CHAPTER IV
NON-VERBAL COMMUNICATION
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4.1 Introduction

There is a good deal of confusion about how language has been worked, not only in popular discourse but also in the social sciences. One popular example of this is given as, one undergraduate text contains the following statement: "It has been clearly established that teachers can convey their expectations to students nonverbally, (italics added) by their intonation, words, (italics added) and indications of their emotions" (Oskamp, 1997, p.323). He again continues to this view as "Most linguists would, however, like to make a distinction between some of these elements--paralanguage (pauses, hesitations, etc.) and prosody (intonation and stress)" and would "include prosody as an essential elements of language" (p.10).

There are many scores of definitions that researchers and scholars use to define non-verbal communication. In the very chapter, non-verbal communication is going to be defined as the features that give aid in their own way to communicate the feelings of the characters through better expressions. Because the communication of the verbal discourse along with the company of the non-verbal features result in effective communication to the readers and the effective interaction among the characters. Among the definitions we have studied, we chose and developed the points that seemed essential to us with respect to the frame of non-verbal communication study are as followings:
According to Trask (2005) Richards and Schmidt (2002) specified that the non-verbal communication is any aspect of communication which does not involve words and without the use of words. This could be done, for instance, by gestures. In this regard Matthews (2005:246) also gave his view as, it is the communication by means other than words, in human beings by non-vocal gestures, and so-called “body language.”

Again in this view, M.S.Thirumalai [1987] also says that Eyes, Face, Gestures and Silence during discourse play a major role in communicating normally.

The non-verbal features include the body language that is expressed in the form of gestures and touch. Talking about gestures Thirumalai claims

*Gesture is symbolic action by which a thought, a feeling or intention is voluntarily expressed in a conventionalized form....*

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

In MKB’s fictions, MKB uses some non-verbal features together with the verbal discourse to be strategies developing the character in her books. This helps the readers to interpret the sentimental personality of the interlocutors and in this chapter presents a detailed study of the above-mentioned body parts as used by MKB in the books selected for the study. In addition to this, the author gives the explanation for how these non-verbal features contribute to the progression of the story.

One of the main non-verbal communications can be revealed by our body language, gestures. Gestures is defined by Birdwhistell, as the body language can be the nonverbal communication by means of facial expressions, eye behavior, gestures, posture, and the like. Body language expresses emotions, feelings, and attitudes, sometimes even contradicting the messages conveyed by spoken language. Some nonverbal expressions are understood by people in all cultures and other expressions are particular to specific cultures. The body parts play a major role in effective communication specially in Non-Verbal. Keeping this in the mind, Binodini presents some common gestures for the readers to speculate and some of the unique gestures which she explains the reason for that particular action which can be revealed by body organs and facial expressions lead to the sentimental recognition of feelings between the characters, this in turn supports the story’s progression and the characters act
according to their feelings such as accusation, anger, love, friendliness, affection etcetera.

In the role of communication, the body parts also play a vital role to give the nonverbal form either by their actions that lead to consciously depict the emotions backed by their socio-cultural elements in the linguistic pattern of language.

Some examples from her fictions are given below to give the explanation for how these nonverbal features contribute to the progression of the story:

4.2 Face

Face is the main area where we can reveal the inner expressions. As saying goes on "face is the index of mind". Binodini’s fictions give out a different variety of expressions of the face. This can be seen in the form of her character's facial expressions as

- əməmba əduda məbunna saoduna məmai ənəba ədo udəəəəsu cəŋkhiba khotəŋə əduna saore, yamna saore haina əərona khəŋle.

nuŋsa θiəkːi. (T from NC pg. 43)

“məmaiŋəmba..........” expression of anger and also....”, ənkhibəkhəŋən....”

Tharo knew that her brother got angry “ saore, yamnasaore” it is intensification by repetition technique.
• nokmi nokmi tourəduna 'haida hai:uba kərī tourəbəge? saorəbera? " haidəna fəmunda cinşinduna fəmhelle. khənəhoundəna thəməcana famundəgi fuk hougəttuna "i:buŋə urərəni" hairəga mərem ica cadəna məmai ɳəŋi. (imaton from NC pg. 104) (here the author used this as to show that Thamaca is changing day by day because of her son i:bocouba, and at that time when her husband tries to console her, she was not listening properly and avoiding her husband).

4.3 Eyes

Eyes play a major role in nonverbal communication. It reveals the emotions of the interlocutors, the physical structure of the eyes in the course of discourse is also noted as such

• āsi hairəga məcagi ñosokpa məfəm ədu yeŋi. cinbalθonəŋi watənì, nunəite. (BSOS pg. 11) (looked upon the wound of her son, but not showing angry)

• məmit əni ədu i:kheŋək ɳəŋkhəre. kəŋpədəgira, tumdədəgira khəŋba ɳəmdə. (NC pg. 2) (eyes are either of a pair of hollow structures located in bony sockets of the skull, functioning together or independently, each having a lens capable of focusing incident light on an internal
photosensitive retina from which nerve impulses are sent to the brain or the vertebrate organ of vision. In linguistics, eyes have major roles in non-verbal communication revealing the emotions of the interlocutors; the physical structure of the eyes in the course of discourse).

4.4 Lips

Lips is also one of the main concepts of the nonverbal communication and it is being expressed through

4.4.1 Smile

Rely on the situations, Binodini reveals through her characters in her books clearly to the reader to let them understand the intention of the interlocutors as

- noktuna, "fubinu i:nao. əŋəŋ məsen tounabəbu wa oina hek tounille". (BSOS pg. 11)

Based on the situations, MKB reveals through her characters in the novel, several kinds of smiles explicitly by the way of using different explanatory technique which is rather unique in nature).

4.4.2 Laugh

- mətəm kəya i:muŋi əəɛk touna touna tik tik laona cətliba əcoubə ghari yeŋduna "əsuk ŋəkpa pot əsibu əkhoiginiko"
khənduna həraobəna caoθokchəbəna mətomta nokləmmi. (Imaton from NC pg. 99)

(Seeing a clock they felt proud and wondered as it was a matter of precious in those days).

4.5 Neck

- əməcana huʔək-yen:ŋək caduna ŋei hak lepləmləga
cakkhumlomda canonical. (Imaton from NC pg. 100)

(showing confuse about the things that her husband saying to her). Here the movement of her head as a shocked because she couldn't understand anything what her husband said to her reveals that she is in shocked.

4.6 Hair

Although, hair is not an example which can be given for gesture, yet its presence adds beauty or even snatching the hair and all also indicate some furious. and it contributes a lot in arousing passionate interest in the characters.

- ənatombi khaŋba ŋəmməktəre. consinduna məsəm foi. (BSOS pg. 10)

Sanatombi very angrily snatched Lukhoin's hair.
• No hope. Mine is already grey-not that there is much to turn grey.
  Eigi səm leite, pok leite. (BSOS pg. 4) (showing that britisher have
  white hairs, so there is no tension to take whether their hairs turn
to grey as a symbol of age).

• Govindəgi leirensənda i:beməsinəa lei lenl. səm cecet
  pusingədəbən, khədəncət lakkədəbən, wari saba yade. (BSOS pg.
13)
  “Samcecetpunsingadabani,khadangchetlakkadabani,
  warisabayade”.

  The author visualizes the intensity of discipline and strict
  observance of rules while performing the duties to Govinda-
  Almighty.

• khərə leirəga wa wa laonərəkle ənja numitta fandoŋənəbə
  cinaŋkəm məca meri seluŋbəna semjılməl. əkənba cəxəık
  pikhi...laifəm khudiŋda khurməlləlli, keiðelda puduna khungoinei.
  ədudəgi helləduna uttəra manda məsəm kəkəxkələga səgai
  məθəkta fou:i (BSOS pg. 25)
  “It comes out in light that Fandeng Sana was mesmerized with
  black art was sentenced with heavy punishment (in vogue in those
days) that he was compelled to pray to every shrines, he was
insulted in public market, even he was shaved and basked in the sun before Uttramang (a court).

### 4.7 Hands

- "konunga khullakkadi khərə khetnei. leisabina yoŋkhəm serei paiduna fəmba konundədi cətnəde. (BSOS pg. 29)

  “Konungakhullakkadi.......”

Holding of yoŋkhəm serei by lady's hand is not a good sign. Here the author also portrays the difference of manner between Village and capital.

### 4.8 Legs

- "jəgoi sabi loisəndi nupana kadouni. kəŋ sanaba yade eina hairsini" məsi hairəga kəŋən məyaida khotrai cənduna fəmduna leithokhərə. kəŋən əduməkti numit kəyani watlineidəgi teiduna nanduna nunseŋmuk ləŋəba kəŋənəni. khongul tahənba nətte. (BSOS pg. 10)

(Legs are one of the two or four limbs that support and move an animal or human or the parts of the lower limb of a human from the knee to the ankle. *Legs* can reveal the gestures for transmitting messages without spoken words, messages and they can be communicated through facial expressions; gaze; and posture. Here
in the first underlined, gives an insight that Lukhoi one of the character, never wants Sanatombi to take part of the game, so by sitting like this in the middle of the place shown as he didn't give permission).

4.9 Nonverbal Emotion

- θərona i:manda cəŋkəre. ənəngumna kərisu khəndaba kərisu leitəba mapuroibəna mətəm əsida toufəm khəndəna lelloudoubə ədu khallubəda hik hik kəplək:i. (T from NC pg. 52)

Tharo worries about his innocent husband who is going to spend in the dark she cries…. “hikhik”- crying in shock inexpressively. Here, the readers can feel her heavy heart.

From the above given example, it is clear that to examine the discourse, the nonverbal should not be neglected. Somehow we can ignore certain nonverbal components under some circumstances (such as gestures, eye contact, posture in telephome conversation), however we still need to examine or consider at least some of the nonverbal criteria because the verbal system requires a physical (nonverbal) medium of delivery. Therefore, both verbal and nonverbal features reflects the view that not only are they both important, they are also interrelated and cannot be separated.

Communication is a huge part of daily life. We somehow have given various forms of communication names and definitions and many a time it has
been examined though. And all for the above, the most brilliant vocabulary in the world would be lost without facial expression and voice inflection and on the other hand, non-verbal communication would be lost if there weren't words to clarify the meaning behind a smile or a wave. The above given non-verbal communications studied and in MKB’s fictions are some technical ways used to narrate the fictions by MKB.