiravan's mother gave a disclosing statement.

“Kathiravan kolai ceyyappaTTa piRahu, muunRu peNgaL oru suitcase-uDan vandaarhaL.

‘suitcase –il eraaLamaaha paNam irukkiRadu. niingaL vaittukkoLLungaL.’ enRu koDuttaarhaL.

aanaal naan atai maRutteen. ‘niingaL yaar , edarkkaaha paNam koDukkiRiirhaL enRu adaTTalaahak keeTTen.’

aanaal avarhaL inda suitcase-ai vaittuviTTu, ‘inda paNattiRku padilaaha kathiravan kolai vazhakkil ‘kaadukuttu Raviyai’ kutraaazhiyaaha pooTTaal niingaL adai maRukka veeNDum. ‘kaadukuttu Ravi’ KathiravanuDaiya nerungiya naNban enRu solla veeNDum’ enRu miraTTi kuuRiviTTu kaaril eeRi poonaarhaL.

naangaLum inda paNattai toTTu kuuDa paarkkavillai.” (Please see Appendix 5 for the translation of the statement.)

Another piece of the puzzle was disclosed by the statement of the lady.

“...paNattiRku padilaaha..”

‘.....for this money..’

“kathiravan kolai vazhakkil ‘kaadukuttu Raviyai’ kutraaazhiyaaha pooTTaal niingaL adai maRukka veeNDum.”

‘In the instance of the case of murder of Kathiravan, if Kadukuttu Ravi is implicated as an accused, you should refute that.’

“KathiravanuDaiya nerungiya naNban enRu solla veeNDum.”

‘You should say that he is a very close friend of Kathiravan.’

These words and sentences gave the clues for the murder and to identify the accused. The motive behind the preplanned incident of contract by giving money led to the arrest of the third wife of ‘Mr. Kaadukuttu Ravi’ Mrs. Bhanumathi, their relatives Mrs. Mallika, Mrs. Arivuccelvi, Mrs. Sandhiya, Mr. Johnson and Mr. Venkatesan who have been involved in the money transaction. From the fact that money is involved in the case the police suspected that much more money is being transacted in the whole affair of the murder of Mr. Kathiravan. The most talked-about aspect of the case was that there is chain of killings from Sankaraman case and it has finally showed the way to the surrender of ‘Mr. Kadukuttu Ravi’.

## Conclusion

A confession is an admission by an accused in a criminal case and if he does not implicate himself, the statement cannot be said to be a confession, because he does not acknowledge his own guilt. Confession of the accused is a very important determinant in the pronouncement of guilt in a criminal justice trial. There is no doubt regarding the fact that a conviction can safely be based on a confession made by the accused but confessions are admissible when they are made voluntarily.

Keeping the judicial trial apart, this paper tried to focus on the information necessary for the Police to prove that the accused is guilty of and the preplan he had made to execute the crime. To that extend, it was possible to prove from the linguistic evidences in the form of words and phrases the accused or the witness used while giving the statement that the person is guilty of the crime and he had a preplan to the crime.

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## Appendices

### Appendix 1

Confession made in the presence of the police officers on 16 July 2012 by the accused Natarajan who had surrendered in the court in Namakkal, his native place for murdering his wife Vijayalakshmi.

"A few years back I was studying ME in a private college in Maduravoyal (Chennai). During that time I started loving a girl from Bangalore. I used to go to Bangalore to meet her often. Later after my studies I joined as a lecturer in a private college in Parivakkam, near Poonthamalli (Chennai). I was staying in a house with my friends. I had introduced the girl from Bangalore telling them that I would be marrying her.

But last year when I went to my native place, I was forced to marry Vijayalakshmi (the deceased) because of the compulsion by my parents. But I did not tell this information to my

friends and the Bangalore girl. After that I got appointment in a college in Padappai (Chennai). My love (the Bangalore girl) used to visit all these places.

One day, my wife had come to my college and asked for me telling she was my wife. But they have told her that another woman is his wife and they were also confused. Getting angry at my deeds my wife went back to her parent's house in Namakkal. From then onwards we started quarrelling.

Since she came to know about my illegal relationship with another girl, she might be an interference to my affairs, I planned to murder her.

Last month (June 12) I asked her to come over here (Chennai) alone to go to Salem for the marriage of my friend. Believing my words, she got Rs 400 from her parents and came to Thambaram (Chennai) on 6<sup>th</sup> June.

I had already bought a new phone and a SIM card and gave it to her to talk to me only, so that I will not be doubted and should not be caught for the murder (which I had planned). But I didn't know that she was using the new SIM in her old cell phone only. I didn't know this.

I took her who was waiting in Thambaram to my house. I was talking to her very closely. Without knowing that she would be murdered with in some minutes, she was talking to me very happily. Even before that I had already kept a spade and crow bar secretly near the Krishna canal near my house.

If I murder her in the house she may raise voice and I would be caught, hence at about 12 O'clock in the night, I asked her to come for a walk to get fresh air and I only murdered her by slitting her neck and stabbing her in the chest. She died immediately. I had buried her body in a pit which I had already dug on the Krishna canal bed near Celliamman temple in Kattupakkam. I dropped a stone also on her face so that none can identify her face. I had broken the cell phone and the SIM card and threw them away. I thought she would be using the new phone , unfortunately, she had used the old phone and hence I was caught." (*Thinathanthi* page 12 and *Dinamalar*, page 10, 17.7.2012. and *Thinathanthi*: page 2, 18.7.2012)

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## Appendix 2

Arun of MGR street, Bhagyalakshmi Nagar, Maduravoyal, Chennai was murdered by his friend, Parthiban, on 26<sup>th</sup> August 2012. The murderer Parthiban was arrested on 28<sup>th</sup> August.

The statement given to the police by Parthiban is as follows:

“I had a shop to cut fish in the fish market in Vanagaram (Chennai) for the past so many months. Three months ago, Arun established a shop to cut fish nearer to my shop. This made me angry with him. Lots of customers will be coming on Sundays. Arun used to call my customers also forcefully and cut fish and collected money. We used to quarrel on this count often and finally we would be peaceful.

I began to make a plan to murder him, who was an opponent in my business. As per my plan on Saturday night I called him in the pretext of keeping the fish in ice and took him to Srilakshminagar. There I insisted on him to have a drink. Though he was reluctant in the beginning, he drank with me later. After some time we had an altercation. I was very angry with him and took the knife which was hidden and tried to cut him. He ran away and while he tried to enter into a house, I caught him and stabbed him many times and ran away from the spot.”  
(*Thinathanthi* : 27 August 2012)

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### **Appendix 3**

Mr. Selvaraj is a policeman in the Railway Protection Force stationed at Thanjavur. He was arrested when Rs.13000 worth of counterfeit notes were found in the Rs. 30000 which was deposited in ICICI bank, in Saidapet on 24<sup>th</sup> August 2012. He was also having Rs. 5000 worth of counterfeit notes in his suitcase. A statement was given after his arrest.

“I used to come to Chennai from Thanjavur once in a week bringing post for the IG Office of the Railway Protection Force in Chennai. Whenever I come to Chennai, I used to stay in the house of an inspector who is my relative. On these occasions I used to go for gambling in Annanagar. I used to win the games. The counterfeit notes were there in that money, I won.”  
(*Thinathanthi* 27-8-2012)

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### **Appendix 4**

Mr. Arokkiyadas belongs to Nedumaram village of Ramanathapuram District of Tamilnadu, who is a jobless person. He was arrested based on the complaints made by shopkeepers in the Marina beach of Chennai while extracting money from lovers on 25<sup>th</sup> August 2012. He has given a statement to the Police officers at the Police Station.

“I had a fast food shop in Chinthadripet (Chennai. Since another person had purchased the shop and I had no income, I had gone to my native place. I could not do any work there also. So I used to come over to Chennai twice a month and stay in a lodge in Thiruvallikkeni.

I used to wear khaki pants and white shirt ( to pretend as a policeman) come to the beach at about 11 O’clock . I used to catch hold of lovers and tell them that I belong to the police belonging to the anti-prostitution cell and threaten them. When I tell them that I am going to book them for prostitution, they would be terrified of that. At that moment I ask for Rs. 500 to 2000. Getting the money I chase them away. I used to collect about Rs 10,000 a day.

“When I get more money, I return to my native place and after the money is spent, I come back and extract money in the attire of police.” (*Thinathanthi* 26<sup>th</sup> August 2012)

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## Appendix 5

The statement was given by the mother of Kathiravan who was murdered. The statement was given by her in the presence of police who were in the lookout for pistols but shocked to see huge amount of money.

‘After the murder of Kathiravan, three women came with a suitcase. They said, “A lot of money is there in the suitcase, you may keep this with you” And they gave the suitcase. But I refused to take that. I asked them courageously, “Who you people are? Why are you giving money? But they pleaded that “Keep this suitcase and as an exchange for of the money, if the police implicate Kaadukuttu Ravi as one of the accused in this (murder) case, you should refuse and should say that Kaadukuttu Ravi is Kathiravan’s very dear and close friend. They threatened me and went by a car. We have not even touched the money.’ (*Thinathanthi* 1<sup>st</sup> April 2013)

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### Colophon:

I express my sincere gratitude to my Guide Prof. M. Ganesan, Director, CAS in Linguistics, Annamalai University, Annamalainagar and Prof. N. Nadaraja Pillai, former Professor cum Deputy Director, Central Institute of Indian Languages, Mysore for the corrections and modifications, Dr. L. Ramamoorthy, Head, Linguistic Consortium for Indian Languages, CIIL and Dr. M. Balakumar, Head National Testing Service, CIIL for their valuable suggestions and encouragement.

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An Analysis of Statements and Confessions in Forensic Linguistics

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# Types of English Reading for Indian College Students

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## Abstract

The main purpose of reading is to understand the meaning of words, ideas, and the relationship between them in order to comprehend the given information. In most classes the teacher is the first reader. It is generally agreed that the teacher functions the guide who shows the class how to read and retrieve all the relevant information from the text that is read.

## Importance of Pronunciation

When we talk about communication apart from reading, pronunciation too plays a vital role. Reading pronunciation is very important in that the reading material when read aloud will not be understood if the audience and the reader of the text do not share common and accepted reading pronunciation.

We are all aware that some speakers of the English language attract us with their good command of language, among other things; it is their pronunciation that creates the right kind of impact on us as listeners. It is very essential on the part of every speaker to speak with correct pronunciation. Since we are not native speakers of English language, there is a serious problem regarding pronunciation of the Indian speaker's English.

There are various reasons for incorrect pronunciation. In the case of native speakers, the children learn the original sounds from their childhood, which their elders habitually use; children from countries such as India where English is not the mother tongue of most people, tend to speak with mother tongue accent. Moreover we are tempted to speak English as we speak our mother tongue.

## Some Types of Reading

Teachers must know the types of reading so that they may be able to choose the right type for each period of instruction. The syllabus may or may not specify the occasions and so the individual teachers should work out their own schedule of activities.

1. Loud reading
2. Silent reading
3. Intensive reading

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4. Extensive reading
  5. Supplementary reading
- Literary reading

### **Loud Reading**

To make students read with correct pronunciation, articulation of intonation, stress and rhythm must be taken care of. The following may be our focus:

We should

1. Enable students to read with original expression.
2. Test students' knowledge of speaking words, phrases, and sentences.
3. Give practice.
4. We should enable students to understand the meaning.
5. We should prepare students for effective reading through motivating steps.

### **Step 1**

1. A model reading is given with original pronunciation, punctuation etc.
2. Students require repetition of model reading, the teacher is the source of information.
3. Model reading helps train the auditory nerves of students.

### **Step 2**

1. Students should read loudly.
2. The teacher should correct the pronunciation. Corrections are done only to allow students to learn further.

### **Precautions to be Taken**

1. Loud reading should be done after model reading.
2. The passage should be up to the level of the students.
3. Over-emphasis on pronunciation of words, phrases, etc., should be corrected.
4. Mistakes should be checked.
5. In the beginning students should be allowed to read with the speed they are used to.

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6. The teachers should check the student's posture. Some may not open their mouth properly, some may be leaning onto something, some may not take the reading act seriously, etc.
7. Special attention should be given to weak students. Teachers should identify the "weak" students in terms of their skill in pronunciation, willingness to participate in class activities, rural background, etc.

### **Merits**

If we follow the steps listed above,

1. Students learn the proper method of reading.
2. Students develop the skill of speaking and giving lectures.
3. Mistakes related to pronunciation can be corrected.
4. Practice trains various organs like eyes, ears, and mouth for learning.

### **Limitations**

Loud reading may focus more on the reading act, not on the goal of retrieving meaning.

It does not help in critical identification of the meaning of the text.

In later life also those who do loud reading all the time may do the loud reading at work, and other places as well. And this is not a desirable practice.

If a student generally pays attention to the entire reading mechanism, it will be helpful to him/her.

### **Silent Reading**

1. In silent reading students are asked to read a passage.
2. They are not allowed to murmur.
3. They should not stop the movement of their eyes.

### **Aims of Silent Reading**

1. To make students read without making noise.
2. To enable them to read with ease and speed.

### **Steps Involved in Silent Reading**

1. Teacher explains what silent reading is all about. She can give examples and models both in English and the mother tongue.
2. Students are asked to read a passage silently.
3. Teachers go in rounds and check for murmuring.
4. After giving sufficient time, simple direct questions are asked.

Note that it is always useful to have some spot checking of the progress students have made.

### **Suitable Time**

This can be started when students know the structure of the language,

When they perceive and recognize words.

When they articulate the words properly.

When they can understand the meaning.

### **Merits**

It is time saving.

It saves energy also.

It develops the ability.

It is useful for later life.

It initiates deeper study.

### **Limitations**

It is not advisable for beginners.

It will not teach correct pronunciation.

It cannot be checked.

The mistakes cannot be corrected.

Sometimes students may not be able to understand.

### **Intensive Reading**

There are of five kinds:

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1. Survey reading
2. Skimming
3. Superficial reading
4. Content study
5. Linguistic study.

### **Aims**

This type of reading aims at achieving full understanding of the text. This reading enables the students to understand the symbolic, emotional and social overtones of the text. It enables the students to speak correctly. It improves and extends their knowledge. It makes them use English without fear. It increases their vocabulary. It fosters the study of English. This increases concentration.

### **Methods to be Followed**

1. Teacher explains the social, cultural, political backgrounds of the lesson.
2. Some introductory questions may be asked.
3. Revision can be given.

### **Extensive Reading**

This may also be called rapid reading which means to read silently, to read quickly, to understand the subject matter and the meaning effectively.

### **Aims**

1. To understand the meaning faster.
2. To increase the number of passive vocabulary.
3. To develop a taste for reading.
4. To inculcate the habit of reading
5. To concentrate on the subject matter.

### **Advantages**

It helps in the assimilation of ideas.

It keeps the whole class busy.

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It increases the vocabulary.

It has value for transfer of learning.

It paves the way for individuals to study.

### **Supplementary Reading**

It is the same as extensive reading, but this is usually done outside the classroom to acquire more knowledge in any subject. This aims at developing reading habit in students and to benefit from available variety of resources.

It follows the same procedure as extensive reading.

### **Library Reading**

This is also like supplementary reading. It is not supervised reading; it is done in informal situations, and it is private reading. It provides enjoyment in addition to imparting knowledge and information.

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# Improving the Reading Achievement of Tribal Learners Through Direction Instruction Method

Ashitha Varghese & Dr. P. Nagaraj

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## Introduction

A large number of deprived groups of population in India remains unable to participate in the process of country's development and has affected the country's pace of socioeconomic development. It is severe in the case of Tribes, who are socially and economically marginalized. The social deprivation of group is reflected in their educational backwardness. In spite of various initiatives taken by governments to overcome educational backwardness of tribal groups, a vast majority of tribal population in India remains outside the education system. Though children are getting enrolled in school, less percentage of students complete their schooling. The increase in number of drop outs is a major problem prevailing in schools of tribal areas. A survey of higher education in the country, conducted by *Times of India* (August 2012) reveals that the Gross Enrollment Ratio (GER) of Scheduled Tribes is deplorable at 4.4 percent. The result reports that the Tribal groups are falling behind in higher education.

## Education as an Instrument for Social Development

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Education is the instrument of social development, economic growth and equality. The development of a country is determined by the quality education it prevails. It is the process that fits an individual for social living and it helps to transmit customs, beliefs, language and the heritage of the society. Any effort of education should aim at equipping the people to meaningfully participate in various modern activities and institutions of power in the society. If development is seen as socio-cultural, economic and technological transformation of society, then language becomes an important variable in the development discourse.

### **Role of Language in Development**

One of the most important elements of nature of language as suggested by Swiss linguist Ferdinand de Saussure is the sense of looking at it as a system for encoding meaning and realities of world. Language is identified as a medium which enables one for fullest participation in the national and international life.

### **English in India**

With respect to multilingual Indian context, the language which provides fullest participation for individual is a major topic of discussion and debate within the country. The position paper of National Focus Group on Teaching of English for NCF – 2005 makes it clear while addressing the ‘language question’ - “English in India today is a symbol of people’s aspiration for quality in education and a fuller participation in national and international life. The colonial origins are now irrelevant. The initial role in independence India is tailored to higher education. English became inclusive socially and linguistically. The current state of English stems from its overwhelming presence on world stage and its reflection in national arena”

### **Language as Cause of Dropout**

Increase in rate of dropout is a major problem prevailing in the schools of Tribal areas. Language is one of barriers faced by the tribal children in their education. The difference between mother tongue and medium of instruction makes learning difficult. According to Shukla (1994), the achievements of tribal students are lower than non-tribal students in primary levels. The curriculum, medium of instruction and school system contribute to the low level of achievement. Due to the non-availability and non-accessibility

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of emerging facilities of modern world, the tribal people are backward socially, economically and educationally.

English language is one of the nourishments, not supplied to them at sufficient levels. The English language situation of tribal areas presents an appalling picture. According to the government norms at the provincial level, English may be introduced as a first language in tribal areas, but the quality of English language instruction is a matter of concern. The problem is compounded by large strength in class, unqualified teachers, uncoordinated and irrelevant revision of curriculum and liberal modes of evaluation.

### **Need and Significance of the Study**

The study began with the problem of educational backwardness of Palakkad district in the state of Kerala. The districtwise analysis of Kerala's literacy rate (2001 Census) showed that Palakkad district has the lowest literacy in the state with 84.31 percent. The fact was acknowledged by the SSLC examination results of the past five years, where the pass percentage of district had been hovering around 85percent. The drop-out rate of ST students at high school level was found to be higher in the district.

The lack of proficiency in English language was identified as a major obstacle to the education of Tribal learners. Nearly six decades of development efforts could not yield an indelible dent in their conditions. The inappropriate syllabus and teaching method of English develops a negative attitude in learners towards learning. The fear of learning a foreign language is one of the factors to stop their education because English language is a critical requirement rather than an option at the higher level.

It is clear that tribal learners are not motivated well. They have adjustment problems with school curriculum and teaching of English language. Though the Government can provide grants and scholarships for the betterment of learners, the responsibility of educational development rests ultimately in the hands of experts and teachers.

### **Overview of Attappady**

The study is carried out in Attappady, the most educationally backward tribal pocket of Palakkad District. Attapady is an extension mountain valley of seven hundred and thirty-one square km. in area, lying at the Western Ghat ranges. It is located in the mid-eastern part

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of Kerala on the north-east of Palakkad district, adjoining Coimbatore and Nilgiri districts of Tamil Nadu. The population of Attapady consists of tribals and non-tribals.

Attapady got its name from *atta*, the blood leech and *pad*, the habitation. The three major tribal communities of the region, namely, Irulas, Mudugas and Kurumbas, belong to the broad group of Dravidians. Though Tribals constitute only 1.1 percent of the population of Kerala state, they constitute 27 percent of the population in Attappady (2011 Census). The tribal settlements in Attapady are known as *Ooru* (hamlet). Each *Ooru* has, on an average, 50 houses, densely constructed in rows and protected by a ministry consisting of a head, known as Ooru Moopan. The economy is traditional in nature, depending mainly on land and forest. In spite of several developmental programmes introduced to improve the livelihood strategies, the plight of the tribals continues to be steeped in the morass of ignorance, illiteracy and poverty.

### **English Language Teaching Situation in Attappady**

In Attappady, the government schools are situated far away from tribal hamlets. Hence as an initiative, Multi Grade Learning Centers (MGLC's) are introduced in hamlets for making the primary education accessible to tribal children. It was established under the supervision of SSA (SarvaShikshaAbhiyan) of Central Government with a subunit of Block Resource Center (BRC). In MGLC's, a single volunteer teacher teaches all the subjects. The first to fourth grade learners are accommodated and trained together in one classroom. Even though children are getting enrolled in schools, only a very less percentage of them continues their education. The increase in the number of drop outs is one of the major causes of educational backwardness.

According to many child psychologists, children reach an important developmental stage at the age of ten (Lambert, & Klineberg, 1967). Studies show the direct correlation between amount of time devoted to language study and the language proficiency students attain. The children who begin English language learning in elementary school and continue for a number of years have better chance of attaining a high level of proficiency than students whose language instruction begins in the post-elementary school years. While educationalists and language experts all over the world insist on the importance of effective language instruction from the grassroots level, English is trained merely as one among the many subjects in MGLC's. Though students are retained in centers, they are not properly trained.

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Though MGLC can be appreciated as an expansion of the Indian educational system, the concern of quality of education still remains as a question to be addressed.

This study reveals that English language teaching and learning situation of MGLCs is not carried out appropriately to suit the needs and achievement level of tribal children in the pedagogy of language acquisition. After acquiring the basic education from Multi Grade Learning Center, the learners are shifted to Government schools. The problem becomes more severe, when they are trained along with non-tribal learners using the same curriculum and syllabus.

### **English Curriculum and Pedagogy**

In 1998, the Second Language Acquisition Programme (SLAP) was initiated in Kerala. The theoretical origin of SLAP is derived from the Cognitive Theory of Language Acquisition based on Chomskyan School of Linguistics. According to the theory, a child is genetically endowed with the language system, known as Universal Grammar. Language acquisition is the unfolding of inner system. It is a non-conscious and non-voluntary process.

The current approach advocated in the curriculum is based on Chomsky's concept of innate language system even as it acknowledge that the environmental factors contribute to the process of language learning. The natural atmosphere for learning has to be made inside the classroom with less cause of fear and anxiety among learners. It works on the principle of 'Learning without Burden'. The concept suggests that learning has to happen without force or compulsion as a natural process.

The learning is considered as a cognitive process that can be facilitated by the teacher and developed by peer interaction. It claims that a language system can be acquired through recurrence and not by repetition. The system has no concept of 'failure'. The errors are considered as an essential aspect of learning and therefore risk taking is encouraged. The role of teaching materials is minimal. The textbook is flexible and designed in such a way that it can be used in a variety of ways and for a variety of purposes. The language learning is extended to the range of application and experience from the set of rules and practice. The focus is given to creativity and thinking skills with due importance to LSRW (Listening, Speaking, Reading and Writing) skills.

The possibilities of new teaching pedagogy and syllabus seem to have helped the above-average pupils to work on their own and attain achievement, whereas it is not effective to favour the learning needs of backward students. The introduction of uncontrolled vocabulary and structures in an unsystematic method of teaching leaves the weaker ones in a state of confusion and disorder. In notebooks, learners write a medley of words that do not even communicate. Ensuring the achievement of lofty objectives is difficult in a curriculum where learners themselves construct the learning components with guidance from the teacher. The evidence suggests that students of high school do not even have any command of structures which a learner of 5<sup>th</sup> grade should have obtained. It is found that the problem faced by children from tribal communities cannot be treated by the normal pattern of teaching and it requires special approaches.

The tribes live in a community where they have a mother tongue of their own, apart from the regional language of the state. The mother tongue of the tribal people has no script. The children of non-tribal parents who are acquainted with the script and texts from their very young age through their family and culture have greater possibilities of acquiring a new language. The tribal learners who are less exposed to scripts and readings find it difficult to learn any language and written material. The problem is usually more acute at the primary level, where words and sentences are introduced through contexts. Teaching through the set of sounds and symbols seems to be out of question here because of the age of children.

In English a letter may be used to denote more than one sound. The inability to read the texts is identified as a serious problem of tribal learners. The learners of 8<sup>th</sup> grade are not able to identify the alphabets and perceive the texts. The lack of training in 'phonemic awareness' and 'phonics' methods in reading are identified as the root cause of learning deficiency. According to the Report of the 'National Reading Panel' (2000) on 'Teaching Children to Read', 'phonemic awareness', 'phonics', 'vocabulary', 'fluency' and 'comprehension' are identified as the five building blocks of any effective reading instruction. These elements help learners' spelling, word reading and reading comprehension. Phonemic awareness is the basis for learning phonics.

### **Direct Instruction Approach**

The Direct Instruction approach is suitable particularly for the disadvantaged group of learners. This is found to be adaptable for teaching tribal students. The major goal of the

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Direct Instruction (DI) Model is to improve the basic education of children from economically disadvantaged backgrounds and thus increase their life options. It utilizes a tightly controlled instructional methodology and highly structured teaching materials. The model emphasizes small-group, face-to-face instruction by a teacher using carefully sequenced daily lessons in Reading, Arithmetic and Language.

Although DI Model is available for the last twenty five years with research evidence in its favour, Direct Instruction method is not practiced anywhere in India. A careful review of the early studies reveals that no study has been undertaken by any mainstream researcher in Attappady for doctoral research. For above reasons, the researcher (the first author of this paper) has undertaken the present study as part of her social commitment.

### **Objectives of the Study**

- To investigate the educational backwardness of tribal children with reference to English language
- To understand the English language teaching and learning situation prevailing in Attappaddy
- To understand the English language learning problems of Tribal learners, with reference to reading achievement

### **Methodology in Brief**



Both qualitative and quantitative methods were used for the collection of data. A pilot study was conducted to gather preliminary data by using qualitative methods. A small-scale study was conducted among the tribal settlement at Anakkal, a rural-urban region situated nearby South Malmpuzha in Palakkad district. The tribal children had to face a lot of difficulties in education during the early years. They had to travel a long distance by boat and bus to reach the schools and colleges, situated in town. With the advent of new routes and transportation facilities, the access to education has become easier. From the interaction held with college students of hamlet, it was determined that the learners had a positive awareness towards English language. The learners lived in a background that was favorable enough to adapt and nurture the language learning needs. From the inquiry, researcher concluded that tribal settlements of Anakkal are on the verge of modernization and language learning problems experienced by learners were limited in number and variety.

The pilot study was carried out in Attappady from October 2009 to August 2010. The objectives were framed in foreshadowing the research problem and generating the hypotheses. Field work is conducted during the course of pilot study by adopting a number of methods consisting of 1) in-depth interviews, 2) expert interviews, 3) participant observation, 4) focus group, 6) training programs, 7) visual methods and 8) field diary.

### **The Findings**

From the findings of pilot study, it was found that English is the toughest subject for tribal learners. The learners had a fear and negative attitude towards English language. The unhealthy classroom climate and lack of motivation prevented the students from acquiring English language skills. Even though language plays a crucial role in child's development, the environment at home and hostels cause language deprivation in learners.

Constructivist pedagogy is used to teach English language in classrooms. The pedagogy emphasizes the learning through construction of knowledge. According to curriculum designers, students acquire language from surroundings by situational approach. On the contrary, students from backward castes and tribal families never had any facilities in their environment for the acquisition of language and for communicating via English.

They have poor reading skills and they were not provided with any explicit instruction relating to language texts including acquisition of words, phrases, sentences and conventions

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of using English. The low beginning reading achievement is identified as cause of language delay. The problem compounds itself as students find themselves increasingly behind their non-tribal peers in reading achievement. It was found that a remedial reading intervention is required to accelerate the learning of tribal students.

### **Tools Used**

To draw conclusions and validate the data gathered through pilot study, various quantitative tools were used. The tools used in the study were 1) Learners Achievement Test, 2) Questionnaire for Teacher, 3) Questionnaire for Parent 4) Questionnaire for Trainer, 5) Questionnaire for Administrator, 6) Questionnaire for Social Worker, and 7) Questionnaire for students. The primary data collected on the factors affecting the educational backwardness of tribal children were used to design and formulate the questionnaires. The institutions and individuals were visited in person by researcher to administer the tools. To prove the formulated hypothesis, an experimental intervention was designed for tribal students.

Based on the theory and review of direct instruction programs, a self-designed Direct Instruction Reading Intervention was prepared by the researcher to improve the reading achievement of tribal students. The format features of Direct Instruction approach was used to prepare the design. The intervention was planned for a time period of ten months. The intervention is designed to bring the at-risk tribal students to grade-level performance.

A group of thirty, tribal learners from GVHSS Agali were selected for the experimental intervention. The Direct Instruction Reading Intervention was designed with the aim of improving the reading achievement of sample group. The focus was to improve the beginning reading skills of group, who were lagging behind their peers in English classroom. The direct instruction approach of reading was employed in intervention to improve the five reading components, namely Phonics, Phonemic Awareness, Fluency, Vocabulary and Comprehension.

Based on the Direct Instruction programs as Reading Mastery, Horizons and Corrective Reading, the teaching and learning materials were designed by researcher. The instructional materials were prepared according to the format features of Direct Instruction method. The long-term goal of the intervention is to increase the level of student achievement

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in reading rate and comprehension through increased reading practice. The instructional materials included teacher's presentation book, student's book and a story reader.

Before conducting the Direct Instruction Reading Intervention, two case studies were undertaken by the researcher in GVHSS Agali to validate the instructional materials and experimental design. Direct Instruction approach of reading was employed in intervention to improve the five reading components, namely Phonics, Phonemic Awareness, Fluency, Vocabulary and Comprehension. Long-term goal of intervention was to increase the level of student achievement. Based on the Direct Instruction programs as Reading Mastery, Horizons and Corrective Reading, the teaching and learning materials were designed by researcher. Instructional materials were prepared according to the format features of Direct Instruction method and included teacher's presentation book, student's book and a story reader.

A series of five tests were framed for learners during the experiment. The tests included pre-test, two checkouts, post-test and post-intervention test. Pre-test was conducted during the beginning of intervention. In order to verify learners' level of progress, first checkout was administered in the third month and the second checkout in the sixth month of the study respectively. Post-test was held during the ninth month of the study. After the intervention, post-intervention test was carried out in an interval of one month time-period to analyze the sustainability of improvement.

The tenth month Reading Intervention of the study was divided into three different phases. Each phase had discrete objectives. First is the Firming Phase, conducted from June to August 2010. The objective of this phase was to firm the skills the children learnt in early classes. The procedures for rereading vocabulary words were applied in lessons. The second phase, Vowel Mechanics, was held from September to November 2010. The aim of phase was to firm all sound combinations by teaching letter names and vowel rules. The final phase of Textbook Preparation took place from December 2010 to February 2011. The traditional textbook print was introduced to learners during the phase with an objective to expand learners' comprehension tasks.

A series of five tests were framed for learners during the experiment. The tests included pre-test, two checkouts, post-test and post-intervention test. Pre-test was conducted during the beginning of intervention. In order to verify learners' level of progress, first checkout was administered in the third month and second checkout in the six month of the study

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respectively. Post-test was held during ninth month of the study, which culminated in the intervention. After the intervention, post-intervention test was carried out in an interval of one month time-period to analyze the sustainability of improvement.

The tools were statistically tested and data was elicited. Independent T-test and percentage analysis were used for the analysis. The analysis and interpretation of data was carried out in two different phases. The first phase was the analysis of data collected through pilot study and the second phase involved the analysis of data gathered during the experiment. Independent t-test and percentage analysis were used for the analysis.

### **Major Conclusions of the Study**

English is the ‘toughest’ subject for tribal students who belong to economically deprived and backward families. Difficulty can be attributed to the heavy contrast between learners’ mother-tongue and English language. Home and local environment cannot help to build a linguistic bridge in the inter-language phenomenon. The pedagogy followed is not feasible for learners, who face extensive home-school dissonance. The possibilities of new teaching pedagogy and syllabus seem to have helped the above-average pupils to work on their own and attain achievement, whereas it is not effective to meet the learning needs of backward students. The pedagogy is application oriented. It emphasizes the natural use of language inside classrooms without a structured teaching framework. Unsystematic method of teaching leaves the weaker ones in a state of confusion and disorder. The learners are highly behind their peers in literacy development. Reading deficiency is identified as another cause of problem. Learners are unfamiliar with text and symbols because of lack of script in the tribal mother-tongue. Unlike non-tribal peers, who may receive some prior instruction through their parents in early childhood, tribal learners start learning without any basic knowledge of English language structures. The learners are introduced to texts without the teaching of sounds and symbols. Problem occurs when the learning is continued without basic knowledge of language.

Consequently, the learners face difficulty in reading and understanding texts. The lack of training in spelling, basic structures and early reading skills result in the problem. Evaluation of their performance is not frequently conducted. Evaluation conducted twice in a year demands only rote memory. Though pupils are promoted to higher class by liberal

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evaluation, they lack basic competencies. The evidence suggests that students of high school do not even have any command of structures which a learner of 5<sup>th</sup> grade should have obtained. The problem cannot be treated by normal pattern of teaching. It requires special approaches.

The three-phase Reading Intervention of research was conducted for ten months. A structured teaching pattern and continuous process of evaluation was incorporated in the intervention. The results of analysis prove that the Direct Instruction method of reading can help learners to attain mastery by systematized training of five components, namely, phonics, phonemic awareness, vocabulary, fluency and comprehension. The word identification and vocabulary accuracy are necessary for learners to read and comprehend text in a high speed fluency rate. The method is appropriate for accelerating the language learning of slow learners as well as the tribal students.

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# Organizational Communication and Reports

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## Flow of Communication in Organizations

Communication is a professional way of exchanging ideas, thoughts, or one's own mind in any organization. It is conducted at different levels within an organization. Features of Communication adopted at various levels of any organization depend on the content, style requirements as well as the hierarchy of the personnel involved. We may look at the flow of communication in the following manner.

1. Horizontal
2. Vertical
3. Upward
4. Downward
5. Crosswise
6. Spiral

### Horizontal Communication

Horizontal communication is generated among the people of the same rank in any organization. This is used more often for coordination between various departments. This also helps effective decision-making purposes and wider participation of responsible individuals and groups. In order to achieve the production target for a particular month the discussion held between the production managers will certainly be a perfect example for horizontal communication.

### Downward Communication

However when the production manager imparts certain instruction to the workers and supervisors under him or her for production and all issues relating to it, it will be called downward communication. Here the information moves from the higher authority to the subordinates.

### Upward Communication

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Similarly if the supervisor reports to the manager regarding the present position of the work it is known as upward communication.

### **Spiral Communication**

If the management circulates the copy of the recently decided upon new bonus and incentive scheme among the employees, it'll be known as spiral communication.

### **Diagonal Communication**

Sometimes the communication flows between persons of different levels of hierarchy and who have no direct reporting relationship. This is used most probably to quicken the process of information flow, to improve understanding and to coordinate efforts for the achievement of organizational objectives. Such a movement of information is called as diagonal communication.

### **Need to Employ All the Modes of Communication**

Organizations that do not engage all their staff/employees including higher level “officers” in all these kinds of communication patterns will not make much progress and will not be able to get the work done. Government departments often employ one-way communication from top to bottom and this results in delays and failures to achieve the goals. Some private organizations, unfortunately, in due course fall in the pattern of one-way communication and thus ensure their demise in due course.

### **Informal Communication and Grapevine**

All organizations must encourage informal communication among their workers at various levels. This brings in a sense of participation and enrichment of the personal and professional lives of employees. However, for any better working atmosphere, we need to ensure that informal communication is kept distinct from rumours. “Grapevine” is unavoidable:

“Grapevine is an informal channel of business communication. It is called so because it stretches throughout the organization in all directions irrespective of the authority levels. Man as we know is a social animal. Despite existence of formal channels in an organization, the informal channels tend to develop when he interacts with other people in organization. It exists more at lower levels of organization”

[http://www.managementstudyguide.com/grapevine\\_communication.htm](http://www.managementstudyguide.com/grapevine_communication.htm)

Note that grapevine communication flows in all directions without much effort! This may create both positive and negative impact on the environment within the organization.

### **Reporting**

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Organizational Communication and Reports

Reporting is an important form of business communication in any organization. Generating and analyzing reports is a routine task in every organization. It is nothing but the data related to the organization. Reports are written to analyze the situation, to offer an alternative method of operation, to study the growth of a company, or to observe the trend in the company.

Report is an account of something that happened in the past. It means carrying back, because re means back, port means to carry. It is the description of some event that happened already. There are 4 types but these are inter-related:

1. Oral report
2. Written report
3. Informal report
4. Formal report

### **Oral Report**

It is purely spoken.

It is presented face to face.

It is easy for the speakers.

It is ephemeral in nature.

In this immediate clarification is possible.

It has less accuracy and reliability.

It is purely informal.

### **Written Report**

It is in written form.

There is no face to face contact here.

It is easy for the readers.

It is a permanent record.

In this immediate clarification is not possible.

It is more accurate and reliable

It is very formal.

## **Informal Report**

It has got an informal style, but the contents may be same as that of the formal reports. Informality is seen in choice of words, tone, and summarizing tendency. Not all details and facts may be presented, some conclusions are highlighted. The report meets the urgent requirements to keep the staff as well as supervisors informed of the current situation. So it is written in a shorter form than the formal report. For example, if the managing director wishes to know the current status of production, or people involved in production, or a particular department, the information can be presented in an informal way. Letter reports are normally written in the format of any letter that is official.

## **Formal Report**

These must display the seriousness of purpose and content presenting elaborate data which cannot be informally presented.

There are different types.

1. Routine periodic reports
2. Informational reports
3. Interpretive reports

## **Routine Periodic Report**

They are also known as periodic reports which are submitted annually, quarterly, monthly, weekly, or at any particular interval with prescribed materials in the routine life of business activities. In these, some columns are given in a Performa where some check-offs are to be made, or if anything is to be written it is very brief; they present the collected data and facts in their original form, for e.g., the confidential report on employees may include a brief recommendation for more funds or an extension of the duration of any project.

## **Informational Report**

This is mainly for conveying information which entails all the details related to the subject under discussion and it is helping to understand the aim, objective, organization, policies, regulations, procedures, problems and future outlook of a company. This serves as a purpose of discussion, determining the course of action, co-ordinating the operation of the organization.

## **Interpretive Report**

It is helpful for the readers to analyze, interpret, evaluate and gather facts and ideas. This differs from informational report because it interprets the data obtained from and arrives at some

conclusions and recommendations, hence leading the readers to some course of action. The major emphasis is on the analysis of the results of an investigation.

### **The Present Situation in Preparing Reports**

Many corporations have begun to employ people with technical writing skills specifically to help write reports. This is a welcome development, because documents can be written with readability. General Meeting of the shareholders as well as even the periodic regular Board meetings do require clear and straightforward presentation of information.

### **Deficient Training in Colleges**

Our syllabus needs to change drastically to focus more on *doing* than on acquiring mere information, especially in the area of language learning.

1. One can blame easily the state of our high school education for all the ills of deficient traits that we notice in our college students. But this does not take us anywhere and it is a sheer waste of our time.
2. Let us focus on practical matters of writing letters, reports, resumes, and many other function-oriented writing. For this, our teachers must be re-oriented in their thinking and skills. Then alone they will be able to communicate and transfer skills to their students.
3. Let our textbooks be oriented toward form and content of business communication strategies and offer realistic models with flexibility and grading of the models of reports presented.
4. Let there be team work in preparing reports in the class. In fact, I would encourage that reports are written only through team work and that too within class hours.
5. Let students present the reports in the class and let others have an opportunity to critically evaluate such reports so that students will learn the structures and strategies easily through interaction.
6. There are many other innovative strategies and processes we can adopt. But for all this to happen we need positive attitude.

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# Present Position of Teaching English Grammar in the High Schools of Assam - A Case Study

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## Abstract

This paper attempts to throw lights on the methods adopted by the teachers of Assam for teaching English Grammar at the Secondary level. It has been observed that students from Assamese medium schools are made more conscious about the rules and regulations of grammar which indirectly generate in them a fear for the language. However, the rules and regulations of Grammar cannot be ignored. So, the question arises what methods should be employed in teaching English Grammar which might help a student learn the rules effortlessly.

This paper aims at concretising some suggestions regarding effective methods of teaching English Grammar.

**Keywords:** Grammar, English teaching, Teaching learning process, English Classroom.

## Introduction

Students in Assam are generally poor in English as reflected by the results of the Public Examinations. The teachers are often seen to put the blame entirely on the students for their failure to acquire an effective knowledge of the language. Unfortunately, however, improper and defective teaching is at the root of the problem. Teaching a foreign language requires proper knowledge, training, experience and devotion on the part of the teacher. In Assam anybody can manage to become a teacher and do the blunder of teaching English.

## Current Practice of Teaching

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Regarding English grammar teaching, our teachers are always seen to advise the students at first to learn the grammar and then practise the language. But at the same time it is also seen that a child born in England learns his mother tongue, English unconsciously, i.e., without knowing the rules and regulations.

Actually, people learn their mother tongues from the socio-cultural surroundings. For us English is a foreign language and the process of learning this language is a complex one. A non-native learner always finds it difficult using grammatical rules in various real-life situations.

Our English teachers are always seen to force the students to learn the grammatical rules and regulations but when the students face various day to day situations they find it difficult to use those rules and regulations of grammar.

### **English as a Compulsory Subject – What Students are Required to Master**

Majority of the students study English language or General English as a compulsory subject under either language component at the school level or under foundation course component at the undergraduate level.

The General English course comprises a prescribed textbook containing some lessons followed by comprehension questions, vocabulary items and exercises in grammar and composition.

The exercises involve filling blanks with suitable articles/ prepositions/ pronouns / modals or changing voice/ narration or combining sentences. Examples given in the exercises do not have any correspondence with the communicative situations which students come across in their daily lives. The result is that even after learning rules of grammar for so many years, our students fail miserably in acquiring fluency in the use of language.

### **Position in Assam - Need to Rethink and Reorient**

It has therefore become necessary to rethink and to reorient the material and methodology of grammar teaching in order to equip our students to use the language items not only currently but also appropriately in different real life situations.

Hence, this paper attempts to provide some suggestions to the English teachers as to how English grammar should be taught to the school students.

## **Objectives**

The main objectives of this paper include:

- a) Finding out how English grammar is taught in the Secondary classes.
- b) Providing some suggestions to the English teachers for improving the teaching learning process English grammar.

## **Methodology**

This paper is an outcome of mixed methodology. For the quantitative part, a questionnaire was administered to teachers and students to find out the actual problems they (students) face in learning and using English grammar. Classrooms were also observed. For the qualitative part, focus group discussions, one each for teachers and students were organized so that their opinions could be gathered about the topic. For the expert opinion on English grammar teaching methodology, four subject specialists of English were interviewed. Fifteen (15) schools, thirty (30) teachers and one thousand (1000) students were taken as sample while using stratified sample giving due representation to male/ female and rural/ urban schools.

## **Research Questions**

Following were the research questions raised in this study:

- a) What methods do the teachers use for teaching English grammar?

- b) What problems do the students face in the classroom in learning English grammar?
- c) What needs to be done to resolve the problem in teaching English grammar at the Secondary level?

### **Data Collection and Analysis**

Qualitative research techniques were adopted for classroom observation related to effectiveness of classroom situations. Data related to training of teachers, availability of teaching learning materials, etc., were collected during the visits to the schools. Simple percentage calculations had been used for analysis as and when necessary. The interview techniques was adopted for gathering related information from students, teachers and subject experts for the teaching learning process of English grammar.

### **Findings of the Study**

After the classroom observations and the analysis of the data, the following facts were identified:

- a) In 90% schools, “Grammar Translation” method is used by the teachers.
- b) In only 10% schools, somewhat proper methods of teaching English grammar have been witnessed.
- c) Students are generally very poor in using grammatical rules in real life situations.
- d) Students’ confidence level of learning English grammar is not satisfactory.
- e) No awareness of Communicative Teaching Method among the English teachers is found.
- f) No development of reading, writing, speaking and listening skills is found.

g) It was noticed that there was no effort on the part of the English teachers to teach English grammar by creating real life (practical) situations.

### **Suggestions**

1. A grammar teacher should teach grammar to the students by creating different types of communicative situations inside the English classroom. Normally after knowing the rules of grammar, one is expected to be able to speak English fluently, but that is not the common experience. On the other hand, through communicative situations, one will be capable of using grammatical items in real life situations. Through the use of these communicative situations, a learner can also avail the chance of developing the communicative skill.

An efficient teacher can create different situations according to the needs of this teaching topic of grammar. Around us lots of personal and impersonal situations are available and with the help of these real life situations a grammar teacher can provide effective teaching to the students. Personal situations may be a person's likes, dislikes, family background etc. and impersonal situations may be games and sports, day today issues social problems, government policies etc. Excluding these personal and impersonal situations a teacher can also create some imaginary situations for communicative purposes. To fulfill this target of imaginary situations audio-visual aids can also be applied. With the help of the text book too a teacher can create some communicative situations for teaching and providing practice in the use of a grammatical item.

Grammar pedagogy in the traditional methodology and classrooms was confined to mere prescription of rules. The priority of a grammar teacher was to prescribe rules and ask the students to first memorize them and then to apply the rules on the sentences given to them for practice. Even structuralists, who found the traditionalists guilty of prescriptivism and who advocated descriptive approach, have made the teaching of grammar mechanical by following analytical methods of breaking language items into small isolated units. The result is that both the

traditionalists and structuralists failed in creating communicative activities in the class room. To encourage communicative activities in the classroom and to integrate grammatical rules with their uses it becomes necessary for pedagogues to create some interesting situations in the class room to facilitate the learners to use the grammatical items in them.

A grammar teacher should study the minds of the students, in which subjects they (students) are interested. For example, if the students show interest in 'Bhaona' (by Sankardeva) the teachers can give them the idea of the 'past tense' with the help of the mythological stories. Now-a-days everyone is familiar with the skyrocketing prices of the daily commodities. So, the teacher can use this topic for giving the students the concept of the present tense. Likewise, the common topic of population explosion may be used to create the picture of tomorrow's world and thereby give the students the concept of future tense. It is to be noted that an efficient teacher can only create such types of situations. Having these situations the teacher should try to communicate with the students in English as much as possible.

A grammar teacher can also teach grammar with the help of a poem or a paragraph from the text. This will create text centered communicative situation. For example a teacher can ask the students to find out the prepositions/ main verbs/ auxiliary verbs etc. from the given poem or paragraph. In conducting this, the teacher can try to create interest in the minds of the students so that they use to consider this practice to be a kind of game. With the help of festivals, government policies, T.V. serials, fashion shows etc. a grammar teacher can create different situations inside the classroom and can teach the students practically. Since second language teaching should help the learner achieve some kind of communicative skills in the language, all situations in which real communication occurs naturally have to be taken advantage of and many more suitable ones have to be created (Klippel 1995 : 4)

2) Regarding voice change, narration, transformation of sentences, determiners, prepositions etc. it is seen that in the examination same questions are repeated year after year because of which their (students) knowledge of grammar becomes limited. So, the teacher should provide the students a long paragraph or passage from the text to solve, instead of isolated questions (sentences). It is unquestionably a difficult task for the students, but if once they can do such exercises the students will definitely acquire better knowledge of the items involved. Attempting to do such exercises with the guidance of the teacher is equivalent to situational learning. However, it depends upon the ability of the teacher to make such exercises an interesting experience like a game for the students.

3) Group activities can be given for teaching English grammar to the Secondary stage students, particularly for writing and speaking ability, reacting and listening comprehension, recalling the structures and as such overall knowledge of English. Group work can be used along with the other methods of teaching English. At the Secondary stage, the students will be found too much interested towards group activities that will definitely give them a platform to practise spoken English (conversation) among themselves.

## **Conclusion**

If the English grammar teachers follow the above mentioned suggestions, they will undoubtedly be able to overcome the challenges which stand as obstacles before them in teaching English grammar to the students. Teaching of English grammar always should be practical not theoretical.

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# Develop Effective Listening Skill

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## Abstract

Learning any language is an art, which involves four major skills called Listening, Speaking, Reading and Writing. It is popularly known as LSRW skills – Listening, Speaking, Reading and Writing. This paper aims at presenting some details regarding what is listening, what is hearing, what is the difference between these two, various types of listening, how listening enhances the overall communication, what are the methods adopted for developing listening skill, factors involved in effective listening, attitudes to develop to achieve better listening, responsibilities shared by the speakers and listeners, etc. This paper focuses on these points and discusses the relationship between speakers and listeners.

## What is Listening?

Listening is generally defined as a conscious, cognitive effort involving primarily the sense of hearing and leading to interpretation and understanding.

We listen with our senses to understand the communication being uttered. Our goal is to understand what is being uttered. We want to understand the words and sentences and through this understanding retrieve the intent the speaker had while he or she communicated. In other words, we try to identify speaker's views and analyze his or her views to work out a coherent picture of the communication we face. It is a difficult process, in which what is heard is weighed, analyzed, sorted, related, classified, evaluated as well as judged.

Listening is the most often used skill of communication and good listening is an integrated part of the communication process.

**Ten Steps Suggested** <http://www.skillsyouneed.com/ips/listening-skills.html>

1. Stop Talking
2. Prepare Yourself to Listen
3. Put the Speaker at Ease
4. Remove Distractions
5. Empathise
6. Be Patient
7. Avoid Personal Prejudice
8. Listen to the Tone
9. Listen for Ideas – Not Just Words

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## 10. Wait and Watch for Non-Verbal Communication

The above suggestions are worth following. We need to act these out in the classroom through practice. Such practices will enable our students to carry the skill of listening into their work place in future.

### **Types of Listening**

Dr. John A. Kline suggests the following types of listening (<http://www.au.af.mil/au/awc/awcgate/kline-listen/b10ch4.htm>). The quotes are taken from Dr. Kline's work cited here:

#### **Informative Listening**

The goal of Informative listening to understand the message. "Listeners are successful insofar as the meaning they assign to messages is as close as possible to that which the sender intended."

#### **Relationship Listening**

"The purpose of relationship listening is either to help an individual or to improve the relationship between people. Therapeutic listening is a special type of relationship listening."

#### **Appreciative Listening**

"Appreciative listening includes listening to music for enjoyment, to speakers because you like their style, to your choices in theater, television, radio, or film. It is the response of the listener, not the source of the message, that defines appreciative listening."

#### **Critical Listening**

"The ability to listen critically is essential in a democracy. On the job, in the community, at service clubs, in places of worship, in the family—there is practically no place you can go where critical listening is unimportant."

#### **Discriminative Listening**

"The final type of listening is discriminative listening. It may be the most important type, for it is basic to the other four. By being sensitive to changes in the speaker's rate, volume, force, pitch, and emphasis, the informative listener can detect even nuances of difference in meaning. By sensing the impact of certain responses, such as "uh huh," or "I see," relationship listening can be strengthened."

I would like to add empathic learning as a specific category to the list suggested above.

#### **Empathic Listening**

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In order for us to become good listeners, we need to develop empathic listening. The goal of empathetic listening is to really hear the other person, to begin to see things as he or she sees them, rather than looking at what he or she is saying only from your point of view.

This is a very important skill for all supervisors. Anyone who aspires to become a leader in any company needs to have this skill.

Empathic listening does not mean, however, that we don't evaluate the content of the message. This means that we hold any critical remark until we truly understand the nature and essence of the spoken message which we are listening to.

Listening empathetically does not mean that we agree with the speakers; it does not mean that we disagree with them; it means that we try to understand the issues from the speaker's point of view.

### **Important Factors for Empathetic Listening**

1. One should realize that people are all individuals with their own values, feelings and experiences.
2. Should listen attentively to the fellow communicators;
3. Should see their points of view.
4. Should sense their values.
5. Should encourage them to express themselves fully.
6. Should paraphrase the concepts for their satisfaction.
7. Should speak for us finally, not in the beginning.

### **Differences between Listening and Hearing**

Listening	Hearing
Voluntary	Involuntary
Requires conscious efforts	Happens automatically
Active process	Passive process
The listener plays a very active part	Listener plays a passive part
A two way interactive process	One-way process.

## To Conclude

All of us know that without specific training even intelligent people may be very poor listeners. Ralph G. Nichols at the University of Minnesota was the first person to experiment with specific training in listening techniques. In his studies it was found that after training, every group of students improved at least 25% in ability to understand the spoken words and some improved as much as 40%. He declared: “The most basic of all human needs is the need to understand and be understood. The best way to understand people is to listen to them.”

<http://www.goodreads.com/quotes/167082-the-most-basic-of-all-human-needs-is-the-need> The evidence is clear that after training in efficient listening methods and techniques hearers can turn out to be true listeners. Let us become true listeners and not simple hearers.

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## References

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