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Tribal Languages of Kerala

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Preface

Kerala is the land of some of the interesting tribal languages belonging to the Dravidian family. Unlike the Nilgiri tribes or the Bastar tribes, the numerically small tribal population of Kerala had not come under intense investigations of linguists. It was the late Professor Somasekharan Nair who initiated pioneering studies in this field. During the course of his field work he came across tribal speeches like Malamuthan and Tachanadu Mooppan unknown till then. The field investigations conducted by the students of the Department of Linguistics of the University of Kerala are not known outside academic circles.

The present work aims to provide an introductory sketch of some of the tribal languages of Kerala, especially their interesting linguistic features. A few languages like Paniya have been left out as they have been rather well covered in some books and articles published in Malayalam.

The present work is the outcome of an unfinished project on Tribal Languages of Kerala that the author undertook in the International School of Dravidian Linguistics during 1992-97. A preliminary sketch based on available materials was prepared to kick-start this project. This was extended by material collected through fieldwork in some of the languages. The fieldwork part could not be completed as the priorities in ISDL changed and the author was required to attend to the completion of two volumes of the *Dravidian Encyclopedia* as its Associate Editor.

The sketches of tribal languages done for the project were used for writing articles on tribal languages of Kerala for the third volume of the *Dravidian Encyclopedia*. More material was collected on some of the languages later but the project as envisaged at the beginning could not be finished due to various academic commitments.

The present work is published in the hope that it will not only provide an introduction to these interesting languages, but also kindle the interest of young researchers in this important area where much remains to be done.

The author remembers with great affection and gratitude Professor Somasekharan Nair, whose fervent love for tribal languages and tribal people remains a constant motivation for his students.

Ravi Sankar S Nair

June 2013

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ADIYA

The Adiya (*aṭiya*), a tribe inhabiting Manathody, Trissileri, Tirunelli, Edappadi, Perur, Mathankara, Panamaram, Mutiramala, Vemam and Bavali regions of Wayanad district of Kerala, refer to themselves as *raavuleeru*. The 1971 Census puts their population at 7073. The speech of Adiyas exhibit a number of features that mark it off from Malayalam as well as from the other tribal speeches of the region.

The vowels of Malayalam and Adiya are essentially the same, but the short vowels of Malayalam are frequently replaced by long vowels in the corresponding Adiya word.

Malayalam	Adiya	
<i>akattũ</i>	<i>akaattu</i>	‘inside’
<i>arakkũ</i>	<i>araakku</i>	‘lac’
<i>ulakka</i>	<i>ulaakka</i>	‘pestle’

The short of *a* Malayalam is replaced by long *e* in some words.

<i>akalam</i>	<i>akeela</i>	‘distance’
<i>pakalũ</i>	<i>pakeelu</i>	‘day-time’
<i>kaṭatũ</i>	<i>ka ṭeelu</i>	‘sea’

Perhaps due to Kannada influence, word final *m* of Malayalam is dropped and word final *a* becomes *e* in the corresponding Adiya words.

Malayalam	Adiya	Kannada	
<i>pittam</i>	<i>pitte</i>	<i>pitta</i>	‘jaundice’
<i>iṣtam</i>	<i>iṭṭe</i>	<i>iṣṭa</i>	‘liking’
<i>kaakka</i>	<i>kaakke</i>	<i>kaage</i>	‘crow’
<i>aana</i>	<i>aane</i>	<i>aane</i>	‘elephant’

Word final *-u* of Adiya speech is fully rounded unlike the unrounded *-u* of Malayalam.

<i>kaṇṇũ</i>	<i>kaṇṇu</i>	‘eye’
<i>mukkũu</i>	<i>mukku</i>	‘nose’
<i>cuulũ</i>	<i>cuulu</i>	‘broom’

Adiya speech does not have the lateral *l* phoneme which is replaced by *v*.

<i>kaluttũ</i>	<i>kavuttu</i>	‘neck’
<i>ee<u>l</u></i>	<i>eevu</i>	‘seven’
<i>aalam</i>	<i>aava</i>	‘depth’

v of Malayalam becomes *b* in Adiya.

<i>va ṭi</i>	<i>ba ṭi</i>	‘stick’
<i>vala</i>	<i>bala</i>	‘bangle’
<i>va ṭṭi</i>	<i>ba ṭṭi</i>	‘basket’

Noun: The a-suffix denoting plurality is a highly productive suffix and the most common plural suffix of Adiya. This is found only in a few demonstrative pronouns in Malayalam such as *ava*, *iva*, etc.

The *-kaḷ* plural suffix of Malayalam is replaced by this suffix in Adiya.

<i>puccakaḷ</i>	<i>pucceya</i>	‘cats’
<i>piḷḷakaḷ</i>	<i>pulḷeya</i>	‘children’
<i>paṇiyattikaḷ</i>	<i>paṇiyattiya</i>	‘Paniya Women’

Other than this difference, case, gender and number systems of Adiya are similar to Malayalam with only minor variations.

Pronouns: The pronouns of Adiya exhibit considerable differences from Malayalam.

		Sg.	PL.
I	Nom.	<i>naanu</i>	<i>naanka</i> (Exl.)
	(oblique)	<i>en-</i>	<i>naamu</i> (Incl.)
II	Nom.	<i>nii/niiyu</i>	
	(Oblique)	<i>iñcu</i>	
		<i>ñā- iññu</i>	<i>ñinka</i>
III	Fem.	<i>ooḷu</i>	
		<i>avooḷu</i>	<i>era</i> (Prox.)
		<i>avo</i>	<i>ayira</i> (Dist)
	Non-Fem.	<i>eenu</i>	
		<i>itu</i>	<i>era</i> (Prox.)
		<i>ayinu</i>	<i>ayira</i> (Dist.)
Hon. Sg.	<i>itu</i>	<i>era</i>	
	<i>atu</i>	<i>ayira</i>	

The first person pronouns *naanu* and *naa* are in free variation.

<i>naanu/naa</i>	<i>poyuley</i>	‘I went’
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The case suffixes are added to the base *en-* as in Malayalam.

<i>enra kullili uppula</i>	‘there is salt in my hut’
<i>enaakku beenṭa</i>	‘I don’t want’

Through there are two nominative forms for second person singular viz., *nii* and *niiyu*, the first one is commonly used. Before accusative, the second person singular pronoun is *innu*, before dative it is *na* and at all other places *iñcu* is used.

The second person plural form *niiṅka* is used as honorific singular as well. When used as plural, the post position *okka* (‘all’) is also added.

Eg. *niiṅkaḷokkaayi mubari* ‘all of you come’

This Adiyans address kins through marriage, who are elder to oneself as *niiṅka* and all other kins as *nii*.

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Tribal Languages of Kerala

The gender distinction on third person singular pronouns of Adiya is a feature unparalleled in other Dravidian speeches except Paniya. Masculine-non masculine, masculine-feminine-neuter and masculine-feminine are the three types of gender distinction found in Dravidian languages. In Adiya the third person singular pronouns have a feminine-non feminine gender distinction.

<i>eenu akkey (Ma. ivan aaṅkuṭṭi)</i>	‘this –he (is a) boy’
<i>eenu evuttu (Ma. iṭṭ eḷuttū)</i>	‘this (is a) letter’.
<i>ayinu cikkey (Ma. avan aaṅkuṭṭi)</i>	‘that – he (is a) boy’
<i>ayinu evuttu (Ma. atu eluttu)</i>	‘that (is a) letter’
<i>ooḷu (Ma. ival)</i>	‘this – she’
<i>avooḷu (Ma. aval)</i>	‘that – she’

The demonstrative pronouns *atu* and *itu* are not neuter forms in Adiya, contrary to what is obtained in Malayalam. They are used to refer to elder kins respectfully.

<i>atu enṛa appey</i>	‘that (he is) my father’
<i>atu enṛa ammey</i>	‘that (she is) my mother’

But *atu* and *itu* will never be used to refer to kins younger to oneself.

<i>avooḷu enṛa magaḷu</i>	‘she (is) my daughter’
<i>ayinu enṛa magenu</i>	‘he (is) my son’

Adiya has three tenses as in Malayalam.

<i>ṅaanu kaṇṭey</i>	‘I saw’
<i>ṅaanu kaanṅinṛey</i>	‘I am seeing’
<i>ṅaanu kaanṅuvey</i>	‘I will see’

The verbs take personal suffixes unlike in Malayalam.

<i>ṅaanu bandey</i>	‘I came’
<i>ṅaanṅa barivoom</i>	‘we will come’
<i>nii eppoo banṛe?</i>	‘when did you (Sg.) come?’
<i>niiṅka eppoo bandiri?</i>	‘when did you (pl) come?’
<i>penṅu banta</i>	‘the girl came’
<i>ayira bantaaru</i>	‘they came’

Some times the suffixes *-va* or *-ma* is added to the verb to denote the sex of the addressee person.

<i>iṅku baattava</i>	‘come here’ (to a boy)
<i>iṅku baattama</i>	‘come here’ (to a girl)

The suffix *-mi* is added to verbs when speaking to relations through marriage.

<i>appaa koṭuu</i>	‘father, give’
<i>baava koṭumi</i>	‘brother-in-law, give’

The –i suffix also has a similar usage.

appey nii iṅku baa ‘father come here’
baavey niiṅka barii ‘brother-in-law come’

The commonly used negator of Adiya speech is –*kaaṇi*, which is not attested in Malayalam and Tamil.

ii kuḷḷi aarumu kaaṇi ‘there is nobody in this hut’
enaakku katee gottu kaaṇi ‘I don’t know the story’
aakki baruva kaaṇi ‘elder sister has not come’
naanonnum paṭeppa kaaṇi ‘I have not learned anything’

This negative element is added to the verb stem after the verbal participle marker. In these forms tense is not overtly marked but has to be understood from the context of the speech. The –*a* negative commonly found in classical Tamil and Malayalam is also employed by Adiyas.

aa cikkeey oru paṇimu ceyyaa ‘that boy will not do any work’
naanuu koṭaa ‘I will not give’
enaakku parraa ‘will not suit me’

Another archaic form preserved in Adiya speech is the verb *uḷa* found only in old Malayalam, common to singular and plural.

saala kuḷḷu uḷa ‘has many houses’
ayinu uṭe uḷa ‘he is here’
enaakku muunṅu pulḷe uḷa ‘I have three children’

Kinship Terms

Father is *appa/appan/appey* and mother is *amma* which, however is only a term of reference. Mother is addressed as *avva*. *accappan/accappey* is father’s father and mother’s father, which is extendable to father’s mother’s sister’s husband. Mother’s mother and father’s mother is *ittiyamma/ittiyamme*. The men belonging to the next ascending generation are *accera* which has its female counterpart *ittiri*. *accera* also means dead ancestors.

Father’s elder brother is *peerappan/peerappey* whose wife is *peeramma/peeramme*. *kuḷiyappan/kuḷiyappey* is father’s younger brother and mother’s younger sister’s husband. *cittappan/cittappey* is also used for the same relationship.

Elder brother is *anṇan/anṇey* which is extended to include both cross cousins and parallel cousins, elder to ego. Elder brother’s wife is referred to as *akki*, which is basically the term to denote elder sister and which can involve parallel and cross-cousins elder to ego. They are addressed as *akkiya*. Younger brother is *ileeyey* and younger sister is *ileevo*. These terms are extended to cross and parallel cousins. Husband is *raaley* and wife is *raatti*. The husband refers to his wife as *kuḷilavaḷu*.

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ARANADAN

The Aranadan (*aranaaṭan*) is a tribe inhabiting the northern parts of Kerala and the nearby areas of Tamil Nadu. *Aranaaṭan*, *araṇṭan* and *eṛanaaṭan* are some of the variant forms of their name which may be connected to Eranadu of Malappuram district, which is believed to be their original homeland. The Aranadans used to inhabit parts of Wayanad district adjacent to Nilambur area and Edakkara, Kavala-mukkatha, Aranadan kaya, Karulai, Eranad the Telppara regions of Malappuram district. The 1981 Census records their population as 95, but the actual population is definitely higher.

The speech of Aranadans show features of northern dialects of Malayalam as well as Kannada.

Nasalization of vowels is an important peculiarity of Aranadan. Eg: *bellē* (*vellam* Ma. 'water') *ṅāṅ* (*ṅaan* Ma. 'I') *kōṭe* (*kuṭam*- Ma. 'waterpot'). This feature is attested in the speech of Paniya and Adiya also.

Lengthening of word medial vowels is another feature exhibited by Aranadan as well as many tribal speeches of the area.

Aranadan	Malayalam	
<i>ulaakke</i>	<i>ulakka</i>	'pestle'
<i>ureelu</i>	<i>ural</i>	'mortar'
<i>avaanu</i>	<i>avan</i>	'he'

Due to Kannada influence the word final *-a* of Malayalam words have changed to *-e* in the corresponding words in Aranadan.

Aranadan	Malayalam	
<i>aame</i>	<i>aama</i>	'tortoise'
<i>erumee</i>	<i>eruma</i>	'buffalo'
<i>talee</i>	<i>tala</i>	'head'

v->b change is another feature brought about by Kannada influence on Aranadan.

Aranadan	Malayalam	
<i>baṇṭi</i>	<i>vaṇṭi</i>	'cart'
<i>baḷe</i>	<i>vale</i>	'net'
<i>cebi</i>	<i>cevi</i>	'ear'

The *i* of Malayalam becomes *y* or *j* in Aranadan.

Aranadan	Malayalam	
<i>Kooyi</i>	<i>kooli</i>	'fowl'
<i>naaji/naayi</i>	<i>naali</i>	'a measure'
<i>puje/puye</i>	<i>pula</i>	'stream'

The geminated form of *r* becomes *cc* in Aranadan.

Aranadan	Malayalam	
<i>occa</i>	<i>or̥a</i>	‘single’
<i>kayaccam</i>	<i>kayar̥ram</i>	‘steep ascent’
<i>necci</i>	<i>ner̥ri</i>	‘forehead’

The first person plural forms do not have inclusive–exclusive difference but *naam* is used when there is a large group of people and *yem* for a small group. The second singular form is *nin* (*n̥inu*.Ka.).

n̥iin eppoo pooggaa ‘when do you go?’
n̥iin naale baa ‘you come tomorrow’
n̥iin kalangate ‘you do not speak’

Unlike Malayalam which uses the plural suffix *-kal* to denote both animate and inanimate nouns, Aranadan employs *-kal* only with animate nouns. The plural forms of inanimate nouns are denoted through the quantitative adjectival form *kure*.

kure maram ‘trees’
kure kallu ‘stones’

Deletion of some case suffixes is a notable feature of Aranadan speech. The dative suffix *-kku* is not used after pronouns.

niina beenoo ‘do you want’
niina pooga ‘you may go’

The genitive is deleted in the following phrases.

nim pajj ‘your cow’
aatu kuuṭu ‘goat’s pen’
tooṭu arike ‘near the channel’

The future tense suffix of Aranadan is *-um*, as in Malayalam, but the past and present tense suffix are different. *-uppe*, *-ippe* and *-ppe* are the past suffixes *-uge*, *-utu* and *atu* are the present suffixes.

Tense paradigm of some verbs.

Verb stem		Past	present	future
<i>tinj</i>	‘to eat’	<i>tinuppe</i>	<i>tinjuge</i>	<i>tinjum</i>
<i>keeyu</i>	‘to cry’	<i>keejuppe</i>	<i>keejuge</i>	<i>keejum</i>
<i>ceyyu</i>	‘to do’	<i>ceyyuppe</i>	<i>ceyyuge</i>	<i>ceyyum</i>
<i>poovu</i>	‘to go’	<i>pooyppe</i>	<i>poovuttu</i>	<i>poogum</i>
<i>koll</i>	‘to kill’	<i>konduppe</i>	<i>kondatu</i>	<i>kollum</i>
<i>tall</i>	‘to beat’	<i>talluppe</i>	<i>tallutu</i>	<i>tallum</i>
<i>biiyu</i>	‘to fall’	<i>biinduppe</i>	<i>biivitu</i>	<i>biiyum</i>
<i>kalang</i>	‘to talk’	<i>kalnguppe</i>	<i>kalangtu</i>	<i>kalangum.</i>

Aranadan speech also has some peculiar vocabulary items such as *ceette* 'housefly', *cadaļenne* 'dandruff', *kummam* 'cold' – (disease), *ceyyane* 'ear-wax', *arccu* 'fin of fishes' and *kummen* 'hunch back'

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BETTA KURUMBA

Kuruma or Kurumba is a large heterogeneous tribe inhabiting principally the Nilgiri area, but spread over adjacent areas in Tamil Nadu, Kerala and Karnataka. The Kurumbas have three principal subgroups in *Alu/Palu/Halu* Kurumba, Betta Kurumba and *Jenu/Ten* Kurumba (otherwise known as Kattunaika). Urali Kurumba and Mullu Kurumba are also subgroups of Kurumba, but these show greater differences from the other three subgroups.

According to legends, the Kurumbas are descendants of ancient Pallavas who were scattered over Nilgiris, Wayanad and Mysore, after a Cola onslaught in about 7th or 8th century A.D.

The term Kurumar is used to refer to the Kurumbas of Nilgiris, while Kurumba is used to refer to Kurumbas inhabiting the Karnataka State. Some authors hold that Kurumba and Kuruba are two distinct tribes but recent studies show that they do not differ much in language or in culture. 'Bettu' in their language means 'people of the hills'. The major concentrations of Betta Kurumba are in Kargudi, Theppakkadu, Gudalur, Mayar, Devar Solai, Pandalur and Mudumalai in Gudalur taluk of Nilgiri district.

Many authors considered Betta Kurumba as well as other Kurumba speech forms as dialects of Kannada. Thurston considered Mullu Kurumba as a dialects of Malayalam and all other Kurumba speeches as dialects of Kannada. However, Emeneau for the first time suggested that Betta Kurumba was an independent language. Kamil V. Zvelebil in 1972 and U.P Upadhyaya, also in 1972, confirmed the independent status of Betta Kurumba speech. S. Jayapal studied this speech form and descriptive grammar of Betta Kurumbawas submitted as a doctoral dissertation to the Annamalai University in 1978. Jaypal also considers Betta Kurumba as an independent language of the S. Dr. subgroup. He points out some distinctive features in support of his argument.

The more important of them are:

- a. Distinct case suffixes; accusative suffix *-ma*, instrumental suffix *-ooda*, sociative suffix *-beliya*, dative suffix *-ka*, ablative suffixes *-lito* and *-pilito*, locative suffix *-puli*, causative suffix *-inda*, purposive suffix *-kabeyri*
- b. Plural Suffix *-g*
- c. Innovation of the numeral *-enbadu*
- d. Absence of gender distinction in third person pronouns and pronominal suffixes.
- e. Presence of link morph *-p-*
- f. Presence of non-past tense suffix *-ø*
- g. Peculiar morphological construction of negative and various negative suffixes.
- h. Presence of infinitive suffixes.
- i. Relative participle suffix *-u* and verbal participle suffixes *-un,-n,* and *-di*.
- j. Use of different personal suffixes for past and non-past tenses in finite verbs.

Jayapal sets up a separate subgroup within S. Dr. consisting of Betta Kurumba and Kodagu.

Noun

Betta kurumba does not distinguish gender in third person pronouns or in finite verbs. Masculine-feminine distinction is however maintained in some nouns which take gender suffixes.

Masculine	Feminine	
<i>aran</i>	'a man of Brahmin caste'	<i>ajji</i> 'grandmother'
<i>taṭn</i>	'goldsmith'	<i>taṭiti</i> 'goldsmith woman'

The singular forms are unmarked while plural forms are derived by adding the suffixes *-r* or *-g*.

<i>abbi-r</i>	-> <i>abbiru</i>	'mothers'
<i>aṭ-g</i>	-> <i>algu</i>	'persons'
<i>piliye-g</i>	-> <i>piligu</i>	'tigers'

Other than the nominative form which is unmarked, Betta Kurumba has ten cases. The commonly used accusative suffix is *-e* which is similar to the accusative suffix found in many S.Dr. languages. Betta Kurumba also uses the accusative suffix *-ma* after noun stems ending in *-iye*. This is a case suffix peculiar to Betta Kurumba.

<i>piliya-ma</i>	'tiger (Acc.)'
<i>meriye-ma</i>	'young one of animal (Acc.)'

The instrumental case suffix is *ooḍa*

<i>bumman-ooḍa</i>	'by Bomman'
<i>beriye-ooḍa</i>	'by the stick'

This suffix can in some instances, signify a sociative relation.

<i>naavu adamooḍa niiraaḍni</i>
'I took bath with him'

Dative case has two markers, *-na* and *-ka*; *-na* follows third person singular demonstrative pronouns, place nouns and personal names, while *-ka* occurs in all other places.

<i>ad-na</i>	-> <i>aduna</i>	'him/her/it (Dat.)'
<i>uuṭi-na</i>		'Ooty (Dat.)'
<i>kiri-ka</i>	-> <i>kirka</i>	'house (Dat.)'
<i>agaṛ-ka</i>		'them (Dat.)'

Betta Kurumba has two ablative case markers which do not have reflexes in other Dravidan languages *-pilito* occurs after animate noun stems and personal pronouns; *-lito* occurs after all other stems.

<i>bumma-pilito</i>	'from Bomman'
<i>adani-pilito</i>	'from him/her/it'
<i>mert-lito</i>	'from the tree'
<i>perikaadt-lito</i>	'from the forest'

Genitive case does not have any suffix.

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adan kiiri 'his/her house'
pikki kiiriye 'bird's nest'

One of the Betta Kurumba locative suffixes *-l* is a reflex of *-il* found in many S.Dr. languages while another locative suffix *-pili* has no reflex in other Dravidian languages.

toott-l 'in the garden'
laarit-l 'in the lorry'

-pili follows animate noun stems and personal pronouns.

enni-pili 'with me/in me'
bumman -pili 'with Bomman/in Bomman'

There is a causative case in Betta Kurumba which is expressed through the suffix *-inda*.

en-inda 'because of me'
akan -inda 'because of elder sister'

The purposive relation is expressed through a peculiar case suffix; *-kabeyri* which is not attested in any other speech.

mari-kabeyri 'for the sake of Mari'
yaani-kabeyri 'for the sake of elephant'

Numerals

The basic numerals show a close similarity to the numerals of other S.Dr. languages except for the fact that the numeral for nine is *enbadu*, in contrast to *onpatu* of other S.Dr. languages.

The numeral adjustive forms also show some differences. Numeral adjective form of 'one' is *on-* or *ond-*, that of 'two', *od* or *ord* in most instances.

Pronouns

The third person pronouns do not distinguish for gender. This feature is found only in two other Dravidian languages, viz., Toda and Brahui.

	Singular	Plural
I	<i>navu</i> (oblique base <i>e-</i>)	<i>nay</i> (Incl.) <i>en</i> (Excl.)
II	<i>ni-</i>	<i>nij-</i>
III	<i>ad</i> (Dist.) (he/she/it) <i>id</i> (Prox.) (he/she/it)	<i>agu</i> (Dist.) 'they' <i>igu</i> (Prox.) 'they'

Interrogative pronouns are formed from two bases; *da-* and *e-*.

daru 'who'
edu 'which'

By adding to the interrogative pronouns the suffix *ang*, indefinite pronouns are formed.

<i>ed-ang</i>	->	<i>ed-angu</i>	‘something’
<i>dar-ang</i>	->	<i>da-rangu</i>	‘somebody’

Verb

Unlike literary Dravidian languages which have three tenses, Betta Kurumba distinguishes only two tenses, viz., past and non-past. This is a central Dravidian feature.

The past forms take six different tenses suffixes *-t -d, -nd-, -n-, -c* and *-i*. Each of these suffixes occur with particular group of verbs.

<i>ede-t-i</i>			‘took-I’
<i>ade-t-i</i>			‘closed-I’
<i>erka-d-i</i>			‘swept-I’
<i>ta-nd-o</i>			‘gave-they’
<i>ett-n-i</i>	->	<i>etni</i>	‘tapped-I’
<i>ank-n-i</i>	->	<i>ankuni</i>	‘dried-I’
<i>ett-c-a</i>	->	<i>ettica</i>	‘(one) who tapped’

Non-past is expressed through two suffixes *-p* and *-u* or in some verbs through a suffixless form.

<i>ede-p-iyā</i>			‘will take-I/we’
<i>ede-p-iyō</i>			‘will take-you (Pl.)’
<i>ad-u-a</i>	->	<i>aduva</i>	‘will cook he/she’
<i>kiis-u-a</i>	->	<i>kiisuva</i>	‘will sharpen he/she’
<i>kenga-ø-iyi</i>	->	<i>kengavi(yi)</i>	‘will kill-you(sg.)’
<i>nili-ø-u</i>	->	<i>niliyu</i>	‘one who will play’

Intransitive verbs can be grouped into two; the first group can be made transitive by the addition of certain suffixes. The second group cannot be made transitive but can be made causative.

-k, -t, -x and *-p-* are the suffixes used to derive transitive forms from intransitive forms.

<i>amg-k-</i>	->	<i>am-k</i>	‘press’
<i>kal ŋg-k</i>	->	<i>kal-k</i>	‘stir’
<i>ad-t</i>	->	<i>at</i>	‘shake’
<i>od-t</i>	->	<i>ot</i>	‘drive’
<i>oli-x</i>			‘hide’
<i>kay-x</i>			‘boil’
<i>a-p</i>			‘cause to wake up’
<i>uli-p</i>	->	<i>ulp</i>	‘cause to get down’

The infinitive suffixes *-l, -laye* and *ø* express purposive meaning while the suffix *-ka* is used to denote effective and simultaneous meanings.

<i>belki-l-beda</i>			'(one) need not speak'
<i>belki-l-appa</i>			'(one) can speak'
<i>od-ϕ-ku</i>	->	<i>oduku</i>	'may run'
<i>bar-ϕ-ku</i>	->	<i>baruku</i>	'may come'
<i>kel-laye</i>			'for (the purpose of) speaking'
<i>ar-ka</i>			'for (the purpose of) reading/learning'
<i>ad-ka</i>	->	<i>aduka</i>	'to climb'
			'to dance'

The negative forms show a number of peculiarities. Durative negative as well as simple negative forms use the suffix *-lpad-* which is followed by the relative participle suffix *-a* in durative negation.

<i>baar-lpad-a</i>	'(one) who does not come'
	'(one) who never comes'
<i>tin-lpad-a</i>	'(one) who does not eat'
	'(one) who never eats'

Past negative forms take the suffixes *ldid* (in stems followed by relative participle suffix *-a* or the conditional suffix *-ani*) or *-il* (in stems followed by the verbal participle suffix *-di*)

<i>od-ldid-a</i>	'(one) who did not run'
<i>bar-ldid-a</i>	'(one) who did not come'
<i>od-il-di</i>	'without running'
<i>bar-il-di</i>	'without coming'

Non-past negative forms have one suffix, *-lk*.

<i>kenga-lk-an</i>	'if (one) will not kill'
<i>nod-lk-an</i>	'if (one) will not see'

The suffix *-lidapad* is used in negative forms expressing doubt.

<i>nod-lidapad-o</i>	'they might not have seen'
<i>tin-lidapad-I</i>	'you might not have eaten'

The negative suffix *-l* is used in all other stems followed by pronominal suffixes.

<i>ba-nd-la-a</i>	'did not come-he/she/it'
<i>odici-l-u</i>	'did not run-you (Pl.)'

Participle Forms

Betta Kurumba has two relative participle suffixes, *-a* and *-u*. Of these, *-a* is the common relative participle suffix of Dravidian languages while *-u* is a rather rare form.

<i>ba-nd-a</i>			'(one) who came'
<i>baar-lpad-a</i>			'(one) who does not come/ (one) who never comes'
<i>tin-p-u</i>	->	<i>timbu</i>	'(one) who will eat'

Verbal participles take one of the suffixes *-di, -n* or *-un, -di* follows the negative suffix *il* or the defective verb *-il, -n* follows the past tense suffix *-I* while at all other places *-un* occurs.

<i>il-di</i>			‘without being’
<i>tin-il-di</i>			‘without eating’
<i>ood-i-n</i>	->	<i>oydn</i>	‘having run’
<i>ba-nd-um</i>			‘having come’
<i>neg-dun</i>			‘having jumped’

Modal formations are effected through verbal extensions as in other Dravidian languages. Possibility, probability and permissive meaning are expressed through auxiliary *-ku*.

<i>ood-ku</i>	->	<i>ooduku</i>	‘(one) may run’
<i>nood-ku</i>	->	<i>nooduku</i>	‘(one) may see’

Potential meaning is expressed through the auxiliary *-aappa* added to the infinitive form of the verb.

<i>oodl-aappa</i>	‘(one) can run’
<i>turkul-aappa</i>	‘(one) can twist’

For negative potential meaning, the form *aagalillaa* which is very similar to the Kannada form is used.

<i>belkil-aagalillaa</i>	‘(one) cannot speak’
<i>olpicil-aagalillaa</i>	‘(one) cannot cause (someone) to hide’

Prohibitive forms use the modal auxiliary *-beeda* as is the case in Kannada.

<i>oodl-beeda</i>	‘(one) should not/need not run’
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The auxiliary *-nood* is added to the infinite form of the verb to denote an attempted action.

<i>belki-nood-n-I</i>	->	<i>belki-noodni</i>	‘I tried to speak’
		<i>belki-nood iya</i>	‘I will try to speak’

Definiteness of action is signified through definitive aspect formations which can be past definitive or non-past definitive.

The past definitive forms contain past forms of two auxiliaries; *ud* ‘leave’ and *tii* ‘complete’.

<i>tardun-ud-t-l</i>	->	<i>tradutti</i>	‘I have opened’
<i>aaṭicin-ud-ta</i>	->	<i>aaṭicinuṭṭa</i>	‘he/she/it had shaken’

The same auxiliaries are used in non-past definitive forms also.

<i>tardun-ud-iyaa</i>	->	<i>tardunuḍiya</i>	‘I/we will open’
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The auxiliary *ay* ‘to become’ in past tenses is added to the verbal participle form of the verb to denote the complete aspect.

bandun-aay-taa -> *bandunaacaa* '(one) has come'
ooyḍṇ-aay-taa -> *ooyḍṇaacaa* '(one) has run'

Three durative forms, viz., past, present and future duratives are found in Betta Kurumba. Past and future durative make use of the auxiliary *-ir* while present durative employs the auxiliary *ood*, both meaning 'to be'.

bandun-ir-ḍ-i -> *banduniddi* 'was coming-I'
tindun-ood-a '(is) eating-he/she/it'
bandum-ir-p-iyā 'will be coming-I/we'

By inserting the oblique base of the reflexive pronoun *tan* between the verbal participle form and the auxiliary verb *ir/ood* 'to be', the reflexive aspect is expressed.

ardun-tan-ir-ḍaa -> *arduntanidda* 'he was beating himself'
ardun-tan-oo-ḍ-a 'he is beating himself'

Pronominal Suffixes

Betta Kurumba has two sets of pronominal suffixes; one follows past forms while the other follows non-past forms. Another important feature is the lack of gender distinction in third person.

	Past		Non-past	
	Sg.	Pl.	Sg.	Pl.
I	<i>i/ee</i>	<i>aa</i>	<i>iyaa</i>	<i>iyaa</i>
II	<i>i</i>	<i>u/aa</i>	<i>iyi</i>	<i>iyō/iyu</i>
III	<i>aa</i>	<i>oo</i>	<i>aa</i>	<i>iyoo</i>

Pronominal suffixes are found after some negative forms also.

bandli 'did not come-I'
bandla 'did not come he/she/it'

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CHOLANAICKAN

The Cholanaikkans (*coolanaaykkan*) are called the Cavemen of Kerala'. This primitive hill tribe inhabits the forests in the Nilambur Valley of Malappuram district of Kerala. The Cholanaikkan habitations are on the banks of the rivers in this valley. They still live in the rock shelters called *aale*. The people call themselves as Colekkaru (*coolekkaarū*) while others refer to them as *coolanaykkar*. The caves or rock shelters of these people have names and they distinguish between two persons having the same name, by adding their caves name before their proper name. They affix –nu to their names. The existence of this tribe was unknown until the 1971 census. It is only after 1977 that these people began to receive considerable attention at the national level. The total population of this community is 281 In some places they intermingle with Kattunaickan and Pathinayakkan tribes.

Some linguists consider Cholanaikka language as a distinct Dravidian language in its own right, and the notion they consider the notion that it is an admixture of Tamil, Malayalam and Kannada as erroneous.

An interesting feature of Cholanaikkan speech is the absence of plural markers, which are used in all other Dravidian languages.

ondu mara 'one tree' *eedu mara* 'two trees'

The accusative case marker is *-a*, which sometimes freely varies with *-e* and it occurs after the inflectional increment *-in-*

kūsina/ kūsine 'child'

The instrumental case marker is *-indu*, which freely varies with *-indu*. The *-indu* marker is used more frequently. This is not related to P.Dr. suffixes.

kayttindu 'by knife'

The ablative case is expressed by the marker *-liddu* and it has two variants, viz., *-liddu* and *-ddu*.

alliddu 'from there'
maraliddu 'from the tree'

The genitive case marker is $-\emptyset$ and it freely varies with variant *-e*. This cannot be considered as a reflex of the P.Dr. **-a* or **-atu*. Muralidharan (1988) considers this is an independent innovation in this language.

ennu/ennule 'my'

The locative marker is *-lu* and it has a variant *-kade*. *-lu* occurs only with non-human nouns.

maralu 'on the tree'
ennukade 'with me'

The purposive case is marked by *-gāgi*, which freely varies with *-ga*.

manegāgi 'for the house'
manega 'for the house'

The vocative case is marked by the marker *-ā* and it has three variants viz., *-ā*, *-e* and *-ī*. The first one occurs after nouns ending in *-annu*. And *-ē* occurs after stems ending in *-u* or *-e*, and *-ī* occurs with feminine nouns.

The personal pronouns are the following;

<i>naan<u>u</u></i>	'I'	<i>nānke/nanke</i>	'we'
<i>en</i>	'my'	<i>enke</i>	'our'
<i>nīn<u>u</u></i>	'you'	<i>nīnke/ninke</i>	'you (Pl.)'
<i>taan/tan</i>	'oneself'	<i>tanke/tānke</i>	'themselves'
<i>av<u>u</u></i>	'that-he'	<i>avru</i>	'that-they'
<i>iv<u>u</u></i>	'this-he'	<i>ivru</i>	'this-they'
<i>ave</i>	'that-she'	<i>ive</i>	'this-she'
<i>adu</i>	'that-it'	<i>idu</i>	'this-it'

Generally the personal pronouns agree with those of Malayalam. The interrogative forms of Cholanaikka are listed below;

<i>aanu</i>	'who'	<i>eennei</i>	'how many'
<i>ev<u>u</u></i>	'which man'	<i>eve</i>	'which woman'
<i>edu</i>	'which thing'	<i>evru</i>	'who'
<i>elli</i>	'where'	<i>enda</i>	'what kind'
<i>etteku</i>	'which side'	<i>endu/ētteku</i>	'when /now'
<i>ende</i>	'in which manner'		

The gender system agrees with other S.Dr. languages except Toda. The masculine gender markers *-nu*, and *-anu* can be connected with P. Dr. suffixes.

The feminine gender markers are *-itti*, *-i*, *-e*, *-ci*, *-atti*, *-iti* and *-ø*. The markers *-tti* and *-e* are reconstructed to SDr. Suffixes. *-atti* is attested in all SDr. Languages and telugu. The marker *-cci* is retained by Tamil, Kodagu and Kannada. In other cases, they prefix *gandu* and *ennu* to denote male and female gender respectively.

eṇṇukūsu 'female child'
gaṇḍātu 'male goat'

The future tense marker *-mu* found in this language is not found in any other South Dravidan languages. This is considered as an independent innovation in this language. After future tense markers *-um* and *-mu* there is no *-adu*(personal termination) ending. In all Dravidian languages except Malayalam there is pronominal termination.

Verbal Base+tense marker+personal termination (*va+nt+aann* 'came' in Tamil). However, Muralidharan (1988) points out that in this language, the common pronominal termination –

adu is used for all persons of past and present tenses. The form $-\emptyset$ personal termination, is used for the future tense. This is a special feature of this language.

The negative existential is denoted by the addition of auxiliary *-illa* to the infinitive form of the main verb and verbal noun forms in this language.

baralilla 'won't come'
tinnadilla 'won't eat'

The causative markers *-picc-* and the permissive marker *-aku* are unique features of this language.

noodpiccum 'will cause (someone) to see'
nillaku '(one) may stand'
caadaaku '(one) may jump'

The hortative form is expressed by the marker *-il* as in Kannada.

naḍli 'let (someone) plant'
tereli 'left (someone) open'

Some peculiar lexical items found in this language are given below.

<i>iṅḍreci</i>	'wife'	<i>iidubooyi</i>	'penis'
<i>eme</i>	'frog's croak'	<i>eru</i>	'join'
<i>aviḷikuusu</i>	'twin'	<i>udiletaadi</i>	'moustache'
<i>divvenumkalu</i>	'crescent moon'	<i>cikku</i>	'hiccough'
<i>cinnoonnu</i>	'mole'	<i>karse</i>	'lungs'
<i>cuvale</i>	'earthworm'	<i>kuuṭruseyṭṭi</i>	'dove'
<i>kaanana</i>	'dowry'	<i>kuuyennu</i>	'friend'
<i>goolimara</i>	'banyan tree'	<i>mondu</i>	'rainbow'
<i>niiraadaḷalu</i>	'puberty'		

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IRULA

The Irulas are one of the prominent tribal communities of South India. Their main concentration is in the Nilgiri area but the population in Kerala is also considerable. At present the important areas of inhabitation of certain groups of Irulas are roughly on the slopes and in the valleys of the south western and western parts of the Nilgiri, along the Tamil Nadu-Kerala border. According to 1981 Census, there were 18,698 Irulas (of which 9,445 are male.) in Kerala. They must have migrated from Tamil Nadu long back. Among the Attappaadi tribes of Kerala, Irula comes first. Out of 139 tribal hamlets in Attappaadi, 109 hamlets belong to them. They speak the Irula language, an independent Dravidian language belonging to the Tamil-Malayalam subgroup of south Dravidian. It was considered by Caldwell as only a rude form of Tami. Zvelebil (1982:) lists ten grammatical features to show that the Irula is an independent language.

Noun

The plural markers are *-mu*, *-aru/-ru* and *-ga*. Among these *-ga* is a common plural suffix, *-mn* occurs with pronominal bases and *-aru/-ru* with the stems *av-*, *iv-* and with human substantives. The suffixes are used only as *-m*, *-ar/-r* before a vowel, *-mu*, *-aru/-ru* and *-ga* are used only before a pause. Irula uses an archaic suffix *-iru* also, in addition to the suffixes mentioned here.

<i>naamu</i>	‘we’	<i>nimu</i>	‘you’
<i>nammu</i>	‘us’	<i>avaru</i>	‘those persons’
<i>ivaru</i>	‘these persons’	<i>aaru</i>	‘who’
<i>maaplega</i>	‘bridegrooms’	<i>botṭuga</i>	‘mountains’
<i>pammuga</i>	‘fruits’	<i>aalaponḍiru</i>	‘husband and wife’

Gender-Number: Irula distinguishes only five categories, viz., masculine singular, feminine singular, epicene plural, neuter singular and neuter plural.

-an, *-ø* and denote masculine suffixes whereas the suffixes like *-aḷ*, *tṭi/ti*, *-atti*, *-itti*, *-acci*, *-icci*, *-eccī*, *-ci*, and *-i* are used to denote the feminine gender.

Case

There are ten cases in Irula: nominative, accusative, instrumental, locative, dative, purposive, sociative, ablative, genitive and vocative.

There is no specific marker for the nominative case. Other case markers are given below:

Accusative *-ne* and *-e*

kuure-ne ‘house’ (Acc) *maratte* ‘tree’ (Acc)

Instrumental *-aale*, *ii* and *-ili*

namanaale ‘by us’ *maratti* ‘with the tree’

pammili ‘with the fruit’

Sociative *-ōḍe*.

pammōḍe ‘with fruit’

Dative *-kk* and *-kke*

avarukku ‘to them’ *baavikke* ‘to the well’

Purposive –*kkaayi*
maṅikkadukkaayi ‘for speaking’
 Ablative -*ilirund* and -*irund*
peenattirundu ‘out of the pen’ *koottagiri-ilirund* ‘from Kottagiri’
 Locative-*i*, -*ili*, -*kke* and -*akke*
aanetti ‘in the elephant’ *uurili* ‘in the village’
pulikke ‘tiger’ *namakke* ‘we’
 Genitive -*a* and *tt*
nama ‘our’ *pammuttu* ‘fruit’s’
 Vocative : Denoted by the lengthening of the final vowel.
kondii ‘oh! Sister-in-law’

Pronouns

Irula pronouns manifest three persons and two numbers.

	Sg.	Pl.
IP.	<i>naa</i>	<i>naamu</i>
II P.	<i>nii</i>	<i>niinu</i>
III P. (Refl.)	<i>taanu</i>	<i>taamu</i>

Remote demonstrative pronouns are:

<i>vaä</i>	‘that-he’	<i>ava</i>	‘that-she’
<i>adu</i>	‘that-it’	<i>avaru</i>	‘those-they(persons)’
<i>aduga/ave</i>	‘those-they (things)’		

Proximate demonstratives are:

<i>ivä</i>	‘this-he’	<i>iva</i>	‘this-she’	<i>idu</i>	‘this-it’
<i>ivaru</i>	‘these-they	<i>iduga/iva</i>	‘these-they (things)’		

There is a specific masculine gender denotation with two forms.

- i) Remote Eg. *amma* ‘that man’
- ii) Proximate Eg. *imma* ‘this man’

Interrogative pronouns are expressed by the morphs *ev-*, *e-*, *a* and, *-em*.

<i>eva</i> ‘which woman’	<i>edu</i>	‘which’
<i>äru</i> ‘who’	<i>emmā</i>	‘which man’

There is one case of indefinite pronoun, viz., *ēdō* ‘something’. There are three morphemes to denote the universal pronouns.

<i>aa -rumu</i>	‘anybody’	<i>e-dumu</i>	‘anything’
<i>ev- ämu</i>	‘any person’.		

Noun stems without modifiers function as modifiers of nouns.

ette kede ‘grandmother story’ *baaviniiru* ‘well water’

Adjectives and Numerals

Irula has six kinds of adjectives, viz.,

Qualitative: Eg. *nalla* ‘good’ *palaya* ‘old’

Quantitative: Eg. *ciṭṭige* ‘little’

Adjectives of colour: Eg. *vella* ‘white’ *kaṇappe* ‘red’

Descriptive: Eg. *cinna* ‘small’

Demonstrative: Eg. *aa* ‘that’ *ii* ‘this’

Interrogative: Eg. *ee* ‘which’

There is only one adjectival marker, viz., *-aana* added to nouns as in Tamil, to form adjectives.

alagaana ‘beautiful’ *acingaana* ‘ugly’

Like Tamil, adjectives from appellative verbs are common.

nalla ‘good’ *pudiya* ‘new’

palaya ‘old’

Like other Dravidian languages, Irula uses nouns and relative participle form of verbs as adjectives.

karuppu ‘black’ *kiṭṭa* ‘bad’

Numerals are similar to those of Tamil.

Verb

Irula has only two tenses, viz., past and the non-past, unlike most other South Dravidian languages which have three tenses.

There are four suffixes to denote the past tenses. Suffix *-in* as in *poo-in-iri* (*pooniri*) ‘went-you (Pl.)’

col-in-iri (*conniri*) ‘told-you (Pl.)’

Suffix *-nd-* as in *nel-nd-eem* (*nendeemu*) ‘hanged we’

var-nd-a (*vanda*) ‘one who came’

Suffix *-t-* as in *ked-t- \emptyset* > *keṭṭu* ‘having spoiled’

cax-t-aar > *cattaaru* ‘died-they’

tooret-em > *toor̥reemu* ‘get defeated-we’

Suffix *-d-* as in *cee-d-eemu* > *ceedeemu* ‘worked-we’

Non-past tense is marked by \emptyset .

paakkaamu 'see-we' *adugeemu* 'cook-we'
tingaaru 'eat-they' *colluga* 'tell-she'

Like any other Dravidian language Irula has negation in its morphological structure *-aa* and *-ood-* are the negative suffixes

keekkaade 'without asking'
manikkaade 'without speaking'

The verbs are also negated through periphrastic construction.

varge 'I come' *vargale* 'do not come'
vande 'I come' *vandale* 'did not come'

There are two tenseless-personless negative verbs viz., *ille* and *alla*. The former negates existence and the latter negates accident.

pammu ille 'there is no fruit'
ii pammu vaa pammu all 'this fruit is not a banana'

Unlike Tamil, the negative is found with the past tense as in *vargale* 'come not' *vandale* 'come not' *paakkale* 'look not' and *paattale* 'looked not'. This gives the negative constructions in Irula with the structure verb+past+*-ale*. Only Old Tamil employed some usages like *kanṇṭileen* 'I did not see' *vantileen* 'I did not come', where a similar structure is seen.

Infinitive has two suffixes, viz., *-a* and *aakku*.

paakka 'to see' *naṭakkaakku* 'in order to walk'

Prohibitives have the structure of verb stem+infinitive *-ille*. *manikkaakkille* 'should/must not speak'.

In Irula personal endings are added to the tense morphs without any morphophonemic alternations.

IP.		<i>-e</i>		<i>-oo(Incl.)</i> <i>-eenu (Excl.)</i>
II P.		<i>-a</i>		<i>-iri</i>
III P.	Mas	<i>-a</i>		
	Fem.	<i>-a</i>	Human	<i>-anu/aaru</i>
	Neu. <i>-udu</i>		Non-Human	<i>-ina\</i>

Relative participle is denoted by *-a* and the negative relative participles is marked by the suffix *-aada*. Eg.

vanda 'who came' *paatta* 'who saw'
varga 'who comes' *collugaada* 'who does not/did not tell'

Verbal participle is marked by the suffix *-u*.

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keet̥tu ‘having asked’ *ceedu* ‘having done’

The negative verbal participle is expressed by the suffix *-aade*.

paakkaade ‘without seeing’ *vargaade* ‘without coming’

There are two suffixes, *-ila* and *-idi* to express the permissive.

nadakkila ‘one may walk’ *collugila* ‘one may tell’
uudugidi ‘let someone blow’ *tingidi* ‘let someone eat’

Hortative marker is *-oo* and this is a very peculiar one. Eg.

tingoo ‘let us eat’ *vargoo* ‘let us come’
nallacanne ceegoo ‘let us do (it) well’

The link morph followed by the marker *-oo* described as hortative in Irula is a rare formation, according to Zvelebil (1982 :202).

Certain differences are noticeable from Tamil and other Dravidian languages. For example, in Irula, *vet̥tina katti* ‘knife used for cutting’ cannot be changed as a noun compound *vet̥tu katti* i.e., relative participle construction cannot be reduced to noun compounds. But there are certain similarities also with Tamil and other Dravidian languages. For example, the participial nouns are formed from the relative participle forms. Participial nouns are formed with *-av* followed by the third person number and gender suffixes. Eg.

ceegavaa ‘he who does’ *paattava* ‘he who saw’
vandava ‘she who came’ *vandavaru* ‘they who came’
Similarly *-adu* is added to the neuter singular.
ceedadu ‘that which did’ *vandadu* ‘that which came’

Zvelebil (1982:202) mentions two forms for the optative suffix. They are morphologically conditioned, *-udi* and *-üdi* come after weak verbs and strong verbs respectively.

vargudi ‘lets come’ *kodukküdi* ‘let’s give’

There is a polite imperative form in Irula. The marker is *-mba* added to the suffix *-i* of imperative.

pooyimba ‘please go’ *tinnimba* ‘please eat’

Imperative singular is nothing but the verb stem. Only plural has the marker *-i*.

collu ‘say’ *colli* ‘say-you (Pl.)

There is an injunctive (since it implies suggestion rather than command) marker along with the imperative notion. (*-vi* or *-bi* in singular and *-viri* or *-biri* or *-ppiri* in plural forms)

deppi ‘why don’t you break’?
koduppi ‘why don’t you give’?
deppiri ‘why don’t you (Pl.) give’?

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colluvi 'why don't you say'?

This type of imperative is a peculiarity of Irula verbs.

There are two conditional suffixes in Irula. They are *-aa* and *-aakki*. Both of the suffixes freely vary.

vandaa 'if someone comes'
mañittaa 'if some speaks'
odittaakki 'if someone breaks'

The concessive suffix is *-aalu*.

mä viindaalu 'even if it rains'

Irula temporal marker is *-aatti*.

paakkaatti 'when (x) sees'

But Zvelebil (1982:204) considers non-past stem+*-aadi/adi* (or) *-aatti/atti* and past+*aakki/akki* as different.

colluvin 'why don't you (Pl.) say'?
timbi 'why don't you eat'?
timbiri 'why don't you (Pl.) eat'?
tingadi 'when someone eats'?
vargaatti 'when someone comes'?

Adverb

Adverbs are simple or derived. *ippuyi* 'now', *innemi* 'still', etc., are simple adverbs. When the marker *-aayi* occurs after some of the noun stems like *veve*, *neer*, *rooca* etc., derived adverbs are formed.

veceyaayi 'fast' *truuvaa* 'straight'
aamaari 'like that'

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KAKKALA

The Kakkalas (*kaakkaala*), who are now treated as a Schedules Caste, were in former times, soothsayers and palmists. They are also called as Kuravas. They refer to themselves as Kulava and their language is called *kuluva peccu* (It is significant that another Dravidian nomadic tribe known as *Kaikkaatis* inhabiting parts of Maharashtra also call their speech as *kulu*). The Kakkalas are seen mainly in the Kottayam district, but are found in small numbers in other districts of Kerala. The Kakkalas are now an educationally advanced group with a number of graduates and post graduates among them.

The pronominals show significant differences from Malayalam in form and usage. The third person forms do not distinguish between masculine and feminine but there is a two-fold distinction into human (common gender) and neuter. Third person neuter forms do not distinguish for number; the same form is used for singular as well as plural. In first person plural there is no inclusive-exclusive distinction.

	Singular	Plural
IP.	<i>emmaṇam</i>	<i>ṅaaṅka</i>
II P.	<i>ummaṇam</i>	<i>niṅka</i>
III P. Mas. (Prox.)	<i>iccuvaan</i>	<i>ivaṅga</i>
(Dist.)	<i>accuvaan</i>	<i>avaṅga</i>
Fem. (Prox)	<i>iccuva/iva</i>	<i>ivaṅga</i>
(Dist.)	<i>accuva/ava</i>	<i>avaṅga</i>
Neu. (Prox)	<i>iccire</i>	<i>iccire</i>
(Dist.)	<i>accire</i>	<i>accire</i>

iva and *ava* which are feminine in Kakkala are neuter plural forms in Malayalam.

Numerals

<i>orumaacci</i>	‘one’	<i>irumaacci</i>	‘two’
<i>muumaacci</i>	‘three’	<i>naamaacci</i>	‘four’
<i>aimaacci</i>	‘five’	<i>arumaacci</i>	‘six’
<i>eḷumaacci</i>	‘seven’	<i>tuṭṭu</i>	‘eight’
<i>tommalu</i>	‘nine’	<i>patumaacci</i>	‘ten’

Fractionals

kaamaaḍu ‘one fourth’ *ara kaṅṭa* ‘one half’ *arakaṅṭa kaamaaḍu* ‘three fourth’

Verb

Tense suffixes: The past forms take as many as eleven suffixes. Before third person neuter suffix-*icci*, no tense suffix is added.

<i>palak-icci</i>	‘(it) became old’
<i>paalikkatt-icci</i>	‘(it) burned with high flames’

-ṛ-, -t-, -tt-, -ṭ-, -cc-, -n-, -ṅṅ-, -ṅd-, nc- and -unn are the other tense suffixes:

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<i>per-r-a</i>	→	<i>perra</i>	‘(she) delivered’
<i>eer-r-en</i>	→	<i>eerreen</i>	‘(I)undertook’
<i>ey-t-en</i>	→	<i>eyteen</i>	‘(I) shot’
<i>ney-t-en</i>	→	<i>neyteen</i>	‘(I) weaved’
<i>paa-tt-am</i>	→	<i>paattam</i>	‘(they) sought’
<i>tuu-tt-am</i>	→	<i>tuuttam</i>	‘(they) rubbed’
<i>keet-t-e</i>	→	<i>keette</i>	‘(he) heard’
<i>cut-t-e</i>	→	<i>cutte</i>	‘(he) burned’
<i>piṭi-cc-a</i>	→	<i>piṭicca</i>	‘(she) caught’
<i>toḍa-cc-a</i>	→	<i>toḍacca</i>	‘(she)wiped’
<i>unis i+nn+en</i>	→	<i>unis innen</i>	‘(I) beat’
<i>akicci+nn+en</i>	→	<i>akiccinnen</i>	‘(I) cried’
<i>ta-nd-a</i>	→	<i>tanda</i>	‘(she)gave’
<i>coma-nd-e</i>	→	<i>comande</i>	‘(he) carried’
<i>koḷi-ñc-icci</i>	→	<i>koḷiñcicci</i>	‘(if) fell’
<i>mee-ñc-icci</i>	→	<i>meeññicci</i>	‘(it) grazed’
<i>kalamb-unn-aanḷa</i>	→	<i>kalambunnaanḷa</i>	‘(they) saw’
<i>ooṭ-unn- aanḷa</i>	→	<i>ooṭunnaanḷa</i>	‘(they) ran’

Present tense markers are *-r-*, *-ut-* and *-ir-*.

<i>akicci-r-en</i>	‘(I) am crying’
<i>poo-r-en</i>	‘(I) am going’
<i>neer-ut-e</i>	‘(He) is taking a vow’
<i>tar-ut-e</i>	‘(he) is giving’
<i>tuuṅk-ir-a</i>	‘(she) is sleeping’
<i>elut-ir-a</i>	‘(she) is writing’

Future tense is marked by the suffixes *-v-*, *-um* and *-uv-*.

<i>poo-v-en</i>	‘(I) will go’
<i>akicci-v-en</i>	‘(I) will cry’
<i>nera-kk-um</i>	‘(it) will fill’
<i>viir-kk-um</i>	‘(it) will swell’
<i>caaṭ-uv-en</i>	‘(I) will jump’
<i>kaḷi-kk-uv-en</i>	‘(I) will play’

Negative forms take the suffix *-aatt* in relative participles and *-aat* in verbal participles.

<i>varucc-aatt-a</i>	‘that which will not come’
<i>ooṭ-aatt-a</i>	‘that which will not run’
<i>tuuṅk-aat-e</i>	‘without sleeping’
<i>caaṭ-aat-e</i>	‘without jumping’

The prohibitive forms take the suffix *-aatu.*’

<i>kemm-unn-aatu</i>	‘should not tell’
<i>ooṭ-unn-aatu</i>	‘should not run’

Purposive marker is *attena* (cf. Ma. *aan*).

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<i>kalamb –attena</i>	‘for seeing’
<i>naṭakk-attena</i>	‘for walking’

Imperative singular forms either do not take any suffix or have the *-u* suffix (in Malayalam – *ū* is the imperative marker in both singular and plural forms.)

<i>ari</i>	‘you (Sg) cut’
<i>ara</i>	‘you (Sg.) grind’
<i>kalamb -u</i>	‘you(sg.) see’
<i>kattir -u</i>	‘you (Sg.) burn’

Imperative plural is expressed through two suffixes *-ṅko* and *-uṅko*. *-ṅko* occurs after *-a* and *-u* ending stems: after other stems *-uṅko* occurs.

<i>ara- ṅko</i>	‘you (Pl.) grind’
<i>aṭa- ṅko</i>	‘you (Pl.) close
<i>eṅṅ-uṅko</i>	‘you (Pl.) count’
<i>keer-uṅko</i>	‘You (Pl.) climb’

(*-uṅko* is used in Tamil as a honorific form)

Potential forms are similar to Malayalam. The suffix is *-ām*.

<i>kraaṅṭ-ir-aam</i>	‘can sing’
<i>caaṭ-ir-aam</i>	‘can jump’

Optative suffixes *-ṭṭaa* and *-aṭṭaa* is similar to Malayalam *-aṭṭe*.

<i>varucc-aṭṭaa</i>	‘let (me) come’
<i>ooṭ-aṭṭaa-</i>	‘let (me) run.

Verbal participle forms also resemble Malayalam. *-i* ending stems do not take any marker in participle form.

<i>akkicci</i>	‘having cried’
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Consonant ending stems take *-i* as the participial suffix.

<i>kalamb –i</i>	‘having seen’
<i>caaṭ –i</i>	‘having jumped’

The suffix *-e* occurs after negative marker *-aat* and the suffix *-u* occurs after all other stems.

<i>tuuṅk-aat-e</i>	‘without sleeping’
<i>ooṭ-aat-e</i>	‘without running’
<i>naṭa-ṅd-u</i>	‘having walked’
<i>paatt-u</i>	‘having looked’

Relative participle marker is *-a*.

<i>kariṅc -ir-a</i>	‘(which) is laughing’
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era-nd-a ‘(which) begged’

Personal Suffixes

	Singular	Plural
I	- <i>en</i> <i>tūñkiren</i> (‘sleep-I’)	<i>a</i> <i>vāyi+cc-a-m</i> ‘read-we’
II	- <i>e</i> <i>tap-unn-e</i> ‘washed-you’	- <i>i</i> <i>tang-ir-i-ya</i> ‘stay-you (Pl.)’
III Mas	- <i>e</i> <i>er-nd-e</i> ‘begged he’	- <i>a</i>
Fem.	- <i>a</i> <i>e_lut-ir-a</i> ‘writes-she’ Neu. - <i>icci</i> (after past tense) <i>pa_lakicci</i> <i>toorricci</i> - <i>i</i> (after present tense markers) <i>kitt-ir-i</i> <i>to_{ḍa}-kk-ir-i</i> - \emptyset (before future tense marker) <i>kitt-um</i> ‘will obtain (it)’ <i>viriy-um</i> ‘will bloom (it)’	- <i>a</i> <i>kuu_tt-unn-a-m-ka</i> ‘increased-they’ ‘become old(it)’ ‘failed (it)’ ‘obtained (it)’ ‘wipes (it)’

Some peculiar lexical items are used in Kakkala.

<i>ayittiṭ</i>	‘to forgot’	<i>talapoṭ</i>	‘to poke’
<i>is īṅk</i>	‘to die’	<i>kaṅ</i>	‘to approach’
<i>cenattukkoṅ</i>	‘to become angry’		
<i>poṭukkan</i>	‘husband’	<i>poṭukkacci</i>	‘wife’
<i>acciru</i>	‘that’	<i>ummaṇam</i>	‘you’
<i>kemm</i>	‘to say’	<i>accuvaan</i>	‘he’
<i>kaavay</i>	‘dog’	<i>vaḷakku</i>	‘news’
<i>ummaṇḍi</i>	‘coffee’, Tea, water	<i>kraanta</i>	‘song’
<i>kaayikkal</i>	‘coconut’	<i>kaḷamb</i>	‘to see’
<i>marikkam</i>	‘meal’	<i>puutta</i>	‘child’
<i>puuccu</i>	‘to go’	<i>polumbu</i>	‘go’
<i>caaṭayam</i>	‘short’	<i>pori</i>	‘house’
<i>unis ī</i>	‘to beat’	<i>is īṅkalu</i>	‘death’

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KANI

The Kanis (*kaani*) of Kerala speak a language which is distinct from the speech of Kanis of nearby Tamil Nadu districts. Major settlements of Kanis of Karala are in Nedumangadu, Neyyattinkara and Kollam of South Kerala. Kulathupuzha, Pattomavu, Kallar, Anappara, Mulayara, Kottur, and Chonambara have numerous Kani settlements. There are two groups of Kanis – Naattukaanis, who inhabit the plains and Malankaanis, who are forest dwellers. The original speech of the Kanis is still preserved by the older generation of forest dwelling Kanis though most of the Kanis living in the plains have switched over to Malayalam. The Kanis of Kerala refer to their speech as *malampaala* (Kanis of Tamilnadu call their speech as *malampaas'ai*.)

The *a* of Malayalam becoming *e* is the most noteworthy feature of the Kani phonology.

Malayalam	Kani	
<i>añcu</i>	<i>eñcu</i>	'five'
<i>aṭuppŭ</i>	<i>eṭuppŭ</i>	'stove'
<i>aniyan</i>	<i>eniyan</i>	'younger brother'
<i>kaḷḷan</i>	<i>keḷḷan</i>	'thief'
<i>maavu</i>	<i>meevu</i>	'mango tree'
<i>maatapraavŭ</i>	<i>meetapraavŭ</i>	'dove'

Tamil Nadu Kanis do not show this feature in their speech, but *a* → *e* change is found in the speech of Mullukkurubas of Wayanad.

v of Malayalam and Tamil Nadu become mostly *m* and rarely, *b*. This change, however, is not consistently maintained in the speech younger generation.

Malayalam	Kani	
<i>vanam</i>	<i>manam</i>	'forest'
<i>veḷutta</i>	<i>meḷutta</i>	'white'
<i>virru</i>	<i>miṭṭu</i>	'sold'
<i>vaalu</i>	<i>baalu</i>	'tail'
<i>velli</i>	<i>belli</i>	'silver'

While the Kanis of Tamil Nadu pronounce words like *nerri* (forehead), *kurri* (wooden peg) as *netti* and *kutti*, the Kanis of Kerala substitute *rr* with *cc* and pronounce these words as *necci* and *kucci*.

l becomes *y* as in Tamil Nadu Kani.

Malayalam	Kani	
<i>kuḷi</i>	<i>kuyi</i>	'pit'
<i>kooḷi</i>	<i>kooyi</i>	'fowl'
<i>kaḷuta</i>	<i>kayuta</i>	'ass'

Kani adds the morphs *-in* or *-n* after all noun stems, except after *-n* ending noun stems.

Malayalam Kani

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<i>aare</i>	<i>aarine</i>	'who (Acc.)'
<i>kooliye</i>	<i>kooyiine</i>	'fowl (Acc.)'
<i>makaḷe</i>	<i>makaḷine</i>	'daughter (Acc.)'

The present tense suffix *-unnu* of Malayalam becomes *-ine* in Kani.

meya peyyine 'it is raining'
(Ma. *mala peyyunnu*)

neearm utikkine 'the sun is rising'

(Ma. *suuryan udikkunnu*)
paayine 'speeds away'
(Ma. *paayunnu*)

Personal terminations are not used in Kani, but a few forms preserve remnants of the old personal terminations.

The *aa* negative suffix, which was common in old Malayalam, and preserved in a few tribal speeches of Kerala like Paniya and Adiya, is found in Kani also.

naṭakkaan parraa 'cannot walk, is not able to walk'
viḷiccaa 'will not call'
ekkarīyaa 'I do not know'

Most of the vocabulary items correspond to Malayalam forms, but a few native words like *eccan* 'elder brother', *ecci* 'elder sister', *ittaakki* 'if not', *uumakkiyaṅṅu* 'tender tuber', *uuruvaalu* 'fenugreek', *eyikuka* 'be destroyed', *uriñña* 'taste', etc., are also used by the Kanis.

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KURICHIYA

The Kurichiyar are a prominent tribe of Kerala residing in Wayanad and Kannur district. They are believed to be plains people who migrated to the hilly tracks from South Kerala. Kurichiyar fought for Pazhassi Raja, a native king in his revolt against the British East India Company. The Kurichiyar speak a dialect of Malayalam with many phonological peculiarities. Only marginal morphological and syntactic variations from Malayalam are observed in the Kurichiya speech.

Word initial, word medial and word final *a* of Malayalam has *e* in corresponding words of Kurichiya speech.

Malayalam	Kurichiya	
<i>kallu</i>	<i>kellu</i>	‘stone’
<i>maram</i>	<i>meram</i>	‘tree’
<i>tala</i>	<i>tela</i>	‘head’
<i>mala</i>	<i>mela</i>	‘mountain’
<i>aaru</i>	<i>eeru</i>	‘who’
<i>aññaali</i>	<i>eññaali</i>	‘a measure’
<i>aṛiyuka</i>	<i>eṛiyuka</i>	‘to know’
<i>vaḷa</i>	<i>baḷe</i>	‘bangle’
<i>maala</i>	<i>maale</i>	‘necklace’
<i>kappa</i>	<i>kappe</i>	‘tapioca’

The unrounded *u* at word final position has as its corresponding sound in Kurichiya the fully rounded *u* as in *uṅṭu* (Ma. *uṅṭū* ‘copula verb’).

i → *e* change is attested in many Kurichiya words as in many dialects of North Kerala.

Malayalam	Kurichiya	
<i>tina</i>	<i>tene</i>	‘millet’
<i>viṣam</i>	<i>bes’am</i>	‘poison’
<i>viṣamam</i>	<i>bes’amam</i>	‘difficultly’

v becomes *b*

Malayalam	Kurichiya	
<i>vaṭi</i>	<i>baṭi</i>	‘stick’
<i>villu</i>	<i>billu</i>	‘bow’
<i>vellam</i>	<i>bellam</i>	‘water’

i becomes *y* or *v*

Malayalam	Kurichiya	
<i>maḷa</i>	<i>meya</i>	‘rain’
<i>vaḷi</i>	<i>bayi</i>	‘path’
<i>aalam</i>	<i>aayam</i>	‘depth’
<i>kaḷuttū</i>	<i>kavuttu</i>	‘neck’
<i>kaḷuvuka</i>	<i>kavva</i>	‘to wash’

s´ becomes *y* or *c* and *s* becomes *t* in many words.

Malayalam	Kurichiya	
<i>pas´u</i>	<i>payi/pai</i>	‘cow’
<i>našippikkuka</i>	<i>nayippetuttuka</i>	‘to destroy’
<i>vis´vaasam</i>	<i>bicvaasam</i>	‘belief’
<i>sams´ayam</i>	<i>tamis´ayam</i>	‘doubt’
<i>satyam</i>	<i>tatyam</i>	‘truth’

Many word-medical consonants are elided.

Malayalam	Kurichiya	
<i>nikuti</i>	<i>nīti</i>	‘tax’
<i>pukayila</i>	<i>poole</i>	‘tobacco’
<i>cakiri</i>	<i>ceeri</i>	‘coconut husk’
<i>evite</i>	<i>oote/eeṭe</i>	‘where?’

ṭṭ is substituted by *rr*

Malayalam	Kurichiya	
<i>paraṅṅiṭṭu</i>	<i>paraṅṅirraaṅṭu</i>	‘after saying’
<i>naṭannittu</i>	<i>naṭannirraaṅṭu</i>	‘after walking’

A peculiar feature of Kurichiya speech is the addition of a *laa* ending to question forms.

peerentelaa (Ma. *peerentaa* ‘what is your name?’)
eṅṅeṅtelaa? (Ma. *atinentaa* ‘so what?’)

Word initial *r* of Malayalam is dropped in the corresponding words of Kurichiya.

Malayalam	Kurichiya	
<i>raavile</i>	<i>aayile</i>	‘in the morning’
<i>raṅṭṭu</i>	<i>aṅṭu</i>	‘two’
<i>raajaavũ</i>	<i>aajaavu</i>	‘king’

-*nn*- clusters of Malayalam has -*nr*- as the corresponding sound in Kurichiya speech.

Malayalam	Kurichiya	
<i>paayunnu</i>	<i>paaynru</i>	‘speeds away’
<i>karayunnu</i>	<i>keraynru</i>	‘is crying’
<i>pookunnatu</i>	<i>poounru</i>	‘that which goes’
<i>paṭhikkunnu</i>	<i>paṭikkinru</i>	‘is studying’

Pronouns

Pronouns of Kurichiya show many phonological variations from Standard Malayalam, in line with the changes observed in North Malayalam dialects. An interesting pronominal form in Kurichiya is the I person inclusive plural *ummaḷũ*.

	Sg.	Pl.
I P.	<i>naa(n)</i>	<i>ñañña</i> <i>ñaalu</i> (Excl.)
	Dat.	<i>ekkü/anakkü</i>
	Gen.	<i>ekkuḷa/ennü</i>
II P.	<i>niññi/iññi</i>	<i>niñña/iñña</i>
III P. Mas.	<i>oon/oolü</i>	
Fem.	<i>oolü</i>	<i>oorü</i>

Past tense forms show an interesting phonological variation from Malayalam in having *i* after palatal consonants, instead of *u*.

Malayalam	Kurichiya	
<i>karaññu</i>	<i>karaññi</i>	‘cried’
<i>paraññu</i>	<i>paraññi</i>	‘said’
<i>veccu</i>	<i>becci</i>	‘placed’
<i>ciriccu</i>	<i>ciricci</i>	‘laughed’
<i>mariccu</i>	<i>mericci</i>	‘died’

Two particles (apparently meaningless), *maata* and *meettü* which are in free variation are frequently added to the end of the sentences.

inneyellam berañam maata
inneyellam berañam meettü ‘all of you should come’

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MALAMUTHAN

The Malamuthans (*malamuttaan*) also known as Malakkar (*malakaar*) are a small tribe inhabiting mainly the hills of Nilambur forest in Malappuram district and Mukkam of Kozhikode district in Kerala. The Malamuthans consider the palins people and other tribes as polluting. There are any number of Malamuthans who still refuse to take the food offered by others.

The Aranandan and Nayadis are supposed to remain outside a sixty feet boundary from the Malamuthan's *ellam* i.e., house. Paniyas and Allar can approach upto 16ft., while Kalladis are allowed to come near six feet. If any outsider transgress the six feet limit, the orthodox Malamuthans burn down their houses. It is perhaps this isolation from other tribes and plains people that has resulted in a number of linguistic peculiarities in their speech.

The replacement of labio-dental *v* by nasal *m* is the most noteworthy phonological feature of Malamuthan speech.

Malayalam	Malamuthan	
<i>varaṭṭe</i>	<i>maratṭe</i>	'let come'
<i>viḷikkum</i>	<i>miḷikkum</i>	'will call'
<i>vaḷa maḷa</i>		'bangle'
<i>viiṭṭu miitṭu</i>		'house'

The same change is observed in the speech of Tachanatu Muppans but it is not as widespread as in Malamuthan speech. This change affects word initial *v* only, word medial *v* is preserved as such or becomes voiced *b* as in:

<i>maavoo</i> (come)	<i>ibalū</i> (these people)
<i>ibaḷu</i> (this-she)	

Word final alveolar *n* of Malayalam becomes *m* or *ŋ* in Malamuthan speech. While *ŋ* is usually pronounced, in more formal speech, *n* replaces *ŋ*. Thus *cekkan* (boy) and *kallan* (thief) of Malayalam becomes *cekkam* and *kallam* and in formal speech *cekkam* and *kallam*.

Word final *m* Malayalam often becomes *n* in their speech.

Malayalam	Malamuthan	
<i>nakham</i>	<i>nakan</i>	'nail'
<i>roomam</i>	<i>rooman</i>	'hair'
<i>paḷam</i>	<i>payan</i>	'banana'
<i>neeram</i>	<i>neeran</i>	'time'

Though Malamuthan speech has *nɾ* clusters as in *anɾoo*, most of the *nɾ* clusters of Malayalam would be pronounced as *n̄j* by the Malamuthans.

Malayalam	Malamuthan	
<i>enɾe</i>	<i>eñja</i>	'my'
<i>ninɾe</i>	<i>niñja</i>	'your'

The doubled alveolar sounds of Malayalam become palatal in their speech.

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nerri necci 'forhead'
paarra paaca 'cockroach'
kurri kucci 'peg'

-y insertion after the word initial vowels is another change observed in Malamuthan. Thus *ari* 'rice' becomes *ayri*, *nari* 'fox' becomes '*nayri*' *vari* 'row' becomes '*mayri*' and *kuru* 'seed' becomes '*kuyri*'. The -y sound in such words are fully pronounced. The lateral *l* of Malayalam becomes *y* in some words (*mala*(rain) → *maya. pula* (stream) → *puya*), and -*yj* in some other words (*kuli* (hole) → *kuyj;pulu* (worm) → *puyju*, and rarely -*v* (*kaluttu* (neck) *kavuttu*)

The -*yy* and *s* of Malayalam are also sometimes replaced by -*yj* in Malamuthan. (*kayyu* (hand) → *kayju miis'a* (moustache) → *miyja*)

The pronouns of Malamuthan speech are similar to those found in northern dialects of Malayalam but the case forms of pronouns are peculiar.

<i>oon</i> (Ma. <i>avan</i>) 'he'	<i>ool</i> (Ma. <i>aval</i>) 'she'
	<i>oolu</i> (Ma. <i>avar</i>) 'they'
<i>iban</i> (Ma. <i>ivan</i>) 'he'	<i>ibalu</i> (Ma. <i>ival</i>) 'she'
	<i>ibalu</i> (Ma. <i>ivar</i>) 'they'

oonja (Ma. *avanre* 'he' (Gen.)), *ibanja* (Ma. *ivanre* 'he' (Gen.)), *eñja* (Ma. *enre* 'my') *eñña* (Ma. *enne* I (Acc.)), *eññootu* (Ma. *ennootu* 'to me' (Soc.)) etc. are some of the case forms of pronouns.

The demonstratives *aa* and *ii* become *ayya* and *iyya* in the speech of this tribe. They also have a peculiar demonstrative -*nee* to denote far remote objects. Thus they have three categories of third person demonstratives, such as *itu*, *atu* and *neetu*; *ibalu*, *oolu* and *neebalu*.

The case suffixes of Malamuthan speech and Malayalam are essentially same but there are morphological differences, especially in the link morphs. Whereas in Malayalam the interrogative base -*aarũ* takes the accusative case suffix -*e* directly, Malamuthan speech makes use of the link morph -*in*, thus Malayalam *aare* 'who (Acc.)' becomes '*aarine*'. In some genitive forms, Malamuthan does not use a link morph whereas Malayalam uses it. Thus; *penñinre* (of the girl) becomes '*penñuṭa*' and *muukkinre* (of the nose) becomes '*muukkuṭa*'. The most important peculiarity of Malamuthan case forms is the -*ca* suffix denoting genitive relation.

<i>iñca</i> (Ma. <i>enre</i>) 'my'	
<i>makaca</i> (Ma. <i>makanre</i>)	'son's'
<i>kannica</i> (Ma. <i>kanninre</i>)	'eye's'

The Malamuthan speech has a peculiar past tense suffix "-*uttu*" which is found in Paniya also.

<i>uuttuttoo</i> (Ma. <i>uuti</i>)	'blew'
<i>ketuttuttoo</i> (Ma. <i>ketti</i>)	'tied'
<i>keeruttuttoo</i> (Ma. <i>keeri</i>)	'climbed'

Malamuthan does not have any equivalent for the negative *alla* of Malayalam and both *alla* and *illa* of Malayalam have *illa* as their equivalent in Malamuthan.

Malamuthan	Malayalam	
<i>oonillaanroo</i>	<i>avanalla</i>	'not he'
<i>oojillaanroo</i>	<i>avqalalla</i>	'not she'

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MALADEVA/VEDA

The culture and speech forms of the people who are known by the names Veda/Malaveda/Vettuvar differ greatly. It has not been possible to ascertain whether all these people belong to the same tribe. It is possible that some of these groups have nothing in common except the name, as linguistic peculiarities of some speech forms suggest.

The data collected from Pathanamthitta in South Kerala in 1977 (Radhakrishnan Nair, S, Kumari Nirmala B, Thankachi R, 1977) represents a speech form which shows great difference from Malayalam. This shows a number of morphological peculiarities and large number of lexical items not attested in Malayalam or Tamil. This speech deserves to be classified as an independent language belonging to the S.Dr. sub group of the Dravidian family.

The data collected from seven Malaveda settlements in Kollam district by Hyrunnisa Beegam (1991) show that the speech of Malavedas of this area have only marginal differences from Malayalam, in phonology, morphology, syntax and lexis; in fact the differences is far less than what is obtained between northern and southern dialects of Malayalam.

The speech and culture of the people known under the name Veda/Malaveda has to be intensely investigated to find out intergroup relations. The Malavedas are considered to be closely related to Ulladans and Malappandarams; the former are considered to be their brothers. The total population of Vedas according to the 1981 Census is 2,435. Kottayam district has a Malavedan population of 599. In Trivandrum district where Malavedans are found in Nedumangad and Neyyattinkara taluks, their population is 404. Kollam districts has 1,090 and Pathanamthitta district has 1090 Malaveda population.

Phonology

The phonemic system is very close to that of Malayalam with the exception that Veda does not have voiced and aspirated stops that have come into literary Malayalam due to Indo-Aryan influences.

Pronouns

The first person singular pronoun is *ñaanu* in nominative. Other cases are added to the base *en-* as in *ennaaru* 'I(Dat)', *enru* 'my'.

In first person plural forms there is no inclusive-exclusive differentiation, *ñaanu* is used for both. Case forms are added to the base *om*; *ommaaru* 'we (Dat)'. The nominative form of second person singular is *iyyu*; oblique base is *iññu*; *iññaaru* 'you (Dat)'. Second person plural form is *iiru* in nominative and *imm-* before other cases; *immaaru* 'you (Dat)'.
Third person forms are; third person masculine singular *avaru* masculine plural: *avaru*; feminine singular *atuvu*; feminine plural *avaru*. Neuter singular is *attu* and plural is *avvu*. Third person Mas. Singular and plural proximate forms is *veeru*. Feminine proximate forms are *ituvu* (Sg.) and *veeru* (Pl.). The neuter proximate forms is *ivvu*. The third person proximate forms beginning in *a* are distant. The feminine singular is also derived from the

base *at* which is in fact, a neuter base. This points to the fact that the language might have had a masculine-non masculine gender division in the early stage.

Noun

Gender markers are the same as in Malayalam. Masculine forms take – *aan* or –*an* while feminine forms take *atti*, –*aṭṭi*, –*cci* etc.

<i>tampuraan</i>	‘respectable person’
<i>mutian</i>	‘grand father’
<i>areyatti</i>	‘fisher woman’
<i>ñukkatti</i>	‘old woman’

Case: These are two accusative suffixes –*avu* and –*a*.

<i>tokkaliyavu</i>	‘dog (Acc.)’	<i>imma</i>	‘you (Acc.)’
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Dative forms are – *aaru* and –*e* (It is interesting to note that –*e* is accusative case marker in Ma. Ta. etc.)

<i>ennaaru</i>	‘I(Dat.)’	<i>enne</i>	‘I Dat.’
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These forms are in free variation.

–*uṭe*, –*eṭe*, *iṭe*, –*aṭe* and –*ṭe* are the genitive case markers:

<i>avarīṭe</i>	‘their’	<i>kilāni-ite</i>	‘of the sister’
<i>mele-eṭe</i>	‘of moutain’	<i>iññ-aṭe</i>	‘of you’
<i>atuv-uṭe</i>	‘of her’	<i>tokkali-ṭe</i>	‘of the dog’

Locative forms take the suffixes *u/ ē* or –*ilu/ ī* which are in free variation, or –*ikkam*, –*akkam* –*ukkam*.

<i>kilāni-ilu</i>	→ <i>kilānii</i>	‘in sister’
<i>peru- eelu</i>	→ <i>pere</i>	‘in house’
<i>kayy-ikkam</i>		‘in hand’
<i>coluṅk-akkam</i>		‘in head’
<i>atuv-ukkam</i>		‘in her’

Numerals: The numerals from one to six are closer to Tamil. Seven is similar to that of Malayalam. Some numerals have a peculiar –*avu* ending.

<i>onṛu</i>	‘one’
<i>reeṭu</i>	‘two’
<i>muuru</i>	‘three’ (<i>muppatavu</i> ‘thirty’)
<i>naalu</i>	‘four’ (<i>naalpatavu</i> ‘forty’)
	(<i>naanūuravu</i> ‘four hundred’)
<i>añcu</i>	‘five’ (<i>onpatavu</i> ‘fifty’)
	(<i>aññūuravu</i> ‘five hundred’)
<i>aaru</i>	‘six’ (<i>aṛupatavu</i> ‘sixty’)
	(<i>aṛnūuravu</i> ‘six hundred’)

		(<i>aaraakkiram</i> ‘six thousand’)
<i>eelu</i>	‘seven’	(<i>elupatavu</i> ‘seventy’)
		(<i>elunuuravu</i> ‘seven hundred’)
<i>eṭtu</i>	‘eight’	(<i>enpatavu</i> ‘eighty’)
		(<i>enṇuuravu</i> ‘eight hundred’)
<i>ompatavu</i>	‘nine’	(<i>tonṇuuravu</i> ‘ninety’)
<i>pattavu</i>	‘ten’	(<i>irupatu</i> ‘twenty’)

Verb

The past forms take the following tense suffixes; *ñc*, *-cc-*, *-tt-*, *-t-*, *-t-*.

<i>ceñceen</i>	‘I did’	<i>naṭanteen</i>	‘I walked’
<i>varicceen</i>	‘I came’	<i>marantēn</i>	‘I forgot’

Present tense forms have two tense suffixes *-tta* and *-ta*;

<i>caṭṭaveen</i>	‘I speak’	<i>pookutaveen</i>	‘I go’
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Future tense is marked through the suffixes *-pp-*, *-pa-* and *-a-*.

<i>timpa</i>	‘will eat’	<i>uri-ppoorin</i>	‘you will not eat’	
<i>cali -pp-</i>	<i>oorin</i>	‘you will not speak’	<i>viiv-a</i>	‘will fall’

The relative participles have, in addition to the *a* suffix (found in Malayalam), three other suffixes, viz., *-een* *-an* and *-e*.

<i>variccan</i>	‘come (which)’	<i>varaatta</i>	‘did not come (which)’
<i>varitteen</i>	‘coming (which)’	<i>ceyaatte</i>	‘not doing (which)’

The negative participle forms take *-aatt* or *-att-* suffixes.

<i>naakuvaata</i>	‘not laughing’	<i>naakuvatte</i>	‘not laughing’
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In imperative singular forms, the verb stem is used without any suffix, or with the *-u-* suffix.

<i>vera</i>	‘come (you)’	<i>pooku</i>	‘go’
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Imperative plural forms take the suffixes *-mi-* or *-miiru*.

<i>varami</i>	‘you (Pl.) come’	<i>varamiiru</i>	‘you (Pl.) come’
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Personal Terminations

	Sg.	Pl.	
I	<i>een</i>	<i>oom</i>	
II	<i>eeni, eni</i>	<i>eniiru</i>	
II	(Mas.) <i>aa, aaru</i>	<i>ee, eeru</i>	
III	(Fem.) <i>aa, aatu</i>		
	(Neu.) <i>a, aatu</i>	<i>aavu, eena, ena</i>	

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Permissive mood is expressed by the suffix-*kiṭu*
varikiṭu 'let come'
optative marker is -*kaṭṭe*.
maṇṭukaṭṭe 'let him run'

Purposive forms take -*parṛu*.
kaamparṛu 'for seeing'

Potential forms have -*kaam* (cf. Ma.- *aam*)
kikaam 'let us go'

Verbal participles have two suffixes, -*u* and -*ee*
naakku 'having laughed'
varaatee 'not having come'

Conditional is marked by *aanṭe*
uṇṭaanṭe 'while drinking'

Veda speech also has a copula verb in *aata* which is unattested in other languages, but could be related to the Malayalam forms -*aak*, *aan*, etc.

avaru caliccantu kaṭṭaata 'what he said is a lie'
avarite peeru kooran enṛaata 'his name is Koran'

Interrogative forms take -*ee* suffix.
atuvu varutavee? 'is she coming?'
omme calikkaamee? 'can we talk?'

The interrogative pronoun *evite* of Malayalam has as its corresponding form in Veda *eenṭe*.

avaru eenṭe vattave? 'where does they live?'
iyyu eente kayteeni? 'where are you going?'

Affirmative questions use the form *eelaa* (cf. Ma. *allee?illee?*)

avaru keesavaraataa eelaa? 'he is Kesavan, is he not?'
avaru kaliyanrave eelaa? 'they will go, will they not?'
-*alle* and *ille* are negative forms.
atuvu enṛa makaḷalle 'she is not my daughter'
eneeru penaaya ille 'I don't have a pen'

Veda speech has some peculiar lexical items not found in any other languages of the family.

<i>allu</i>	'whole'	<i>nekuva</i>	'fox'
<i>nuuli</i>	'underground stem'	<i>meeri</i>	'rain' (cf. <i>maari</i> of Ma.)
<i>kilani</i>	'sister'	<i>tokkali</i>	'dog'
<i>naakuvu</i>	'hen'	<i>coluṅk</i>	'head'
<i>tera-</i>	'to give'	<i>vati-</i>	'to lie'
<i>keṛivu-</i>	'to annoy'	<i>tali</i>	'to beat' (cf. <i>tall</i> of Ma.)
<i>elikin</i>	'yesterday'	<i>raat-</i>	'to bring'

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<i>kaaly-</i>	'to eat'	<i>pleetu</i>	'tomorrow'
<i>koñicilu</i>	'money'	<i>kayt</i>	to go'
<i>calitt</i>	'to say'	<i>centave</i>	'ant'
<i>tollupeṭṭi</i>	'match box'	<i>takiṭu</i>	'egg'
<i>ñagīlu</i>	'stomach'	<i>kaarappan</i>	'blood'
<i>tugaḷu</i>	'dust'	<i>keṭṭantu</i>	'ear'
<i>kaattu</i>	'distance'	<i>canuppu</i>	'small amount'
<i>maluk</i>	'fish'	<i>pottari</i>	'feet'
<i>cidava</i>	'good'	<i>colī</i>	'snake'
<i>kadave</i>	'mouth'	<i>tonku</i>	'neck'
<i>torālu</i>	'stone'	<i>pommayavu</i>	'breast'
<i>kīḷani</i>	'sister'	<i>animbu</i>	'sugar'
<i>tollu</i>	'fire'	<i>uulappu</i>	'bad'

The Vedas have their own terms to refer to the various castes and tribes.

<i>conṛi</i>	'Ullada tribe'	<i>meekkiṭi</i>	'Nair'
<i>veñcaḷi</i>	'Ezhava'	<i>poḷḷutala</i>	'Brahmin'
<i>colḷi</i>	'Muslim'	<i>kaatalu</i>	'Carpenter'
<i>koṛkkoru</i>	'barber'		

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MANNAN

Mannan (*mannaan*) is a tribe confined to Kerala. Major habitations of Mannans are Thodupuzha, Devikolam, Udambanchola and Peerumede taluks in Idukki district of Kerala. The Mannas claim that their original habitation was in Madurai, from where they migrated to Kerala. According to the 1991 Census, their population is 42,221.

The speech of Mannans is closely related to Malayalam, and can be considered, a dialect of Malayalam. It shows a number of phonological changes from Malayalam. It lacks personal terminations, but does not make use of the copula verb. Some lexical items of Mannan speech are unattested in Malayalam as well as in other tribal speeches of the area.

Phonology

The vowel phonemes are similar to those of Malayalam. Compared to Malayalam, Mannan speech lacks the consonant phonemes \underline{l} , \tilde{n} and η . Alveolar nasal \underline{n} is absent. The most notable feature of Mannan phonology is the conversion of \underline{l} of Malayalam and other S.Dr. languages into *c*.

Malayalam	Mannan	
<i>maḷa</i>	<i>maca</i>	'rain'
<i>paḷam</i>	<i>pacam</i>	'fruit'
<i>eelu</i>	<i>eecu</i>	'seven'
<i>kooli</i>	<i>kooci</i>	'fowl'

-*st*- and -*t*- of Malayalam also have *c* as their counter part in Mannan speech, in some words.

Malayalam	Mannan	
<i>meestiri</i>	<i>meecciri</i>	'mason'
<i>kotukū</i>	<i>kocukū</i>	'mosquito'

Word medial *j, v* and *ṣ* of Malayalam become *y* in many words.

<i>puujaari</i>	<i>puuyaari</i>	'temple priest'
<i>koovil</i>	<i>kooyil</i>	'temple'
<i>masi</i>	<i>mayi</i>	'ink'

ṛṛ becoming *tt* is another important phonological change attested in Mannan.

Malayalam	Mannan	
<i>kaarṛu</i>	<i>kaattu</i>	'wind'
<i>perṛu</i>	<i>pettu</i>	'delivered'
<i>murṛam</i>	<i>muttam</i>	'courtyard'

ṣ and *h* of Malayalam become *k* in Mannan.

Malayalam	Mannan	
<i>varṣam</i>	<i>varikam</i>	'year'

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simham *cimukam* 'lion'
sahaayam *cakaayam* 'help'

p, k and *ph* of Malayalam are converted to *v*.

Malayalam	Mannan	
<i>parippu</i>	<i>varippu</i>	'grain/seed'
<i>kapham</i>	<i>kavam</i>	'phlegm'
<i>mutuku</i>	<i>mutuvu</i>	'back'

nn clusters occurring between short vowels are substituted by *nn̩* while those occurring after long vowels are substituted by *n̩*

Malayalam	Mannan	
<i>panni</i>	<i>pan̩ni</i>	'pig'
<i>onnu</i>	<i>on̩nu</i>	'one'
<i>muunnu</i>	<i>muun̩nu</i>	'three'

Word final *l* of Malayalam is invariably dropped in Mannan.

Malayalam	Mannan	
<i>makkaḷ</i>	<i>makka</i>	'children'
<i>makaḷ</i>	<i>maka</i>	'daughter'
<i>tinkaḷ</i>	<i>tinka</i>	'moon'

In many words, word initial *c/s* sounds found in the corresponding Malayalam words are dropped.

Malayalam	Mannan	
<i>suuci</i>	<i>uuyi</i>	'needle'
<i>ciraku</i>	<i>uraku</i>	'wing'

Consonant clusters are substituted by syllables derived by inserting vowels between the cluster elements.

<i>praani</i>	<i>puraani</i>	'insects'
<i>priyam</i>	<i>puriyam</i>	'affection'

Noun

The *-laam* plural suffix which occurs after kinship terms is a peculiar feature of Mannan speech.

<i>appa-laam</i>	'fathers'
<i>colla-laam</i>	'younger brothers'
<i>peeṭṭa-laam</i>	'brothers-in-law'
<i>acca-laam</i>	'elder brothers'

Another plural marker *kaat-u* is attested after a few nouns.

kuñci-kaat-u ‘children’ *teenka-kaat-u* ‘coconuts’
atu-kaat-u ‘those’ *kal-kaat-u* ‘stones’

This form is not attested in other Dravidian languages. This could be related to the usual Dravidian plural suffix *-kaḷ*.

Though Mannan employs the accusative suffix *-e* found in Malayalam also, more often accusative as well as dative is signified through the suffix *-kku*.

en-akk-u aṭiccu ‘beat me’
maratt-ukk-u veṭṭi ‘cut the tree’ (Acc.)
avan-ukk-u talli ‘beat him’
puun-ee-kk-u ‘to the cat’
nin-akk-u ‘to you’ (Dat.)
avaḷ-ukk-u ‘to her’

Pronouns

	Sg.	Pl.	
I P.	<i>een</i>	<i>eṇka (Excl.)</i> <i>naṇka (Incl.)</i>	
II P.	<i>nii</i>	<i>niṇka</i>	

Demonstrative pronouns

Dist	Mas	<i>avan</i>	
	Fem.	<i>avaḷu</i>	<i>ava</i>
	Neu.	<i>atu</i>	
Prox	Mas.	<i>ivan</i>	
	Fem.	<i>ivaḷu</i>	<i>iva</i>
	Neu.	<i>itu</i>	

Verb

The tense suffixes show phonological differences from the corresponding suffixes of Malayalam. *-nnu* denoting present tense in Malayalam becomes *-nu* in Mannan.

poo-nu ‘goes’ *kol-nu* ‘kills’
cuṭ-u-nu ‘bakes’ *iṭ-inu* ‘puts’
var-inu ‘comes’

The past negative suffix is *aa* before verbal participles, unlike in Malayalam, where it is *-aat*.

var-aa-pooyi ‘having not come, went’
kaaṇ-aa-pooyi ‘having not seen, went’

In non-past negative verbs, *-aat* and *-att* occur as the negative suffix.

kaaṇ-aat-e ‘without seeing’ *pook-aatt-u* ‘will not go’
pook-aat-u ‘do not go’ *kaaṇ-aat-u* ‘will not see’
cirri-kk-aat-u ‘do not laugh’

There is no copula verb in Mannan, unlike in Malayalam.

itu een pookina kuura 'this is the house where I am going'
ninaṭṭu vantatu en makanu 'the one who came yesterday is my son'

Like Malayalam, Mannan also does not have personal terminations.

amma vantu 'mother came'
makanu vantu 'son came'
koocci vantu 'fowl came'

Vocabulary

Mannan speech shows a large number of peculiar lexical items, not found in other languages of the area.

<i>ippiṭe</i>	'calling a girl'	<i>icca</i>	'calling a bor'
<i>iḷaya vaṭṭam</i>	'leader of youngsters'	<i>iiṭu</i>	'weight'
<i>ekaram</i>	'branch of a tree'	<i>ecpiṭi</i>	plenty
<i>naccataan</i>	'a type of rat'	<i>attee</i>	'an expression of surprise,
<i>akappa</i>	'winnowing fan'	<i>aanam</i>	'curry'
<i>olli</i>	'emaciated person'	<i>utaṭu</i>	'lip, beak'
<i>uḷa</i>	'feather'	<i>uḷantaari</i>	'young man'
<i>ulantaaricci</i>	'young woman'	<i>paṭṭippuli</i>	'fox'
<i>pani</i>	'fog'	<i>paali</i>	'bush'
<i>tapparu</i>	'rest'	<i>tookku</i>	'tail'
<i>turaṃ</i>	'bravery'	<i>cimpu</i>	'petal'
<i>cimp</i>	'to carry on head'	<i>ceeti</i>	'news'
<i>akkan</i>	sediment of oil'	<i>kunnaṭi</i>	'arm pit'
<i>karinkaṇa</i>	'millipede'	<i>kaalmontu</i>	'feet'
<i>koyyan</i>	'parrot'	<i>kunayan</i>	'boy'
<i>kunacci</i>	'girl'	<i>kunṇi</i>	'dragon fly'
<i>kuuvilaan</i>	'cuckoo'	<i>miṭa</i>	'wall'
<i>meppu</i>	'shoulder'	<i>meṭṭa</i>	'step'

Some of the kinship terms are also unique.

<i>coḷḷan</i>	Father's elder /younger brother's son (younger to the addressee.) Mother's elder /younger brother's daughter (younger to the addressee)
<i>coḷḷi</i>	Father's elder/younger brother's daughter (younger to the addressee) Mother's elder/younger sister's daughter (younger to the addressee)
<i>peettan</i>	fathers elder/younger sister's son (elder to the addressee) Mother's elder /younger brother's son (elder to the addressee)

<i>peetti</i>	father's elder/younger sister's daughter (elder to the addressee) Mother's elder /younger brother's daughter (elder to the addressee)
<i>maṭayan</i>	fathers elder/younger sister's son (younger to the addressee) Mother's elder /younger brother's son (younger to the addressee)
<i>maaḷa</i>	father's elder/younger sister's daughter (younger to the addressee) Mother's elder /younger brother's daughter (younger to the addressee)
<i>kaṟuttamma</i>	Mother's younger brother's wife. Mother-in-law

Though most of the Mannans have adopted fashionable names of the plains people, a few people, bear their traditional names like *ilunki, ilunkan, acaki, acakan, ariyan, ariyaalu, pericci, periyān, pancan, pancaanṭi, parayan, palicci, palyan, paappu, paappan, ponnaayi, ponnaayan, cinavan, cakki, cakkan, kaṇṭaru, karuppi, kaatiyal, kompi, kompan, kuppi, kuppan, naacci, naayan, viiru* etc.

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MUDUGA

The Mudugas (*muduga*) are a forest tribe found in Attapady region of Wayanad district of Kerala. Their settlements are close to the Bhavani river. They are believed to have immigrated to the Attapady region before the 15th century A.D. from Coimbatore district. Their speech, however, is closer to Kannada, than to Tamil. Majority of the vocabulary items are similar to Malayalam, while influence of Kannada and Tulu are also noticeable, with some items peculiar to Muduga. According to N. Rajendran, who studied the Muduga speech in detail for the first time, Muduga is not a dialect of Tamil, Malayalam or Kannada. He lists the following features of Muduga to substantiate his claim.

- a. First person plural exclusive pronoun *emma*
- b. Second person plural pronoun *nimma*
- c. Causative markers *-icc-* and *-cc-*
- d. Negative marker *-at-*
- e. Imperative plural markers *-yi* and *-iri*
- f. Purposive marker *-ya* and *iya*
- g. Optative marker *-aata*
- h. Conditional markers *-alu*, *aatte*, *-aatti*, and *kaatti*
- i. Accusative case marker *-ana*
- j. Genitive case marker *-u*
- k. First person plural inclusive and exclusive markers and
- l. Second person plural marker *-eeru*.

Phonology

The vowel system Muduga is very much similar to that of Malayalam. Consonant phonemes are less in number compared to Malayalam. Like Mannan and some other tribal speeches, Muduga lacks palatal and velar and dental nasals (*ñ*, *ŋ* and *n*) respectively and the fricative continuant (*l*). Unlike Mannan, Muduga possesses voiced stops.

The *a* ending words of Malayalam will have *e* ending in most of the corresponding Muduga words. This feature shows Muduga's close connection with Kannada.

Malayalam	Muduga	
<i>aṭaykka</i>	<i>aṭekke</i>	'arecanut'
<i>aṭṭa</i>	<i>aṭṭe</i>	'leech'
<i>orṛa</i>	<i>orṛe</i>	'single'

This change affects word medial *a* also in few words.

<i>karayaama</i>	<i>kaareeme</i>	'turtle'
<i>narakam</i>	<i>neraka</i>	'hell'

Most of the *-n* and *-m* endings of Malayalam are dropped in the corresponding Muduga words.

Malayalam	Muduga	
<i>appan</i>	<i>appe</i>	'father'

<i>appam</i>	<i>appa</i>	‘rice-cake’
<i>aṅṅan</i>	<i>aṅṅe</i>	‘elder brother’

l becoming *g* is frequent change in Muduga, but *l* is substituted by *v*, *l* and *y* also.
Malayalam Muduga

<i>maḷa</i>	<i>maga</i>	‘rain’
<i>vaala</i>	<i>baaga</i>	‘plantain’
<i>paḷam</i>	<i>paga</i>	‘fruit’
<i>kaḷutti</i>	<i>kavuttu</i>	‘neck’
<i>koḷuppu</i>	<i>koḷuppu</i>	‘fat’
<i>kooḷi</i>	<i>kooyi</i>	‘fowl’

r becomes *ṛ* in many words

Malayalam	Muduga	
<i>avaru</i>	<i>avaru</i>	‘they’
<i>uruḷa</i>	<i>uṛuḷe</i>	‘a ball of something /lump’
<i>irupatu</i>	<i>iṛuvatu</i>	‘twenty’

-*nn* clusters of Malayalam have -*nṛ* in corresponding Muduga words.

Malayalam	Muduga	
<i>innū</i>	<i>inṛu</i>	‘today’
<i>kannū</i>	<i>kanṛu</i>	‘calf’

The *p* → *h* or *v* → *b* change found in Malayalam- Kannada is not attested in Muduga.

Noun

The accusative suffix -*aṅa* which occurs after pronouns is peculiar to Muduga.

<i>ennaṅa</i>	‘I (Acc.)’
<i>emmaṅa</i>	‘We (Excl.) (Acc.)’
<i>nammaṅa</i>	‘We (Incl.) (Acc.)’
<i>ninnaṅa</i>	‘You (Sg.) (Acc.)’
<i>nimmaṅa</i>	‘You (Pl.) (Acc.)’

The sociative suffix is -*ooṭe* (-*ooṭū* in Malayalam).

<i>avanooṭe</i>	‘with him’
<i>ennooṭe</i>	‘with me’

The genitive suffixes -*u*, -*tu* and -*utu* also show variation from Malayalam and Kannada.

<i>ennu</i>	‘my’	<i>ninnu</i>	‘your’
<i>maletu</i>	‘of the mountain’	<i>avaḷtu</i>	‘of her’
<i>ammutu</i>	‘of us’		

The locative suffix -*kku* is also a peculiar feature of Muduga speech.

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<i>kaṭekku</i>	‘at the shop’
<i>kuurekku</i>	‘at the hut’
<i>vaanikku</i>	‘at the river’

Pronouns

In general, the pronouns are closer to Kannada.

	Sg.	Pl.	
I P.	<i>naanu</i>	<i>emma</i> (Excl.)	Obl. <i>-em-</i> (Obl. En-) <i>namma</i> (Incl.) (Obl. <i>nam-</i>)
II P.	<i>nii</i>	<i>nimma</i>	(Obl. <i>nin</i>) (Obl. <i>nim</i>)

Demonstratives

		Sg.	Pl.	
			(Obl.)	
Prox.	Mas	<i>ive</i>	<i>ivar</i>	} <i>ivaru</i>
	Fem.	<i>iva</i>	<i>ivaḷ</i>	
	Neu.	<i>itu</i>	<i>itu</i>	
Dist.	Mas	<i>ave</i>	<i>avan</i>	} <i>avaru</i>
	Fem.	<i>ava</i>	<i>avaḷ</i>	
	Neu.	<i>atu</i>	<i>atu</i>	

Verb

Transitive and causative suffixes of Muduga are different from those of Malayalam *ḷ*, *d*, *t*, and *tt* are the transitive suffixes.

<i>aaṭ-ḷ-ura</i>	→ <i>aaṭara</i>	‘(she) made to dance’
<i>kaaṇ-d-ura</i>	→ <i>kaaṭṭra</i>	‘(she) will make to see’
<i>niṅg-ṭ-ina</i>	→ <i>niikkina</i>	‘(she) made to move’
<i>keṭu-tt-ina</i>	→ <i>keṭuttina</i>	‘she made to put out’

Causative suffixes are *-acc* and *-icc*

<i>kuṭi-cc-ina</i>	‘(she) caused to drink’
<i>nine-cc-ina</i>	‘(she) caused to think’
<i>ooṭ-icc-ina</i>	‘(she) caused to run’
<i>eer-icc-ina</i>	‘(she) made to cause to climb’

Majority of the tense suffixes of Muduga are different from those of Malayalam as well as Kannada.

Present tense suffixes are *-ϕ-*, *-ur-*, and *-r-*

<i>aṭi-kk-ϕ-a</i>	(she) beats’
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<i>tura-kk-ø- a</i>	'(she) opens'
<i>viḷaṭ-ur-a</i>	'(she) plays'
<i>kutt-ur-a</i>	'(she) stabs'
<i>poo-r-a</i>	'(she) goes'

Future tense suffixes are *-v-* and *-uv-*

<i>poo-v-a</i>	'(she) will go'
<i>cey-v-a</i>	'(she) will do'
<i>noot-uv-a</i>	'(she) will look'
<i>coll-uv-a</i>	'(she) will say'

Of the past suffixes *-tt-*, and *-nd-* are peculiar to Muduga.

<i>paṛi-tt-a</i>	'(she) plucked'
<i>oḷe-tt-a</i>	'(she) called'
<i>aḷe-nd-a</i>	'(she) measured'
<i>va-nd-a</i>	'(she) came'

Purposive forms take *-iya* or *-ya* suffix.

<i>nootiya</i>	'for seeing'
<i>oḷekkiya</i>	'for calling'
<i>eṛiya</i>	'for throwing'
<i>tiniya</i>	'for eating'

Imperative singular forms are unmarked while imperative plural forms take the suffixes *-yi*, *ri* or *iri*.

<i>poo</i>	'(You Sg.) Go'
<i>aṭi</i>	'(You Sg.) beat'
<i>taayi</i>	'(You Pl.) give'
<i>vaayi</i>	'(You Pl.) come'
<i>vaayiri</i>	'(You Pl.) read'
<i>nineri</i>	'(You Pl.) think'
<i>viḷaatiri</i>	'(You Pl.) play'
<i>eḷutiri</i>	'(You Pl.) write'

Potential suffix is *-ila* (*-aam* in Malayalam)

<i>nootila</i>	'can see'
<i>tinila</i>	'can eat'

The optative forms take the suffixes *-aata*

<i>paṭaata</i>	'let me/ sing'
<i>varaata</i>	'may (I) come'

Obligatory forms take the suffix *-utoo* after consonant ending stems and *-too* after vowel ending stems.

<i>nootutoo</i>	'should look'
<i>aṭikkutoo</i>	'should beat'
<i>pootoo</i>	'should go'

Two conditional forms, one using the suffix *-aatte* and the other *-aat̥i* are peculiar features of Muduga.

<i>vandaatte</i>	‘even if comes’
<i>poonaatte</i>	‘even if goes’
<i>kaaṇaatt̥i</i>	‘when saw, while seeing’
<i>collaatt̥i</i>	‘when said, while saying’

Personal Suffixes

	Sg.	Pl.
I P.	<i>-e-</i>	(before plural marker <i>-m</i>) <i>-ee-</i> (before plural marker <i>-r</i>)
II P.	<i>e-</i>	<i>-ee-</i>
III P. mas.	<i>-e</i>	<i>r̥</i>
Fem.	<i>-a</i>	
Non-gender	\emptyset , <i>-t-</i>	<i>-m, r</i>

<i>var-uv-e</i>	‘will come-I’
<i>noot̥-in-e</i>	‘looked -I’
<i>var-uv-aa-m-u</i>	‘will come we (Excl.)’
<i>paat̥-ur-aa-m-u</i>	‘sing we (Excl.)’
<i>var-uv-ee-r-u</i>	‘will come we (Incl.)’
<i>poo-r-ee-r-u</i>	‘go-we(Incl.)’
<i>va-nd-e</i>	‘come-you (Sg.)’
<i>poo-r-e</i>	‘go-you(Sg.)’
<i>cey-t-ee-r-u</i>	‘did-you(pl.)’
<i>paat̥-uv-ee-r-u</i>	‘will sing-you(Pl.)’
<i>va-nd-e</i>	‘came-he’
<i>oot̥-ur-e</i>	‘runs-he’
<i>ta-nd-a</i>	‘gave-she’
<i>poo-r-a</i>	‘goes-she’
<i>poo-n-aa-r-u</i>	‘went-they’
<i>oot̥-ur-aa-r-u</i>	‘run-they’
<i>poo-r-a-t-u</i>	‘goes-it’
<i>va-nd-aa-m-u</i>	‘came-we(Exl.)’
<i>poo-v-ee-r-u</i>	‘will go we(Exl.)’

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MULLU KURUMBA

The Mullu Kurumbas, a sub group of Kurumbas are found in the Wayanad district of Kerala, and the adjacent Nilgiri district of Tamil Nadu. Gudalur taluk of Nilgiri district has ten Mullu Kurumba settlements- Kappaala, Netunkootu, Nerivalappu, Oonimuula, Kaappukkunnu, Patikkeri, Kalliccaalu, Maatakkunnu, Konnaatu and Teyiyakunni. Betta Kurumba, Kattu Naicka and Paniya tribes also inhabit these areas. It is estimated that the Mullu Kurumba population of Wayanad district is more than that of Nilgiris. According to Mullu Kurumbas, they are Veetuvār(hunters) and Mullu Kurumba is a name created by Nairs of Wayanad. Mullu means 'thorn' and according to legends the name was given by the king of Kottayam, according to whom, they were troublesome, like thorns.

The present day Mullu Kurumbas depend on agriculture more than on hunting fishing, etc., for their livelihood.

Malayalam is the major contact language of the region and all Mullu Kurumbas speak Malayalam also, and some of them can speak Tamil as well. While Thurston and Aiyappan consider Mullu Kurumba as a dialect of Malayalam, the 1961 census treats Mullu Kurumba as a separate language. Robert Sathya Joseph (1982) who studied the Mullu Kurumba speech of Nilgiris treats Mullu Kurumba as an independent language. He says that 'though many modern Malayalam elements are found in the speech of Mullu Kurumbas, the Mullu Kurumbas preserve earlier and independent innovations in many aspects'.

Noun

The gender and number systems do not show marked variation from those of Malayalam. The most common masculine suffix is *-en* (Ma. *-an*)

alak-en 'handsome man'
mutt-en 'old man'

Feminine forms *-atti*, *-i*, *aatti*, *-aḷu* and *-oolu* are also reflexes of the feminine suffixes of Tamil and Malayalam.

piṅṅ-atti 'widow' *mutt-i* 'old woman'
kutum-aatti 'wife' *mak-aḷu* 'daughter'
paṅi-kkaar-atti 'maid servant'

The same plural suffixes, *-maar* and *-kaḷ* used in Malayalam are found in Mullu Kurumba.

mutt-en-maar-u 'old men'
panni-kaḷ 'pigs'

Case suffixes show only marginal differences from Malayalam.

	Malayalam	Mullu Kurumba
Nominative	unmarked	unmarked
Accusative	suffix <i>-e</i>	suffix <i>-e</i>

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en-e 'I (Acc.)

Instrumental	suffix- <i>aal</i> <i>kattiyaal</i>	suffix- <i>aalu</i> <i>katti-aalu</i> by the knife'
Dative	suffixes – <i>kki</i> , – <i>nu</i> <i>siitaykku</i> 'to Sita' <i>raamanu</i> to Raman'	suffixes – <i>akku</i> , – <i>kku</i> , <i>ukku</i> <i>namakku</i> 'to us' <i>talaykku</i> 'to the head' <i>eṅṅalukku</i> 'to us'
Genitive	suffix – <i>nre</i> , – <i>uṭe</i> <i>raamanre</i> Raman's <i>siitayute</i> 'Sita's'	suffix – <i>e</i> <i>avanu –e</i> → <i>avane</i> 'his' <i>avaḷu-e</i> → <i>avaḷe</i> 'her'
Locative	suffixes – <i>attu</i> , – <i>il</i> <i>oriṭattu</i> 'at a place' <i>talayil</i> 'in the head'	suffixes – <i>atti</i> , – <i>li</i> , – <i>li-lu</i> <i>en –atti</i> 'in me' <i>kani-li</i> 'in the trap' <i>atu-lu</i> 'in that'
Ablative	Post position – <i>nnu</i> after locative suffix <i>marattil ninnu</i> 'from the tree'	The suffix – <i>nu</i> is added after locative suffixes <i>en-attinu</i> 'from the trap'
Directive	Suffix – <i>kka</i> after oblique Stem <i>puratteeku</i> towards outside'	suffix <i>ee</i> <i>kk</i> after locative case <i>kaaṭṭuleekku</i> towards forest'
Pronouns		
	Sg.	Pl.
I P.	<i>naanu</i> <i>en-</i> before other cases.	<i>nammal</i> (Incl.) <i>ṅaṅṅal</i> (Excl.)
II P.	<i>niyyu</i> Oblique base <i>nin-</i>	<i>nunṅal</i>
III P. Mas.	<i>ivanu</i> (Prox.) <i>avanu</i> (Dist.)	<i>ivaru/ivicca</i> (Prox.) <i>avaru/avicca</i> (Dist.)
Fem.	<i>ivaḷu</i> (Prox.) <i>avaḷu</i> (Dist.)	
Neut.	<i>itu</i> (Prox.) <i>atu</i> (dist.)	<i>itukaḷ</i> (Prox) <i>atukaḷ</i> (Dist).

The *v*-base found in first person dative forms and the third person plural forms *ivicca/avicca* which are in free variation with *ivaru/avaru* are the important variations from Malayalam, *itukaḷ* and *atukaḷ* are also not usually used in Malayalam. Interrogative pronouns, as in Malayalam, are derived from the bases *ee* or *e*.

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<i>eeven</i>	‘who-he’	<i>eevalu</i>	‘who-she’
<i>eetu</i>	‘which’	<i>entu</i>	‘what’

Numerals show minor phonological differences from those of Malayalam.

Verb

Like the literary Dravidian languages, Mullu kurumba has a three way tense distinction. Past forms in general resemble Tamil.

<i>ninneen</i>	‘stood-I’	<i>eṭutteen</i>	‘took-I’
<i>enṇiyaan</i>	‘counted-he’	<i>toṭṭaan</i>	‘touched-he’

Present tense suffixes *-unu* and *-inu* are similar to *-unnu* of Malayalam.

<i>puḷi-inu</i>	‘(is)squeezing’	<i>tupp-unu</i>	‘(is) spitting’
<i>pate-inu</i>	‘(is)saying’	<i>cooṭṭ-unu</i>	‘(is)kicking’

Of the two future tense suffixes of Mullu Kurumba *-un* is similar to the Malayalam form *-um* and *-p-* is similar to the Tamil form.

<i>tullun</i>	‘will jump-it’
<i>cukkun</i>	‘will shrink-it’
<i>cooṭṭu-p-en</i> → <i>coṭṭuven</i>	‘will kick-I’
<i>koy-p-en</i> → <i>koyven</i>	‘will harvest-I’

Participles

Relative participle marker is *-a* as in Malayalam.

<i>paay-nt-a</i>	→ <i>paañña</i>	‘who/which ran’
<i>tullu-i-a</i>	→ <i>tulliya</i>	‘who/which jumped’

Verbal participles resemble Malayalam markers, but tense or negative markers are added to the verbal base.

<i>pey-i</i>	→ <i>peyyi</i>	‘having gone’
<i>naṭa-ntu</i>	→ <i>naṭannu</i>	‘having walked’

Pronominal Suffixes

Pronominal suffixes of Mullu Kurumba bear a close resemblance Tamil.

	Sg.	Pl.
I P.	<i>-en</i>	<i>-on</i>
II P.	<i>-e</i>	<i>-uutu</i>
III P. (Mas)	<i>-aan/an/ven</i>	<i>aaru/aatu/aru/atu/ecca</i>
(Fem.)	<i>-aḷu/-aḷu/ooḷu/vaḷu</i>	
(Neu.)	unmarked (\emptyset)	unmarked (\emptyset)

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TEACHING OF ADVERBIALS TO THE TAMIL SPEAKING LEARNERS OF ENGLISH

By
S. Rajendran

Supervised by
Prof. N. Krishna Swamy

**A dissertation submitted to the
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CHAPTER 1

Introduction

The field of adverbials in either Tamil or English is vast. Attempting a work like mine on adverbials is like trying to cross the ocean by swimming. But for the fear of swimming we can't help crossing the ocean. It is my humble attempt towards Adverbials in Tamil and English and tried my best to explain them.

Most of our Indian students often go wrong in the use of adverbials. Their errors are most due to their mother – tongue influence. The errors also vary according to student's mother – tongue. So it will be always a great help to compare a particular grammatical item with the same item of the student's mother – tongue. It not only helps the teacher to identify the errors, but also enables him to enhance his teaching in an effective manner to achieve his target.

In this work I have pointed out the similarities and dissimilarities in the adverbials of Tamil and English. And also I have stated the most difficult areas in adverbials where the students with Tamil as other mother – tongue most often go wrong.

I have given the data from a short story taken from the Tamil weekly. "Kumudham", which is the largest circulated weekly in India, to show how the adverbials are used frequently in our day to day life. I have given the same sentences from a story and also translated them into English.

Finally, I have framed exercise in such a way that will help the students to rectify their errors. To state the limitation of my work, I have to say that I have not touched the adverbial clauses because the scope of my work is limited.

CHAPTER 2

Adverbials in Tamil

In Tamil there are adverbs and adverbials of Manner, Degree, Place, Time, Cause and Purpose.

1. Adverbials of Manner:

VEEHAMAAHA	--	quickly
MAHILCHIYAAHA	--	Happily
Nangu	--	Well

AVAN ORU MARTHADIYIL NANGU MARAINDU KONDAAN.

He hid well behind a tree.

AVAN AVALAIK KUURNDU KAVANITHAAN

He watched her carefully

NAANGAL IRUPATHAI NIT ARAVEE MARANDUVITAAY.

You have quite forgotten that we exist.

IMMAYIL ADAKKA ODUKKAMAAHAVUM PORUMA IYAA HAVUM

VAALNDHAL MARUMAYIL UNGALUKKU SORKKA POHAM, KITUM.

If you live modestly and patiently in this world, you will be admitted to paradise after death.

KUTHIRAI YAATTAMAI OODINAAL

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She ran like a horse.

SUTRUM MUTRUM PAARTHAPADI

SUVAROORATHIL IRUNDA BEHNCHIYIN

MEEL UTKARNDAN.

Looking ground he sat down on a bunch which stood by the wall.

NAAN SONNAPOOTHILUM AVAL VARAVILLAI

Though I ordered she didn't come.

2. Adverbials of Degree:

They describe some quality as expressed in a greater or lesser degree, irrespective of the degree in which it is expressed in other cases, it may also describe that quality as expressed in a greater or lesser degree, than in some other case or in all other cases.

VEHU, VEHUVAAY	--	Much, very
PERITHU, PERITHAAY, PERITHAAHA	--	Much, very
ATHIHAMAAY, ATHIHAMAHA	--	Very much
NIRAIYA, ROMBA	--	Plenty, much, many

SIRITHU, SIRITHAAY? SIRITHAAHA!

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SATRU, SATRUM -- a little, slightly, a bit.

KONJAM, KONNJAMAAHA -- a little, slightly, little by little.

EVVALAVOO? ETHANAIYOO -- so much, so many.

AVAL KURAL KAANTHILUMINIMAIYAAHA IRUNDATHU.

Her voice was sweeter than singing.

MUNPAARTHA KURANGAI VIDA ITHU PERITHAAHA IRUNDATHU

This monkey was bigger than that seen before.

NAAN SOLKIRATHU PURIHIRATHA? ALLATHU ITHAI VIDAP PURI YAP
PANNAVEENDUMAA?

Do you understand what I say? Or shall I say it more clearly?

3. The Adverbial of Place:

INGU -- Here

ANGU -- There

MEELEE -- up

KIILEE -- down

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ARUHIL -- near

AVAN HOOTALUKKUCH CHENDRAAN

He went to the hotel.

AATRANGARAIP PAKKAM POOVOOM

Let's go to the riverside.

ENGAL VIITTIRKU MUNNEE ORU MARAM NIRKIRATHU. ENGAL
VIITTIRKU PINNEE ORU VALI POHIRATHU.

There is a tree in front of our house. There is a road behind our house.

TALAYANAIAKKADIYIL VAITHIRUNDA MUL VAANGI MUNAI VIR ENRU
AVAL MAARBIL NULAINDU VITTATHU.

A blade of pruning – shears that were kept under the pillow, went into here breasts.

KATTILILIRUNDU ELUNDU JANNAL PAKKAM POOY NINDRAAL.

She rose from here bed and came up to the window.

4. Adverbials of Time:

IPPOLUTHU -- Nov

SIIKKIRAM -- soon

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APPOLLUTHU -- then

INDRU -- today

NAALAI -- to – morrow

INDROODU ANTA AVAMAANAM THIRNTHUVIDUM.

From to-day this disgrace will end.

AVARHALUDAIYA KALYAANAM NAALAI NADAIPERUM.

Their marriage will be on to-marrow.

SIVAHAAMIKKU ANDIRAVU VEHUNEERAM VARAIYIL
THOOKKAM VARAVILLAI.

That night Sivakami could not get sleep for a long time.

AVALATHAN MARUNDA KANKALAI NIMIRTHUP
PAARKKUNDOORUM AVANUDAIYA ULLAM
KALLAKKAMADAINTHATHU.

Whenever she raised her frightened eyes, his mind became confused.

NIEN KANAVAN AAHUMVARAIYIL ENNAITH THODAVIDA
MATTEEN

I won't allow you to touch me until you become my husband.

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5. Adverbial of Cause:

ENNA PERAMANAAYAGAM EEN ITIHINAALIYE

Hallo, Peramayagam, why are you so late?

KUDIVERIYIL IRUNDAMAIYAAL AVANAI ENNAAL OURVAARU
SAMAALIKKA MUDINTHATHU.

As he was drunk, I could somehow over come him.

AVAN SARIYAAHAP PADIKKAATHATHAAL. THEERVIL
THOOLVIYUTRAAN.

Since he didn't, study well he failed in the exam.

PAANJAALI SIRITHUTHAN BAARATHAP POOR VANDADU.

The Bharata was started in Panjali's laughter.

VARUMAIYIN KAARANAMAHA AVAN IRANDAAN.

He died because of poverty.

6. Adverbial of Purpose:

UNGALU DAIYA KAATHALUKKU NAAN EEN KURRUKKEE NIRKA
VEENDUM.

Why should I prevent your love?

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ATHL ENNA IRUKKIRATHU PAYAPADUVUTAARAKU

What is there to be afraid of ?.

NIIR AADAMBARAMAAHA DIIPAAVALI KONDADU VATHARAKKU
ENNAAL ADVAANS KODUKKA MUDIYAATHU.

I cannot give you any advance in order to let you magnificently celebrate the
Deepavali festival.

ORU KALLANAIAK KUUPITTU THAN ETHIRI VIITIL POOY KOLLAIYI
DUMPADIKKUM SAASTHIRIYIN KUDIMIYAI NARUKKIK KONDU
VARUM PADIKKUM SOLLIK KAIK KUULIYAAGA NUURU PON
KODUTHAAN.

He called a robber and gave him a hundred duats, in order that he should rob
his enemy house and bring his the hair, cutoff from the Sastri's head.

7. Adverbial Positions:

Most of the adverbials are mobile. They can come at different places in
the sentences. There are three main positions.

1) **Front Position**

PAYAPADUVATHARKKUATHIL
ENNA IRUKKURATHU.

2) **Middle Position**

ATHIL PAYAPPADUVATHARKU
ENNA IRUKKIRATHU.

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3) **End Position**

ATHIL ENNAIRUKKIRATHU

PAYAPPA DUVATHRKKU.

(What is there to be afraid of.)

Front Position:

OVVORU VAARAMUM AVAN CINIMAAVIRKU SELVAAN

Every week he goes to cinema.

Mid Position: Is after the subject.

AVAN OVVORU VAARAMUM CINIMAAVIRKUCH SELVAAN.

End Position: The adverb occurs at the end of the sentences.

AVANAI PAARATHEEN IPPOLUTHU.

I have seen him now.

8. **Adverb of Manner:**

AVAN AANGILAM NANGU PEESINAAN. He spoke English well.,

NANGU AANGILAM PEESINAN

(He well English spoke)

He spoke English well.

The adverb NANGU CAN COME BEFORE OR AFTER THE NOUN
AANGILAM.

AVARHAL VEEHAMAHA NADANTHAARAHAL.

The adverb VEEHAMAHA occurs in initial, middle and end.

9. **Adverbs of Place:** They usually occur in front and middle position.

ANGU AVAN SENDRAAN.

He went there.

AVAN ANGU SENDRAAN

He went there.

AVAN ELLAAVIDATHILUM THEEDINAAN

He searched everywhere

ELLAVIDATHILUM AVAN THEE DINAAN.

He searched every where.

10. **Adverb of Time:** They also usually occur in the initial and mid position.

AVAN NAALAI VARUHIRAAN

NAALAI AVAN VARU HIRAAN.

He comes tomorrow.

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AVAL IPPOLUTHU PADIKKIRAAL

IPPOLUTHU AVAL PADIKKIRAAL

She is studying now.

11. Adverb of Frequency: They usually occur initially and medially.

AVAN EPPOLUTHUM NEERATHIRKKU AAPIDA VARUVAAN.

EPPOLUTHUM AVAN NEERATHIRKKU SAPIDA VARUVAAN.

He regularly comes to eat on time.

AVAN ADIKKADI VIDUMURAI EDUPAAN.

ADIKKADI AVAN DIDUMURAI EDUPPAN.

He takes leave often.

12. Adverbs of Degree:

NAAN POOTHUMAANA ALAVU SAAPITTEEN.

POOTHUMAANA ALAVU SAAPITTEEN.

I ate sufficiently enough.

Certain adverbs of degree like MATTUM will occur only in the mid – position

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AVAN MATTUM KAARIL SENDRAAN.

He only went in the car.

Functions of Adverbials:

An adverb may function in the clause itself is adverbial, as a constitution distinct from subject, verb, object and complement. As such it is usually an optional element and hence peripheral to the structure of the clause.

NAAN KANNANODU THOOTTATHIL VAITHUP PEESINEEN.

I spoke to Kannan in the garden.

The adverbs used as modifiers:

1. **Adverb modifying and adjective:** The adverb always precedes the adjective.

ATHU MIHAVUM NANDRAAHA IRUNDATHU.

It was extremely good.

AVALUKKU UNMAYAAHAVE NALLAMUHAN

She has a really beautiful face.

2. **Adverb modifying an adverb:** An adverb may pre modify another adverb and function as intensifier. It won't post modify an adverb.

AVAN MIHAVUM VEEHAMAHP PESINAAN

He spoke very fast.

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3. **An adverb modifying a determiner. Pronoun or numeral:**

KITTATHATTA ELLOORUM VANDUVITTAARAHL

Nearly everybody came.

In the above sentence adverb comes before the pronoun.

IRUNURU IDANGALLUKKUMEEL SEITHIYIL ARIVIKKAPATTATAU

Over two hundred seats were announced in the news. In the sentence MEEL occurs in the mid - position. It can't occur in any position.

4. **Adverb modifying a noun:**

PALA AANDUKALUKKU MUNNAL

Many years ago

The adverb Munnal (ago) and Pinnaal (after) alone can occur after the noun and modify it.

NEETRAYA KUUTTAN.

Meeting yesterday.

KIILULLA VAAKIYAM

Sentence below.

CHAPTER 3

Adverbial Forms and Their Meanings in Tamil

The adverbial forms and their meanings:

Forms	Meanings
1. Ending in <u>aaha</u> Eg: MIHUTHIYAAHA / Very SIRITHAHA / a little Slightly A bit KONJAMAAHA/ a little Slightly A bit INIMAIYAAHA / sweeter	Adverbial of degree
2. Ending in <u>AAAY</u> PERITHAAY / Very, Much ATHIHAMAAY/ Very much SIRITHAAY/ a little Slightly A bit.	Adverbials of degree Instead of AAY we can also use AAHA in those words.
3. Ending in <u>AATAMAY</u> <u>KUTHIRAIYAATAMAY</u> / Like a horse BOMMAIYAATTAMAAY/ Like a doll KALLAATTAMAY/ like a stone	Adverbials of manner
4. Endings in <u>ku</u>	

<p>KOOVILUKKU / to the temple</p> <p>VIITTIRKU/ to the home</p> <p>PALLIKKU / to the school</p>	<p>Adverbials of place</p>
<p>5. <u>Endings in IL</u></p> <p>KOOVILIL/ in the temple</p> <p>VIITTIL / in the house</p> <p>KALLUURIYL/ in the college</p>	<p>Adverbial of place</p>
<p>6. <u>Endings in AAL</u></p> <p>UDALNALAMINMAIYAAL / feeling not well</p> <p>THALAIVALIYAAL/ Because headache</p> <p>UDAL VALIYAAL/ Because of body ache</p>	<p>Adverbials of cause</p>
<p>7. <u>Some endings in AAHA</u> <u>Will also adverbials of manner</u></p> <p>VEHAMAAHA// Quickly</p> <p>MAHILCHIYAAHA// Happily</p> <p><u>WORDS:</u></p> <p>1. <u>Adverbial Modifier of Manner:</u></p> <p>NANGU / well</p> <p>KUURNDU / carefully</p>	<p>Adverbial of manner</p>

ARAVEE // Quite	
PAATHI// half	

<p>2. <u>Adverbials of Degree:</u></p> <p>NIRAIYA</p> <p>NIRAMBA</p> <p>SATRU</p> <p>SATRUM</p> <p>EVVALAVOO</p> <p>ETHANAIYOO</p>	<p>Plenty, Much, many</p> <p>A little, slightly, a bit.</p> <p>How much, how many, so much, so many etc.</p>
<p>3. <u>Adverbials of Place:</u></p> <p>INGU / here</p> <p>ANGU / there</p> <p>MEELEE/ up</p> <p>KIILEE / down</p> <p>ARUHIL/ near</p> <p>SEYAMYIL/ par</p> <p>VIIDU / house</p> <p>THOOTTAM / garden</p>	

<p>MUTHAL / beginning</p> <p>MATHIYIL/ middle</p> <p>KAN / place</p> <p>Mun</p> <p>MUNNEE</p> <p>MUNBU</p> <p>PIN</p> <p>PINNEE</p> <p>PINBU</p>	<p>Front</p> <p>Back</p>
<p>4. <u>Adverbial of Time</u></p> <p>IPPOLUTHU/ Now</p> <p>APPOLUTHU/ then</p> <p>INDRU/ today</p> <p>NEETRU/ yesterday</p> <p>NAALAI/ tomorrow</p> <p>IRAVU / night</p> <p>MAALAIYIL/ evening</p>	

PAHAL/ day NEERAM / POLUTHU / NAAL/ day MAATHAM/ month VAARAI/ until	Time
5. <u>Adverbial of Cause:</u> EEN/ why ETHARKU/why ENNA/ what ORU VAARU/ some how KAARANAMAHA/ because of	
6. <u>Adverbial of Purpose:</u> ENNA/ what PORUTTU/ in order that.	

In English we do not have the inflections like we have in Tamil.

CHAPTER 4

Adverbials in English

Words and structures can function as adverbials.

They can be

- i) Adverbs: John was writing well
- ii) Prepositional Phrases: John was writing with great skill.
- iii) Finite Clauses: John was writing well, although he was tired.
- iv) Non-finite Clauses: John was writing to win a prize (an infinitive)
Being the intelligent student of the class,
John wrote to win a prize (an – ing participle)
- v) Verbless Clauses: John was unaware of the danger.
- vi) Noun Phrases: John was playing last month.
- vii) Noun phrases followed by ago, long, etc.:

Two years ago, John was playing football regularly.

Adverbials usually tell something extra about the action, happening, or state described the rest of the sentence. For example, the time when it happened, the place where it happened, or the manner in which it happened.

Time: Raju is playing to-day

Place: Raju is playing the V.O.C, grounds.

Manner: Raju is playing well

A sentence can have more than one adverbial.

Adverbial positions:

Most of the adverbials are mobile. They can come at different places in the sentence. There are three main positions.

1. Front position: Now Kumar is very happy
2. Mid position: Kumar is now very happy
3. End-Position: Kumar is very happy now

Front position: is before the subject.

‘Every week he goes to a firm’

Mid position: is a) immediately before the main verb if no auxiliary are present.

‘Kumar never goes abroad’

Or

b) after the operator, (i.e.) the first auxiliary if there is more than one verb present Kumar has never gone abroad.

End position: is a) after an object or complement if there is one present.

‘Kumar took his bicycle into the verandah’

Or

b) after the verb

Kumar drover very carefully.

Adverbials denoting manner, means and instrument.

They usually take end position.

Egs: They live happily.

The children go to school by bus.

They tested the cell microscopically.

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In the passive, however, mid position is common.

‘Discussions were formally opened here today on the question of prohibition’.

Place Adverbials:

Both denoting location and those denoting direction usually have end – position.

The meeting will be upstairs.

He managed to kick the ball into the goal.

Two place adverbials can occur together in end position, usually with the smaller unit before the large unit.

‘Many people eat in Chinese restaurants in Hyderabad. Only the larger unit can be moved to front position.

In Hyderabad many people eat in Chinese restaurants.

* In Chinese restaurants many people eat In Hyderabad.

Time Adverbials:

Adverbials denoting a point or period of time normally have end position.

Do come and see us again

We lived in Delhi last year.

The meeting starts tomorrow at 10^o clocks.

Exception: Just always occurs in the mid position.

I’m just returning from office.

Adverbials denoting not only the point of time but also imply the point from which that time is measured can occur either in front, mid or end position.

Recently they built a house.

They recently built a house.

They built a house recently.

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Time duration adverbials:

- a) Denote length of time:

I'll be in Ooty for the summer.

They were on duty all-night long.

Or

- b) Denotes the duration from some preceding point of time.

Britain has had decimal currency since 1971.

I've staying here since last Sunday.

Both groups normally have end-position.

- a) Denoting definite frequency: Usually they have end position.

Committee meetings take place weekly.

I go California twice a year.

- b) Denoting indefinite frequency: Usually they have mid position.

He generally leaves home at 7 in the morning.

Does she always dress well?

Some of the adverbs showing frequency are; regularly, some times, rarely, ever, frequently, never, occasionally, often, seldom, usually.

Functions of Adverbials:

Adverbs have two main functions

- a) As adverbial:

He always drives carefully

Apparently, he tried to telephone me the evening before last.

- b) **As modifier of many:** Grammatical categories:

A less common function is as a complement of a preposition. Eg. I haven't been here before now.

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An adverb may function in the clause itself as adverbial, as a constituent distinct from subject, verb, object and complement. As such it is usually an optional element and hence peripheral to the structure of the clause.

John always loses his pencils.

I spoke to him outside.

I quite forgot about it.

Adjuncts, Disjuncts, Conjuncts.

An adjunct is an adverb which demonstrates its integration within a clause structure and conforms to at least one of the following conditions:

- i) If it cannot appear initially in a negative declarative clause marked off from the rest of the clause by comma punctuation or its international equivalents. The more mobile an adverb is, the less it is tied to the structure of the clause.
- ii) If it can be contrasted with another adverbial in alternative interrogative.
Eg : Are they waiting outside, or are they waiting inside?
- iii) If it can be contrasted with another adverbial in alternative negation.

I didn't see him before hand, but I did see him afterwards.

Disjuncts and Conjuncts. : on the other hand, are not integrated within the clause what has been said about adjuncts applies to them in reverse:

- i) They can appear initially in a negative declarative clause marked off from the class by punctuation or its international equivalents.

_____, he isn't tired.

- ii) They cannot be contrasted with another adverbial in alternative interrogation.

* Is he tired probably or is she tired possibly.

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iii) They cannot be contrasted with another adverbial in alternative negation

* He is not tired probably, but he is tired possibly.

Semantically, Disjuncts express an evaluation of what is being said either with respect to the form of the communication or to its content.

Frankly, I am tired,

Fortunately, no one complained.

She wisely didn't attempt to apologise.

Semantically conjuncts have a connective function. They indicate the connection between what is being said and what was said before:

'We have complained several times about the noise,

And yet he does nothing about it.'

'All our friends are going to Kashmir this summer.'

We, however, are going to Ooty.

The adverb used as modifier:

1. Adverb modifying an adjective: The adverb in general precedes the adjective.

That was a VERY funny film

It is EXTREMELY good of you.

She has a REALLY beautiful face.

One adverb – enough - post modifies adjective.

Eg: His salary wasn't high ENOUGH.

Most commonly, the modifying adverb is an intensifier. The most frequently used intensifier is very. Other intensifiers include so, pretty, rather, unusually, quite etc.,

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2. Adverb modifying an adverb: An adverb may personify another adverb and function as intensifier.

They are smoking **VERY** heavily

They didn't injure him **THAT** severely.

As with adjectives, the only post modifier is enough.

He spoke cleverly enough.

Oddly enough, nothing valuable was stolen.

3. Adverb modifying a prepositional phrase:

The nail went right through the wall

His parent is dead against the trip.

4. Adverb modifying a determiner, pronoun or numeral:

Intensifying adverbs can premodify indefinite pronouns, predetermines and cardinal numerals.

NEARLY everybody came to our party.

OVER two hundred deaths were reported.

The indefinite article can be intensified when it is equivalent to the unstressed cardinal one.

They will stay **ABOUT** a week.

With ordinals and superlatives, a definite determiner is obligatory.

She gave me **ALMOST** the largest price of cake.

The quantifiers are much and little and those ending inbody, -one, -thing and – where, and the interrogatives who, what and where are post modified by else: somebody else, all else, what else, now here else etc., enough is a post modifier.

He gave us little enough encouragement.

5. Adverb modifying a noun phrase: A few degree words can modify noun phrases. They include quite, rather, such and what. The noun phrase is normally indefinite, and the adverb precedes any determiner.

The place was in rather a mess

He told such A funny story
Funny stories

What a fool he is!

6. Negative Adverbials in English:

We have separate negative adverbials in English.

Eg: Never – adverb of time or frequency

Now here – adverb of place.

Neither – adverb of addition.

7. Adverb modifying a noun: Some adverbs denoting place or time post modify nouns.

His journey home.

The sentence below

The meeting yesterday

The day before

The years ago.

In some phrases the adverb can also be used as a premodify

The above statement

Our upstairs neighbor

Adverb as complement of preposition:

A number of adverbs signifying time and place function as complement of a preposition of the place adverbs, here and there take the most prepositions along, around, down, from, in, near, on, out, over, round, through, under, up.

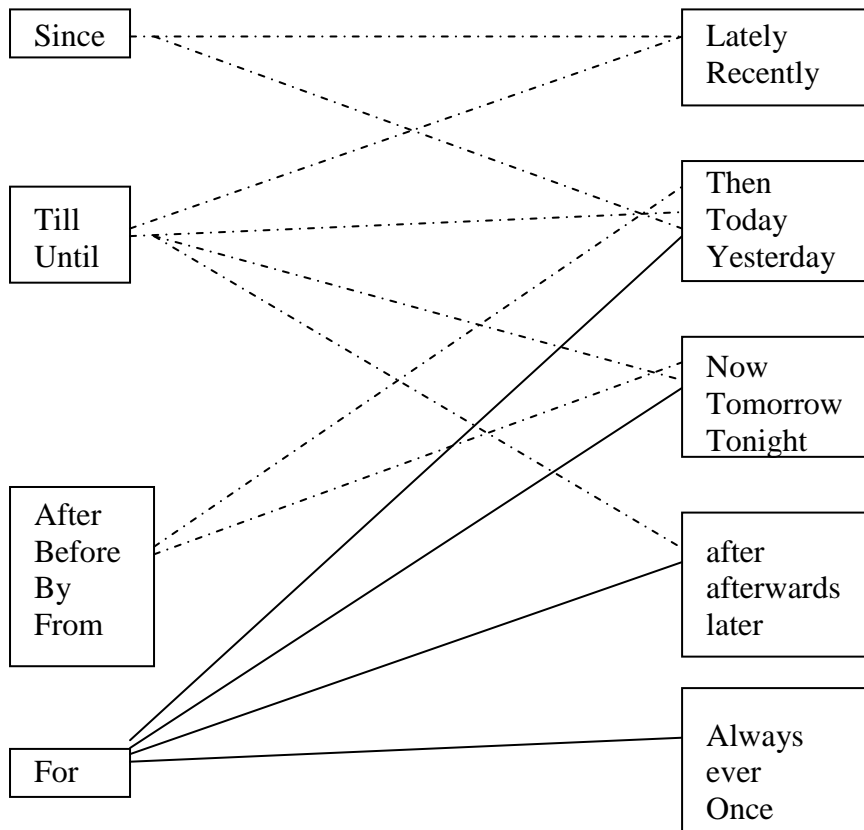
Home can be complement of the preposition at, from, near, toward(s). Others are restricted to the preposition from

	Above
	Abroad
From	Below
	Downstairs
	Indoors
	Inside
From	Outside
	Within
	Without

Time adverbs most commonly functioning as complement of prepositions are shown in the diagram

Prepositions

Adverbs



CHAPTER 5

Similarities and Dissimilarities between Adverbials in Tamil and English

I Similarities:

Both in English and Tamil we have adverbials formed by inflection.

- 1) Most of the adverbs of manner and some adverbs of degree are formed by adding a suffix to the corresponding adjectives. But the nature differed from each other.
- 2) In adverbial words we can find lot of similarities between Tamil and English. Where we get word to word equivalent, there should be any learning problem.

Examples:

ARAVEE / quite (Manner)

NIRAIYA / plenty (Degree)

INGU / here (Place)

IPPOLUTHU / now (time)

EEN/ Why (Cause)

PORUTTU / in order that (purpose)

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- 3) Adverbials in both the languages can occur at the beginning, middle and the end positions.
- 4) In both the languages we have adverbials of manner, degree, place, time, cause and purpose.
- 5) Adverbials are used as modifiers. In Tamil and English we get adverbs modifying.
 - i) Adjectives
 - ii) Adverbs
 - iii) Determiners, pronouns or numbers
 - iv) Nouns
- 6) In both Tamil and English the tense changes according to the adverbial:

Ex: He came here yesterday. (Past tense)

He will come here tomorrow. (future tense)

AVAN NEETRU INGU VANDHAAN

He came here yesterday.

AVAN NAALAI INGU VARUVAAN

He will come here tomorrow.

7) Sentence Modifiers:

Adverb like certainly, evidently, fortunately, obviously and adverbials like in my opinion, by all means, modify the whole sentence.

Certainly, I will marry her.

Fortunately, I met her in the temple.

In my opinion, she is the best woman

In Tamil also we find the sentence modifiers

HAYAMAHA NAAN VETRIPERUVEEN

Certainly, I will win.

NALLAHAALAMAHA YAARUKKUM ADIPADA VILLAI!

Fortunately, none was hurt.

ORUVEELAI AVAN SONNATHU SARIYAAHA IRUKKALANI

Perhaps, what he said may be true.

- 8) We find sentences linking adverbials in Tamil and English. They indicate the relationship of result, addition, contrast, condition, time etc.

RESULT:

ATHANAAL / therefore

ATHANPADI / Accordingly

Addition:

MEELUM / moreover

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PIN / besides

Contrast:

EPPADIYOO / however

ORUVAHIYAAHA / somehow

Condition:

ILLAAVITTAAL/ otherwise or if not

Time

PIRAHU / then

IPPOLUTHU / now

Certain groups like the following are also used to link up the sentences.

ITHANUDAN/ ‘in addition’

ITHANKAARANAMAAHA / for this reason

ITHANPIN / ‘after this’

The majority of the adverbials in English have the derivational suffix ly. We also have –wise suffix. By these suffixes new adverbs are created from adjectives and from nouns respectively. But we also have word adverbials like, often, here.

There. Well. Now etc.,

The suffix – ly: It is added to adjectives to form adverbials of manner

This is a very productive suffix.

The suffix – words: We add these prepositions, nouns to form adverbials of manner or direction

Eg: _clockwise,

Weather – wise.

Education – wise

Dissimilarities:

We find lot of differences in the inflexion of adverbs in the two languages.

- 1) In English most adverbs of manner and some adverbs of degree are formed by adding ly to the corresponding adjective.

Egs: slow – slowly

Immediate – immediately

Gay – gaily

Slight – slightly

In Tamil we have log of inflexions. The endings in AAHA' stand for the adverbials of degree.

Then endings in AAAY also stand for Adverbial of degree. Instead of AAAY we can also use AAH in those words meaning will not be changed.

Endings AATTAMAAY stand for the adverbial of manner.

Endings in KU stand for adverbial of place.

Endings in IL also stand for the adverbial of place.

Adverbial of manner is also indicated by AAHA is Tamil

In English there is no inflexion for adverbials of cause, place, time, purpose. Separate words are used.

Of place: here, there, everywhere, up, down, near.

Of time: now, soon, yet, still, tomorrow, yesterday.

Cause: because of, why, somehow,

Purpose: in order that.

Position:

In English adverbials of time often occurs in the final position.

Eg: their marriage will be on coming Sunday.

I shall stay in the village for two years.

Do the work immediately

Occasionally it can also occur in the initial position.

From today this disgrace will end.

Adverbials denoting definite never occurs in the middle of a sentence in English

In Tamil adverbials of time can possible occur in all the three positions.

NAALAIMUTHAL UNAKKU VEELAIYILLAI

(from tomorrow, for you job no)

UNAKKU NAALAIMUTHAL VEELAIYILLAI

UNAKKU VEELAIYILLAI NAALAI MUTHAL

Usually the adverbials denoting definite time occur in the initial and medial positions. But to achieve stylistic effect they are sometimes used at the end. Unless we want to give much importance to time we use at the end in Tamil.

Adverbials denoting indefinite time in English most usually occur in the mid – position.

Eg: He recently joined the army

She still loves me,

She is still in her bath.

They can also occur in other positions too.

Eg: Recently, Rejoined the army (Initial)

He joined the army recently (final)

Still she love me (initial)

She loves me still (final)

In Tamil adverbials denoting the indefinite time normally occur at the beginning.

SAMIIBATHIL AVAN PATTAAALATHIL SEERNIDHAAN

Recently, rejoined the army.

INNUM AVAL ENNAIK KAATHALIKKIRAAL

Still she loves me.

They can also occur in other places but use normally do not use them in other places than the initial position.

Adverbials of place most usually occur in the final position and at the initial, occasional in English. It never occurs in the middle.

He went there * He there went

He sat under a tree. * He under a tree

In Tamil the adverbials of place normally occur at initial and middle position but rarely at end position.

MARATHADIYIL AMARNDHAAN.

He sat under a tree.

AVAN PALLIKKUCH SENDRAAN

He went to school.

In day to day life people normally do not use adverbials of place at the end of a sentence.

If we say.

AVAN SENDRAAN VVITTIRKKU

He went home.

It is not a mistake but is sounds artificial.

Adverbials denoting manner, means and instrument usually take end position in English.

They live happily.

The children go to school by bus.

They tested the cell microscopically.

But in Tamil they usually occur in the mid-position.

AVARHAL MAHILCHIYAAHA VAAL HIRAARHAL

They live happily.

PAIYANHAL PALLUKU BAZIL SELHIRAARHAL

Boys go to school by bus.

The use of negatives with the adverbials:

In Tamil if we simply add ILLAI to the verb any sentence it becomes a negative sentence. It is not the case with English. In some cases if we add not it will be enough, in some other places we have to insert do (do +not)

ATHU ANGEE IRRUKKIRATHU

It is there.

ATHU ANGEE ILLAI

It is not there

AVAN AVALAIK KOORNDHU KAVANITHAAN

He watched her carefully.

AVAN AVALAIK KOORNDHU KAVANIKKAVILLAI

He did not watch her carefully.

There are negative adverbs in English.

Now here	-	Adverb of place
Any where		
Never	-	adverb of frequency
Neither-		adverb of addition
Hardly	-	adverb of manner.

These words are negative in meaning but they do not appear in negative sentence.

- I don't never go there.
- He is not seen now here.

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But in Tamil we don't have such negative adverbials. We have to add
ILLAI to get the negative meaning.

Reduplicated form:

In Tamil we use reduplicated form to imply continuance, or gradual intensification of an action.

SINGAPORE MELLA MELLA MARAINDHATHU

Singapore has gradually vanished from sight.

KAALM SELLACH SELLA AVAR MIHAVUM EELAIYAANAAR.

In course of time he became very poor.

In English we do not use such reduplicated words. Duplication of the same word one after the other is not allowed in English.

Initiative words: in Tamil we often use initiative words to intensify the meaning of the sentence. It gives a touch of familiarity with the subject.

KODAIPPUYAL MINNALUM IDIYIYUM KIDUKIDU PAIKINDRANA.

Lightings and thunders of a summer storm fell and roared in quick succession.

THANNIIR SALA SALA VENDRU PAAYANDHATHU

Water came producing noise.

In English initiative words are rarely used.

The comparative and superlative forms:

In English with adverbs of two or more syllables the comparative is formed by placing more before the adverbs and the superlative by placing most before the adverbs and adding suffixes but we add prefixes:

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Eg:

NANDRAHA
Well

MIHANANDRAAHA
Better

MIHAVUNNADRAAHA
Best

INNIMAYAAHA
Sweetly

MIHA MINAIYAAHA
Sweeter

MIHAVUM INNAIYAAHA
Sweetest.

But in a sentence when two or several qualities compared according to two degrees in which they are expressed, the word, regarded as basis of put in the locative or native case occasionally combined with the participle.

AVAL KURAL KAA NATHILUM INIMAIYAAHA IRKUNDHATHU

Her voice was sweeter than a song

SINNAMIIN ATHARAKUM SINNATHAI THINDRAAL PERIYAMIIN
THANDRIKKA VARUHIRATHU.

If a small fish eats still smaller one, a big fish comes to punish it.

Accusative case + infinitive VIDAL is also used in comparative degree in a sentence.

Eg	Positive	Comparative	Superlative
	Quickly	More Quickly	Most Quickly

Single syllable adverbs of positive degree can be turned into comparative and superlative degree by adding er and est respectively.

Eg:	Hard	-	Harder	-	Hardest
	High	-	Higher	-	Highest

Early: though it has two syllables its other forms are

Earlier : and earliest.

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In Tamil we do not make comparative and superlative degree words but.

MUNPAARTHA KURANGAIVIDA ITHU MUUNDRU MADANGU
PERIYATHAAYI RUNDHATHU

This monkey is three times bigger than that seen before.

KAMALAAVOO MUNNIRUNDHA ALLAHAIVIDA PALA MADANGU
ALAHAAHA IRUKKIRAL.

As for Kamala, her beauty became many times, better than it had been before.

CHAPTER 6

Data from a Short Story in “Kumutham” (20-02-1980)

1)

AVAN KAIYIL SATTENRU THINITHUVITTU AVAL SENRU VITTAAL

(Manner)

She suddenly inserted that into his hand and went away.

2)

NAVAKKIRAHA SANNATHIYAI ETHIRPPAKKAMAHA

SUTRIVARUVATHU VALAKKAM (Place)

It is a custom to go round the Navagrahas in the opposite direction.

3)

ENGIRUNDHU EPPADI EDUTHAAL ENRUAVAN KAVANIKKA

MUDIYAVILLAI (Place)

He couldn't notice from where and how she took it.

4)

KOOVILAI OTTIYA KURRUKKUTH THERUVIL -- ANGUTHAAN

KONJAM THANIMAI – AVALUDAN NEETRU AVAN PEESIYAVARU

SILA ADI THUURAM NADANDHA POTHU, *NAALIKKU

UNGALLUKKU SARPARAIS, VARUVIINGALLAIYA?” ENDRU

KEETAAL.

Narrow street near the temple – only where there is loneliness – while he was walking with her yesterday, she said, “Tomorrow there will be a surprise for you, will you come”?

5)

PADAPADAPPUM MAHILCHIYN UDAL PUURAA PARAVIK

KATHAKATHATHATHU (Manner)

Extreme happiness spread all over her body and made her warm.

6.

THAN ARAIKKUP PURAPPATTAN (Place)

He went to his room.

7.

VALIYILEEYEE ENGA AVATHU ATAAPIRITHU PADIKKA

VEENDUMENDRU AVALAAHA IRUNDADHU, (Place)

He was eager to unfold and read it somewhere on the way.

8.

OOTALIL SAAPPIDUVATHARAKU KAATHIRAKKUM POOTHU

KADITHATHAIEDUTHU MEEJAIKKUM THANAKKUMAANA

IDAIVELIYIL – VELIYAAR PAARVAIKKUTH THERIYAAMAL

SATRUTHTHAALVAAHA VAITHUK KONDU PADITHAAN.

While he was waiting for the meals in the hotel, he took the letter and

kept it in the space between him and the table and read it by lowering the

letter so that others can't see it.

9.

IPPA THAANEE SAAR SAAPPITIINGA.

Just now you ate it. (Time)

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10.

SIKKIRAMAAHA SAAPPITTUVITTU ARAIKKUP POONATHUM
KATHAVAITH THAALITTUVITTU, RASITHHURUSITHUP PADIKKA
KADITHATHAIP PIRITHAAN.

. After eating quickly and reaching the room, he looked the door and opened
the letter to read the letter pleasurable (Manner)

11.

KADITHATHAI IRUPATHU MUPPATHU THARAM PADITHAAN
(Manner)

He read the letter twenty to thirty times.

12.

NADUNDUVIL AANGILATHIL KAVITHAIYILIRUNDU MEERKKOOL
VEERU (Place).

Here and there, there are quotations from English Poetry.

13.

MELITHAAHAP PUNNAHITHUK KONDAAN (Manner)

He smiled slightly.

14.

PATHIL KADITHAM ELUTHA MULUSAAHA NAALUMANINNERAM
AAYITRU (Time)

To write a reply I took totally four hours.

15.

ANGEE ALAINDHU THIRINDHU AANIGILATHIL KAATHAL
KADITHAM ELUTHUVATHUPATRI EPPADIYOO IRANDU
PUTHAHANGA THEEDIP PIDITHAAN (Place + Manner)

By roaming there he somehow found two books about how to write a love letter in English.

16.

AVVAPPOLUTHU AANGILA AHARAA THIYAI CHECK SEITHAAN
Now and then he checked with the English dictionary.

17.

SATTHENDRU AVANUKKU OOR AASAI (Manner)
He had a desire immediately.

18.

AANGILA SAMMRAAT GOOVIND ARUHIL IRUKKA AVAN
KAVALAIP PADUKAANEEN.

Why should he worry when Govind the master of English is near his side?
(Place)

19.

ANNIKKIKUUDA NII THALAIVALINNU POOVITTE (Time)
Even that day you went out saying that you had a headache.

20.

INDRAIYILURUNDU UNAKKU VELAI THARU MUDIYAATHA
NIAYIL IRUKKIREEN (Time)

I am not in a position to give you the job from today.

21.

NII VEERU ENGAAVATHU VEELAI THEDIKKO (Place)

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You can seek a job somewhere else.

22.

RAATHIRIYELLAAM KAVALAI PATTEEN (Time)

I was said all the night.

23.

ENAKKU NINGA EPPADI IRUKKIINGAALOO APPADIYEE
MULUSAAHA VEENUM

I want you completely as you are.

From the sentences taken from the short story ‘

‘. KAATHULUKKOOR KADITHAM

ILLAI (Love has no letter) from “Kumudham” the best – seller Tamil Weekly

I India, it is clear that in normal use of Tamil Adverbials of Time, Place and manner often occur.

From the data from the story we can also state that adverbials in Tamil often occur in the front or mid – position but rarely in the end position.

CHAPTER 7

Problem Areas for Tamil Speaking Learners of English

Since there are lots of differences between the position of adverbs in Tamil and English, the learners of English usually make mistakes in placing the adverbials in sentences. From the data given in this paper about the use of adverbials in a short story we realize that not even a single sentence is with adverbials at the end. So Tamil speaking learners of English may feel strange to place the adverbials at the end of a sentence in English.

In English adverbial of time often occurs in the final position.

Their marriage will be on coming Sunday.

Do the work immediately.

In Tamil adverbial denoting the indefinite time normally occur at the beginning. So the students come out with sentences like

* On coming Sunday will be their marriage.

Adverbials of place mostly occur at the end position and never in the middle in English. But in Tamil they often occur in initial and middle positions and rarely at the end. So students write sentences like;

- ❖ In a hotel, he ate
- ❖ In the garden, he works
- ❖ To the market, she goes,
- ❖ From the well, the water is pumped out.

Adverbials of number, means and instrument usually take the end position in English.

- They live happily
- The children go to school by bus.
- They test the cell microscopically.

The same sentences can be written by Tamil speakers like the following.

- ✚ They happily live.
- ✚ The children by bus go to school.
- ✚ They tested microscopically the cell.

In Tamil they usually occur in mid – position.

In English we add not and do+not in negative sentences. But in Tamil there is nothing like do so we get sentences like:

- He not watched here carefully.
- He not likes to go there.
- She not likes to marry in a church.
- Raju not went to Delhi last month.

Use of Negative with adverbial

In English we never add not to negative adverbs in English.

- ❖ He never goes there.
- ❖ He is seen nowhere.

Tamil speaking learners of English may say sentences like the following.

- ❖ He not never goes there.
- ❖ He is not seen nowhere.

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Reduplicated from:

In Tamil reduplicated form is used to imply continuance, recurrence or gradual intensification of an action. But in English we do not use it. The Tamil speaking learners normally come out with sentences like the following which are always wrong:

- Singapore has gradually, gradually vanished.
- He went there slowly, slowly.

Imitative words:

In Tamil imitative words are used to intensify the meaning of the sentence. But in English many words are not normally used. A Tamil speaking learner of English is tempted to use imitative words in English. They may come out with a sentence like “Palapala Lightning and Kid Hidu thunders of a summer storm feel and roared in quick succession.

- ❖ Water came out the pipe producing sala sala noise.

In Comparative and Superlative forms:

In English the suffix er and eat are added to the positive words comparative and superlative degrees. But in Tamil only a prefix is added. So students may come out with sentences like

- He is very taller than Raju

Instead of

He is taller than Raju.

Tamil speaking learners of English also go wrong in the use of irregular comparison.

Eg:

- ❖ Raju writes more better than Ravi.
- ❖ He is doing the work in the most worst way possible.

Difficulties (Continued)

Use of *only* and *even*.

Tamil speaking learners of English often go wrong in placing even and only the must be attached to the word they modify. They say sentences like:

- ❖ A Child even could do that.
- ❖ He robbed his parent even.
- ❖ She is six years old only.
- ❖ I pretended to be ill only.

Use of *still* and *just*

Since equivalent words in Tamil are used in the beginning of the sentences, students write sentences like:

- ❖ Just the train has left.
- ❖ Just my brother has got a new job.
- ❖ Still he owes me ten rupees
- ❖ Still your brother at school?

CHAPTER 8

Suggestions and Exercises

By stating clearly that the use of reduplicated is not allowed in English we can rectify the errors of the students who use the reduplicated words in Tamil.

In English imitative words are not normally used. If we impart this fact to these students they will overcome their mistakes in this area easily.

The students may find difficulty in over coming their errors in the use of adverbials in a particular position, use of certain adverbials. For them framed exercise are necessary.

I. Read the following passages and answer the following question.

A Ploughman in the Train

I am the ploughman of a field in a small village. Last week, I went to Madurai by a train from Sivakasi. I live ten miles away from Sivakasi where I have a small house and a little land. For the first time I was traveling in a train. It over crowded.

The seat opposite to mine was taken by a young lady who starred at me and glanced my dress and turned her face away. She took a book from her hand bag and began to read. She never lifted her eyes from the book. I once tried to speak to here, but she gave me such a full stare that I never tried at gain

Due to the movement of the train. I slightly dashed against the man sitting near my side. He was wearing pure white dress. He became so angry as though I had spoiled his dress and he moved very close to the window. No one was in a mood to speak in my compartment. All were in such a since, as though some calamity had

occurred. All on a sudden every one began to laugh and speak to each one hearing the loud cry of my son who was sleeping in my wife's hand.

Questions:

- 1) Where did the ploughman go?
- 2) Where is he from?
- 3) Where was the young lady sitting?
- 4) Did she ever lift her eyes from the book?
- 5) Where did the man in white dress move?
- 6) How were the people in the train?
- 7) Why did the people begin to laugh?

II. Improve the sentences in the following paragraph:

The D.I.G of police shouted, "start at once the jeep! Follow that van". The driver of the jeep began to chase at a high speed the robbers' van through crowded streets. People in the streets began to shout and wave wildly their arms. The chase went on the busiest part of Madras for two hours at dangerous speeds. A big lorry emerged out of a side – street blocking suddenly the robbers' van. The police made use of the opportunity and immediately caught the robbers.

III. Insert still or just the correct places in the following sentences.

1. The train has left.
2. It is raining.
3. I don not understand the problem
4. She has met the person.

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5. A tourist party had arrived at the hostel.
6. Is the shop closed?
7. Do you want my help?
8. He was leaving the hostel when the telephone bell rang.
9. He has paid me hundred rupees, but he owes me another fifty rupees.

IV. Rewrite the following sentences using Even,

- 1) A child could do that.
- 2) He escaped without a scratch.
- 3) He went to examination hall without a pen.
- 4) He robbed his parents.
- 5) They went to a film in the rain.

V. Rewrite the following sentences to bring out the same meaning by using only.

- 1) This ticket is valid for one month, and for not longer.
- 2) I have glanced at the letter; I have not read it thoroughly,
- 3) It was by nothing an accident that the mistake was discovered.
- 4) When I said that, I was joking, that is all.
- 5) It was recently as a week ago that I was speaking to her.

VI. Change the word order of the following sentences to another acceptable word order.

Eg: We don't have karate practice on Sundays.

On Sundays we don't have karate practice.

- 1) Raju goes to Hanuman temple every Saturday.

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- 2) Kumar watches TV in the evening.
- 3) He take class in the morning
- 4) He meets many other students in the library.
- 5) Raghu goes to film every week.
- 6) At 12O Clock Sumathy eats dinner.
- 7) After dinner she sleeps for one hour.
- 8) Every one sleeps after dinner in the hostel.
- 9) It is very hot in Hyderabad in summer.
- 10) He often visits his relatives on holidays.

VII. Make as many sentences as possible from the following table: (Adverb position)

1	2	3	4
Normal Group	Verbal Group Non – listening verb)	Normal Group	Adverb
Sheela and her sisters	Came	---	Recently
Suman's brother	Left	Calcutta	Yesterday
Rahman	Knows	Rabbani	Well
Sandhi	Drives	--	Carefully
Sub inspector of police	Caught	The trip	Easily.

VIII Frame sentences from the following table:

Adverbial	Nominal Group	Verbal Group	Nominal / adj
Unfortunately	The teacher	Has made	A mistake
Yesterday	We	Played	Football
This morning	The children	Felt	Ill

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During the night e	They	Cried	
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IX Answer the questions in complete sentences.

- 1) Which goes faster, a car or a plane?
- 2) Which goes fastest, a horse, a car or a plane?
- 3) Who works harder, a child or a man
- 4) Which cuts better, a new knife or an old knife?
- 5) Who plays football bets, an old man, a little girl or a strong boy.

X Rewrite the following sentences putting the adverbs in brackets in their usual place.

- 1) Raju's grandfather went in a plane (never)
- 2) Does sheela go to school by bus (always)
- 3) I meet Leela in the street (often)
- 4) The exercises are difficult (sometimes)
- 5) That poor lady will be rich (soon)
- 6) A busy man cannot have a holiday (often)

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Creative Techniques of Teaching Literature

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Significance of the Study of English Literature

The study of English language is gaining more and more significance and its inevitability is felt meticulously in the global contexts. The learning of English is inexorable in the present milieu as it has become the link language. However, the teachers and learners of English in India where students are the non-native learners of English face many problems related to teaching-learning of English. The teachers have to develop essential skills of students to teach them to express themselves in English in academic as well as real life contexts.

Along with the study of English language, study of English literature is also important. The English literature has a wide readership. Hence, study of this literature widens the literary spectrum of readers. Indian students are to be inspired to consider the study of English literature as significant as the study of English language. It is valuable even in language learning.

Culture and Literature

Most of the Indian universities prescribe the British, the American, and the Commonwealth literature. Except the Indian literature, the Indian students cannot easily understand the whole body of the British or the American or any other literature. These literatures contain various allusions, customs, manners, mythologies, and other details. They refer to various social, political, religious references. If the Indian students have to understand the foreign literature, they must know its context and background. They have to comprehend the lexical items in the text that carry the thematic or content meaning in the piece of literature. If they do not know the context, there is a possibility of ennui while studying literature. It is therefore the duty of the teachers of literature to make the study of English literature interesting and also sustain students' motive to seek an appropriate pleasure and knowledge which is

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usually found in studying literature. Consequently, it is indispensable to find out some creative techniques to teach English literature to the Indian students.

Focus of This Paper

This paper focuses on some creative techniques to promote the teaching-learning of English literature. Literature can be taught by using pre-teaching projects of geographical, political, and historical aspects of country, collection of pictures, stamps, use of films, dramas, computer-aided language laboratories, internet, blogs, World Wide Web, and some other innovative techniques of teaching literature. Such creative techniques can enhance students' involvement and love for English literature.

Difficulties Faced by Students

The Indian students face number of difficulties while studying English literature. Before stating the creative techniques to teach English literature, it is quite relevant to refer to some of the problems faced by the Indian teachers as well as students:

1. Most of the classes have large number of students. It becomes difficult to follow diverse experimental methods to teach because they are unworkable to control the large number of students and maintain the balance of interactions with all of them within the stipulated time.
2. The teaching of literature is to be made examination-oriented. If the teachers give more time for the all-round understanding of the text, it is unfeasible to cover the syllabus. Hence, the teachers have to prefer the examination-oriented teaching.
3. All the classrooms do not provide the facilities of LCD, computer, and internet. Hence, the teachers have to be satisfied with the traditional teaching.
4. Now-a-days the need to communicate in English is emphasized everywhere. It stresses the functional use of the English language. Hence, most of the students get interested in the study English language and not the English literature.
5. Indian students have no easy access to the inward meanings of the British, the American, the Commonwealth, and other English literatures because these literatures have totally different cultures in every aspect.

6. The students of literature are not strongly aware of the possible jobs after studying literature courses. They think that to enter the fields related to or based on literature needs a glamorous background for the persons.

Creative Techniques to Overcome the Difficulties

Keeping in view some of the difficulties mentioned above it is possible to find out some creative techniques to teach English literature:

1. **Pre-teaching project / presentation of geographical aspects:** Before beginning to teach the general topics related to the history of English literature or the texts focusing on some regions, it is interesting to give students a small project regarding the introduction and background of the country to which the text is related. It is also possible to ask students to bring the maps of that country in the class or inspire them to draw the maps in the notebooks. It increases their interest in the subject. The knowledge of geographical details, weather conditions, natural resources, etc., of the country adds a different flavour to learning of literature. It will provide students essential background which is particularly reflected in lexical items used in the literary text. This kind of teaching technique can make students feel the text rather familiar.
2. **Pre-teaching project / presentation of the historical aspects:** It is always valuable to train students to prepare small project/presentation of the historical background of country related to the study. It helps them to know and understand the historical details that influence the country and its literature.
3. **Small project/presentation of the political aspects:** It is promising to advise students to make a small project on the political background of the country. This helps them to understand the political movements as well as their effects on society reflected in literature.
4. **Collection of pictures, stamps:** It is possible to recommend students to collect some pictures, images related to the customs, traditions, food, clothes etc. of the country. Even the stamps of that country can also be collected to increase the participation of the students to learn about the literature of that country.
5. **Collection of mythology:** It is very important to refer to the mythological references that occur in the works. We can collect the pictures, references of the

mythology. These pictures can be very fascinating to become familiar with the country and its literature. They enhance students' perception of the world.

- 6. Films / Dramas:** Many films and dramas are produced on many novels and stories. These films or dramas can be showed to students after or before teaching the novel or drama. It is very appealing to invite students to compare the film with the text. This helps them to use their comparative skills of language. It is an effective way to inculcate among the learners very useful skills and strategies to acquire the language in context.
- 7. Computer-aided language laboratories:** It is an enjoyable activity to take students to the language laboratory and ask them to listen to the American or the British English. This gives them an idea of the language and the style of its expression by the American and the British.
- 8. Use of Internet, Blogs, World Wide Web and E-books:** Now-a-days students can use internet, blogs and e-books. If the language laboratory makes these facilities available, students will enjoy the learning. This gives them an opportunity to remain up-dated in the field of literary study.
- 9. Author's introduction:** Students can be motivated to present a brief biographical sketch of the author in the class. It is remarkable to collect all the detailed information of the author and his literary works. This makes students aware of the literary world of authors. Some students can be asked to write one paragraph on each work of the author. Such information can be compiled. It helps them to know the background of the author and his writing.
- 10. Scope of creativity:** It is a great activity to rouse students to write a poem on the novel, story on a poem or picture, draw a picture on a poem, and write a poem on a picture. We can organize competitions for such activities. It will be a nice opportunity for students to enhance their abilities to learn language by using their creative faculty.
- 11. Organizing interviews of the great/popular writers/critics/actors/ actresses:** Students believe that entry into the fields of cinema, script writing, song-writing etc., is not possible. They think that it is difficult to build a career in these fields. It will be an evocative occasion for them if teachers organize the interviews or talks of popular writers, actors and actresses. With such activities students get inspired and motivated to study literature and enjoy the assignments given to them.

- 12. Role plays:** It is easy to arrange the enactment of the drama. It is also possible to organize the small role play sessions. It helps to increase students' abilities to learn literature as well as it helps them to improve their speech.
- 13. A mental activity:** It is easy to give some mental activities to students for their wider participation. The literary texts can be introduced by telling them an anecdote, joke, proverb or showing /drawing picture etc.
- 14. Reading aloud:** It is very useful to enable students to read the text in meaningful units/chunks. Furthermore, through this activity teachers can diagnose the correct or incorrect strategies students deploy while doing silent reading. It is therefore a remedial task that can train the learners to overcome problems related to fluency and accuracy in reading English as second/foreign language.
- 15. Exercises for reading between the lines:** It is essential to teach students of literature to read between the lines. They can be asked to speculate on the meaning of the pieces of literature. What do the particular lines or dialogues mean can be explained by students. It will increase their imaginative powers and mental horizons. It is very important activity. In the words of M S. Knowles, “. . . it is tragic that we have not learned how to learn without being taught, and it is probably more important than all of the immediate reasons put together. The simple truth is that we are entering into a strange new world in which rapid change will be the only stable characteristic” (15). Hence, it is essential to find out new techniques to teach literature.
- 16. Post-teaching activity:** Teachers can ask the students to imagine different ends to the drama, story or novel. It is interesting to listen to various possibilities to end the work. Students can brainstorm a lot and bring out their creative talents. It ignites their heart, mind, and love for literature. They become competent to express themselves. It is true as Chris Morgan, et al., mention, “competence in a skill is acquired by practice. The principal challenge for the teachers is to provide maximum opportunities for practice with individual feedback upon developing expertise” (141). Teachers have to make students competent.
- 17. Exercises for reading beyond the lines and finding out human values:** It is easy to ask students to find out human values in the novels, stories, dramas and poetry. It affirms the value and significance of literature. Students note the

universal values in literature. It inculcates in them the need to believe in equality of human beings.

It is necessary to teach students of literature to learn some human values and principles of life from the pieces of literature. Teachers have to encourage them to learn the values and follow them in practical life. They can be inspired for patriotism, humanism, kindness, loyalty, truth, peace, love, social reforms etc. They must read literature beyond the lines. It helps to increase the maturity level of students. It also refines their sensitivity and enables them to be sympathetic as well as empathetic. They will be trained to become concerned and considerate.

18. Exercises for creating the awareness about environment: We all are aware of the dangers threatening the globe. It is a good exercise to ask students to find out examples of the ways of protecting the environment stated in the pieces of literature. It is also possible to find the descriptions of environment or natural beauty, animals, birds presented in literature. It enhances students' knowledge of flora and fauna.

19. Orientation for explaining career opportunities other than films: The students get interested in the study of literature if they come to know about the opportunities of jobs and careers. There are some jobs where the competency in literature is certainly an addition in the personal profile of the candidates. The students of literature can do everything in a very unique way in the fields like journalism, tourism, publications, freelancing, translations, audio books, places of public interests, websites of literature, embassies, cultural centres, etc.

Conclusion

If the teachers of English literature do not find out creative methods of teaching literature and employ them in their teaching, the classroom teaching can become the elongated monologues. Hence, it is essential to teach literature with the help of new methods. With these methods it is possible to involve all the students in the learning activities. It gives them an opportunity for interdisciplinary study also. It will help them to undertake research in other disciplines or it will encourage them for comparative study. These techniques are motivating and challenging. They help

students to enrich and sustain their efforts of learning literature. They encourage students to interact and communicate with each other

Creative methods will increase students' interest in literature not only of India but of the foreign countries also. They will be able to be more and more global because they will understand that literature plays a vital role in bringing all the lands together under one roof of universal human traits reflected in it. Students of literature can become the agents of change when equipped with good and thoughtful understanding of literature.

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ஆந்திரசப்தசிந்தாமணியும் பாலவியாகரணமும்: ஒப்பியல் பார்வை

த. சத்தியராஜ் பிஎச். டி.

1.0 முகப்பு

தெலுங்கு மொழிக்குரிய இலக்கண நூல்கள் இருநூறுக்கும் மேலுள். அவ்விலக்கண நூல்கள் சமசுக்கிருத நடையிலும், தூயதெலுங்கு நடையிலும், சமசுக்கிருதமும் தெலுங்கும் கலந்த நடையிலும் காணப்படுகின்றன. அவற்றுள் ஆந்திரசப்தசிந்தாமணி (கி.பி.11) சமசுக்கிருத மரபைப் பின்பற்றி சமசுக்கிருத நடையிலும், பாலவியாகரணம் (கி.பி.1858) தெலுங்கும் சமசுக்கிருதமும் கலந்த நடையிலும் அமைந்துள்ளன.

இவ்விரு இலக்கண நூல்களில் சஞ்ஞாபரிச்சேதம் எனும் இயலமைப்புக் காணப்படுகிறது. அவ்வியலமைப்பில் எழுத்து, சொல், யாப்பு, அணி முதலிய கருத்துக்கள் இடம்பெற்றுள்ளன. இவற்றுள் எழுத்து, சொல்வகை அறிமுகங்கள் இடம்பெறும் பாங்கை ஒப்பிட்டுப் பார்க்கும் முகமாக இக்கட்டுரை அமைகிறது.

2.0 நன்னயாவும் சின்னயசூரியும்: சஞ்ஞாபரிச்சேதம்

தெலுங்கு இலக்கணநூல்களில் முதன்மையானது ஆந்திரசப்தசிந்தாமணி. இதன் ஆசிரியர் நன்னயா ஆவார். இவர் இலக்கணக் கலைஞர் மட்டுமின்றி இலக்கிய புலமையாளரும் ஆவார். இவர் முதன் முதல் தெலுங்கிற்கு இலக்கணம் எழுத முனைந்ததன் விளைவே அந்நூல். இந்நூல் சமசுக்கிருதத்தில் எழுதப்பட்டதன் நோக்கம் வலுவானது. இதனை அதே காலக்கட்டத்தில் தமிழில் எழுதப்பட்ட வீரசோழியம் வெளிப்படுத்தி நிற்பதின்வழி அறியலாம். வீரசோழியமும் ஆந்திரசப்தசிந்தாமணியும் சமசுக்கிருதத்தைத் தாய்மொழியாகவும், தத்தம் தாய்மொழிகளை இரண்டாம் மொழிகளாகவும் பயன்படுத்திக்கொண்டன. அதாவது, சமசுக்கிருதத்தைத் தாய்மொழியாகக் கொண்டவர்கள் தமிழையும் தெலுங்கையும் கற்றுக் கொள்வதற்காகவே அவ்விரு நூல்களும் எழுதப்பட்டுள்ளன. இது கற்றல்/கற்பித்தல் நோக்கில் தத்தம் மொழியிலக்கணக் கூறுகளோடு ஒப்பிட்டுப் பார்க்கும் தன்மை எனலாம்.

ஆந்திரசப்தசிந்தமணி ஐந்து பரிச்சேதங்களால் ஆனது. அவை: சஞ்ஞா, சந்தி, அசந்த, அலந்த, கிரியா என்பன. இவற்றுள் சஞ்ஞா நாற்பத்தேழு நூற்பாக்களுடையது. அந்நூற்பாக்கள் காவியம், சொல் - விளக்கம், ஆந்திர என்பதன் விளக்கம், ச் - ஜ் ஆகியனவற்றின் ஒலிப்புமுறை, நியமம், பிராதிபதிகம், வர்ணகம், எழுத்துக்களின் அறிமுகம், தாது, பிராணம், வக்ரம், வக்ரதமம், பிராணம், துருதம், பருசம், சரளம், இசுதிரம், கணங்கள், எதுகை - மோனை விளக்கங்கள், அவ்யயம், அநுகரணம், சொல்வகை அறிமுகம் ஆகிய விளக்கங்களை முன்வைக்கின்றன.

தெலுங்கு இலக்கணக்கூறுகளை முழுமையாக விளக்க முனைந்த நூலாகக் கருதப்படுவது பாலவியாகரணம். இந்நூலின் ஆசிரியர் சின்னயசூரி. இவரும் இலக்கியத்தில் புலமையாளர் என்பது நோக்கத்தக்கது. இவர் சமசுக்கிருத மரபிலிருந்து விளகி நின்றே தெலுங்கிற்கு இலக்கணம் எழுத முற்பட்டதாகச் சிலர் கருதுவர். எவ்வாறிருப்பினும் பழைமையைப் போற்றும் பண்புடையாளராகவேத் திகழ்ந்துள்ளார். அதாவது பழைமை வாய்ந்த பாணினியிலிருந்து விதிகளையும், தொல்காப்பிய மரபிலிருந்து இயலமைப்புமுறைகளையும் தெரிவுசெய்து கொண்டமையைக் குறிப்பிடலாம். இவர் பெரும்பான்மையான விதிகளைப் பாணினி, ஆந்திர சப்த சிந்தாமணி, பிராக்கிருத சப்தானு சாசனம், அதர்வனா காரிகாவளி, அப்பகவியம், ஆந்திரகௌமதி போல்வனவற்றிலிருந்து வருவித்துக் கொண்டுள்ளார். இவ்விலக்கணங்களில் ஆந்திர சப்த சிந்தாமணியிலிருந்தே மிகுதியான விதிகளை வருவித்துக் கொண்டுள்ளார் என்பது குறிப்பிடத்தக்கது. அவ்வாறு வருவித்துக் கொண்ட விதிகளைக் கூடுதல் கற்றல்/கற்பித்தல் நோக்கில் விளக்கியுள்ளார். காட்டாக,

di;rg hamumi;Nda sa;dhyapu;rnamu le;du (BV.15)

எனும் உரைநூற்பவைக் குறிப்பிடலாம். இவ்வரைநூற்பா ஆந்திர சப்த சிந்தாமணியின்

di;rg ha;c cet khaṇDa eva sa jñeya: (ASC.21)

எனும் நூற்பாவைத் தழுவியது. இங்கு பி.சா.சுவின் மொழிபெயர்ப்பு நூலில் இடம்பெறும் குறிப்புச் சுட்டிக்காட்டத் தகுந்தது.

di:rgha:c cet khaṇḍa eva sa jñeyaH (AŚC, samjña: -21) 'it should be understood that the zero symbol after along vowel is only the half one' is the source for this(2002:10).

இந்நூல் பத்துப் பரிசேதங்களை உடையது. அவை: சஞ்ஞா, சந்தி, தத்சம, ஆச்சிக, காரக, சமாச, தத்தித, கிரியா, கிருதந்த, பிரகீர்ணக என்பன. அவற்றுள் சஞ்ஞா இருபத்து மூன்று உரைநூற்பாக்களால் ஆனது. அவ்வரைநூற்பாக்களில் எழுத்தறிமுகம்(1-6), ஷ் - ஜ் ஒலிப்புமுறை(7-10), துருதம்(11-13), பிந்து(14-16), ய ர ல வ -களின் விளக்கம்(17-18), சொல்வகை அறிமுகம்(19-23) ஆகிய விளக்கங்கள் இடம்பெற்றுள்ளன.

மேற்குறித்த அவ்விருவரின் சஞ்ஞாபரிச்சேத விளக்குமுறைகளில் கருத்தியல் தொடர்ச்சி சின்னயசூரியிடமும் கருத்தியல் தொடர்ச்சியின்மை (அதாவது ஒரு கருத்தை விளக்கும் பொழுது, அதன் பொருளை ஓரிடத்திலும் அது தொடர்பான இலக்கணக்கூற்று விளக்கமுறையை மற்றோரிடத்திலும் விளக்கும் போக்கு) நன்னயாவிடமும் காணலாகின்றன. அதனைக் குறிக்கும் அட்டவணை வருமாறு:

கருத்தியல்	நன்னயா (விதிகள்)	சின்னயசூரி (விதிகள்)
எழுத்து(Phonology)	14-27, 31-39	1- 18
சொல்(Morphology)	3, 6, 7, 9,10,12,13, 28-30, 42, 44-47	19-23
யாப்பு(Prosody)	40, 41	-
அணி(Rhetoric)	1, 2, 4, 5	-
நியமம்(niyama)	8,11, 43	-

இவ்வட்டவணையில் எழுத்து, சொல், யாப்பு, அணி, நியமம் தொடர்பானக் கருத்துக்கள் வகைப்படுத்தித் தரப்பட்டுள்ளன. இதன்வழி சின்னயசூரி எழுத்து அடிப்படையிலான கருத்துக்களையும் சொல் அடிப்படையிலான கருத்துக்களையும் ஒழுங்கமைவுத் தன்மையுடனும், நன்னயா எழுத்து, சொல், யாப்பு, அணி, நியமம் தொடர்பானக் கருத்துக்களின் பொருள் விளக்கம், அவைகளின் இலக்கணக்கூற்று விளக்கங்கள் ஆகியனவற்றை வெவ்வேறு இடங்களில் மாறி மாறி அமைத்து விளக்குகின்ற தன்மையுடனும் விளங்குகின்றனர் என அறிய முடிகின்றது.

3.0 ஆந்திரசப்தசிந்தாமணியும் பாலவியாகரணமும் ஓர் ஒப்பீடு

இனி, சஞ்ஞாவில் விளக்கப்பட்ட கருத்தியல்களுள் எழுத்தறிமுகம், சொல்வகையறிமுகம் குறித்துக் காண்போம். பொதுவாக இலக்கணக் கலைஞர்கள் இறைவணக்கம் அல்லது நூல் எழுதப்பட்டதன் நோக்கம் எழுதிய பின்பே எழுத்துக்களை அறிமுகப்படுத்துவர். ஆனால், நன்னயா அம்மரபில் இருந்து வேறுபட்டு நிற்பதைக் காணலாம். ஏனெனின் அவர் நூலின் தொடக்கத்தில் காவ்யம் குறித்து விளக்குவதேயாகும். இது போன்ற மாறுபட்டக் கருத்துக்கள் நன்னயாவிடத்துக் காணமுடிகிறது. இதனை மாறுபட்டக் கருத்து என்பதைவிட கருத்தியல் விளக்குமுறையில் அணி(அலங்காரம்) குறித்த விளக்கங்களுக்கே முதலிடம் தந்துள்ளார் எனலாம். இப்பரிச்சேதத்தில் எழுத்தறிமுக, சொல்லறிமுக அமைப்புமுறைகளில் இருவரும் ஒன்றுபடவும் வேறுபடவும் செய்கின்றனர்.

3.1 நன்னயாவும் சின்னயசூரியும் ஒருமித்து நிற்குமிடங்கள்

1. சமசுக்கிருத, பிராக்கிருத, தெலுங்கு மொழிக்குரிய எழுத்துக்களை அறிமுகம் செய்வதற்கு நான்கு நூற்பாக்கள் அவ்விரு நூல்களிலும் அமைந்துள்ளன. அந்நூற்பாக்களில் எழுத்துக்களை அறிமுகப்படுத்துவதிலும் விளக்குவதிலும் ஒருமித்தே நிற்கின்றனர்.
2. தற்சமம். தற்பவம், தேசியம், கிராமியம், அவ்யயம், துருதப்பிரகிருதிகம், களாலு ஆகியன தெலுங்குச் சொல்வகைகள். இவ்வகைப்பாடுகளைத் தருவதில், அதனை முதல் பரிச்சேதத்தில் விளக்குவதில் ஒருமித்துக் காணப்படுகின்றனர்.

3.2 நன்னயாவும் சின்னயசூரியும் வேறுபட்டு நிற்குமிடங்கள்

1. ஒரு மொழிக்கு இலக்கணம் எழுதும்போது அம்மொழிக்குரிய எழுத்துக்களை அறிமுகப்படுத்துவதே பொதுத்தன்மை. இப்பொதுத்தன்மை நன்னயாவிடம் நிலவவில்லை. மாறாக, காவியம் தொடர்பானக் கருத்தியலை முதல் பதின்மூன்று நூற்பாக்களில் கூறிவிட்டு, அதன்பின்பே எழுத்துக்களை அறிமுக செய்கின்ற போக்குக் காணப்படுகின்றது.

a;dya;ya;: pancos's'a drarNa;: (ASC.14)

prakrte; stu te; das'o; na; ssyu: (ASC.15)

shatrimis addtra te; (ASC.16)

ஆனால் சின்னயசூரி பொதுமரபைப் பின்பற்றுபவராகத் திகழ்கிறார்.

samskrutamunaku varNamu le;badi (BV.1)

prakṛtamunaku varNamulu naluvadi (BV.2)

tenugunaku varNamulu muppadiya;Ru (BV.3)

2. சமசுக்கிருத, பிராக்கிருதச் சொற்களைப் பயன்படுத்துவதினால் சில எழுத்துக்கள்

தெலுங்கில் வந்து சேருகின்றன. இதனை நன்னயா

anye; ca;nupravi s'anti s'abda yo;gavas'a;t (ASC.17)

எனக்குறிப்பிட, சின்னயசூரி

ṛ ṛ; ḷ ḷ; visarga kha cha Tha tha pha gha jha Dha dha bha ṇa ña s'a Sa Lu

samskr̥ta samambulanu gu;Di teluguna vyavahaThim (BV.4)

எனக்குறிப்பிடுகிறார். அதாவது நன்னயா, தெலுங்குக்கு வரும் முப்பதாறு எழுத்துக்கள் போக மீதமுள்ள பத்தொன்பது எழுத்துக்களும் தெலுங்கில் பயன்படுத்தப்படும் தற்சமச்சொற்களாலும், கிராமியச்சொற்களாலும் வந்து சேருகின்றன எனப் பொதுமைப்படுத்திக் கூற, சின்னயசூரி அவ்வெழுத்துக்களை நேரிடையாக உரைநூற்பாவில் தருவதாகும்.

3. சிருங்காரம் போன்ற இரசங்களைக்(மெய்ப்பாடுகளைக்) கொண்டு வெளிப்படுத்துவது

சொல்(3) என சொல்லுக்கான விளக்கத்தை நன்னயா தருகிறார். ஆனால் அது குறித்து சின்னயசூரி விளக்கவில்லை.

4. நகரம் இறுதியாகும் சொற்கள் (துருதப்பிரகிருதிகம்), நகரம் இறுதியற்ற சொற்கள் (களாலு) ஆகியனவற்றின் விளக்குமுறையை நன்னயா

tinmadh ys'e;sha ShashTi; Suskrma pravacani;yaja vibhakti,: inci;t pras'am
Sana;dbauta santa;pa yada; tada; kime;va;ms'ca krtva; kila nu;shNi;
ma;dya;nabhi dadhati kaLa; druto; naye; sham shya;t (ASC.44)

anye; druta prakratayo; ye; syurhyanuji;vita druta; nityam (ASC.45)

என்பதாகப் பரிச்சேதத்தின் இறுதியில் தர, சின்னயசூரி

naka;rambu drutambu (BV.11)

druta;ntamulayina padamulu druta prakruti; (BV.12)

drutaprakrutulu ga;ni s'abdambulu kaLalanambadu (BV.13)

என்பதாக இடைப்பகுதியில் தருகிறார். இவ்வாறு சின்னயசூரி இடைப்பகுதியில் விளக்குவது கருத்துத்தொடர்ச்சிக்காக எனலாம். அதாவது, எழுத்துத் தொடர்பான கருத்தியலுடன் அதனைக்கூற வேண்டும் என்பதாகும். ஆனால் துருதம் எனும் கலைச்சொல்லுக்கான விளக்கத்தை நன்னயா வேறோரிடத்தில் தந்திருப்பது கவனிக்கத்தக்கது.

druta;khyo; na: (ASC.36)

5. தற்பவ, தற்சம, தேசிய, கிராமிய ஆகிய சொல்வகைகளை அறிமுகப்படுத்துவதில் நன்னயா,

tajja; sama;ca de;s'yaa gramya; ce;yam caturvitha; bhavati prakruti dvayaja;
tajja; tulya;bu sama;prava;hini; de;s'ya; (ASC.46)

என ஒரு நூற்பாவிலும், சின்னயசூரி

samskruta prakruta tulyambugu bha;sa tatsamambu (BV.19)

samskruta prakruta bhavambugu bha;sa tadbhavambu (BV.20)

trilingade;sa` vyavaha:ra siddhambagu bha;sa de;s'yambu (BV.21)

lakshaNa viruddhambagu bha;sa gra;myambu (BV.22)

எனவரும் நான்கு உரைநூற்பாக்களிலும் குறிப்பிட்டுச் செல்கின்றனர். இத்தன்மை சுருக்க, விரிப்பு வேறுபாடாக அமைகிறது. அதாவது, நன்னயா தொகுத்துக் கூறிய கருத்தியலை, சின்னயசூரி விரித்து விளக்கும் போக்கில் அமைத்தமையாகும்.

4.0 முடிப்பு

இதுகாறும் விளக்கப்பெற்ற கருத்தியல்கள் அடிப்படையில் நோக்கும்பொழுது நன்னயாவைவிட சின்னயசூரி கருத்தியல்களை ஒழுங்கமைவுடன் விளக்கியுள்ளார் என்பதும், அதுமட்டுமன்றி கூடுதல் கற்றல்/கற்பித்தல் முறையையும் விளக்கமுறையையும் சஞ்ஞாபரிச்சேதத்தில் அமைத்துள்ளார் என்பதும் புலப்படுகிறது.

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சுருக்கக் குறியீடுகள்

ASC - ஆந்திர சப்த சிந்தாமணி, **BV** - பாலவியாகரணம், **ர** - ரு (உயிர்க் குறில்), **ர;** - ரு(உயிர் நெடில்), **|** - லு (உயிர்க் குறில்), **;** - லா(உயிர் நெடில்), **ற** - ற, **ற** - ரு, **ற** - ற, **N** - னை, ; - நெடில் (எ.டு: சஞ்ஞா -*sarñña*);, : - விசர்க(எ.டு: ராம: - *ra;ma:*), **s** - ஸ, **s'** - ஸ², **S** - ஷ, **R** - ற, **T** - ட, **t** - த, **பி.சா.சு.** - பி.சா.சுப்பிரமணியன்.

முகவரி

த.சத்தியராஜ் பிஎச். டி.

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*Songs of Innocence and Experience -
A Trans-historical Humanitarian Discourse*

Ashaq Hussain Parray, M.A., M.Phil., NET, SET

Language in India www.languageinindia.com ISSN 1930-2940 Vol. 13:7 July 2013



William Blake

Courtesy: www.blakearchive.org

“To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour”

(William Blake, *Auguries of Innocence*, 1-4)

Part of English Romanticism

William Blake (1757-1827), the foremost controversial figure of English Romanticism, has attracted the attention of the Easterners recurrently because of his recourse to mysticism, which is generally considered to be the legacy of the East. It would not be an exaggeration to say that if he would have been born in the East, he would have been considered and venerated as an illuminated genius, for the Easterners hold and share the same cosmic view as he held.

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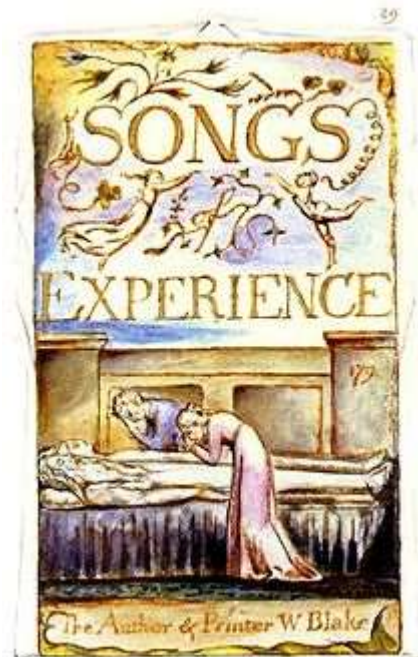
Ashaq Hussain Parray, M.A., M.Phil., NET, SET

Songs of Innocence and Experience - A Trans-historical Humanitarian Discourse

Comprehending the Mysteries of the Mysterious Creator

William Blake was not a namesake visionary but vision for him is the key to comprehend the mysteries of the mysterious creator. He had the belief that he could easily and coherently see what he imagined. His entire creative aura is an attempt to develop this faculty of vision. He longed for the harmonious unity between good and evil, but this shouldn't be viewed as something devilish, rather he wished that what is generally believed to be evil by the social, political and religious bodies as evil is just a hypothetical construct and not something really destructive that needs to be suppressed and controlled. He believed that good and evil are both aspects of the real truth. He considered 'experience/knowledge' responsible for the primal fall and the current crisis in the religio-political sphere too the result of this over emphasis of rationality. Natural instincts, emotions and innocence like essential ingredients that constitute the true identity marks of human beings, Black aspires that these be given a free hand. These should neither be suppressed due to the fear of Church, nor should be surrendered in the lawn of nation state. Rather he holds the view that both religion and state ought to acknowledge the dignity and integrity of human being. These should allow the human beings to liberate their creative potential and divine energy.

A Romantic Intellect



Courtesy: www.en.wikipedia.org

Blake was a hyper-sensitive soul and a romantic intellect. He was dissatisfied with the contemporary structures which had lost their real essence, owing to the negative impact of Enlightenment rationality of Voltaire, Rousseau and others. He even made them a butt of ridicule when he says:

Mock on, Mock on, Voltaire, Rousseau:
Mock on, Mock on, 'tis all in vain!

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You throw the sand against the wind,
And the wind blows it back again.
(William Blake, Mock on, Mock on, Voltaire, Rousseau)

Prophetic and Humanitarian – Fine Thin Line

Blake's poetic aura is undoubtedly prophetic and humanitarian, for there is too much emotional content and a mysterious perception that sounds idyllic. Instead of being a victim of traditional pessimism and the contemporary illusory optimism, Blake's poetry is reflectively creative, that echoes an intellectual code of response to the age of transition. While rejecting to bow down wholly before the unholy belief that holds a firm conviction in the infinite potentialities of man, to enlighten the people of his milieu, he offers enormous tones to acknowledge the drawbacks, in advance, of man-centred society that was replacing a God-centred society. What is however astonishing of his poetic carrier, is the underlying essence of his thought provoking ideas. Neither he favours the staunch and frigid teachings of the Church, nor does he appear to be too much enthusiastic champion of the age of rationality. This gets amply clear when he says, "Prisons are built with stones of Law, Brothels with bricks of Religion". (William Blake, Wickiquotes)

Blake sounds extremely humanitarian, as he acknowledges the pitfalls of prioritising and respects the possible potentialities and responsibilities of human beings. Apart from paying respects to the vital values of *being human*, consciously as a poet, he displays contradictory views but with an implicit touch of morality. He wished vociferously that man must play creatively in the different walks of life, without being absurdly subject to the norms of traditional theology, priestly doctrines, violent ideologies like bogus nationalist perceptions, spurious materialism and age of apparatuses.

A Demystified Version of Blake's World – Not a Lunatic View

Blake was both poet and artist, and it is a fallacy to consider his ideas as lunatic ranting, for he strives for union of matter and spirit. Blake's *Songs* explores both the contours of the demystified version of Blake's world. He equally recognizes and valorises both the realms. In other words, he tried to harmonise the contraries of the world, which for him is the prime function of a poet. Though this paradoxical vision achieved him a lunatic label by the contemporaries, yet it on the intellectual scrutiny reveals a world that is torn between the materialistic assumptions and spiritual goals and a sound poetic mind that conceives a harmonious idea of a blissful world. The contrasting nature of the collections reveals an interior as well as an exterior tension that existed because of the rift of receiving the ideas of modernity and morality differently.

Furthering the Cause of Pity, Peace and Love

Through the conduit of his poetry Blake championed an ideal form of human existence, cutting across all the superficial differences that had resulted in dehumanizing the society. He found his society devoid of pity, peace and love. The rationale spirit had removed the human carpet from beneath the human consciousness and encrusted it with a Faustian and Machiavellian

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spirit that had left God/Man binary in topsy-turvy. Machiavelli had gone to the extent of saying in his famous text *The Prince* that “the ruler can advance the interests of his state and maintain his power by any means without bothering about its morality. . . a prince can lie, cheat, steal, do cruelty, assassinate or wage war.”

Symbolism via Tropes

The various tropes that Blake employed in his works, symbolize innocence and simultaneously the world of experience which is often shown as a dark forest. The multiple tropes that he employed in his poems are accredited with contrary qualities that it seems that they are having a dialogue with each other. If at one place, they symbolize positivity, at other they typify negativity.

Accurate Photographic Representation

Moreover, it would be unsound on the part of the reader to read the two collections in isolation, for the better understanding seems to be possible following the Historicism school of thought where race, milieu and moment are taken into consideration. The collection can be considered an accurate photographic representation of the times when England was in a transition (feudal—industrial set-up), and Blake being a mystic tried to have a balanced view, as he knew that without contraries there is no progression possible.

Moreover, the way Blake arranged the *Songs* seem to imply that Hegel’s ‘dialectic model’ has influenced Blake too much. The arrangement of themes, support an interpretation which treat both *Songs* as contrasting elements of a single discourse, which is dialogic with the overall superstructures of those times as well. “Although the two “states” are “contrary” the former characterized by resilient purity, the latter by irreversible bitterness, they interact with one another to produce syntheses in turn beginning a new dialectic. Growth emerging from “strife” generates direction, negating any notion of stagnancy within either contrary (online). Most poems in *Innocence* have their dialectic opposites in *Experience*. Thus the meek lamb of ‘The Lamb’ is having its dialectical opposite, the ferocious tiger of ‘The Tyger’.

Satire in *Experience*

Blake in *Experience* satirises the material and spiritual institutions which have snatched the innocence of children on hypothetical pretexts. The third stanza of ‘London’ attacks the Church which, while preaching charity, employs children as young as four as chimney-sweepers. These whisky priests feed these babes only enough to keep them alive and then, on Holy Thursday, regiment them to Church. This shows an ambivalent spirit of the masses actually, whose vision was hypnotized by the glittering façade of the growing industrialism.

Blake is not deterrent to progress, but knows that fairest joys should not be cursed. It was all eventually in this wake he remarks “It is better to murder an infant in the cradle than to nurse an unacted desire” (William Blake, Wickiquotes). It is good omen, however, that on human issues, such as slavery and child labour, Blake found a good audience. Blake is praised for his

works, especially for displaying such humanely concerns. Few in literary arena have equalled his imaginative power.

Didactic in Function

Blake's poetry and paintings are undoubtedly didactic. His views on politics, religion, literature and science were overtly revolutionary. His *Songs* created through a new process called illuminated printing are examples of originality and strong individualism. He believed that a perfect state of happiness is possible through imagination and intuition. He despised tyranny of every sort. Blake's writings were viewed as potentially dangerous in a time when the established order in England had witnessed the violent destruction across the channel. Blake himself was influenced by a 'wave of freedom' that had swept across France, America and England, but the disillusionment that it brought afterwards coaxed Blake to compose 'London' wherein he charges licentious Parliament with spreading the wretchedness of the human condition.

A Complete Artist

It is essential to remind here that Blake was a complete artist and his writings need to be interpreted alongside his engravings. He became an engraver at a time when that art was losing its popularity and appeal. The misspelling of tiger as Tyger may symbolize the disorder in the social ethos of those times and an intentional act on part of the writer, besides the basic fact that 'Y' fitted the portrait of tiger that Blake prepared to complement the message of poem "The Tyger". In his anti-slavery poem 'The Little Black Boy', two naked children, one black, the other white, are pictured standing before Jesus to exemplify that both are same and innocent. This is an overt attack, to those forces who treat people on the basis of their skin colour, creed and sex, etc.

The tonal quality of the *Songs* is such that it creates an atmosphere, the humanistic smell of which transcends the historical epoch as well. It is equally having appeal for the postmodern denizens, who are living in an age that is witnessing a severe clash of ideologies. Blake seems to have envisaged the future and the role of poet across time constraint too. The *Songs* are an organic whole. It becomes evident that for proper understanding the reading of both pieces becomes mandatory, otherwise they will lose their real essence.

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Aided versus Unaided Writing Skill with Special Reference to English Grammar of X Standard Students in Thiurvallur District, Tamil Nadu

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Introduction

This article is a part of my Ph.D. work presently in progress. The students of X standard are of primary importance, as they are in a position at the end of the X standard to pursue their higher education or enter work force after their board examination.

Aims of the Study

1. To find out the accuracy level of students' writing.
2. To find if they are able to patch up their knowledge deficiency, when they are supplied with reference materials.
3. To find out whether the educational level of their family members have any effect on their English proficiency.
4. To find out if their purpose for learning motivates their volitional exposure to language skills.

Accuracy

Accuracy is “the ability to produce target-like and error-free language” (Housen, A., et al. 2012; P2). Accuracy develops in proportion to the learners' understanding of “form – function” relationship (Robinson, P. et al. 2011; P 81). In the initial stages of teaching English, students need exposure to two aspects of the language (Ellis, R. 2003; P 13):

- The chunks of language structure (i.e. Formulae / Items)

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- Acquiring rules (i.e. Function / System)

Poor control of grammar is the reason why students cannot concentrate on what to say (Leaver, B.L., et al. 2002, p. 24)

Writing, according to Llach, M.P.A (2011, p. 42), demands the right choice of:

- Syntactic Patterns
- Morphological Inflections
- Vocabulary
- Cohesive Devices and
- Combining them all into Coherent piece of text

The students of school level are expected to be good at “Organizational Competence” (Jordon, G. 2004, p. 8) only. In other words they are expected to produce just simple but grammatically error-free sentences leaving out “Sociolinguistic Competence” (Aslam, R. 1992, p. 51).

Data for Study

The data is collected from Tamil and English medium students in two phases:

1. Unaided – Without Reference materials
2. Aided – With Reference materials

In each phase, they are asked to write five sentences. The questionnaire supplied to them consists of two pictures.

Medium	Phase	No of Sentences X No of Students	Total	Grand Total
	Unaided	5 X 10	50	

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Tamil	Aided	5 X 10	50	100
English	Unaided	5 X 10	50	100
	Aided	5 X 10	50	
Grand Total				200

Table 1: Data Collection

Thus, we obtained two hundred sentences.

Method of Analysis

I have collected descriptive data which has to be codified first qualitatively and then converted into simple quantitative data so that comparison and contrast becomes easier.

The method of analysis followed is the one proposed by Pica et al.'s model of C-unit (Rod Ellis, et al. 2009; 155) for complexity analysis. I have used the method of analyzing the data into five form levels and two functional levels and finally 'Percentage of Error – free AS-units' as advocated by Foser & Skehan 1996 (Rod Ellis, et al. 2009; 155) and Cecilia Gunnerson (Housen, A., et al. 2012, p. 16) to find out the level of students' writing skill. Robinson, P. (2013, p. 667) proposes the following five categories for the analyses of learners' language:

- ✓ Word or Phrases;
- ✓ Errors;
- ✓ Clauses and T-units;
- ✓ Entire texts and
- ✓ Changes across text.

We have opted Words or Phrases and Clause levels for our analysis.

The form levels include:

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Noun Phrase

Preposition Phrase

Verbal Group

Adjective Phrase and

Adverb Phrase

The functional levels include:

S-V Agreement

Sub-categorization

The sentence level

The determination of phrasal levels themselves poses certain problems: English is a language which has the distinct VP in Phrase Structure (Paul R. Kroeger 2005, p. 81) and the V° under the VP determines the complements in the form of NPs, PPs, Adj. P and Adv. P. Hence, they have to be taken as a whole group. We overcame this problem by means of ‘Verbal Group’.

Methodological Issues

Leech, G., et al. 1982, p. 60 lists out five functions of NPs: Subject; Subject Complement; Direct Object; Object Complement and Indirect Object. For our analysis, we have considered all the NPs throughout the data but not those NPs fused within PPs as complements and adjuncts.

Examples:

The picture of village (Pavithra – Aided – Tamil Medium)

Picture of three tools (Nivetha – Aided – Tamil Medium)

A picture of the farmer (Sundhar – Aided – Tamil Medium)

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Many villages in India (Suresh – Aided – Tamil Medium)

A village in Punjab (Suresh – Aided – Tamil Medium)

The village in this photo (Karthick – Aided – Tamil Medium)

The people of the village (Karthick – Aided – Tamil Medium)

The back bones of India (Babu – Aided – Tamil Medium)

The picture of a village (Bavani – Aided – Tamil Medium)

Many villages in India (Sathish – Aided – Tamil Medium)

The man in the vehicle (Kalpana – Aided – Tamil Medium)

All PPs contain NPs after the Preposition head as complement. They are not considered separately for they may result in double entry.

Examples:

to the water (Meena – Unaided – Tamil Medium)

on the road (Lakshmi – Unaided – Tamil Medium)

by the Government (Babu – Unaided – Tamil Medium)

in the vehicle (Kalpana – Unaided – Tamil Medium)

PPs occur as dependent of a verb; as dependent of a noun and as dependent of an adjective (Huddleston, R. 2002, p. 32). I have counted all except those PPs fused within another head. Certain PPs function as Adjectives and Adverbs. Adjective Phrases occur in Attributive position, Post Positive position and Predicative position (Lose Luis Estefani Tarifa 2003, p. 122). Adjectives as Attributives are fused within NPs and PPs; Post Positive Adjectives are rare and found only in fixed expressions. None has used adjectives in post positive position. So, I have counted only those in Predicative Position.

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Adverb Phrase function is often done by PPs. They are left out. Those adverbs functioning as Adjective phrase modifiers are fused with in NPs and so they are left aside and those functioning as Verb Phrase modifiers, as Adverbials and as Adjuncts are considered. These are the least found items.

S-V Agreement and Sub-categorization are the levels posed by me as interface between Phrase level and Sentence level. These are the two levels where low-proficiency students falter much.

Nearly half of the sentences done by Tamil medium students are without verbs and so they cannot be taken for counting in Sentence level.

Examples:

There lady long ago water (Pavithra – Unaided – Tamil Medium)

Should be village the water in Government (Lakshmi – Unaided –
Tamil Medium)

Road will on the accident (Sowmiya – Aided – Tamil Medium)

This is a picture one man road (Nivetha – Aided – Tamil Medium)

Conclusions

The following is a table prepared on the basis of Error-free performance of the students:

Levels	Tamil		English	
	Unaided	Aided	Unaided	Aided
Form Levels				
NP	69%	81%	91%	99%
PP	90%	77%	100%	100%
VG	44%	36%	86%	80%

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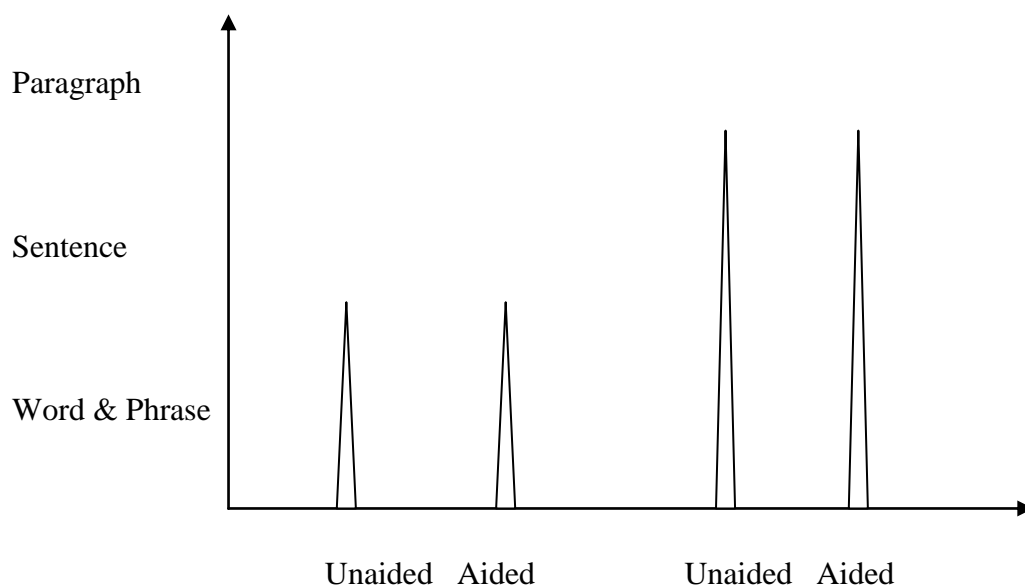
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AdjP	33%	100%	100%	86%
AdvP	33%	50%	100%	86%
Function Levels				
S-V Agreement	36%	38%	88%	86%
Sub-categorization	27%	40%	100%	91%
Sentence Level				
Sentence	02%	04%	70%	62%

Table 2: Error-Free Performance

HYPOTHESIS – 1

The above table shows that Tamil medium students are in Phrase level and above that, but they are below Sentence level. English medium students show that they are in Sentence level and above that. We have not taken Paragraph level into consideration for it falls into Complexity analysis and not into Accuracy analysis.



Graph 1: Level of Students in Writing Skill

HYPOTHESIS – 2

The table above shows that Tamil Medium students show improvement of 02% in Aided Writing in S-V Agreement and 13% in Sub-categorization. But, the vast difference in functional level is not reflected in Sentence level where only 02% difference is noticed.

English medium students show results contrary to Tamil medium students. They exhibit 02% improvement in S-V Agreement and 09% in Sub-categorization in Unaided writing. In sentence level 08% is more in Unaided writing than Aided writing.

This shows that the availability of reference materials does not enhance their performance in the case of low – proficiency students. But, this is quite opposite to the high – proficiency students.

HYPOTHESIS – 3

Medium	Educational Level of Family Members	Names of Students
Tamil Medium	School level & below	Nivetha, Meena, Banu, Sandhiya, Sundhar
	With degree	Mohana, Sowmiya, Lakshmi, Pavithra, Sasi Kumar
English Medium	School level & below	Suresh, Babu, Bavani, Kalpana, Mani, Ilango
	With degree	Karthick, Sathish, Geetha, Kavitha

Table 3: Educational Level of Family Members

In hypothesis 1, we learnt that Tamil medium students are in Word & Phrase level and above, while English medium students are in Sentence level and above. Keeping the above table (3) in mind, we compare them with the individual record of the students.

The table 3 shows that Sowmiya and Sasi Kumar have several educated elders at home, while Meena has none like that. To the surprise, Nivetha, Sandhiya and Sundhar have parents who have completed their school level education.

Compare the two functional levels (SV Agreement and Sub-categorization) where the children of family members with the education of school level and below have outperformed those students with graduated elders at home.

The table 3 reveals the fact that Ilango, Suresh, Babu, Mani and Kalpana have elders with school level education, while Sathish, Kavitha, Geetha and Karthick have at least a single graduate family member at home.

Comparison of sentence level (in Table 5) of these students makes it clear that both groups are more or less equal in framing sentences with grammatical accuracy.

The individual performance detail is given below:

SL.NO	NAME	NP		PP		VG		ADJ P		ADV P		S-V		SUB		SEN		TOTAL	
		UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID
1	MOHANA	6	6	1	1	3	2	0	0	0	0	3	1	2	2	0	1	15	13
2	NIVETHA	4	7	6	3	4	3	0	0	0	0	2	5	3	4	0	0	19	22
3	SOWMIYA	6	2	0	4	0	2	0	0	0	1	0	0	0	1	0	0	06	10
4	LAKSHMI	8	3	1	4	2	1	0	1	1	0	2	2	3	2	0	0	17	13
5	PAVITHRA	6	3	1	2	4	3	1	0	0	1	2	2	3	2	0	0	17	13
6	MEENA	5	4	4	2	1	2	0	0	0	0	3	2	0	2	1	0	14	12
7	BANU	8	1	1	5	2	0	0	0	0	0	3	0	0	0	0	0	14	06
8	SANDHIYA	5	10	0	0	1	2	0	0	0	0	1	2	0	7	0	1	07	22
9	SASI KUMAR	7	6	6	2	2	1	0	0	1	0	0	1	2	1	0	0	18	11
10	SUNDHAR	8	6	6	1	3	2	0	0	0	0	2	4	1	2	0	0	20	15
TOTAL		63	48	26	24	22	18	01	01	02	02	18	19	14	23	01	02	147	137

Table 4: T.M. STUDENTS CUMULATIVE RECORD OF INDIVIDUAL PERFORMANCE

SL.NO	NAME	NP		PP		VG		ADJ P		ADV P		S-V		SUB		SEN		TOTAL	
		UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID	UN	AID
1	SURESH	11	8	2	4	7	5	0	0	0	0	7	5	7	7	4	2	38	31
2	KARTHICK	6	5	3	5	4	4	0	3	0	1	4	4	4	5	4	4	25	31
3	BABU	7	9	1	3	5	6	1	1	0	0	6	4	6	6	3	4	29	33
4	SATHISH	6	8	2	4	6	4	0	0	1	0	5	5	6	4	3	2	29	27
5	BAVANI	10	9	1	1	6	5	0	0	1	0	5	4	6	2	3	3	32	24
6	GEETHA	6	6	2	2	4	5	0	1	0	1	4	6	5	4	4	4	25	29
7	KAVITHA	5	9	1	3	3	3	0	0	0	0	3	3	4	7	2	3	18	28
8	KALPANA	8	8	2	3	4	4	1	0	0	2	5	5	6	5	3	4	29	31
9	MANI	8	9	1	2	5	5	0	0	1	0	5	6	5	5	5	2	30	29
10	ILANGO	8	5	3	3	6	4	0	1	0	2	7	5	6	6	4	3	34	29
TOTAL		75	76	18	30	50	45	02	06	03	06	51	47	55	51	35	31	289	292

Table 5: E.M. STUDENTS CUMULATIVE RECORD OF INDIVIDUAL PERFORMANCE

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Thus, the data shows that the educational level of the members of the family do not make any difference in learning English.

HYPOTHESIS – 4

The purpose of study and their exposure to the English TV and English Newspaper are given as follows:

Purpose of Study	Names of Tamil Medium Students	Names of English Medium Students
To speak, to read and to write	Mohana, Pavithra, Meena, Sandhiya	Suresh, Sathish, Bavani, Geetha, Kavitha, Kalpana, Mani
To go abroad or other states	Nivetha, Banu, Sasi Kumar, Sundhar	Karthick
To pass the exam	Sowmiys, Lakshmi	Babu, Ilango

Table 6: Purpose of Study

An analysis of table 6 with the background of table 5 at sentence level reveals certain facts. The first number after names of students stand for Unaided, while the second for Aided Writing. Babu (3-4) and Ilango (4-3) who want just to pass the exam can compete equally with others Suresh (4-2), Sathish (3-2), Kavitha (2-3) and Bavani (3-3) who want to learn English for Practical Purposes.

Among Tamil Medium students, Lakshmi (2-2/3-2), who just wants to pass the exam, is not inferior to Mohana (3-1/2-2), Pavithra (2-2/3-2), Banu (3-0/0-0) and Sasi Kumar (0-1/2-1), while Sowmiya (0-0/0-1) disproves the decision.

Note that numbers within parenthesis show the performance of the students from table 4. The numbers before slash stands for SV Agreement and after slash for Sub-categorization. The first number stands for unaided writing, while the second number for aided writing.

The next table shows their efforts to learn English. In a country like India where English is a Second Language used for official purposes the main exposures to students out of the class room are through:

Watching TV and

Reading News paper

Though Tamil Medium students want to learn English for practical purposes, they do not take personal steps to expose themselves to the language. English Medium students, on the other hand, watch English TV Channels and read English newspapers as given below:

Language Exposure	Tamil Medium		English Medium	
	Watch TV	Read News Paper	Watch TV	Read News Paper
English	-	-	Karthick Mani	Karthick Babu Geetha
Tamil	Mohana Pavithra Meena Sundhar Sandhiya Sasi Kumar	Mohana Nivetha Sowmiya Lakshmi Pavithra Meena Banu	Suresh Babu Sathish Bavani Geetha Kavitha Kalpana	Suresh
None	Nivetha Sowmiya	Sandhiya	ilango	Sathish Bavani

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	Lakshmi Banu			Kavitha Kalpana Mani Ilango
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Table 7: Language Exposure

Out of the ten, only one (Karthick) has the habit of watching TV and reading a newspaper in English. Mani watches English TV Channel, while Babu and Geetha read a newspaper in English.

Final Conclusions

Tamil Medium students are below sentence level. They have not mastered SV Agreement and Sub-categorization frame of verbs they select for coding their thoughts in English. If these levels are mastered they can reach the sentence level like the students of English Medium. Once sentence level is reached, they can expose themselves to higher levels of language.

In the case of low-proficiency students, even the supply of reference materials and allowing them to write at their own pace make no difference in performance. That is, their performance remains at the same level. Only those who have succeeded in understanding the form-function mapping can use those aids.

The educational level of these students' family members does not usually match the demands of the level of the learning students are in, and the family members rarely spend their time with the students. Now-a-days, more often than not, students are found either with their friends or watching mother tongue mass-media.

Their purpose of study does not make any difference in their language use, as they are not in the environment where English is spoken as the first language.

Their purpose to learn English does not encourage them to expose themselves to mass-media. On the other hand, Babu, who learns English just to pass his board exam, reads

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English newspaper/s. The students of Tamil Medium neither read English newspaper/s nor do they watch English TV as they cannot make sense out of them. It seems mere waste of their time and is felt to be a monotonous activity. The environment they are in does not encourage and facilitate their learning of English for social interaction.

Suggestions

The tendency to teach English merely to pass the exam needs to be changed. Both the educationists and the teachers have to recognize English as a skill subject. The students who are below the sentence level are not able to appreciate the reading materials as well as the mass-media they can freely have exposure to. The low level proficiency students too (as in table 6) have motivation to learn English but they need meaningful exposure to the language. Here the role of the teachers is crucial, since they happen to be the only ready source of English speech for most students.

On the other hand, those students with high proficiency, who are in and above sentence level, have intrinsic motivation to learn English but they neither read English newspapers nor watch TV to enhance their language skills. They feel happy that they can do well and score high grades in their examinations. Such students need more guidance and opportunity to exhibit their skills. The teachers may guide them by framing a set of tasks to perform and may provide an opportunity to them to speak in the class room. In this context, the teacher may listen to them and supply them with brief information or tips relating to their topic of speech or discussion.

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Computer Assisted Language Learning: An Instrument of Change for Boosting Motivation Level among the Students of Graduation in Pakistan

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Abstract

The study defines the role of CALL in boosting motivation level of the learners of Graduation class in Pakistan. This study was an attempt to measure the effect of Computer Based Materials (CBMs) on learning capacity and motivation level of the students.

It was a mixed research where the research questions were: (01) Does the use of CALL tools enhance the motivation level of the learners towards English language learning? (02) Whether the use of CALL tools help in decreasing the fear of English language prevalent among the students?

Two groups of students, one dozen each, were selected after a pre-test. CALL Materials were developed. One group was taught with CALL tools while the other was taught using whiteboard lecturing method. After experimental teaching session of one month data was collected in two ways. The attendance sheets of the students and secondly the questionnaire answers. The data was statistically analyzed and the results favored CALL. It was concluded that CALL tools enhance marks gaining capacity of the learners in reading and writing test. They also boost the motivation level of the students.

Introduction

Second Language Learners of English in Pakistan show reluctance towards the learning of English. It is proved by the overall passing ratios of the results of Graduation exams throughout the country. The latest result announced by The University of Punjab of B.A./B.Sc. on August 17, 2010 settled the passing ratio at merely 28.75 percent. BZU Multan on July 31, 2010 announced the result of B.A./B.Sc. examination recording overall pass percentage of 43.04. Many recent developments in second language acquisition research and theory suggest that computer assisted language learning (CALL), and more specifically, CMC, may be ideal for classroom language instruction, in that it enables language teachers to move such to what is usually quite difficult to stimulate in the average language classroom a naturalistic environment for language use (Belcher, 1999, p.254). This study targets the achievement of the same naturalistic environment through the use of CALL materials in order to stimulate the motivation of the students towards English language learning.

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For this study, it was hypothesized that the application of CALL environment with the help of CALL tools imparts motivation to the students, makes them friends of English, makes the students proficient in language skills and hence in gaining marks. CALL makes the acquisition of English language possible and enhances the speed of learning due to the higher motivation and autonomy imparted to the learner.

The term Computer Based Materials (CBMs) is collectively used to identify the materials used for language learning whether belonging to internet or played through CD/DVD Rom. CALL is a relatively new but rapidly evolving academic field which explores the role of Information and communication technologies in language learning and teaching. It is a tool which helps the teachers to facilitate language learning process.

2. Theories on CALL

i. Development and Implementation of CALL Materials / Courseware

With advancements in information technology, there has been a growing interest in the use of computer networks for second language acquisition (Yamada 2009: 820). All the energies of CALL researchers in last few years have been directed towards achieving environment most similar to mother language acquisition for the second language learning through the use of technology-enhanced language learning. Recently, studies of the influence of technology-enhanced instruction on language learning have appeared in growing numbers (Jamieson & Chapelle, 2010; Felps, Bortfeld & Osuna, 2009; Dettori & Lupi, 2010; Ana, De-Siqueira & Macario 2009).

In this age of Integrative CALL, CMC tools are being widely used in language teaching and learning. These tools include internet as the most influential one. The inexpensive and effective communication has been made possible by the internet. CALL has started using it as language learning and teaching device. Richard (1998) was of the view that the advent of computer networks is beginning to radically change the way in which computers are used in foreign language teaching. Since the dawn of 21st century, many language research centers around the globe have developed systems on computers and internet to facilitate language learning. It was a great idea to use this platform for English language teaching. In this regard the most important launch was the Information and Communication Technology for Language Teaching (ICT4LT). This is the most modern shape of CALL. The accuracy of many such systems has been researched out after implementation. These systems include Ville and DEAL (Wik and Hjalmarsson, 2009), CALLJ (Wang et al., 2009), CSIEC (Jia, 2009), Neelle (Ogata et al. 2001), CoCoA (Ogata et al. 2000), AJET and TELL (Yang and Chin, 2007) etc.

Recent developments have started using computer games for language teaching purpose. It is highly motivated and interesting for the student. The user has to choose what to do and input the result as text, speech (speech recognition software), or by clicking on options. Based on the input the program branches to resulting situations / gives feed-back (online).

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Kabata et. al. (2005) developed and implemented multimedia courseware for a Japanese Language Program. An evaluation was conducted at the initial implementation stage to measure the success of the project. The results of the evaluation indicated that students and instructors were positive towards the curriculum reform through the implementation of CALL technologies. Many Japanese teachers have been implementing CALL in their individual courses and have experienced success in improving their course materials (Kabata and Yang, 2002; Nagata, 2002). Ting and Tai (2004) designed a multimedia material for English language learners and implemented it in the classroom. Evaluation results proved the success of the program. Breen (2005) developed two successful coursewares to teach English in Dublin and successfully implemented them in the classroom. Evaluation results proved the effectiveness of CALL. Chang (2007) developed a 14 weeks courseware, implemented it in the classroom and then compared the results of the pre-test and post-test. The comparison of results was in favour of CALL methodology. Dodigovic (2000) developed her first CALL package, PASSIV. The investigation proved that certain aspects of the software package were beneficial to the learners. Jeng, et. al. (2009) developed their own dynamic video retrieval system (DVRS) which enables students to find real life examples of grammar and vocabulary in use.

ii. CALL in Pakistan

In Pakistan, though the computers are being used at many levels for language learning especially at primary level but no research has been conducted until now to check the efficacy of CALL Materials. Therefore the researcher was unable to find any study questioning the effectiveness of CALL materials. It is a point worth notable that Higher Education Commission of Pakistan since 2004 has formulated a CALL subcommittee under English Language Teaching Reforms (ELTR) Project.

Feeling the need, Government of Pakistan through the platform of Higher Education Commission planned to launch a reform program. Higher Education Commission (HEC) of Pakistan launched a project on English Language Teaching Reforms (ELTR) for bringing qualitative improvement in English Language Teaching and for building capacity for effective and sustainable development of English language teachers in higher education in the country in July 2004 (Khattak et. al.2010,p.3)

HEC report (2005-07) shows that CALL subcommittee has trained 107 language teachers from public/private sector institutions of higher education from 12 cities and trained 13 master trainers in Integrative CALL.

But it is to conclude regretfully that this program (ELTR) could not do miracles due to the lack of funds in 2009. In a preliminary survey from teachers the researcher found that there was a lack of basic knowledge of CALL among the teachers. The number of teachers to be trained should be increased so that a general awareness about CALL is approached.

3. Research Context and Research Methodology

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Computer Assisted Language Learning: An Instrument of Change for Boosting Motivation Level among the Students of Graduation in Pakistan

Larsen-Freeman and Long (1991) have described twofold methodology. They say that either “Longitudinal” or “cross-sectional” approaches can be adopted. Longitudinal way follows qualitative analysis and collects data from participants over a period of time. While on the other hand, “cross-sectional” approach towards research studies evaluates data quantitatively and the data is collected at a given time. It is true that the positive approach (quantitative approach) with its goal of discerning the statistical regularities of behavior is oriented toward counting the occurrences and measuring the extent of the behaviors being studied. By contrast, the interpretive (qualitative) approach, with its goal of understanding the social world from the viewpoint of the actors within it, is oriented toward detailed description of the actors’ cognitive and symbolic actions, that is, the meaning associated with observable behaviors (Wildemuth 1993: 451). We do not advocate slavish adherence to a single methodology in research; indeed combining methodologies may be appropriate for the research in hand (Cohen et. al. 2007: 165).

It is basically a mixed research with both quantitative and qualitative data entry. But due to higher proportion of Quantitative data, the study may be referred as Mixed Quantitative Research. Data were collected through pre and post research questionnaires and duly maintained class attendance sheets from a restricted number of population of students of graduation class.

This study was a search for better motivational ways for the teachings of English at Graduation level in Pakistan. Govt. Post Graduate College Kot Adu was selected as research site and its graduation class of 3rd year was selected as research population. The class contained more than hundred students. Twenty four students were randomly taken to build up a research class. This research class was further bisected into two groups. This bisection was fair and based on equilibrium maintained by a pre-research test. The two groups were as follows:

Serial No.	Group Name	Total strength
1	Experimental Group	12
2	Controlled Group	12

Student population was bisected into controlled and experimental groups. A coaching session of 24 days was held. Respondents filled a pre research questionnaire before the commencement of the session. Experimental group was taught with the help of CBMs and CALL tools. The Controlled group studied in Non CALL whiteboard lecturing environment. After the coaching session a post research questionnaire was answered by the students. Differences appearing were marked through the comparative data analysis of pre and post research questionnaires. Further, during the session, student attendance sheets of both the groups were duly maintained. The quantitative analysis of these attendance sheets proved that CBMs boost the motivation level of the students and help in erasing the fear of English prevalent among the students.

4. Data Analysis

In this segment, comparison between two different frames of mind will be highlighted; One before the implementation of CALL Materials and the other after the implementation.

4.1. Analysis of the Students' attitudes towards English language learning before the implementation of CBMs

Pre-research questionnaire was an attempt to know the level of interest of the students towards English language learning. The questionnaire contained 16 questions. All the items included were close-ended and the respondents were to check/tick one of the appropriate option. The questionnaire consisted of three sets of questions where each carried its own point of inquisitiveness. Four key questions have been given hence after:

Q. 1 Do you think that current language teaching whiteboard lecturing method is making you proficient in four skills?	Yes	No	To some extent	
	38%	49%	13%	
Q 2 As per the college record, the average attendance of your class is 56%. What the reason you highlight for this low attendance ratio?	Lack of Motivation	Fear of English	Personal Problems	Both (a) and (b)
	17%	49%	4%	33%
Q 3. Do you think, these four skills can be learnt more speedily and accurately by studying course materials through CALL environment?	Yes	No	To some extent	
	54%	21%	25%	
Q 4. Do you think that CALL environment will increase the motivation level of students towards English language learning?	Yes	No	Not Sure	
	63%	8%	29%	
Q 5 If you were given a choice, which class you would have chosen to sit?	CALL	Non CALL		
	71%	29%		

The analysis of pre research questionnaire marked that students accused two main factors for their low attendance and hence low performance. These two factors are given below:

- i. Fear of English

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ii. Low Level of Interest

4.2. Analysis of the Students’ attitudes towards English language learning after the implementation of CBMs

In post research questionnaire students of both the groups were again asked whether they still feel any fear of English. A clear difference of opinion was observed. Half of the population of experimental group stated that their minds were then free from the fear of English. It largely happened due to so many factors provided by the CALL environment. The post-research feedback questionnaire, containing 16 questions for Experimental group and 17 questions for Controlled group, was developed. Few important questions addressing the research questions have been selected, analyzed and debated on. For ease of analysis, following important aspects in the data have been interpreted.

(Section A)

For Experimental Group

Q. 1 Did this learning of course books through CALL environment appeal you?	Yes	No	To some extent	
	75%	08%	17%	
Q 2 After the coaching session, do you think these four skills can be learnt more speedily and accurately by studying course materials through CALL environment?	Yes	No	To some extent	
	75%	08%	17%	
Q 3. How did you find the CALL approach towards English language learning; an easy way or difficult?	Easy	Bit Difficult	Very Difficult	
	69%	33%	00%	
Q 4. Do you think that CALL environment boosted your level of interest in English learning?	Yes	No	Not Sure	
	75%	08%	17%	
Q 5 Have you still any fear of English in your minds that you mentioned in your pre-research questionnaire?	Yes	No	To some extent	Not at all
	33%	42%	17%	08%

Q 6 If you are given a choice for future learning, which class you will choose to sit?	CALL	Non CALL
	83%	17%

(Section B)

For Controlled Group

The population in this section was taken from the group which was taught for 23 days with the help of traditional tools (white/black board lecturing). In this study this group has been referred as Controlled Group. Following is the set of questions which has been selected by the researcher for thorough analysis in order to answer the research questions.

Q. 1 Do you think that the reason for your low attendance in the coaching session was due to one of the following?	Incompetent teacher	Fear of English	Personal Problems	Lack of Interest
	08%	33%	17%	42%
Q 2 Have you still any fear of English in your minds that you mentioned in your pre-research questionnaire?	Yes	No	To some extent	Not at all
	58%	17%	17%	08%
Q 3 Did you feel yourself motivated in the environment that was provided to you by your teacher through whiteboard lecturing method?	Yes	No	To some extent	Not at all
	25%	25%	17%	17%
Q 6 If you are given a choice for future learning, which class you will choose to sit?	CALL		Non CALL	
	83%		17%	

4.3 Analyzing Daily Attendance Sheet of the Students (Comparison between attendance percentages of Experimental group and Controlled group)

It was quantitatively measured whether Experimental group shows more inclination towards English language learning or Controlled group. In simple words, the CBMs were tested for their capacity of enhancing motivation and interest among students for English language learning. Total research population which comprised of twenty four students with same setting of

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two different environments was again the focal point in answering this question. During the coaching session, despite continuous teaching, the researcher concurrently marked daily attendance of both groups. This attendance sheet provided the data whose analysis answered the concerned research question. Suggesting no cushion for biasness, this typical question was measured quantitatively. Table 5.4.1 arranges the attendance percentages of the students of Experimental group.

STUDENT'S ATTENDANCE REPORT							
Monday, 02 May 2011 to Tuesday, May 24th, 2011							
Experimental Group(CALL)						Lecture Timings: 8:30 am to 9:15 am	
Sr. No.	NAME	Roll No.	Total Lectures	Attended	Attended %	Average % attendance of the class	
1	Mujeeb ur Rehman	9001	18	12	67%	83%	
2	Mahboob Hassan	9002	18	14	78%	83%	
3	Muhammad Imran	9003	18	14	78%	83%	
4	Muhammad Ramzan	9004	18	17	94%	83%	
5	Muhammad Asif	9005	18	15	83%	83%	
6	Ghulam Abbas	9006	18	11	61%	83%	
7	Aamir Masood	9007	18	17	94%	83%	
8	Azhar Hussain	9008	18	15	83%	83%	
9	Muhammad Irfan	9009	18	18	100%	83%	
10	Tanveer Abbas	9010	18	16	89%	83%	
11	Muhammad Tariq	9011	18	14	78%	83%	
12	Imtiaz Aziz	9012	18	16	89%	83%	

Table 4.3.1

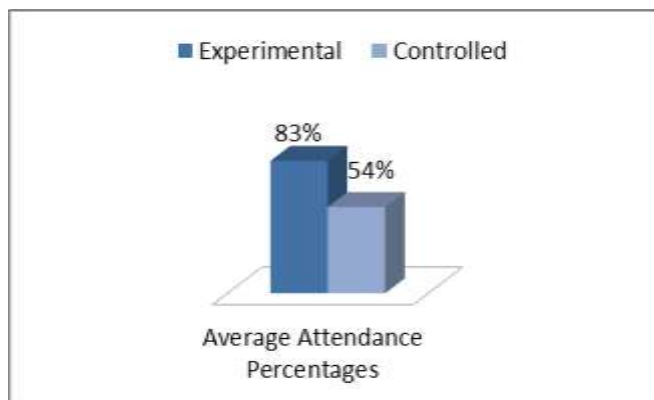
STUDENT'S ATTENDANCE REPORT							
Monday 2nd May 2011 to Tuesday, May 24th, 2011							
Controlled Group (Non CALL)						Lecture Timings: 10:00 am to 10:45 am	
Sr. No.	NAME	Roll No.	Total Lectures	Attended	Attended %	Average % attendance of the class	
1	Muhammad Sultan	1001	19	12	63%	54%	
2	Ghulam Abbas	1002	19	13	68%	54%	
3	Muhammad Naeem	1003	19	11	58%	54%	
4	Fiaz Ahmed	1004	19	9	47%	54%	
5	Muhammad Arif	1005	19	7	37%	54%	
6	Mazhar Iqbal	1006	19	7	37%	54%	
7	M. Irfan Arshad	1007	19	13	68%	54%	
8	Abdul Hafeez	1008	19	7	37%	54%	
9	M. Amjad Rasheed	1009	19	9	47%	54%	
10	Sabir Hussain	1010	19	15	79%	54%	
11	Muhammad Mahboob	1011	19	10	53%	54%	
12	Muhammad Irfan	1012	19	11	58%	54%	

Table 4.3.2

The involvement, interest and motivation of the students can surely be judged by mapping their number of appearances in the class. To know the motivation level of the two groups, the researcher separately managed the daily attendance sheets of the both groups during

the coaching session. Finally the data analysis proved that CALL environment greatly enhanced the motivation level of the students towards English language learning.

Fig 4.3.1: Comparison between attendance percentages of Experimental group and Controlled group



6. Discussion

It was observed that CALL methodology not only assists the learner in improving marks but it also solves problems of attitude. Psychological distance between the target language and the learner was eradicated by the use of CALL environment. This experimental study had won the applause of the students as it made them confident and autonomous in their learning. Students and even College administration appreciated multiple modes of learning in CALL environment. One more reason for its appreciation by the students was the adoption of Learner Centered Approach (LCA) in Computer Assisted Language Learning. It was observed that the majority of students were feeling comfortable and due to this convenience they wanted to adopt it in their routine studies. In response to a question, most of the students wished for CALL methodology to be implemented in their class room for future. Students mentioned lack of equipment especially unavailability of personal computer at homes as a big hurdle in making them autonomous learner so the students of graduation recommended CALL tools to be used on permanent basis.

Furthermore, they admitted that CALL environment provides a simultaneous improvement in all the four skills including Listening and Speaking. They found Computer Assisted Language Learning environment friendly and were inclined to participate consciously. The fear shown by the students in pre research questionnaire was overcome by the replacement of dry, boring and dull setting with more lively, interactive and active participative learning fundamentals brought into play by the CALL.

Finally in validation to the hypothesis, it can be stated that CALL methodology can reduce the number of failures in English at Graduation level in Pakistan. It is attractive enough to bring many less motivated students back to studies.

6. Conclusion

The study remained successful in answering all the research questions modernized in the start. It successfully marked the efficacy of CALL materials at Graduation level in Pakistan. Among the population of the research both, the students and teachers were included. The research remained fruitful in mapping the increase in motivation in the students of graduation towards their study of English. It also highlighted the impact of CALL environment on general ability of the students to gain marks in a reading and writing test. Further this research spotlights the general overview of the attitudes of the students and the teachers towards CALL methodology. The attitudes were found to be more inclined towards the need of the application of CALL tools.

Due to the multiple modes of learning in CALL environment, the motivation and interest among the students was high. The effect of the dramatized videos of the lessons can not be negated in boosting up the interest in English language learning. CALL environment covertly made the class punctual and regular. Due to this effect, experimental group came up with flying colors. It was observed that gradually as the coaching session entered in the second week, students voluntarily started managing CALL environment e. g installing equipments etc. It simply concludes that CALL is more effective methodology to teach English at graduation level.

Learner Centered Approach (LCA) is characterized as an essential need of the day. Interactive learning is another concept which demands an active learner. Computer Assisted Language Learning fulfils the basic need of both the concepts. It was endorsed in same letter and spirit in this study. It has been mentioned earlier that in order to complete all the credentials of CBMs required, to manufacture a high profile CALL environment, the general approach which was adopted was Student Centered Approach. SCA imparts autonomy in learning to the students. Due to this, the students warmly valued CALL methodology. Another reason which made the students to love this methodology was a new feeling of liveliness where they have been assigned a role. Then the boring, dry and dull environment was changed into interactive, participatory and excited one. The students had the opportunities for the self-study not only in the class but also outside class which created confidence and autonomy among learners.

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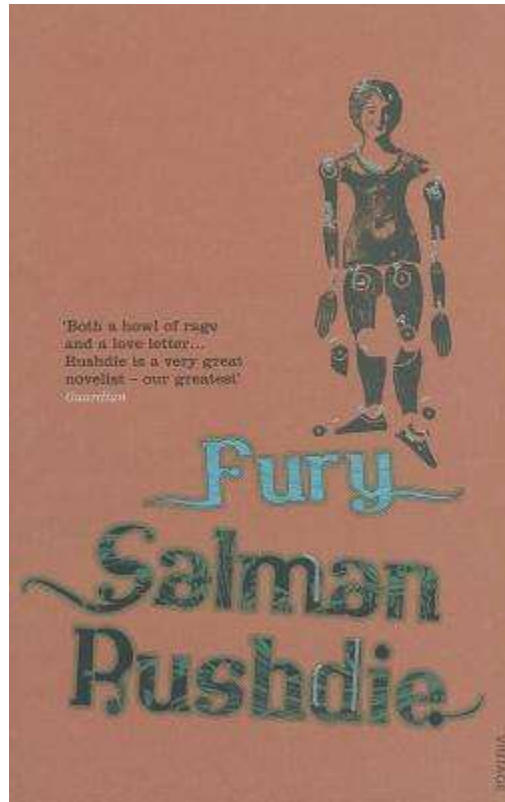
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Seized by “Furies”: A Study of Salman Rushdie’s *Fury*

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Abstract

Salman Rushdie’s postmodern characters in *Fury* are in the grips of “furies”. The unknown anger that wells up within ruins them. Rushdie exposes the inner turmoil of the major characters that spell ruin around. This paper explores the ways in which fury works and spells havoc.

Key words: violence, terrorism, American society, academics, suicide, murder, racism, commercialism, fury, peace

End to Violence and Terrorism?

What causes so much of misery and destruction in the world? Can there be an end to violence and terrorism? What could an individual do to make the world tolerant and

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better? This paper aims to explore and find out answers for these questions as envisaged by Salman Rushdie in his “American” novel *Fury*. The novel is anchored in the “furies”* of classical mythology.

Furies in the Ancient Classics

“Furies” were the daughters of Earth (Gaea) and sprang from the blood of her mutilated spouse Uranus. They are three in number- Alecto (unceasing in anger), Tisiphone (avenger of murder), and Megaera (jealous). They lived in the underworld and ascended to Earth to pursue the wicked. They were personified as pangs of conscience with a power to kill a man who had broken a taboo. They hound the culprits relentlessly, without rest or pause, from city to city and from country to country.

Crumbling of Society

Rushdie seems to move from particular to general in *Fury*. By making a study of a few individual, representative characters, he aims to capture the situation in the postmodern American society in particular and in the world at large. The prediction of W.B. Yeats, “Things fall apart/ The centre cannot hold” has been vindicated. The society is disintegrating as individuals have a tendency to disunite and as a result, the unified society crumbles.

The Protagonist Malik Solanka

A study of Malik Solanka, the protagonist of *Fury*, would make a fine start. The midlife crisis in a man’s or woman’s life seems to be the basis of all problems. This leads to broken marriages that upset the individuals. Adjustability becomes a question and the lack of it leads to disintegration of the family which in turn would unsettle the society and bring in chaos.

Professor Solanka is not happy with academic life. He, in the late 1980’s, despaired of the academic life due to its narrowness, infighting and ultimate provincialism, resigns his tenurial position at King’s College, Cambridge. He turned to show business doing philosophical dolls for Television shows. His speaking doll “Little

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Brain” turns out to be a big hit with the media and its inventor Solanka also becomes popular. Solanka’s first wife Sara is seized by the “furies” as Solanka is loved by several other women and because he is obsessed with dolls to the extent that he relegates Sara to the secondary position. This makes Sara ditch him giving an impression that she is not sexually satisfied:

Your trouble is... that you’re really only in love with those fucking dolls. The world in inanimate miniature is just about all you can handle. The world you can make, unmake and manipulate, filled with women who don’t answer back, women you don’t have to fuck. Or are you making them with cunts now, wooden cunts, rubber cunts, fucking inflatable cunts that squeak like balloons as you slide in and out... (p.30)

End of Marriage and Beginning of New Relation

So the marriage ends and Sara walks out. Then, through an academic phone call response, Solanka gets to know Eleanor. They rush to bed and get married. They get a lovely son Asmaan. As the midlife crisis brings “furies” closer to him, Solanka finds himself in a sort of “Othello Crisis”. Othello at least had a reason, though a misconceived one, and succumbs to it. He kills his Desdemona, realises his folly and ends himself. But Solanka, seized by fury, finds himself hovering over his wife with a knife in hand at the middle of the night. He fails to rationalize his murderous instinct.

He had money and what most people thought of as an ideal family. Both his wife and child were exceptional. Yet he had sat in the kitchen in the middle of the night with a murder on the brain; actual murder, not the metaphorical kind. He’d even brought a carving knife upstairs and stood for a terrible, dumb minute over the body of his sleeping wife. (p.39)

Solanka seeks a topological remedy for his problem and so flees to America. He feels that he had to put at least an ocean, between himself and what he had done.

Seeking Refuge from Furies

And so at the age of fifty five, Solanka, the retired historian of ideas and an irascible doll maker, reaches New York “where the future was a casino, and everyone gambling and everyone expected to win” (p.4). There is an all pervading affluence and life pullulated in all active forms. He is happy that he has selected the right place and gets sucked into the vortex of the New York life. He finds the New York society an ideal haven to seek refuge from the hounding furies.

Solanka’s only purpose at this stage is to lose himself and as “everyone here was to lose themselves”, (p.7) he seems to have no problem.

But soon Solanka realises the truth. Material prosperity and the anonymity the indifferent society affords cannot sooth his aching heart. “The state couldn’t make you happy... it couldn’t make you good or heal a broken heart” (p.23) .

Fugitive from Place to Place

Solanka, without understanding that peace is within, flees from place to place in search of it. “He had shed more skins than a snake. Country, family and not one wife but two had been left in his wake” (p. 52). This fleeing and changing of wives could not help to quell the furies raging within. He wanders aimlessly all through the night. He feels restless and out of place even in his own posh outlet.

Transmutation and Fixing People through Therapy

At this juncture, Mila Milo walks into his life. She is one of the whiz kids of “The Vampire Stoop Troop” that helps people realign themselves. Hounded by the furies, she also has suffered lot in life. But she, unlike Solanka, accepts that “transmutation is all” (p.197). Mila Milo’s specialty is “the collection and repair of damaged people” (p.117-18). She admits, “I fix people up. Some people do up houses. I renovate people.”(p.118)

Milo knows, understands and has experienced what furies could do. She empathises with Solanka and walks into his solitary life. She gets him dress, accompanies him on walks and launches her “physiotherapy” sitting on his lap astride but of course with a cushion on Solanka’s lap since Solanka has sworn to lie with no woman. This

therapy soothes Solanka's raging heart to a great extent. What the New York society could not offer, the individual Mila Milo is able to. She gets him back to active, creative life and he creates Akasz Kronos, the cyber king, to replace "Little Brain". Little brain is "smart, sassy, unafraid, and genuinely interested in the deep information" (p.17). So this time travelling doll has grown out of its creator's control aided by the undue attention it has gained in the media that is driven by commercialization.

Exit Milo

Mia also gets annoyed with Solanka and walks out of his life. She gratifies her desires in Solanka's bed but with Eddie. She quits Solanka with the following comment:

What we did wasn't wrong... I thought you understood that. I thought you might be that impossible creature, a sexually wise man who could give me a safe place, a place to be free and set you free, too, a place where we could release all the built-up poison and anger and hurt, just let it go and be free of it, but it turns out, professor, you're just another fool. (p.173)

Enter Neela; Death Brings More Furies

After Mila, Neela Mahendra gets into Solanka's life. Neela has been the girl of Jack Reinhart, a journalist. After Jack's suicide, Neela, in search of comfort, comes to Solanka. In Neela's arms, Solanka experiences transformation. "Love conquers fury". (p.219) They share precious moments. But even this does not last long. Neela gets caught up in Liliput-Blefuscu politics and civil war and loses her life. This orphans Solanka again, for the fourth time. Neela's final words are sprinkled with optimism. "The earth moves. The earth moves around the sun" (p.255). But for those in the clutches of fury, the earth does not move but comes to a grinding halt as there is no love.

Furies Finally Succeed

After Neela, Solanka gets back to London but only too late to reunite with his family. His wife Eleanor and his son Asmaan are leading a happy life with Morgen Franz. He, once again, feels betrayed by the world. In a frantic attempt to draw the attention of his son, he climbs to the top of the stairs of a bouncy ledge and shouts at the

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top of his voice. “Look at me! Asmaan! I am bouncing very well; I am bouncing higher and higher! (p.259). Still seized by the furies, he jumps off from the ledge, from life itself. Furies have registered their conquest at last.

Others in the Grip of Furies

Besides Solanka, there are two more characters in the novel who are in the grips of fury and hence fail to gather peace and live. Krystof Waterford Wajda, popularly known as Dubdub, is a friend of Solanka and a fellow Etonian. He is supposed to be a hit as an academician and a bit of a film star. After surviving three attempts, he dies finally cutting his wrist. He was very depressed as there was none to care for him and share love. Furies seized him as well as he has been relegated to emptiness by the all consuming society.

Jack Reinehart, a popular journalist fell a victim to racism, a form of fury. Well known for his work, he believed that he had crossed the boundaries of racism. He believed that no one looked at him as different from the white Americans because he had made up his mark in his profession. He believed that he can afford to forget his colour. But the others have not forgotten it. The others trap him into a sinful deed and also kill him. He is made to shoulder the responsibility of the serial killings committed by the members of the S&M (Single&Male) gang that comprise of Marsalis, Andriessen and Medford. They murder the three young girls Saskia, Lauren and Belinda. They scalp these girls and see them as their trophies. A racist suicide note is left at the site of death says that Reinehart murdered the girls because they would not fuck him as he is black. Such “cult murders” continue.

Furies have ever so many ways and forms of enacting their roles and wrecking vengeance.

Seek Peace Within

The novel makes it clear that the furies have the individuals and the society in their grips and cause all such tragedies. There is need for more tolerance and understanding. Rushdie spells in clear terms that our hopes are founded upon respect for

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human rights and a desire to see good prevail. As the inevitable conclusion, Rushdie suggests that Solanka and his likes are to seek “peace within” since the media and the postmodern society only tend to rob it. Only love can conquer fury. The following lines serve as a fitting epilogue:

Violent action is unclear to most of those who get caught up in it.
Experience is fragmentary; cause and effect, why and how, are torn apart.
Only sequence exists. First this, then that. And afterward, for those who survive, a life time of trying to understand (p.252).

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Postmodernism in Amitav Ghosh's Novels

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Amitav Ghosh

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Novels of Amitav Ghosh

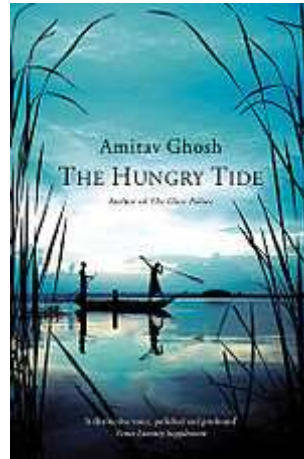
Amitav Ghosh was born in Calcutta on 11th of July 1956. He grew up in Bangladesh (then East Pakistan), Sri Lanka, Iran, Egypt and India. After graduating from the University of Delhi, he went to Oxford to study Social Anthropology and received a Master of Philosophy and Ph. D. in 1982. *In an Antique Land*, the novel, which was published in 1983, was primarily the result of his work in Egypt. He has also been a journalist. He has written a number of novels such as *Circle of Reason* (1986), *The Shadow Lines* (1988), *Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), *Sea of Poppies* (2008) and *River of Smoke* (2011) etc. He has also stayed in New York and taught at Columbia University. Anita Desai states that, “Ghosh has chosen to inhabit the real world rather than the artificial land of fantasy, and makes one watch his development as a novelist.”¹ (169). His novel, *The Glass Palace* was an international bestseller that sold more than a half-million copies in Britain. *The Hungry Tide* has

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been sold for translation in twelve foreign countries and is also a bestseller abroad. Amitav Ghosh lives in New York City with his wife, Laura Riding and two children.



Radical Changes Brought in by Post-modernism

English fiction from 1990 onwards was influenced by the wave of postmodernism which brought radical changes in the Indian English fiction. Postmodernism was a continuation of modernism, a revolt against authority and significance. The remarkable change that was prominent in the novels published after the First World War, is called, modernism and the literature written in the late 20th century, especially after the Second World War, is considered postmodern literature.

The term *postmodern literature* is used to describe certain characteristics of post-World War II literature and a reaction against Enlightenment ideas implicit in Modernist literature. Salman Rushdie, Vikram Seth, Shashi Tharoor, Upamanyu Chatterjee, Ruth Prasad Jhabwala and Amitav Ghosh are the makers of new pattern in writing novels with post-modern thoughts and emotions.

Indian Writing in English – Juxtaposing Tradition and Modernity

Indian English literature has stamped its greatness by juxtaposing tradition and modernity in the production of art and literature that created an ever shining mark in the minds and hearts of the art lovers. The interest in literature burnt the thirst of the writers which turned their all efforts to innovate new form and style of writing.

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Focus of This Paper

The purpose of this paper is to examine how Postmodernism has determined and developed the Indian novel and novelists, especially Amitav Ghosh. He belongs to the International School of writing that successfully deals with the post-colonial ethos of the modern world without sacrificing the ancient histories of the separate lands. Amitav Ghosh perfectly blends fact and fiction with magical realism. He weaves his magical realistic plots with postmodern themes.

Amitav Ghosh – A Post-modernist

Amitav Ghosh is one among the postmodernists. He is immensely influenced by the political and cultural milieu of post independent India. Being a social anthropologist and having the opportunity of visiting alien lands, he comments on the contemporary issues through in his novels. Cultural fragmentation, colonial and neo-colonial power structures, cultural degeneration, the materialistic offshoots of modern civilization, dying of human relationships, blending of facts and fantasy, search for love and security, diasporas, etc... are the major preoccupations in the writings of Amitav Ghosh.

Global Rather Than National

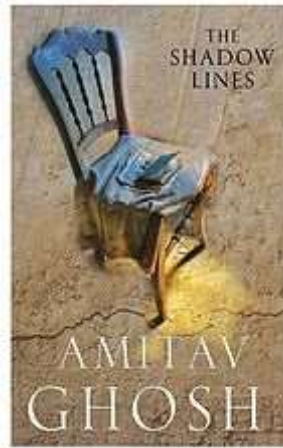
The post-modernism elements are abundantly present in Amitav Ghosh's novels. As per postmodernists, national boundaries restrict human communication and Nationalism leads to wars. So, post-modernists speak in favour of globalization. Amitav Ghosh's novels focus on multiracial and multiethnic issues; as a wandering cosmopolitan he roves around and weaves them with his narrative beauty.

In *The Shadow Lines*, Amitav Ghosh makes the East and West meet on a pedestal of friendship, especially through the characters like *Tridib*, *May*, *Nice Prince*, etc. He stresses on globalization rather than nationalization. In *The Glass Palace*, the story of half-bred Raj-kumar revolves around Burma, Myanmar and India. He travels to many places freely and gains profit from his travels. Unexpectedly, his happiness ends when his son is killed by Japanese bomb blast. The reason for this calamity is fighting for national boundaries.

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Magical Realism – Weaving Fact and Fiction with Magical Realism

Amitav Ghosh has successfully mastered over the genre called ‘magical realism’ which was largely developed in India by Salman Rushdie and in South America by Gabriel Garcia Marquez. Ghosh belongs to, *“This international school of writing which successfully deals with the post-colonial ethos of the modern world without sacrificing the ancient histories of separate lands.”* (Anita Desai, 1986:149) Like Salman Rushdie, Amitav Ghosh perfectly weaves fact and fiction with magical realism where he re-conceptualizes society and history. Amitav Ghosh is so scientific in the collection of data, semiotical in its organization and creative in the formation of fictionalized history.

Post-modern Themes Dealing with Insecurity, Disorientation and Fragmentation

Amitav Ghosh weaves his magical realistic plot with postmodern themes. Self-reflexes and confessions characterize the fictional works of Amitav Ghosh. Displacement is the central process in his fictional writings where departure and arrivals have a permanent symbolic relevance in his narrative structures. Post-modernism gives voice to insecurities, disorientation and fragmentation. Most of his novels deal with the insecurities in the existence of humanity, one of the postmodern traits.

NATIONAL BESTSELLER

"An absorbing story of a world in transition, brought to life through characters who live and suffer with equal intensity."—J. M. COETZEE

The Glass Palace

AMITAV GHOSH

A NOVEL



In *The Glass Palace*, the havoc caused by Japanese invasion in Burma and its effect on the Army officers and people -- a sense of dejection that deals with so much human tragedy, wars, deaths, devastation and dislocation (Meenakshi Mukherjee, p.153) – has been penned.

In *The Shadow Lines*, Tridib sacrificed his life while rescuing May from Muslim mobs in the communal riots of Dhaka in 1963-64. Pankaj Mishra describes Amitav Ghosh in the New York Times, as one of few postcolonial writers, “*To have expressed in his work a developing awareness of the aspirations, defeats and disappointments of colonized people as they figure out their place in the world*”.

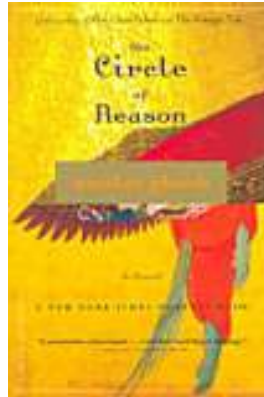
Rejection of Western Values, Beliefs

Postmodernism rejects western values, beliefs, ideas, beliefs, culture and norms of the life. In *The Hungry Tide*, Ghosh routes the debate on eco-environment and cultural issues through the intrusion of the West into East. *The Circle of Reason* is an allegorical novel about the destruction of traditional village life by the modernizing influx of western culture and the subsequent displacement of non-European people by imperialism. In *An Antique Land*, contemporary political tensions and communal rifts were portrayed artistically.

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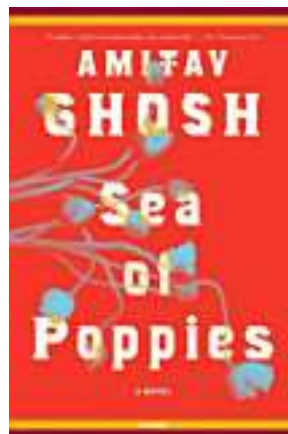
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Postcolonial Migration

Postcolonial migration is another postmodernism trait.

In *The Hungry Tide*, the theme of immigration, voluntary or forced, along with its bitter/sweet experiences, runs through the core incidents of the novel – the ruthless oppression and massacre of East Pakistani refugees who had run away from the Dandakaranya refugee camps to Marichjhampi as they felt that their destination would provide them with familiar environments and therefore a better life.



In *Sea of Poppies*, the indentured labourers and convicts are transported to the island of Mauritius on the ship Ibis where they suffer a lot.

In *The Glass Palace*, Burmese Royal family, after their exile, live uncomfortable lives in India. Raj-kumar who had accumulated huge heaps of amounts in Burma, is forced to leave his home and business due to Japanese invasion.

Depiction and Employment of Irony

Irony plays a vital role in the postmodern fiction. The postmodernism writers treat the very subjects like World War II, communal riots, etc. from a distant position and project their histories ironically and humorously.

In *The Glass Palace*, Amitav Ghosh weaves the character of Queen Supayalat and Arjun with a tinge of irony. Queen Supayalat, even after being captured by the British forces, does not lose her pomp throughout the novel. The Queen is portrayed ironically. Arjun, basically an Indian, is completely influenced by the western ideology, imitates the West in his dressing sense and food habits. He never becomes aware of the fact that he is being used as an instrumental to inflict pain on his own people.

Multiple Realities

Temporal distortion (multiple realities) is a literary technique that covers information from several alternative timelines. The postmodern author jumps forwards or backwards in time.

In *The Glass Palace*, Amitav Ghosh uses nonlinear timeline through the memory that links the past to the present and many of the characters. The *Temporal distortion* helps to recreate a magical world.

In *The Hungry Tide*, he shuttles between the Marichjhampi incident from Nirmal's point of view and the present day travels of Piya Roy, Kanai and Fokir. This time-travel creates an intricate web of sub-topics and plots. In his other novels, characters move round gyre of timelessness, yielding helplessly to the chasm of human relations and other postmodern perturbations.

Amitav's Narrative Style

The narrative style of Amitav Ghosh is typically postmodern.

In *The Shadow Lines*, the narrative is simple that flows smoothly, back and forth between times, places and characters. Amitav's prose in *The Shadow Lines* is so evocative and realistic written effortlessly and enigmatically with a blend of fiction and non-fiction.

Throughout *The Glass Palace*, Ghosh uses one end to signal the beginning of another so that at one level, nothing changes but yet everything does. There is a strong suggestion of Buddhist metaphysics in his technique. Life, death, success and failure come in cycles and Ghosh uses the conceit of a pair of binoculars early in *The Glass Palace* to sensitize the reading in this perspective.

Simple Language with a Mix of Indian Words for Specific Purpose and Concepts

Being a postmodernist, he makes use of very simple language to give clarity to the readers. Many Indian English writers experiment with the language to suit their story.

Amitav Ghosh practices this technique in *The Hungry Tide* using Bangla words like *mohona*, *bhata* and others, interweaving them with local myths like that of Bon Bibi and her brother Shaj Jangali, the presiding deities of the region.

Though *The Glass Palace* and *The Hungry Tide* have their share of non-English lexical items, *Sea of Poppies* in numerous places piles up the Indian (Bengali or Bhojपुरi) or lascarpidgin terms to the point where some readers might to some extent begin to get confused.

Diaspora Representation

For Amitav Ghosh, language in the process of the production of art attains the status of diasporic representation – voicing him and thousands of other uprooted individuals. Language embodies the attempt to create family that has broken and dispersed in the mire of confused identity. Ghosh acknowledges it in *The Shadow lines*:

You see, in our family we don't know whether we're coming or going – it's all my grandmother's fault. But of course, the fault was not hers at all: it lay in the language. Every language assumes a centrality, a fixed and settled point to go away from and come back to, and what my grandmother was looking for was a

word for a journey which was not a coming or a going at all; a journey that was a search for precisely that fixed point which permits the proper use of verbs of movement. (*The Shadow Lines*, 153)

This is the language that Ghosh believes in and tries to create in his works.

Rejection of Elaborate Formal Aesthetics

Postmodernists reject elaborate formal aesthetics in favour of minimalist designs. Amitav Ghosh does not give any significance for picturesque description and ornamental use of language. Tabish khair comments on this as

Ghosh is very careful in his use of English and vernacular transcriptions. He develops a conscious and rich tradition in Indian English fiction, a tradition that includes R.K. Narayan and Shashi Deshpande. The attempt is not to stage Indian Englishes. Ghosh avoids the aestheticisation of language. (p.108)

In Defense of Feminism

Postmodernists defend the cause of feminists. *Uma*, Amitav Ghosh's character, is a perfect example of this. *Uma* is a break from the traditional women characters. She is a political activist who travels around the country to dissipate the patriotic spirits.

Blurring of Genres

Blurring of genres, one of the postmodern traits, can be witnessed in the writings of Amitav Ghosh. He disfigures by blending many genres. Girish Karnad rightly said about him, "Ghosh uses to great effect a matrix of multiple points of view in which memory, mythology and history freely interpenetrate ... A delight to read" (*Indian Express*).

The Glass palace is romance, narrative fiction, adventure fiction and historical fiction. He combines all the elements of a novel to create fragmentation. Ghosh uses the romantic genre to chart the characters who reflect on the history of colonialism in Burma and the formation of the present Myanmar nation. It is also a narrative fiction that employs a complex spiral narrative

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structure to texture many characters' identities and experiences in the world where we live in. Being a portrait of history and document of nation, the novel can be read in historical perspective. Ghosh invents the third person narrator who relates the story in a spiral fashion that fictionalizes and makes real historical subject and event.

To Sum Up

To sum up, postmodernism, not having concrete definition yet is a blooming and ongoing area. Even if it has its own features, it is very difficult to concretize these solid elements. Thus, this paper remains an attempt to apply the post-modern theory to Amitav Ghosh's novels.

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The Plath Myth: A Critical Analysis

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Sylvia Plath 1932-1963

Courtesy: www.biography.com

Abstract

In this paper my aim is to analyse the Plath myth which has become a matter of much controversy. Though it often seems impossible to separate our reading of Sylvia Plath's texts from our fascination with Plath myth, it does not seem possible to separate her voice from those who have spoken for her in memoirs, biographies and editorial commentaries. This so-called "Plath myth" is primarily a result of the merging of Plath's life and work. Although this is a common phenomenon - breaking down the barrier between a writer's lived experiences and creative product - the buzz surrounding Plath is particularly loud and anxious.

Keywords: Avatar, Elision, Magnum Opus, Mythologized, Signifier.

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Dr. Pradeep Kumar Debata

The Plath Myth: A Critical Analysis

A True Embodiment of American Myth

Sylvia Plath, a true embodiment of American myth, is a controversial poet and novelist of mid-20th century America. The mythological analysis of her characters appears to be fitting in the context of her major works. Her pains and penalties, sorrows and sufferings, trials and tribulation are quite prominent in her poems and novels. Gilbert is of the view that, “The Plath myth began with an initiation rite described in the pages of *Seventeen*, and continued with the introduction to the fashionable world of Mademoiselle that is examined in *The Bell Jar*, and with the publication of persistently symmetrical poems, and the marriage in a foreign country and the birth of the babies, to the final flight of Ariel and the denouement in the oven and all the rest” (Gilbert).

A Clear Picture of the Protagonist

If we focus our glance at *The Bell Jar*, we will find a clear picture of the protagonist, being enclosed and then being liberated from an enclosure by maddened or suicidal or an “airy and ugly” avatar of the self. One can speculate whether our fascination for the Plath myth might not have arisen from the way in which her poetry stripped entirely of its biographical context and her poetic skill had been enjoyed within the frame of psychic maladjustment and multiple self-fashioning. We are forced to recognize that she might have been an undesirable case.



In this connection we find Anne Stevenson, defending herself against the hurtful criticism in *Bitter Fame*, “Why does her appeal so much affect us? What spell does this tragic victim—of what, of whom? ---still exert over us? Why does a poet -----whose death was hardly noticed except by her devastated family and friends----why does this tragically dead young woman still rise in her powerful writings, pathetically, aggressively, to make converts for or against her in a never-concluded war between side and the other’s?” (Stevenson).

Plath’s Own Mythology

Plath apparently developed her own mythology to explain her depression and euphoria. This mythology is brilliantly explored in Judith Kroll's book *Chapters in a Mythology: The Poetry of Sylvia Plath*. Judith Kroll speculates that Sylvia's genius lay in her ability to explore the dark corners of her psyche. Apparently Ted Hughes also thought so, for he curiously remarked that Sylvia possessed the qualities of a sage, “In her poetry...she had freed and controlled access to depths formerly reserved to the primitive ecstatic priests, shamans, and Holy men”.

Hughes introduced Plath to the book *The White Goddess: A Historical Grammar of Poetic Myth* by Robert Graves which is a study of the mythological and psychological sources of poetry in paganism. Sylvia's interest in psychology led her to read the work of Carl Jung. At this point it is necessary to relate Jung's theories about the collective unconscious to shamanism. Jung believed that pagan myths are symbolic representations of the archetypes of the collective unconscious. The shaman is a primitive medicine man who gains access to the underworld of the psyche and the realm of his tribe's myths through an initiation which usually involves a ritual dismemberment and rebirth. Of course, the shaman does not undergo an actual dismemberment but rather a psychotic episode. Kroll sees Sylvia's references to witches and Greek mythology as examples of paganism. For example, she argues that Sylvia viewed her nervous breakdown as a shaman's dismemberment and rebirth through ritual death of the psyche and recovery: “The dispersed 'stones' of the speaker's shattered self are gathered together and reconstructed, re-enacting the myths of Dionysus (who is alluded to in ‘Maenad’), Osiris, and other gods who undergo dismemberment and resurrection.”

The Spirit of Undesirability against Sylvia Plath

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Even when one looks at critics less concerned with, who perpetrate, and rewrite the Plath myth, the spirit of undesirability reigns. George Steiner, faulting her for “angular mannerisms, her elisions and monotonies of deepening rhyme”, also praises her for portraying “the need of superbly intelligent, highly literate woman to cry out about her special being, about the tyrannies, of blood and gland, of nervous spasm and sweating skins, of rankness of sex and child birth in which a woman is still compelled to be wholly her organic condition”. Indeed, we care for the Plath myth since our hunger for ever new biographies seems to be insatiable, though they arrest historically contingent meaning in a state between life and death, with the concrete history neither fully evaporated nor fully visible.

Fascination with Plath Myth

Though it often seems impossible to separate our reading of Sylvia Plath’s text from our fascination with the Plath myth, it seems possible to separate her voice from those who have spoken for her in memoirs, biographies and editorial commentary. Plath’s poetry may, at a first glance, seem to stem from personal experience. It resonates much more deeply, namely in various ancient myths. Plath recognised a correspondence between her personal experience and these collective mythical archetypes. This gave her the opportunity to create a personalised system of symbols which she incorporated in her own poetic mythology.

Myth and Mind Integrated

On reading the works of Frazer, Graves and Rank, and comparing the imagery present in these studies to the imagery in Plath’s poetry, there should be little or no doubt as to the validity of Kroll’s claim, namely, that a vital source of Plath’s inspiration was located in myth, and not solely in her own mind. Plath may well have been a troubled individual, but as a poet, she was extremely conscious of her poetic methodology. In other words, Plath personalised the mythical and mythologized the personal. Perhaps the reason why the images of Plath’s poetry continue to fascinate readers is because, as Rank says, they are fundamental to mankind “To live and die, for many American poets, has been to make a private myth of

one's pain so as to use it imaginatively as the warp of the writer's art. The problem is that the self gets lost or changed – or both. Plath felt her trepidations were countless.

Three Myths

The myths, though, were (mainly) three: Father Husband abandoned her; mother was always watching; poetry could best be used to unsettle herself towards more suicidal compulsive behaviour. Only the last of these had more truth than fiction”. (Stevenson). Looking at the publication history of Plath’s work, it is indeed remarkable, how, from the start, the posthumous edition of her texts moved from hand to hand with flashing revelations of bits and pieces of autobiographical material. It became neither entirely visible nor it ever totally dissipated the full meaning of her life. During her life time Plath had her stories as well as poetry accepted by a wide range of British and American journals.

Hide and Seek between Meaning and Form

However, we are at a point at which the mythic signifier is defined primarily as a constant game of hide and seek between meaning and form .The complete meaning is arrested in a state between life and death. It is neither fully evaporated nor fully visible. Plath’s grave could be seen as a paradigmatic case for the semiotic transformation at stake. It has been a half of a century after her demise; but still it continues to nourish a plethora of narrative form.

Fusion between Person and Poet

A rational critic might conclude that the fantasy about Sylvia Plath is more needed than the facts: whether this leaves respect for the truth of her life, or for her memory, or for the literary tradition. By linking her dead body, the dead body of the poet, with the body of writing, she represents herself just standing between two crucial aspects of our Western cultural myth about the woman writer. This fusion between Plath as poet and Plath as person both fuel and retard attempts at straightforward characterization - yet ultimately, the myth inevitably supports a complex reading of Plath. The Plath myth forms the basis of how the novelist-poet is popularly received in the literary sphere; hers is an identity that is particularly

arresting, even decades after her death.

Identities Blurred



Furthermore, while the myth continues to complicate and undermine Plath's identity as an individual, the unending argument over her motives and meanings only prove the extent to which it is impossible to get at her core. Yet, on the other hand, it confirms and supports Plath's identity as an American. The intangibility of the myth, and striking elusiveness of Plath's poetry firmly embodies her status as an American; not rootless, as some critics have argued, but rather, elusive in its complex psychology, representative of the era's social and political instability, and relentless in its search for solid ground.

My aim here is not to de-mystify the myth, which would be impossible. Instead, I have preferred to shed a beacon of light on it, and offer a thought on how the myth is possible, the ways in which it supports and encompasses Plath's legacy; a brief glance, as readers and critics are positively obsessed with her life and work.

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The Effect of Semantic Features of Native Lexical items on Persian Speaking Learners of English in Translation

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Abstract

This article deals with the effect of semantic features of native lexical items on Persian speaking learners of English in translation and has been arranged in four parts.

In the first part the semantics and different kinds of errors including interlingual errors has been introduced briefly.

In the second part, some experiments carried out in high school and university to observe the effect of semantics features of native lexical items on Persian speaking learners of English has been presented.

In the third part the results of these experiments has been analyzed and in last part the reasons why most of Persian speaking learners of English make lexico-semantics errors and some solutions are mentioned.

Key Words: Semantic features, native lexical items, Persian speaking learners, interlingual errors, translation

Introduction

Semantics is the study of the meaning of words and sentences. (Saeed, 2003: 22). It tries to understand why meaning is as an element of language and how it is constructed by language as well as interpreted, obscured and negotiated by speakers and listeners of language. (Falk, 1978:24).

Meaning can be analyzed in terms of semantic features. A semantic feature is a notational method which can be used to express the existence or non-existence of pre-

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The Effect of Semantic Features of Native Lexical items on Persian Speaking Learners of English in Translation

established semantic properties by using plus and minus signs. (Wikipedia, the free encyclopedia)

Man is [+HUMAN], [+MALE], [+ADULT]
Woman is [+HUMAN], [-MALE], [+ADULT]
Boy is [+HUMAN], [+MALE], [-ADULT]
Girl is [+HUMAN], [-MALE], [-ADULT]

Features such as ‘+animate, -animate’, ‘+human, -human’ can be treated as the basic elements involved in differentiating the meaning of each word in a language from every other word. (Yule, 2010:114).

Roman Jakobson (1959:232) believes that language without meaning is meaningless. Now you understand what has been written because you know the meaning of the words I have written. So by knowing the meanings of words we can communicate with others. Meaning in linguistics is what a language expresses about the world. Lyons (1977) says meanings are ideas or concepts which can be transferred from the mind of the speaker to the mind of the hearer by embodying them as it were, in the forms of one language or another.

Two branches of semantics are lexical and sentential semantics. Lexical semantics refers to the lexical definition of a term. It is also known as the dictionary definition and is the meaning of the term in common usage. The main lexical categories are nouns, verbs, adjectives, adverbs, or prepositions.

The meaning of a sentence depends upon the meaning of its constituent lexemes. (Lyons, 1990:140). The linguistic meanings of a sentence consist of more than just the sum of lexical meaning involved for example:

- 1) John chased the dog.
- 2) The dog chased John.

Although sentences (1) and (2) contain the same words, they have different meanings. So, it is necessary to know which noun phrase is the subject and which is the object of the sentence.

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Errors are rule-governed and systematic. They reveal something about the learner's underlying knowledge of the target language to date, i.e. his transitional competence. (Keshavarz, 1994:49). So an error results from incomplete knowledge that is competence. For example:

3) I don't know where does he live.

Another kind of meaning is utterance meaning. It is the meaning a speaker conveys by using a particular utterance in a particular context situation. For example, sentence (4) can convey according to the context situation the following meanings.

4) My watch has stopped again.

- a) I cannot tell you the time.
- b) This is the reason for my being late.
- c) I really have to get it repaired.
- d) What about buying me another one?

Errors are classified in terms of their sources into Intralingual and Interlingual errors. Intralingual error results from faculty or partial learning of the target language rather than from language transfer. So, it may be caused by the influence of one target language item upon another. For example, sentence (5) is based on a blend of English structures: "He is coming" and "He comes." (Keshavarz, 1994: 107)

5) He is comes.

Second and foreign language learners who are in the process of learning a language may make errors which are called interlingual error. These errors result from the transfer of phonological, morphological, grammatical, lexic-semantic and stylistic elements of the learner's mother tongue to the learning of the target language. Interlingual errors reflect native language structure, so it can be said that the first language influences the second or foreign language. For example, consider sentence (6)

6) He is student.

In this sentence the learner has omitted indefinite article "a" according to his previous knowledge in L₁ acquisition.

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In the interlingual category errors may be divided into two subcategories Cross –association false cognates. Sometimes there are two words in the target language for which there is only one word in the target language. For example:

7) I heard his sound.

In Persian language the word/sedâ / can be used for man, animal, and inanimate. This is Cross –association.

A word may have the same or very similar form in two languages, but have different meanings in each, so the similarity may cause a second or foreign language learner to use words wrongly. For example:

8) My father bought a new machine last week.

In Persian language the word "machine" means car. This is false cognates.

There are different ideas in the significance of errors. Behaviorists believe that if there is a perfect teaching method, the errors will never be committed and therefore the occurrence of errors is merely a sign of the imperfect method or technique. But according to cognitive code theory we live in an imperfect world and consequently errors will always occur in spite of our best efforts. So our ingenuity should concentrate on techniques for dealing with errors after they have occurred. As Brown and Frazer (1979) point out the best evidence that a child possesses construction rules is the occurrence of systematic errors, since when child speaks correctly, it is quite possible that he is only repeating something he has heard

Errors are significant in three different ways:

1. To the teacher: because errors tell him if he undertakes a systematic analysis, how far towards the goal the learner has progressed and so what remains for him to learn.
2. They provide to the research evidence of how language is learned or acquired, what strategies or procedures the learner is employing in his discovery of the language.
3. (The most important aspect) they are necessary to the learner himself, because we can regard the making of errors as a device the learner uses in order to learn. It is a way the

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learner has of testing his hypotheses about the nature of the language he is learning.
(Brown,1991)

In this article only interlingual errors including lexico-semantic errors are studied.

Methods

Some experiments were carried out in high school in an attempt to observe the effect of semantics features of native lexical items on Persian speaking learners of English in translation. First, I prepared a list of new words of English book one of high school which causes lexico-semantic errors (see pages4-5). Second, I designed some multiple- choice items based on those words and some sentences to be translated from Persian in to English (see pp. 5-8). The testes were designed for two classes of Students of grade two of high school.

Data Analysis

The list of new words of book one of high school, words for which there is only one word in Persian language.

	Lesson	English	English	subcategory	Persian
1	1	Alone	Only	Cross - association	[tanhâ]
2	1	Love	Like	Cross - association	[dowst dâstan]
3	2	Beautiful	Handsome	Cross - association	[Zibâ]
4	2	Cow	Bull	Cross - association	[gâv]
5	2	Land	Ground, earth	Cross - association	[zamin]
6	2	Long	Tall, high	Cross - association	[boland]
7	2	Make	Repair	Cross - association	[dorost kardan]
8	2	Weather	Air	Cross - association	[havâ]
9	3	Between	Among	Cross - association	[beyn]
10	3	Then	From ,of	Cross - association	[az]
11	4	Borrow	Lend	Cross - association	[qarz kardan, daâstan]
12	4	Ground	Land, earth	Cross - association	[zamin]
13	4	Loud	Long	Cross - association	[boland]

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14	4	Seat	Chair	Cross - association	[jâ]
15	4	Voice	Sound	Cross - association	[sedâ]
16	5	Bull	Cow	Cross - association	[gâv]
17	5	Draw	Pull	Cross - association	[kešidan]
18	6	Build	Make	Cross - association	[sâxtan]
19	6	Engine	Moter cycle	False cognate	[motor]
20	7	Air	Weather	Cross - ass.	[havâ]
21	7	High	Long	Cross - ass.	[boland]
22	7	cool	cold	Cross - ass.	[sard]

23	7	Moon	Month	Cross - ass.	[mâh]
24	7	Turn off	Extinguish put out	Cross - ass.	[xâmowš kardan]
25	7	Way	Path	Cross - ass.	[râh]
26	8	Dress	Shirt	Cross - ass.	[pirâhan]
27	9	Earth	Land, ground	Cross - ass.	[zamin]
28	9	History	Date	Cross - ass.	[târix]
29	9	Pull	Draw	Cross - ass.	[kešidan]
30	9	Surface	Level	Cross - ass.	[sath]
31	10	among	between	Cross - ass.	[beyn]

For students of grade 2 of high school(class 1) choose the best answer.

- 1- Ali is the student, who has a bicycle,
A) alone B) only C) A&B
- 2- Ali is
A) beautiful B) handsome C) A&B
- 3- The is our planet.
A) earth B) land C) ground D) A&B

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- 4- I come..... Iran.
A) from B) of C) than D) A&B
- 5- Ali animals and plants need.....
A) air B) weather C) A&B
- 6- Our teacher has a voice.
A) long B) loud C) tall
- 7- Can youtea?
A) build B) make C) A&B
- 8- The is black.
A) air B) sky C) weather D) A&B
- 9- In winter the weather is
A) cold B) cool C) A&B
- 10- Aban is a
A) Month B) Moon C) A&B
- 11- Mina's is dirty.
A) address B) shirt C)A&B
- 12- This pen is
A)high B) long C) B& C

Translate into English:

- 1- من خودکارم را به شما قرض می دهم .
- 2- صدای علی از ماشین بلندتر بود.
- 3- یک کشاورز روی زمین کار می کند.
- 4- علی زیباست.
- 5- آن ها درختانی بلند هستند.

For students of grade 2 of high school (class2) choose the best answer:

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1-The back of the car is wide enough for three persons.

- A) chair B) seat C) A&B

2-He has lost his..... because of a bad cold.

- A) sound B) voice C) A&B

3-It's time to go.

- A) high B) long C) A&B

4-Let's sit in the shade and keep

- A) cold B) cool C) A&B

5-I went to Spain to watchfight

- A) bull B) cow C) A&B

6- He stays indoors in wet

- A) air B) weather C) A&B

7-I saw him the crowd.

- A) among B) between C) A&B

8-He was killed..... a knife.

- A) by B) with C) A&B

9-My father bought alast week.

- A) car B) machine C) A&B

Translate into English:

1- اگرچه علي زيباست ولي زنش زيبا نيست.

2 - در تابستان هوا در همدان خنك است.

3- انتخاب بهترين كتاب بين چند كتاب مشكل است.

4- كتاب را به او قرض دادم.

5- آتش را خاموش كردم اما فراموش كردم چراغ روشنايي را خاموش كنم.

6- صدای علي بلندتر از صدای ماشين بود.

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7- اگرچه او خوب یاد می دهد اما شاگردان او خوب یاد نمی گیرند.

The result of multiple-choice test
The number of students:31

Students of grade two of high school(class1)

Q.N.	A	B	C	D
1	Alone 10	Only 15	A&B 6	
2	Beautiful 12	Handsome 17	A&B 2	
3	Earth 7	Land 13	Ground 5	A&B 6
4	From 16	of 5	than 23	
5	Air 3	Weather 5	A&B 23	
6	Long 8	Loud 22	tall 1	
7	build 3	Make 25	A&B 3	
8	Air 4	Sky 16	Weather 2	A&B 0
9	Cold 17	Cool 9	A&B 4	
10	Month 26	Moon 4	A&B 0	
11	Dress 16	Shirt 1	A&B 13	
12	High 4	Long 10	Tall 7	B&C 10

*How to read the table: for example question 1: the right answer is B (only), 15 persons have chosen A (alone), 15 persons have chosen B (only, 6 persons have chosen C (A&B).

The result of translating into English

for students of grade two of high school(class 1)

Number of students: 31

Q.N.	Right translation.	Wrong translation	No. of wrong translation.	Wrong answers in multiple-choice questions
1	Lend	Borrow	6	
2	Voice Sound Car Loud	Voice Tall	- 16 - 4	9
3	Land	Earth	4	24
4	Handsome	Beautiful	16	14
5	Tall	Loud Long	2 2	

*How to read the table: for example question 3: the right translation is "land", but 4 persons have written "earth" which is wrong translation and 24 persons have made the same error in the multiple-choice test.

The result to of: Multiple - choice test

Students of grade two of high school (class2)

The number of the students: 21

Q.N.	A	B	C
1	chair 4	seat 17	A&B 0
2	sound 2	voice 18	A&B 1
3	high 9	long 12	A&B 0
4	cold 4	cool 12	A&B 2
5	bull 15	cow 6	A&B 0
6	air 2	weather 16	A&B 0
7	among 19	between 2	A&B 3
8	by 9	with 12	A&B 0
9	car 15	machine 3	A&B 3

*How to read the table: for example question 1: the right answer is B (seat), 4 persons have chosen A (Chair), 17 persons have chosen B (seat, none of them has chosen C (A&B).

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The result to of: translating into English

. Students of grade two of high school (class2)

The number of the students: 21

Q.N.	Right translation.	Wrong translation	No. of wrong Translation.	Wrong answers in multiple-choice
1	Wife Handsome	Woman Beautiful	1 15	
2	Cool	Cold	14	9
3	Among	Between	8	2
4	Lend	Debt Borrow	8	
5	Extinguish Put out Turn off	Turn off Extinguish Put out	2 7	
6	Voice Sound Car	Sound Voice Machine	2 6 6	3 6
7	Teach	Learn	3	

*How to read the table: for example question 2: the right translation is "cool", but 14 persons have written " cold' which is wrong translation and 9 persons have made the same error in the multiple-choice test.

*Most of the students had written "put off" and "distinguish".

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The number of students: 53

Grade: two of high school

Learning vocabulary:

	<i>yes</i>	<i>No</i>
1. In the sentence	13	40
2. English to Persian	32	21
3. Persian to English	8	45
4. English to English	21	51
5. Oral repetition (more than usual)	20	33
6. Written repetition (more than usual)	23	30

These two have translated correctly the sentences which they were given

Conclusion

It's necessary to know about the reasons why most of Persian learners make lexical-semantic errors. These reasons and solutions may be:

1-The ways such words are taught. The teacher should clear the meaning of such words. The teacher should explain that although two words may have one equivalent in Persian, they don't have one meaning and usage in the target language. He/she should use words in different sentences and situations.

2-Such words are taught in separate lessons or separate grades, but they should be taught in one lesson or at least in two continuous lessons, for example on pages 9-10 the word " weather " is taught in lesson 2, but the word "air " is taught in lesson 7 or the word " between " is taught in lesson 3, but the word " among " is taught in lesson 10. So the words for which

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there is only one equivalent in Persian should be taught in the same lesson.

3-If such words are used in different lessons and in different grades with different meanings, the students will not forget them easily.

4-The way the learner learns or memorizes vocabulary is also important. When a learner tries to memorize words separately, that is, out of a text or a sentence, he /she may make such errors. If learners learn or memorize words in different sentences and situations, they will learn them effectively; learning vocabulary in a sentence will also help the learner to improve his/her grammatical knowledge.

We asked students to fill out the questionnaire. It is interesting to say that among 53 students of grade two of high school only two students could translate the sentences accurately and only these two students learn vocabulary from English to English. As it is recorded above, most of the students learn vocabulary out of a sentence or a text and from English to Persian. We often ask my students to say the meanings of words from Persian to English and most of them cannot answer, so we always ask them to learn the meanings of words from English to Persian and also from Persian to English. So the ways words are presented, taught, and learned are important to reduce or increase lexico-semantic errors and text-book, teacher, and method of learning is effective factors.

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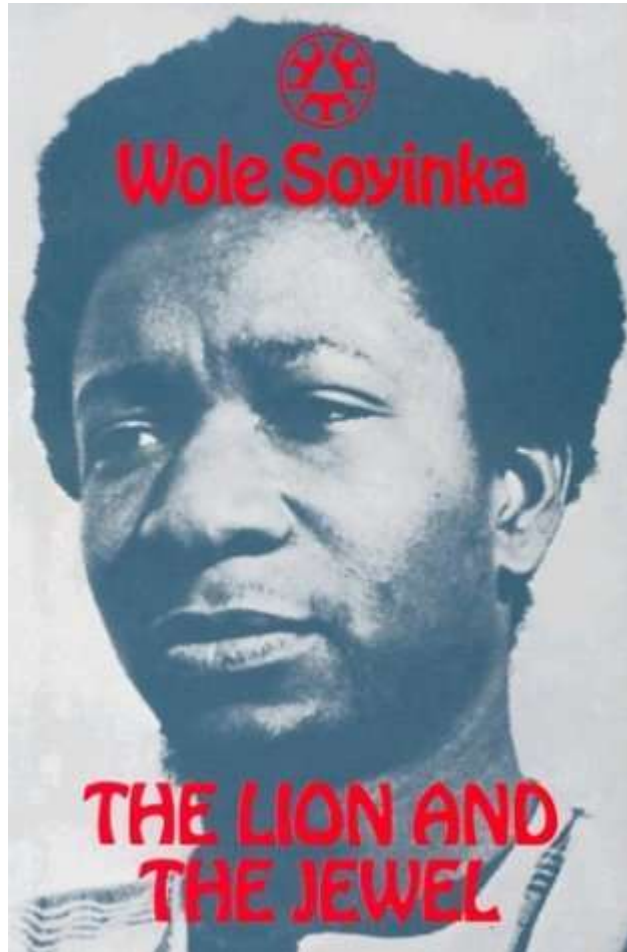
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A Study on Language Codes and Sociolinguistic Variables in Wole Soyinka's *The Lion and the Jewel*

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Abstract

Observation and previous research works have shown that in any social interaction or institution, there are variations in the language codes used by individuals. In a bid to identify the reasons for these variations, this paper conducts a study on the language codes and sociolinguistic variables present in Wole Soyinka's *The Lion and the Jewel*. To study the language codes and sociolinguistic variables present in Soyinka's *The Lion and the Jewel*, the conversation/utterances of some of the characters in the play were selected for analysis in order

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to check for the presence of these features using insights from Basil Bernstein's Deficit Hypothesis. In addition to this, the analyses involve a consideration of sociolinguistic variables of sex/gender, age, social class, education, religion and ethnicity. The analyses reveal that the elaborated and restricted codes are the major language codes used in the play and that the aforementioned sociolinguistic variables are responsible for the variation noticed in the characters' language choices. It is believed that this study will aid further sociolinguistic studies.

Keywords: sociolinguistic variables, language codes, Deficit Hypothesis, elaborated code, restricted code.

1. Introduction

Language is a social institution basic and central to all human interactions. As observed by Armour-Thomas, & Gopaul-Nicol (1998), language is a social institution that involves shaping the society at large, or in particular the 'cultural niches' in which it plays an important role. The discussion of language codes and sociolinguistic variables implies that there are certain factors that divide the society into different classes and influence individuals' choice of language or linguistic codes. Not only that, A study of language codes and sociolinguistic variables is an indication of the fact that every society has linguistic codes acceptable for communication and interaction at any point in time and that language by its nature is totally a social phenomenon. This has led to the establishment of the fact that there is variation in the use of language among users in the same society and that language fulfils different functions in social institutions and the organisation of societies. These observable features have been reflected in numerous literary texts. These factors gave the motivation to conduct a sociolinguistic study on the language code and socio-linguistic variables present in Wole Soyinka's *The Lion and the Jewel*.

The Lion and the Jewel

Wole Soyinka's *The Lion and the Jewel* revolves around a beautiful young village belle named *Sidi* (The Jewel), who had suddenly become proud as a result of her appearance in a magazine photo spread, which has been the cause of some celebrity in the small Yoruba village of *Ilujinle*. *Sidi* has two suitors, the first is a young, idealistic schoolteacher named *Lakunle* while

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the second is the Bale of Ilujinle, *Baroka* (The Lion). Lakunle professes his undying love for Sidi and asks her to marry him but she is taken by the teacher in many ways and seems unprepared to give up the power that comes with being a beautiful, young, semi-famous maiden in a small village. Lakunle pleads with her, proposing a modernistic wedding package that includes love, respect, companionship and perhaps monogamy. Rather than accepting this offer, she bluntly informs Lakunle that if he wants to marry her he should pay her bride price. To Sidi, Lakunle is just too lazy to raise enough money for her bride price. She eventually loses her long preserved virginity on Baroka's bed and she ends up as Baroka's youngest wife.

To discuss the language codes and sociolinguistic variables in Wole Soyinka's *The Lion and the Jewel*, references will be made to Basil Bernstein's Deficit Hypothesis and sociolinguistic variables of sex/gender, age, social class, education, religion and ethnicity.

2. Methodology

The data used for analysis in this study are selected conversational extracts of characters in Wole Soyinka's *The Lion and the Jewel*. The language codes used in the selected utterances were analysed using insights from Basil Bernstein's Deficit Hypothesis. In addition to this, instances whereby characters' utterances were influenced by sociolinguistic variables were discussed.

3. The Deficit Hypothesis

The Deficit Hypothesis popularized by Bernstein (1971) was first formulated by Schwartzman and Strauss (1955). It was developed as a theory of restricted linguistic ability to examine the correlation between speech and socialization. According to Dittmer (1976:4), the central idea of the Deficit hypothesis is that:

The social success of members of a society and their access to social privileges, are directly dependent on the degree of organization of their linguistic messages.

This indicates that the proficient use of language determines the social success of an individual. The hypothesis came into being via the efforts of Schwartzman and Strauss who questioned the lower and middle classes on their views after the occurrence of a disaster. They discovered that members of the lower class failed to give an accurate report of the incident.

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Instead of explaining what happened, they exhibited emotional displays and their utterances were characterized by rapid speech and elliptical syntax which made their utterances lack coherence.

On the other hand, members of the middle class fluently gave a chronological, logical, and detailed account of the disaster without any emotional display. This made Schwartzman and Strauss conclude that the members of the lower class conveyed their meaning without clarity while their counterparts in the middle class conveyed their meaning precisely and clearly, leaving nothing to implication as they were less emotional. This conclusion thus laid the foundation for Bernstein's Deficit Hypothesis to distinguish between 'a public language' associated with the lower class and 'a formal language' of the middle class.

As observed by Bernstein, the speech habits of the lower class are syntactically and semantically different from that of the middle class. As a result of this difference, he refers to the language of the lower class as *restricted speech code* (public language) and that of the middle class as *elaborated speech code* (formal language). He explains further that the restricted speech code of the lower class is inferior and simple while the elaborated speech code of the middle class is superior and complex.

Ditmars (1976) defines the restricted speech code as a limited range of lingual expression and the elaborated speech code as a language that has the capability of complex and expressive linguistic organization. Bernstein concludes that the differences in the speech of members of the lower class and the middle class are the direct cause of social inequality of opportunities. He submits that the middle class has an adequate linguistic code while the lower class possess inadequate linguistic code which makes it difficult for them to express themselves. The Deficit Hypotheses therefore accounts for the deficiency in the speech of the lower class members in contrast with the speech of the middle class.

4. Restricted and Elaborated Codes in *The Lion and the Jewel*

In *The Lion and the Jewel*, the restricted and elaborated codes are the major language codes used. These language codes were observed in the utterances of Sidi and Lakunle. Sidi's speech is a reflection of her social status as the village belle. Her speech can be referred to as the restricted code because they contain instances of direct translation from Yoruba to English:

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I've told you, and I say it again
I shall marry you today, next week
Or any day you name.
But my bride-price must first be paid.
Aha, now you turn away.

But I tell you, Lakunle, I must have
The full bride-price. Will you make me
A laughing-stock? Well, do as you please.
But Sidi will not make herself
A cheap bowl for the village spit.

A cheap bowl for the village spit...
They will say I was no virgin
That I was forced to sell my shame
And marry you without a price. (*The Lion and the Jewel*, 8)

Lakunle's utterances on the other hand contain the standard variety of English. He uses Standard English to describe his contempt of the African culture:

A savage custom, barbaric, out-dated ... unpalatable (The Lion and the Jewel, 8)

In addition to this, Lakunle's utterances are indications of the fact that the social class of a speaker determines the language benefits of the speaker. For instance, speakers of the restricted code cannot convey qualified information and maintain solidarity while the speakers of the elaborated code can express complex relations, solve problems and convey personal emotions or intentions. This is observed in Lakunle's ability to use the language resources at his disposal to display his knowledge in different fields, express his modern concept about love and adequately criticize African's concept about marriage:

LAKUNLE: No. I have told you not to carry loads
On your head. But you are as stubborn
As an illiterate goat. It is bad for the spine.
And it shortens your neck, so that very soon
You will have no neck at all. (*The Lion and the Jewel*, 2)

The scientists have proved it. It's in my books.
Women have a smaller brain than men
That's why they are called the weaker sex. (*The Lion and the Jewel*, 4)

LAKUNLE: [*wearily.*] It's never any use.
Bush-girl you are, bush-girl you'll always be;

Uncivilized and primitive -- bush-girl!
I kissed you as all educated men --
And Christians -- kiss their wives.
It is the way of civilized romance. (*The Lion and the Jewel*, 9)

Romance is the sweetening of the soul
With fragrance offered by the stricken heart. (*The Lion and the Jewel*, 9)

LAKUNLE: [*with a sudden shout.*]
An ignoble custom, infamous, ignominious
Shaming our heritage before the world.
SIDI, I do not seek a wife
To fetch and carry,
To cook and scrub,

To bring forth children by the gross . . . (*The Lion and the Jewel*, 8)

In the play, it is observed that Sidi could not convey her opinion and description about kissing correctly due to her lack of linguistic competence in this aspect:

SIDI: [*backs away.*] No, don't! I tell you I dislike
This strange unhealthy mouthing you perform.
Every time, your action deceives me
Making me think that you merely wish
To whisper something in my ear.
Then comes this licking of my lips with yours.
It's so unclean. And then,
The sound you make -- 'Pyout!'
Are you being rude to me?

(*The Lion and the Jewel*, 9)

This reveals to readers or viewers of the play that Sidi is uncivilized and ignorant of western culture. The use of the restricted code is also noticed in the utterances of Baroka and the girls who came to give Sidi information about the appearance of her pictures in the magazine.

5. Sociolinguistic Variables of Social Class, Education, Religion, Ethnicity, Sex/gender and Age as Observed in Wole Soyinka's *The Lion and the Jewel*

Sociolinguistic variables can be referred to as important factors that influence or affect individuals' linguistic expression in any setting or context. It is a relatively new addition to the

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toolkit used by linguists for describing, analysing and modelling language structure and use. In fact, the notion of the sociolinguistic variable is as old as language study itself. Coulmas (1998) succinctly submits that:

At the core of sociolinguistics is the fact that human societies are internally differentiated, whether by sex, age, class. These differentiations (and there are others, including education, religion and ethnicity) are all at a ‘macro’ level, that is, broad groups into which people can be categorised.

The importance of these variables were also stated by Kerswill (2007) as he stressed the fact that at the core of sociolinguistics is the fact that human societies are internally differentiated, whether by gender, age or class. He adds that these differentiations could include ethnicity at a ‘macro’ level which is, the broad groups into which people can be categorized. Below is a detailed examination of the sociolinguistic variables used for the purpose of this study:

a. Social Class

Theories of class have evolved over the last 150 years, starting with that of Karl Marx (1818–83). Marx relates social class to the position of individuals in relation to their means of production. He defines *capitalists* as those who own the means of production, while those who must sell their labour to the capitalists are the *proletariat* (Giddens 2001). Discussions of class place different emphases broadly on economic factors. The implication of this is that social class emanates from economic factors, such as the means of production and distribution thereby resulting into two broad groupings in the society; the proletariat and the bourgeoisie (in the English society), which in a more familiar term is described as the High and middle/ low class. Generally, an individual’s social class or structure determines his or her position in the society. It is measured by the level of education, parental background, profession and the structure of the syntax and lexis used by the speaker. It should be noted that Basil Bernstein’s Deficit Hypothesis is very important in describing the sociolinguistic variable of social class.

b. Education

Education can be referred to as an explanation of the presence of standard and non-standard accents or dialects in an individual’s speech. Maybin (2007) observes that education in

some way expresses the speakers' sense of which group they belong to as a person, through the feelings and emotions being expressed, the value position they are taking up, or the language variety they choose to use. Since education is embedded in language, standard forms of language (including accent) tend to be perceived as the only appropriate vehicles for education and literacy while non-standard forms thrive among those who have little or no formal education. Education therefore ensures the use of formal language in formal meetings and informal language during meetings with friends.

In the play *The Lion and the Jewel*, Lakunle's language is distinct from that of any other character. This difference is as a result of his level of education. Thus he does not belong to the same linguistic class with any other character as a result of his educational status. As a result of this, he uses learned words to express his view of the African culture. An instance is shown below:

LAKUNLE: A savage custom, barbaric, out-dated,
Rejected, denounced, accursed,
Excommunicated, archaic, degrading,
Humiliating, unspeakable, redundant.
Retrogressive, remarkable, unpalatable (*The Lion and the Jewel*, 8)

Apart from this, his language is poetic and has much intrusion of hyperbole and extensive verbosity which marks him off among other members of the community. In addition to this, he has the linguistic resource and information, which he draws from different fields ranging from general science to psychology, engineering and relationships in order to describe virtually all he has to say unlike the other characters:

LAKUNLE: ... The scientists have proved it. It's in my books.
Women have a smaller brain than men
That's why they are called the weaker sex. (*The Lion and the Jewel*, 4)

LAKUNLE: No. I have told you not to carry loads
On your head. But you are as stubborn
As an illiterate goat. It is bad for the spine.

(*The Lion and the Jewel*, 2)

A close reading of the play also shows that characters like Sidi and the Girls in *The Lion and the Jewel* are uneducated. This is shown in their attempt to make reference to *bicycle, camera, motorbike, pictures and magazine*:

FIRST GIRL: The stranger. The man from the outside world.
The clown who fell in the river for you.

SIDI: The one who rode on the devil's own horse?

SECOND GIRL: Yes, the same. The stranger with the one-eyed box.

[*She demonstrates the action of a camera amidst admiring titters.*]

THIRD GIRL: And he brought his new horse right into the village square this time. This one has only two feet. You should have seen him. B-r-r-r-r.

[*Runs around the platform driving an imaginary motor-bike*]

FIRST GIRL: The images? He brought them all. There was hardly any part of the village which does not show in the book.

[*Clicks the imaginary shutter*]

(*The Lion and the Jewel*, 12)

The use of non-standard variety of English is also found in Baroka's utterances when he attempts to imitate Lakunle's vocabulary:

BAROKA: Akowe. Teacher wa. Misita Lakunle...

Guru morin guru morin, ngh-hn! That is
All we get from 'alakowe'... (*The Lion and the Jewel*, 16)

The deficiency in these characters' use of English can be attributed to their inability to acquire a formal education and the unavailability of those vocabularies in their lexicon.

c. Religion

Religious beliefs are present in every known society but their variety seems to be endless. Two main approaches have been adopted in tackling this issue: the functional perspective and the substantive perspective. The former examines religion in terms of society's needs and thus considers the contribution religion makes to meet those needs while the latter on the other hand is concerned with the content of religion and defines it in terms of supernatural beliefs.

Observation has shown that the linguistic properties of an individual (or a group of people) may be found to contain certain colouration traceable to their religious beliefs. For example, Christians in social conversation or normal daily interaction such as greetings use

phrases such as *God bless you* and *it is well*. While among the Muslims, there is a recurrent use of the word *wallahi*. In the Yoruba traditional religious setting, Ogun is regarded as the god of oaths and justice. Kumar (2011) observes that devotees of Ogun swear to tell the truth by kissing a machete sacred to it. This is due to the fact that the Yoruba consider Ogun fearsome and terrible in his revenge. As a result of these, they believe that if one breaks a pact made in his name, swift retribution will follow. This belief makes devotees of Ogun swear by its name in some cases.

In the play *The Lion and the Jewel*, Soyinka includes some religious tradition like oath making on Yoruba pantheon of Gods like Ogun and Sango. In the play, when a girl gives the news to Sidi about her photograph published in a western magazine, at first she could not believe but asks:

SIDI: Is that the truth? Swear! Ask Ogun to
Strike you dead.

GIRL: Ogun strike me dead if I lie. (*The Lion and the Jewel*, 12)

Also, at the noon scene when Sadiku “woos” Sidi for her husband, Sidi’s acts make her to pray to the god Sango to restore her sanity:

SADIKU: [*recovering at last from helpless amazement.*] May Sango restore your wits.
For most surely some angry god has taken possession of you. (*The Lion and the Jewel*,
22)

Lakunle on the other hand because of his Christian religious background makes utterances such as:

LAKUNLE: A prophet has honour except
In his own home... (*The Lion and the Jewel*, 5)

My Ruth, my Rachel, Esther, Bathsheba
Thou sum of fabled perfections
From Genesis to the Revelations
Listen not to the voice of this infidel. . . (*The Lion and the Jewel*, 20)

What occasioned the differences in the utterances quoted above is that the first set of speakers (Sadiku, Sidi and the Girl) belong to the class of traditional worshipers, hence the lexis of such religious belief influence their language choices and codes. Lakunle on the other hand, is

a Christian. Hence his language code is shaped by the vocabulary of the religion. All these are indications that religion has an influence on an individuals' language code.

d. Ethnicity

It should be noted that ethnicity is defined by social practice rather than personal attributes. Giles (1979) defines ethnic group as those who perceive themselves to belong to the same ethnic category. To him, ethnicity takes cognizance of the fact that there are differences between the use of a given language by its native speakers and other ethnic groups. It also take note of the fact that ethno-linguistic distinctiveness may extend from significant typological language differences to minute details of prosody or restricted lexical differences. In the case of different languages, speakers may make symbolic choices in their language use or manage code switching to signal ethnic identity as observed by Zentella (1997). Also, in the case of intra-language variation the manipulation of particular phonological, morph syntactic, or discourse variables may be used to signal ethnic affiliation. Ethnicity accounts for the fact that certain pronunciations are identified with members of an ethnic group and that when all or most of the markers of the group's accents are present in a particular speaker, one can be fairly certain that the speaker in question is a member of a particular ethnic group by birth, upbringing or both. It is often difficult to separate ethnicity from other social factors such as historical background, region, social class, and other socio-cultural variables. This is due to the fact that ethnicity interacts with a wide array of other social, historical, and socio-psychological factors embedded within an intricate set of socio-cultural relationships, processes, and identities.

In the play *The Lion and the Jewel*, ethnicity sociolinguistic variable is made manifest in the use of Yoruba names such as Lakunle, Sidi, Baroka and Sadiku, use of Yoruba setting of Ilujinle, the traditional title of Bale to refer to Baroka and constant reference to Yoruba deities of Sango and Ogun. The ethnicity sociolinguistic variable is also observed in the use of Yoruba songs in page 64 of the play. All these features gives the work a colouration of Yoruba culture and inform readers of the play that *The Lion and the Jewel* is a pure Yoruba literary text.

e. Sex/Gender

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Giddens (2001) defines sex as biological or anatomical differences between men and women. He defines gender as a concept that concerns the psychological, social and cultural differences between males and females. Labov was the first to notice the important role of sex/gender as a sociolinguistics variable. As a method of collecting a reliable, authentic data needed for his sociolinguistics research, Labov (1966) introduced a sociolinguistics interview, carefully designed to elicit different speech styles within a single interview. His studies show a stratification of phonological variables according to sex/gender, age, socioeconomic status (SES), and situational context. In line with this, many research works in sociolinguistics have suggested that in many societies, the speech of men and women are different though such differences sometimes may not be generally noticed, and so probably be taken for granted.

In terms of style, there are certain areas where women have been observed to exhibit more linguistic prowess than men, especially when it comes to phonology where they seem to be better at the articulation of sounds and use of the supra-segmentals than men. Eckert and McConnell-Ginet (1992: 90) state that:

women's language has been said to reflect their conservatism, prestige consciousness, upward mobility, insecurity, deference, nurture, emotional expressivity, connectedness, sensitivity to others, solidarity. And men's language is heard as evincing their toughness, lack of effect, competitiveness, independence, competence, hierarchy, control.

In the play; *The Lion and the Jewel* this variable is observed in the utterance of the two leading male characters; Lakunle and Baroka and the two leading female characters; Sidi and Sadiku:

Lakunle: Let me take it
Lakunle: No. I have told you not to carry loads
On your head. But you are as stubborn
As an illiterate goat..It is bad for the spine.
And it shortens your neck, so that very soon
You will have no neck at all. Do you wish to look
Squashed like my pupil's drawing?
(*The Lion and the Jewel*, 2)

Lakunle: Keep away from me old hag
Lakunle: Tell your lord that I can read his mind
... look- judge for yourself... (*The Lion and the Jewel*, 22)

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Lakunle: Voluptuous beast!... (*The Lion and the Jewel*,23)

Baroka: ... Seize him...

Serve him a slap
To wake his brain

Baroka: Be sharp and sweet (*The Lion and the Jewel*,26)

Sidi: [pushes her off]

Get away from me. Do not touch me.

(a display of emotion)

Sidi: ... He lied to you Sadiku (*The Lion and the Jewel*, 58-59)

Sadiku: She will not, my lord. I did my best, but she will have none
of you (submission) (*The Lion and the Jewel*, 26-27)

Sadiku; The bride price, is that paid

Lakunle: Mind your business (*The Lion and the Jewel*, 36)

From the above utterances, it is observed from Lakunle's speech that he is very assertive and his utterances are characterised with the use of imperative verbs like *let* and *tell*. Baroka's utterances also contain imperative verbs. Examples Are: *seize him*, *serve him a slap*, *be sharp*. Also Lakunle and Baroka are observed to be blunt and authoritative in their utterances. For instance, Lakunle bluntly calls Baroka a *voluptuous beast* without minding the fact that he is the Bale of Ilujinle. He refers to Sidi as *an illiterate goat* and Sadiku as an *old hag* to their very faces. Also, In *The Lion and the Jewel*, the female characters are fond of lengthier words than the male which is typical of feminine speech and except in few instances, the men are usually economical in their use of words.

f. Age

As observed by Llamas (2007), of all global categories employed in the investigations of language variation, age is perhaps the least examined and the least understood in sociolinguistic terms. Eckert (1998), in addition to this notes that inasmuch as social and biological developments do not move in lock step with chronological age, or with each other, chronological age can only provide an approximate measure of the speaker's age-related place in society. Age is a factor both in the ingredients of any accent and in the evaluation it evokes. It is central to human experience. It is the achievement of physical and social capacities and skills together with a continual unfolding of the individual's participation in the world, construction of personal

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history and movement through the history of the community and the society. Age is a person's place at a given time in relation to social order. Age and aging are experienced both individually and as part of a cohort of people who share a life stage and/or an experience of history. The study of age in relation to language, particularly the study of sociolinguistic variation, lies at the intersection of life stage and history. The individual speaker or age cohort of speakers at any given moment represents, simultaneously, a place in history and a life stage.

Age stratification of sociolinguistic variables, then, can reflect change in the speech of the community as it moves through time (historical change), and change in the speech of the individual as he or she moves through life. It is observed that when interlocutors of different age groups are into a conversation, their use of language is often different from what obtains when the two of them belong to the same age group. In a situation of the former pair, language appears to be formal while it is more conversational when it comes to the latter.

In *The Lion and the Jewel*, it is very easy to identify the age differences between characters as observed in Baroka and Sidi's conversation which is formal and wherein the former constantly refers to her as *my child* and *my daughter*. The use of honorific title such as *Sir* by a younger character to an older one also ensures this as observed in Lakunle's greeting to Baroka:

LAKUNLE: A good morning to you sir. (*The Lion and the Jewel*, 16)

Finally, a close reading of the play reveals that age automatically bestows authority on an elder individual to pray for or bless a younger individual in the name of the gods. This is observed in Sadiku's prayer of fertility for Sidi:

SADIKU: [*lays her hand on Sidi's head.*] I invoke the fertile gods. They will stay with you. May the time come soon when you shall be as round-bellied as a full moon in a low sky. (*The Lion and the Jewel*, 64)

6. Conclusion

This paper conducts a study on the language codes and socio-linguistic variables present in Wole Soyinka's *The Lion and the Jewel*. The analyses done reveal that the elaborated and restricted codes are the two language codes used by the characters in *The Lion and the Jewel*. The elaborated code is the standard variety while the restricted code is deficient and the non-standard variety of language. The characters' choices of any of the codes are influenced by

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education or illiteracy. Also, sociolinguistic variables of social class, education, religion, sex/gender, ethnicity and age are identified as the reasons for the characters' language variation and choice of language codes. Finally, the identification of the language code of the characters and an analysis of their utterances using the afore-mentioned sociolinguistic variables help in an easy identification of their social status.

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Attitude of Rural People in Puducherry Area Towards Primary Health Care Centre

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Abstract

This paper is a part of doctoral research outcome, which traces the rural area people attitude towards primary health care Centre in Puducherry area. For this research the investigator collected 200 rural area people by simple random sampling technique. The sample consist various sub samples and due proportionate weight was given. The findings of the study reveal that 61% of the rural area people are not having favorable attitude towards primary health care Centres and 39 percent of rural area people are having favourable attitude towards rural primary health care centres. The sub samples selected for the present study based on general factor and economic factors do not differ significantly in their attitude towards Primary Health care Centres except family and house type.

Key words: Health care, cost.

Introduction

Primary health care has emerged as the leading strategy for meeting needs in developing countries. It offers the possibility of good access to the most cost- effective forms of intervention, even in the poorest countries. The term “Primary health Care” in part replaces the earlier term “basic health services” but is a much wider concept. The ideas for much of the new model of care are derived from an assessment of community health needs. The approach places emphasis on several activities that are not physician-centered, such as health education, preventive activities, family health care (including family planning), and use of indigenous health workers. Primary health care includes following elements (1) Community participation, (2) Universal coverage and accessibility, (3) Appropriate health technology, and (4) Care by community health workers or by traditional health workers.

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Since 1975 WHO and UNICEF have actively promoted the notion of Primary Health Care (PHC) and the reassessment of health priorities and policies. National and regional meetings on PHC were scheduled by WHO and by other groups interested in health policy in order to develop background materials and to scrutinize ideas prior to the International Conference on Primary Health Care in 1978. These meetings expanded interest and discussion on alternative approaches to meeting health needs and developed the base of professional and political support necessary to effect a major shift in national health policies. The conference was the largest and most authoritative international meeting on health care ever convened. It was attended by representatives of the ministries of health and of finance or planning from 134 countries. Delegates from 64 United Nations organizations, specialized agencies and non-governmental organizations also participated. The conference unanimously held that governments should pursue policies to provide accessible, affordable, socially relevant health care to all. The Declaration's definition of primary health care stressed the need to adopt simple technologies, to promote broad public participation in the planning and operation of health care, and to expand the concept of health care to include not only personal health services and mass disease control but also nutrition, sanitation, water supply, family planning, and health and hygiene education.

Organization of Primary Health Care at Village Level

Primary health care is targeted primarily on the rural and semi-urban poor. As such, it represents only a modest threat to the economic and professional interests of the health professions; demand for their services in relatively wealthy, urban areas is likely to continue to outstrip supply for some time. Primary health care may even reduce pressures on organized by expanding effective supply in the under-served areas.

However, the absence of well-developed political mechanisms at the village level is also the major obstacle to implementation of primary health care. Much of the area to be served has no effective representation from or to government. Thus the administrative machinery for supervising staff and monitoring the distribution of materials and supplies does not exist. Supply depots, maintenance facilities, and transport are also lacking. The most serious deficiency,

however, is the lack of a responsive local constituency for health care. Because poor communities have received little attention from government in the past, they have not yet evolved leadership and organizations through which to express their priorities or dissatisfaction to public officials. Thus programs may not be responsive to needs recognized by the community. Moreover, a program may not be accepted as a legitimate solution to acknowledge problems, and/or accountability may not be maintained. It seems clear that sustained oversight of programs must come from the community, since over-the-shoulder formal supervision by the bureaucracy of ten is not practical.

Implications

The primary health care movement has developed a broad professional and bureaucratic constituency for accessible, low-cost health care. The resistance to simplifying health care technology seen earlier among the health professions and health bureaucracies has been neutralized, and in some instances reversed. Moreover the very vigorous support of WHO and UNICEF has given the movement professional legitimacy.

The major accomplishment to date has been to influence the politics of health in the direction of greater social justice, rather than merely to produce a call for greater budget allocation of additional external assistance to the sector. However, the task of translating the principles of primary health care into workable programs of training and service delivery has only begun. Almost no effort has been spent in developing strategic programs for implementing desirable changes.

Objectives

The investigator framed the following objectives for the present study.

1. To find out the level of attitude of rural peoples towards Primary Health care Centres.
2. To study the socio economic characters of sample respondents.

Hypotheses

The investigator of the present study framed the following hypotheses based on the objectives.

1. The attitude of rural peoples towards Primary Health Care Centres is favorable.
2. There is no significant mean difference between the socio-economic characters of sample respondents.

Methodology

The present investigation has been undertaken by using normative survey as a method. The survey method gathers data from a selected sample number. The present study consists of 200 rural area people in Puducherry District. The sample was selected by using simple random sampling technique. The sample forms a representative sample of the entire population. In this present investigation the following statistical techniques have been used. Descriptive analysis - Measures of central tendency (Mean), Measures of variability (Standard Deviation), Differential Analysis - Independent sample's and 'F' test.

Description of Attitude towards Primary Health Care Centre Scale

One of the main objectives of the present investigation is to find out the attitude of rural area people towards primary health care centre and also to find out whether there is significant difference between the selected pairs of sub-samples with respect to attitude towards primary health care centre. For this, there is no suitable tool available. So, the investigator decided to construct and validate one in order to realize the objectives framed. The attitude scale consist of 25 items and each item in this scale set against five responses viz., "Strongly Agree", "Agree", "Undecided", "Disagree" and "Strongly Disagree". The maximum score for this scale is 125 and the minimum is 25. The average time required for complete this scale is 20 minutes. The score above 84 indicates favourable attitude and the score below 84 indicates unfavourable attitude towards primary health care centres.

Analysis and Interpretation of Data

The data collected was analyzed with the help of SPSS software and it is given in the following tables. The calculated mean score of total sample is found to be 77.50 and the S.D.

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value is 17.62. The calculated mean value is less than the percentile 50 (84). Therefore the rural area people in Puducherry area are having unfavourable attitude towards Primary health care centres. It may be due to the lack of facilities and poor service in this area.

Table 1: Analysis of Attitude Scores of Rural People Based on their General Status of Different Sub-Samples

S. No.	Variable	Sample	N	Mean	S.D.	Critical Ratio Value	Level of Significance
1	Gender	Male	76	78.05	19.5	0.33	Not Significant (P= 0.742)
		Female	124	77.16	16.4		
2	Age	Up 20 years	40	75.95	18.8	0.598	Not Significant (P= 0.551)
		21 to 40 years	81	76.65	15.8		
		40 to 60 years	79	79.16	18.7		
3	Education	Primary	39	81.12	16.8	1.17	Not Significant (P= 0.312)
		High School	107	77.15	18.4		
		Diploma/ Others	54	75.57	16.3		
4	Occupation	Daily Wages	35	82.71	16.9	1.96	Not Significant (P= 0.143)
		Private	104	75.94	17.0		
		Self-employment	61	77.18	18.6		
5	Community	BC	28	73.07	14.2	1.10	Not Significant (P= 0.334)
		MBC	84	77.70	16.7		
		SC/ST	88	78.72	19.3		
6	Family Type	Nuclear	112	73.52	19.3	3.87	Significant (P= 0.000)
		Joint	88	82.56	13.7		
7	Marital Status	Unmarried	63	74.25	18.1	1.74	Not Significant (P= 0.084)
		Married	137	79.00	17.2		
8	House Type	Thatched	81	79.21	16.7	3.30	Not Significant (P= 0.039)
		Tiled	60	72.70	19.6		
		Concrete	59	80.05	15.8		
9	Entire Sample		200	77.50	17.6	-	-

Note: Sub-samples more than two analysis of variance (F test) used and other t test used. The calculated mean scores of different sub samples under general category fall between 72.00 and 82.71. These values are less than the percentile value 50 of the attitude scale value 84.

Hence, it is inferred that rural area people in Puducherry area irrespective of sub samples under general category have unfavourable attitude towards Primary health care centres.

The calculated mean scores of different sub samples under economic status fall between 74.18 and 80.46. These values are less than the percentile value 50 of the attitude scale value 84. Hence, it is inferred that rural people in Puducherry area irrespective of sub-samples under economic status have unfavourable attitude towards Primary health care centres.

The calculated “t” and “F” values of general status are found to be 0.33, 0.598, 1.17, 1.96, 1.10, 3.87, 1.74 and 3.30, respectively, for gender, age, education, occupation, community, family type, marital status and house type. These values are not significant at 0.05 levels except family type and house type. Hence, it is inferred that rural area people under family type and house type differ significantly in their level of attitude towards primary health care centres but the remaining samples do not differ significantly in their attitude towards primary health care centres.

The calculated “t” and “F” values of economic status are found to be 0.03, 0.14, 0.19, 2.01 and 2.05 respectively for household wealth, annual income, annual expenditure, annual savings and annual borrowing. These values are not significant at 0.05 levels. Hence, it is inferred that rural area people under family type and house type differ significantly in their level of attitude towards primary health care centres.

Table 2: Analysis of Attitude Scores of Rural People Based on their Economic Status of Different Sub-Samples

S. No.	Variable	Sample	N	Mean	S.D.	Critical Ratio Value	Level of Significance
1	Household Wealth	Upto 1,00,000	102	77.76	18.6	0.033	Not Significant (P= 0.968)
		1,00,001 to 2,00,000	70	77.07	16.7		
		Above 2,00,000	28	77.64	16.7		
2	Annual Income	Upto 12,000	65	78.46	18.0	0.142	Not Significant
		12,001 to 48,000	84	78.98	17.0		

		Above 48,000	51	77.13	18.2		(P= 0.868)
3	Annual Expenditure	Upto 12,000	54	76.27	15.5	0.197	Not Significant (P= 0.821)
		12,001 to 48,000	107	78.13	18.0		
		Above 48,000	39	77.48	19.3		
4	Annual Saving	Upto 10,000	60	80.46	18.2	2.01	Not Significant (P= 0.136)
		10,001 to 25,000	94	77.54	17.2		
		Above 25,000	46	73.06	17.0		
5	Annual Barrowing	Upto 25,000	63	80.61	14.5	2.05	Not Significant (P= 0.131)
		25,001 to 50,000	78	77.50	19.0		
		Above 50,000	59	74.18	18.3		
6	Total Sample		200	77.50	17.6	-	-

Note: Sub-samples more than two analysis of variance (F test) used and other t test used

Summary of Findings

The hypotheses formulated at the beginning of the study have been examined in the light of the data gathered. The following are the main findings of the present investigation.

1. Rural people in Puducherry are having unfavourable attitude towards primary health care centres.
2. The sub samples of gender, age, education level, occupation, community and marital status of rural area people under general status do not differ significantly in their attitude towards primary health care centres.
3. The sub samples of family type and house type of rural area people under general status differ significantly in their attitude towards primary health care centres.
4. The sub samples of household wealth, annual income, annual expenditure, annual savings and annual borrowings of rural area people under economic status do not differ significantly in their attitude towards primary health care centres.
5. The attitude level of joint family system is better that the nuclear family system.
6. The attitude level of thatched and concrete sample is better than their counterpart.

Recommendations

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G. Kumar & T.R. Jeyaraaj

Attitude of Rural People in Puducherry Area Towards Primary Health Care Centre

The present study gives a clear-cut view about people attitude towards primary health care centres in rural area at Puducherry. Based on the important findings stated earlier the following recommendations were made.

1. Rural area people in Puducherry are having unfavorable attitude towards primary health care centres. So, the facilities in PHC should be improved for the needs of the rural area people in the study area.
2. The sub samples of gender, age, education level, occupation, community and marital status of rural area people under general status do not differ significantly in their attitude towards primary health care centres. So, the policy frame workers should consider these variables while planning to improve the status of PHC in this area.
3. The attitude level of joint family is better than the nuclear family. It may be due to the economic status of the people the study area.

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Unfolding the Concept of Spirituality through Characterization in the Selected Novels of Indian Writing in English

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Abstract

Spirituality in character leads one to a search of the knowledge of the highest and the absolute by direct experience and manifestation of the search in every mode of living, thinking and acting. The present study unfolds the concept of spirituality through characterization. There are certain characters in the selected novels of Indian – writing in English, who reflect this concept. They transform the spirit of love, truth non-violence, self-sacrifice, self-discipline, penance, self-realization or self-assertion through their various actions. They do not only offer the common reader, the positive aspects of spiritualism but also offer the negative aspect of pseudo-spiritualism.

Keywords: Spirituality, character, swami, religion, self-realization, truth, compassion.

Introduction

India has produced a large number of spiritual figures who have shown the common man the path of realization. Such figures can create illusions of hope and happiness through a skillful manipulation of words, gestures and facial expressions. They talk of spiritual values. Since Bankim's time these wonderful characters often figure in the Indian-English writing. Some of the spiritual figures have been discussed at a great length in Indo-Anglican fiction such as R.K. Narayan's *The Guide*, Raja Rao's *Kanthapura*, Bhabini Bhattacharya's *He Who Rides a Tiger* and Kipling's *Kim*.

R.K. Narayan's *The Guide*

Through the characterization of Raju, in *The Guide*, R.K. Narayan unfolds the concept of spirituality. In the first stage of his career Raju is a tourist guide and a shopkeeper; in the second role he is an entrepreneur and an impresario and manager. He

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was thrown into the dangerous, passionate relationship with Rosie, the mistress of a rich tourist he calls Marco, Raju's passion for Rosie makes him restless and almost mad. He elopes with her and spends all his hard earned savings to make Rosie a great classical dancer. He becomes her business manager and publicity agent without making and conscious plans about it. It is characteristic of Raju that once cast in a particular part he performs it with gusto, partly for the sake of self-preservation, partly because it suits his temperament wonderfully.



In the third phase of his life he becomes a convict, an ideal prisoner. Obsessed and ultimately ruined by the strange, cold-hearted Rosie, Raju is accused of forgery by Marco. He goes to prison, deserted by his mistress, despised by his family and friends. This act of forgery was the only one done by him deliberately. But Raju could not imagine that his act of forgery should bring him such a disaster. Even this role of the convict in the Jail was performed with joy and inspiration: "I was considered a model prisoner, he says."¹

After the expiry of his term of imprisonment, he takes refuge in an old temple by a river. While sitting on the steps of the temple one evening and reflecting on the future course of his life, he is taken for a holy saint by a peasant known as Velan who seeks his advice on his domestic problems. By uttering a few platitudes, he helps Velan to find a solution.

"I know what your problem is, but I wish to give the matter some thought. We cannot force vital solutions. Every question must bide its time. Do you understand it?"² Raju, then utters such words which reflects his character as a spiritual man - "whatever is written here will happen. How can we ever help it? We may not change it, but we may understand it, Raju replied grandly. And to arrive at a proper understanding time is needed."³ Raju further declared that "what must happen, must happen; no power on earth or in heaven can change the course of that river."⁴ Thus, the convict drifts into the role of a saint. People come to him to seek his advice in domestic problems. Raju does not disappoint them. He utters mystifying statements to them with characteristic dignity. He knows: "The essence of sainthood seemed to lie in one's ability to utter mystifying statements."⁵

It is Raju's habit to perform whatever role is assigned to him by Fate perfectly and nicely. He has a ready-wit that helps him in all walks of life. The same ready wit him in the final role of his life as a spiritual man. He soon learns that the essence of sainthood seems to be one's ability to utter mystifying statements. People come to him to listen to his discourses and storytelling. He delivers big lectures on the necessity of education and instantly establishes an evening school in the temple in order to eradicate illiteracy of the children. He advises the people in his newly acquired self-styled fashion: "Recollect and reflect upon every word you have uttered since day break."⁶ These evening sessions grow in popularity until Raju becomes a public figure. But the idea of school too originates quite by accident. Even the final episode of fasting originates in a similarly insignificant and casual manner.

To the village teacher Raju as a saint converses with an air of authority: "I like to see young boys become literate and intelligent--- it's our duty."⁷

When the villagers talk about a crocodile in the river, Raju replies in the same spirit. "What can a crocodile do to you if your mind is clear and your conscience is untroubled." Thus, he teaches the lessons of high level of spirituality and becomes the saviour of local people.

The shadow of famine stalks the countryside, the earth was fast drying up and cattle begin to die. People come to their saviour but the saviour himself is now in a helpless state of mind. Apparently he looks untroubled and reserved and tells them:

"Be peaceful; everything will be all right; I will fix it with the Gods."⁸ But inwardly he has become restless.

The severe draught disturbs the peace in the village leading to fracas and violence. Raju, the ex-convict afraid that the police might arrive and expose him. But Raju still plays the role of a saint and sends a message to the villagers through Moron; "unless they are good I'll never eat."⁹ But the villagers interpreted it as the Swami won't eat because it won't rain. It is at this stage of the matter that Raju has been compelled to begin the fast. He realized that he had worked himself into a position from which he could not get out. This transformation of his character as a fake saint to a spiritual saint discovering his own self is convincing one.

As a Swami Raju had to undergo an act of vicarious suffering to purify the sins of others. It was a destructive risk. But he did it well. During the early days of his role as a saint, he assumed and feigned that role due to the needs of his stomach. During the last days, however, it was the faith of the people that forced him to perform as a saint.

"He felt moved by the recollection of the big crowd of women and children touching his feet. He felt moved by the thought of their gratitude."¹⁰ The unquestioning faith of the people elated his mind and personality. It transforms Raju from "what he really is, into a worthy object of its devotion. Towards the end Raju loses the feeling of an actor performing an act; the act becomes the reality, the mask becomes the man."¹¹

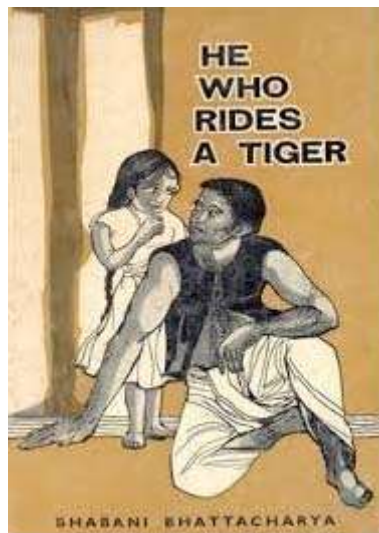
This is a moment of illumination, a moment in which an individual acquires the power to go beyond his self and Raju's act of sacrifice transcends his self.

For the first time in his life he was making an earnest effort; for the first time he was learning the thrill of full application, outside money and love: for the

first time he was doing something in which he was not personally interested. He felt suddenly so enthusiastic that it gave him a new strength to go through with the ordeal.¹²

The transformation of Raju's life is indeed the spiritual triumph of Narayan's art of characterization. At the end of the novel, Raju dies in the true spirit of a saint. Raju's reply to Malone is characteristic of a saint: "I am only doing what I might have to do; that's all my likes and dislikes do not count."¹³ Thus, Raju's death of the end is for the *Dharma* that holds up the suffering humanity. Raju is thoroughly human in his desires and passions. And yet he is capable of a remarkable capacity for detachment which enables him to go through even Jail life, not only without embarrassment, and pain, but with positive pleasure. Thus when the crisis prevails, the absence of a strong ego and the lack of attachment prove to be powerful assets for affecting a recovery. Hence the character of Raju reflects the elements of a "*Karma Yogi*".

Bhabani Bhattacharya's *He Who Rides a Tiger*



Kalo in Bhabani Bhattacharya's He Who Rides a Tiger represents the concept of freedom and untouchability. Bhattacharya's characterization of Kalo, the hero of the novel is entirely different from that of the wandering minstrel in A Goodness Named Gola. The character of Kalo is not that of *Yogi* concerned with mystic experiences. His is the adventurous story of deception of an imposter. He is a blacksmith by profession. In the words of Kalo himself: "The blacksmith's story is a legend of freedom, a legend

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to inspire and awaken."¹⁴ But acute poverty leads him to an act of theft of food and he is sent to Jail.

In the Jail, Kalo meets a revolutionary young man from Calcutta who is known in the prison, only by his number B-10. It is B10 who transmits, revolutionary fervour to Kalo and convinces him that a right answer to a society full of exploitation and inhuman callousness is to hit back:

"We are the scum of the earth. They hit us where it hurts badly - in the belly. We have got to hit back."¹⁵ Out of Jail Kalo lives a life full of frustration completely embittered with society. He thinks of taking revenge on the society dominated by the privileged Brahmins. Soon Kalo becomes a revered priest of a temple wherein he has made a *Shivalinga* sprung out of the soil by his clever trick. He wears the plain dress of a Brahmin with a sacred thread on his body. When people gather around the temple with great reverence he pretends completely to be lost in worship: "He had closed his eyes. He had held his breath. Clutching the sacred thread in his hands he had passed it lightly over his shoulder and across his bare chest --- putting on the sacred thread he had made him rootless."¹⁶

Thus, the terror of act was followed by a deep sense of peace. He had transcended the station that birth and blood had assigned him. Exhilaration and new courage filled him. Kalo masquerades as a Brahmin priest and encompasses a miracle - raising of a stone of God Shiva out of the earth. He builds up a temple on this adroitly contrived fact. Kalo the blacksmith is metamorphosed into a Brahmin as Mangal Adhikari, just as Raju, the railway guide, is transformed into a spiritual guru. Kalo becomes extremely conscious of his new role of self-styled Brahmin. He takes his place in the new order of living. It is seen when a merchant has raised his finger towards the establishment of the temple, Kalo converses with him in a convincing manner:

This is truly the age of sin. Man does not give to man out of kindness, even when hunger prowls and tens of thousands die. What wonder that man will not give to the gods out of love? Have you no fear? Do you not shake at the thought of Shiva's thunderous wrath? Kalo twisted the sacred thread on his thumb,

invoking the deity. Terror sprang to the merchant's face. Was the *pujari* going to curse him? His tongue stumbled as he blurted.¹⁷

Even Kalo soon learned the art of tempting others. He tempted the merchant to do good deeds through his spiritual speech: "You will be rewarded. I shall see to that. In the temple yard a marble slab will be set at our expense with your name as the donor of the land. For so small a price you will live forever and ever, my friend!" Kalo watched and his thick forefinger stabbed the air, "understand".

Even after transforming himself as a Brahmin. Kalo does not know the rituals related with Brahminism. He knew neither ways of ritual nor words of mantra, invocation. That knowledge was restricted to Brahmins. He finds a *pujari* to perform the rituals of the temple. He is so sure of his newly acquire Brahmin identity that he plans to marry his daughter to a Brahmin. Kalo's daughter Lekha also joins the same venture of her father. She is transformed into 'the mother of sevenfold bliss', a living Goddess. But it is also a forced transformation.

Men of wealth with no time or heart for prayer and penance give willingly for ritual, the easier way for them. The philosophy of the Indian soil "*Karma Bhoomi*" is etched in all its essence here. Vishwanath asked Kalo one day. "In this land of thousand and one gods, why is there is such deviltry and such misery?" Then the master of the temple speaks out his wisdom:

There is no faith in our hearts. The fire of punishment is our own making. It is the fire-bath of our purification. Sins committed in one life may have to be expiated in another through suffering. The real evil-doers seem untouched by '*Karma*'. They eat well and utter the name of Shiva and name of Rama and sleep in beds of peace and comfort. All that you do in this life goes to make the writing on your brow in the lives to come.¹⁸

Kalo looks deep into the face of his superiors, inhabitants of a higher world whose very shadow used to strike him into object humility. He seems to awaken from his half sleep. He begins to confess about himself and his past ordinary life. He sums

up: "Nothing is as true as falseness. The more false you are to yourself and to others, the more true you become."¹⁹

The role of a Brahmin does not suit the nature and habit of Kalo. He wants to live a 'real' life rather than a transmigrated.

The Brahminic role, it appeared, was not to be as easy as it had seemed. How was he to pass the endless idle hours? A real problem for one who had always work hard. As he sat across legged on the *divan* with nothing to do, his hand ached for the touch of the good tools of his trade.²⁰

Kalo creates a storm in the temple by one of his characteristic deeds. According to the usage, the milk that has been used for the ritual bath given to the image everyday is collected and thrown into the sacred Ganga. Viswanath begins to steal the milk and distribute it after boiling, to destitute children. Kalo as a spiritual Mangal Adhikari is touched by the humanity of the gestures and supports Viswanath. The trustees and the worshippers who pay for the milk through endowments create to a furor but Kalo rides the storms and finally establishes the customs of using the sanctified milk for feeding hungry children. But Kalo confesses ultimately to the people his fraud when he finds it difficult to undo the enormous lie. He and his daughter leave the temple and go away. Thus, the story of Kalo is the characterization of man who in order to fulfill his submerged wishes to rise to the status of Brahmin deceives society by passing for a spiritual man.

It is true that Kalo reminds us of Raju who transforms himself into a "Swami" in Narayan's 'The Guide'. In both, holiness is only a convenient disguise. While in Raju the identification last for a short period in Kalo it is cast off in the end.²¹

Raja Rao's *Kanthapura*



In portraying the character of Moorthy, in the Kanthapura, Raja Rao is operating within the Indian philosophical tradition. He is aware that for the Indians, the highest goal in life is *Moksha* or self-realization. And to achieve this, three ways are open to the individual - those of *Karma* (action), *Jnana* (knowledge) and *Bhakti* (devotion). In the *Kanthapura*, Moorthy chooses all these paths. He is regarded as the village-Gandhi. The Gandhian myth is experienced in living terms through the character of Moorthy. The word 'Moorthy' in Kannada means the image and he is the image of Gandhi in *Kanthapura*. Moorthy is introduced to us at the very beginning as: "Corner-House Moorthy, who had gone through life like a noble, cow, quiet, generous, serene, deferent and brahmanic, a very prince, I tell you."²²

After the first brush with the authority at the Skeffington estate that Moorthy decides on his fast, an act of self-purification, before beginning the Don't-touch-the-Government campaign. Moorthy believes in the principles of love. Moorthy, after the three day fast, is convinced that he "would send out love where there was hatred and compassion, where there was misery."²³

After his fast, Moorthy has realized that he should love all fellow men despite the difference in caste, creed etc. Moorthy true to the basic Gandhian ideology, avoiding any direct confrontation with unbelief or criticism. He tries to win the favour of his enemies as:

I shall love even my enemies. The Mahatma says we should love even our enemies and closing his eyes tighter, he slips back into the foldless sheath of the soul, and sends out rays of love to the east, rays of love to the west, rays of love to the north, rays of love to the south and love to the earth below and to the sky above, and he feels such exaltation, creeping into his limbs and head that his heart begins to beat out a song, and the song of *Kabir* comes into his mind:

The road to the city of love is hard, brother,

It's hard,

*Take care, take care, as you walk along it.*²⁴

In *Kanthapura*, Moorthy, is a devotee of the Mahatma conceived as an incarnation, a veritable avatar of the divine, born in this earth to end the suffering of Indian people under British rule. His life and actions, as characterized by the village bard, near to those of the Lord Krishna.

Moorthy is a *Satyagrahi* and the leader of the non-violent movement in *Kanthapura*. He teaches the lessons of bravery and courage against the British rule. Bade Khan who is the symbol of the oppressive soulless bureaucracy, made visible repulsive. But the villagers are not afraid of the policeman because- "what is a policeman before a Gandhi's man? Tell me, does a boar stand before a lion or Jackal before an elephant?"²⁵

It is Moorthy who creates the Satyagrahis out of the sons of the soil. Women also participate in the movement. Moorthy in the novel, recognizes the virtues of discipline. He inculcates in the fighters for freedom proper discipline whenever they go out of control. A Satyagrahi must recognize the value of discipline. It is a force, a power and a potent instrument to spell the word non-violence. He shows the importance of non-violence to the villagers:

"Brothers, in the name of Mahatma, let there be peace and love and order.

As long as there is a God in Heaven and purity in our hearts evil can not touch us. We hide nothing, we hurt none."²⁶

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Even the force of arms, gets subdued when faced with the *Satyagrahis* armed with non-violence and love force. It is reflected in the character of Moorthy. It is Moorthy who throws himself heart and soul into the work of the upliftment of the down-trodden people.

Moorthy is the first Brahmin of the village to enter the so-called Untouchable's hut to sip the milk offered to him. Moorthy has seen Gandhi just once in a vision when he stands near the Mahatma and fans him for a while. The stirring vice of the Mahatma makes a deep impact on his character, even though it is a 'vision'. Moorthy hears the Mahatma's message intently and takes a vow to spread it in the country side. He preaches the view of Mahatma Gandhi. Truth, spinning of the wheel, and the equality of worship is recited by him to the villagers. He also encourages them to abjure the drink.

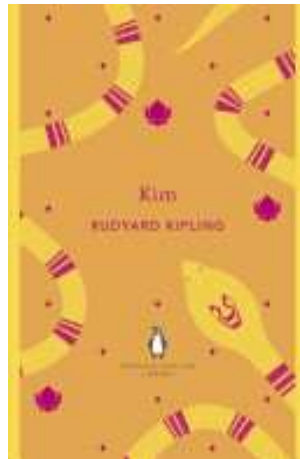
Moorthy was a Brahmin but he and his followers went to the houses of *Harijans* and even took food there. The gates of temple were opened. Therefore, Bhatta persuaded the Swami to ex-communicate Moorthy from Brahmin community, and Moorthy says-

Let the Swami do what he likes. I will go and do more and more *pariah* work. I will go and eat with them if necessary. Why not? Are they not men like us. And the Swami, who is he? A self-chose fool. He may be learned in the Vedas and all that. But he has no heart. He has no thinking power.²⁷

Moorthy is perched at the top in ascetic strength. He is idealized as a Gandhian who has taught brotherhood, and equality and castelessness.

Thus, the character of Moorthy unfolds the concepts of truth, love, non-violence, freedom and self-discipline etc. The people hail the Mahatma as the '*Sahyadri Mountain*' and Moorthy as the 'small mountain'. His character stands for moral courage and self-discipline. So Moorthy as a Satyagrahi follows the line of Mahatma Gandhi, who preached the highest moral is that we should unremittingly work for the good of mankind without the sense of egoism.

Rudyard Kipling's *Kim*



In Rudyard Kipling's *Kim*, the character of Lama unfolds the concept of Buddhistic spirituality. He is the embodiment of Buddhistic spirit. He was an Abbott of the Buddhist monastery at Such-zon in Tibet on a pilgrimage to visit the four Holy places of Buddhism in India. The Lama performs all the rules of Buddhistic religion. Lama followed the middle path. The Lama told the curator that Lord Buddha had once taken up a vow and released an arrow which passed beyond site. At the last it fell and where it touched earth there broke out a stream which became a river. The Lama said that this river was the river of wisdom which could wash away all the sins of a man and he wanted to find out where the river was. "He freed himself, is that who so bathes in it washes away all taint and speckle of sin."²⁸

The Lama and Kim proceed on their journey as a Chela, Kim looks after the bodily needs of the Lama and also receives instructions regarding the wheel of life:

When the shadows shortened and the Lama leaned more heavily upon Kim, there was always the wheel of life to draw forth, to hold flat under wiped stones, and with a long straw to expound cycle by cycle --- obediently, then with bowed head and brown finger alert to follow the pointer, did the chela study; but when they came to the Human world, busy and profitless, that is just above the Hells, his mind was distracted; for by the road side trundled the very wheel itself, eating, drinking, trading, marrying and quarreling - all warmly alive.²⁹

Throughout the journey the Lama was in quest of the holy river. He talked to everybody about his aim of finding the river. He was prepared to spend the remaining years of his life in his quest. Even while walking on the Grand Trunk Road, the Lama never raised his eye. He did not watch many things and people on the road. He looked steadily on the ground and walked meditatively hour after hour. His soul was elsewhere. Lama's chief work with Kim was the drawing forth of his better qualities and paying for his schooling at St. Xavier's. But the Lama was a bit surprised that Kim had not become a Sahib. He had acquired oriental skills and attitudes. Then the Lama took Kim to his cell. And there he talked to him about Kim's progress. Kim told him that he was a sahib but when he came to him he was his Chela and that he had finished three years education at the convent.

Then Kim and Lama again decided to go on the road. They wanted to go from hills to the sea and from the sea to hills. On the way Lama told Kim many *Jatak* stories. The Lama explained Kim the teachings and principles of Buddhism. Every detail on the wheel of life was explained by the Lama to Kim. He told Kim:

Friend of all the world' - the Lama looked directly at Kim, - I am an old man - pleased with shows as are children. To those who follow the way there is neither black nor white, Hind nor Bhotiyal. We be all souls seeking escape. No matter what thy wisdom learned among Sahibs, when we come to my River thou wilt be freed from all illusion - at my side. Hai! my bones ache for that River, as they ached in the te-rain; but my spirit sits above my bones, waiting The Search is sure!³⁰

Thus, Lama was determined to find the Holy river. The Lama told Kim the stories of Tibbet and various monasteries; he spoke of Lhassa and the Dalailama whom he had seen and adored.

The old man's mind turned more and more to his monasteries as his eyes turned to the steadfast snows. His river troubled him nothing. Now and again, indeed, he would gaze long and long at a tuft or a twig expecting, he said, the earth to cleave and deliver

its blessing; but he was content to be with his disciple, at ease in the temperate wind that comes down from the *Deen*.

The Lama's search constitutes the final movement of the story. The Lama tells Kim as after the incident with Russian:

The blow was but a shadow upon a shadow. Evil in itself - my legs weary apace there letter days! - it met evil in me - anger, rage, and a lust to return to evil --- Had I been less passionless, the evil blow would have done only bodily evil - a scar, a bruise - which is illusion. But my mind was not abstracted, for rushed in straightaway a lust to let spiti men kill. In fighting that lust, my soul was torn and wrenched beyond a thousand blows. Not till I had repeated the blessings' did I achieve calm--³¹

Thus, this blow awakens the Lama to the presence of evil in himself. But this also brings him nearer to his search. He now realizes that his visit to the Hills made him physically stronger letting him forget his search. The Lama has a great regard for Kim as his Chela: "Never such a Chela. Temperate, kinally, wise, of ungrudging, disposition, a merry heart upon the road, never forgetting, learned, truthful, courteous-----"³²

Lama gives a very beautiful description of the release of his soul from the body; the description is impressionistic. He felt that his soul was merging with the universal soul: "Yes my soul went free and wheeling like an eagle, saw indeed that there was no Teshoo Lama nor any other soul. As a drop draws to water, so my soul drew near to the Great Soul which is beyond all things. At that point, exalted in contemplation, I saw all Hind, from Ceylon in the sea to the Hills, and my own Painted Rocks at Such-zen; ----- By this I knew that I was free."³³In this frenzy mood the Lama jumped into the river thinking that there was the holy river into which he must throw himself to get liberation. Tashoo Lama was drowned and his search for the holy river ended.

The character of Lama reflects the concepts of non-attachment, self-sacrifice, self-realization etc. He completely lacks interest in worldly affairs since his whole being is concentrated on the object of his search. Lama also believes in Ahimsa. The incident on the Road to Benares when the Lama plays with the child or again his refusal to allow

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the Hillman to revenge to his person also reflected this thing. Thus, all the great qualities of a Buddhist are found in the Lama. His outlook is other worldly; his devotion to Buddha is supreme and unbelievable.

Conclusion

To conclude, it can be said that the concept of spirituality has been elaborated through characterization at great length by the selected novelists. In the selected Indian-Writing fiction, spiritual figures have been found to influence other people. They bring peace and stability to a troubled situation. They love all people, good and bad alike, and pray for their well-being. Some of them are pseudo-spiritual. They only offer their 'personality' not their spirituality. They take undue advantages of their asceticism. They exploit the gullible and the knowledgeable alike. They directly or indirectly present the significance of spirituality in moulding and shaping of the character of an individual. Whether the character is benevolent or malevolent it unfolds the concepts of spirituality like - self-realization, self-discipline, self-sacrifice, renunciation, love, beauty, freedom, truth, *ahimsa* etc. in 'real-life' like manner. Thus, it is noticed that these concepts are the main force behind the destruction or creation of a good character.

End Notes

¹R.K.Narayan The Guide. (Mysore:Indian Thought Publications, 1986), p.202.

²Ibid, p.20

³Ibid, p.20

⁴Ibid, p.20

⁵Ibid, p.46

⁶Ibid, p.41

⁷Ibid, p.41

⁸Ibid, p.57

⁹Ibid, p.83

¹⁰Ibid, p.97

¹¹Meenakshi Mukherjee, The Twice Born Fiction: Themes and Techniques of the Indian Novel in English. (New Delhi: Arnold Heinemann, 1974), p.128

¹²Ibid, p.213

¹³ Ibid, p.218

¹⁴Bhabani Bhattacharya, He Who Rides A Tiger. (New Delhi: Arnold Heinemann, 1977), p.4.

¹⁵Ibid, p.53

¹⁶Ibid, p.82

¹⁷Ibid, p.89

¹⁸Ibid, pp.119-120

¹⁹Ibid, p.239

²⁰ Ibid, p.98

²¹K.R. Chandrasekharan, Bhattacharya. (New Delhi: Arnold Heinemann, 1974), p.77

²²Raja Rao, Kanthapura. (London: Oxford University Press, 1909), p.6

²³Ibid, p.79

²⁴Ibid, p.89

²⁵Ibid, p.78

²⁶Ibid, p.120

²⁷Ibid, p.59

²⁸ Rudyard Kipling, Kim. (New Delhi: Surjeet Publications, 1999), p.16

²⁹Ibid, p.302

³⁰Ibid, p.231

³¹Ibid, p.360

³²Ibid, pp.304-05

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Insights into Subject-Verb Agreement in the Syntax of Sindhi and English Languages: A Critical and Comparative Analysis

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Abstract

The central objective of this paper is to examine one of the important grammatical aspects of Sindhi and English language i.e. Subject-verb agreement but before moving to this central objective a brief historical background of both English and is given. Moreover some of the syntactic properties of both languages, including the positions of head word in the phrase and the position of verb and object, have been discussed. In addition to this Subject-verb agreement rule has been defined which is followed by the actual area of analysis. The analysis has been done by explaining various conditions in which the verb, due to the change in subject, changes similarly in both languages and some conditions where subject-verb treatment is different in both languages.

Introduction

According to Chomsky's idea of Universal Grammar, as discussed by Rosamond Mitchell and Florence Miles in their book *Second Language Learning Theories*, some basic linguistic features or principles are universal that is to say they are shared by all natural languages of the world for example all languages are structure-dependent which means all human languages have a definite structure which determines the way in which lexical items are arranged and disturbing that arrangement would result in illogical or meaningless utterances. On the other hand there are some features which are different among all the

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languages for example the structure or the arrangement of linguistic items discussed above is different across languages. For instance the arrangement of subject, verb and object is not same in all the languages as some languages take verb before object and some after object. (Mitchell & Myles, 2004, p.62). Another such feature varying among languages is how changes occur in verb according to the its subject. This paper aims to examine and compare, on a preliminary level, the rules of subject-verb agreement in English and Sindhi. But before that a brief account of the origin of both languages is necessary which is given as under

The Origin of English

Charles Barber in his book *The Story of Language* says that English has descended from a branch of Indo-European which is called Germanic to which German, Dutch, Frisian, Danish, Swedish and Norwegian also belong. English, along with these sister-tongues, has descended from one parent language, a dialect of Indo-European, known as Proto-Germanic which is further divided into three main branches or groups of dialects known as North Germanic, East Germanic and West Germanic. To North Germanic belong the modern Scandinavian languages which include Danish, Swedish and Norwegian, Gothic comes from East Germanic whereas Old English has descended from Anglo-Frisian which is a sub-branch of West Germanic. Old English experienced tremendous changes as the result of Vikings' invasion of England which took place between 8th century and 11th century. Hence English absorbed thousands of words from the language of Vikings. During this period Old English converted into Middle English. Later on, in the latter half of 11th century England came under the rule of Normans therefore their language French greatly affected English. This period saw the fall of English language but soon when certain circumstances brought the fall of French, English was once again given due consideration and certain factors like the invention of printing press fostered the spread of a re-born English called Modern English which was

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based on the London dialect as London was the centre of knowledge and learning at that time. During this whole evolutionary period the English could not retain its original form therefore the English that is spoken today is drastically different from Old English in its morphology and syntax as well. (Barber, 1964)

The Origin of Sindhi

Scholars have diverse viewpoints about the origin of Sindhi language. Some believe that it has descended from Sanskrit language as Dr Ernest trumpp says in the following statement: ‘The Sindhi is a pure Sanskritical language, more free from foreign elements than any other of the North Indian vernaculars.’ (Trumpp, 1872, p. 1)

Mr. Sirajul Haque Memon considers Sindhi as one of the Dravidian languages with roots in Indus Valley Civilization of Moen-jo-Daro that was inhabited by Non-Aryan (Dravidian) people. The fusion of two cultures of invading and local people developed a new language that is called Sindhi language today which was later blended with the words from Arabic and Persian languages.

Nevertheless, the peculiarities of Non-Aryan origin can be found in phonetics, phonology, morphology and syntax of Sindhi language which shows its ability to retain the flavour of native dialect. What has been explained is an opinion not the final verdict about the origin of this language. Still linguists are trying to seek the origin of Sindhi language. (<http://www.oocities.org>)

Brief Account of the Syntax of English and Sindhi

English and Sindhi are considerably different from each other as far as their syntax is concerned. For instance their head-parameters are different. Rosamond Mitchell and Florence

Myles say that ‘English is a head-first language, because the head of the phrase always appears before its complements’ (Mitchell & Myles, 2004, p.67). It means that the head word or the main word occurs in the beginning of phrase in English. Sindhi, on the contrary, is a head-last language as the head word occurs at the end of the phrase. Consider the following examples:

The Prime Minister of Pakistan went to America last week.

In the above example, noun phrase is ‘The Prime Minister of Pakistan’ and the head word is ‘Prime Minister’ which appears in the beginning of the phrase. Whereas we would find a different case in Sindhi translation of this sentence given as under:

Pakistan jo Prime Minister guzriyal hafty America wayo.

(Pakistan of Prime Minister last week America went.)

Here the head word ‘Prime Minister’ appears in the end of phrase.

In addition to this in English the verb comes before the object while in Sindhi verb comes after the object. It is evident in the following example:

She makes tea.	Hu chanh thahe thi. (She tea makes.)
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In the above example, the verb ‘makes’ comes before the object ‘tea’ in English whereas in Sindhi translation verb ‘*Thahy thi*’ (makes) comes after the object ‘*chanh*’ (tea).

Another extremely important aspect to be considered while studying the syntax of any language is subject-verb agreement which is the actual concern of this paper as mentioned before. In this paper we will examine, on a rudimentary level, the points where the subject-

verb agreement rule is similar and where it is different in both languages in question. But before this a basic understanding of this ‘Subject-verb agreement’ rule is necessary. Under the following heading a brief description of this grammatical rule is given.

Subject-Verb Agreement

The Subject-verb agreement rule states that the subjects and verbs must agree with one another in number (singular or plural) and in person. (Wren & Martin, 2001, p. 235) Thus, if a subject is singular, its verb must be singular; if a subject is plural, its verb must be plural moreover the change in noun or pronoun of the sentence will also bring change in the form of verb. This definition is complete in the case of English but not in the case of Sindhi as the verb in Sindhi does not only change according to the person and number of subject but it also changes when the gender of subject changes (Rashdi, 2007, p.118). This rule is known as ‘Kartary Paryoog’ in Sindhi. The word “Kartar” means ‘Faail’ (Subject) and ‘Kartary’ means ‘Faaily’, whereas the term ‘Paryoog’ is Sanskrit in origin which means showing relation or agreement (Jumani & Lashari, 2011, p.495).

Subject-Verb Agreement in Sindhi and English

After a brief description of Subject-verb agreement we will now examine the different contexts or situations in which the Subject-verb relation between Sindhi and English is different and in which it is similar. First, we will look at those conditions in which we find the verb changing according to the change in subject in similar ways in both languages or in other words in which the Subject-verb relation in both languages is similar.

Similarities

Below are some of the rules of Subject-verb agreement of English Grammar taken from *High School English Grammar and Composition* (Wren & Martin, 2001, p. 235) which have also been applied on Sindhi language in order to examine whether those rules, applicable in the case of English, are valid in the case of Sindhi or not. First, the rules that imparted similar results in the case of both languages will be stated then examples from English, along with their Sindhi counterparts, will be given in tables.

First Rule

The first rule says if subject consists of two or more singular nouns or pronouns joined by the conjunction ‘and’, plural verb will be used.

	EXAMPLES FROM ENGLISH	EXAMPLES IN SINDHI AND THEIR ONE TO ONE TRANSLATION IN ENGLISH
1.	Ali and Asma were there at that time.	Ali aen Asma un waqt huty hua. (Ali and Asma that time there were.)
2.	Macbeth and Hamlet are two famous dramas of Shakespeare.	Macbeth aen Hamlet Shakespeare ja ba mashhoor drama ahn. (Macbeth and Hamlet Shakespeare of two famous dramas are.)

In example 1, two singular nouns ‘Ali’ and ‘Asma’ joined by ‘and’ (*aen*) take plural verb ‘were’ and ‘*hua*’ in English and Sindhi respectively. In the second example again ‘Macbeth’ and ‘Hamlet’ connected by ‘and’ (*aen*) take plural verb ‘are’ in English and ‘*ahin*’ in Sindhi version. Hence it is evident that the rule mentioned above is applicable to both languages.

But there is an exception to this rule, i.e., when both nouns joined by ‘and’ refer to the same idea or the same person, then the form of verb will be singular as shown in the following examples:

The famous poet and mystic Shah Latif was born in Sindh.	Mashoor shair aen sufi Shah Latif Sindh ma paida thyo. (The famous poet and sufi Shah Latif Sindh in born was.)
--	--

In the above example ‘The famous poet’ and ‘mystic’, in Sindhi ‘*Mashhoor shair*’ and ‘*sufi*’ refer to the same person ‘Shah Latif’ therefore in English singular verb ‘was born’ and in sindhi again singular verb ‘*paida thyo*’ is used which shows that the rule is valid on both languages.

Second Rule

The second rule says that in a case where words are attached to a singular subject by ‘with’, ‘in addition to’ etc, singular form of verb will be used as shown in the following examples:

1.	She, along with her children, often comes to meet us.	Hu pehenjy baaran soodho aksar asan saan Milan endi ahy. (She her children along with often us to meet comes.)
2.	The city, with all its people, was destroyed.	Shehar pehenjy sabhni rahakun soodho tabaah thi wayo. (The city its all people with destroyed was.)

In the above examples the additional phrases ‘along with her children’ (*pehenjy baran sudho*) and ‘with all its people’ (*pehenjy sabhni rahakun samait*) have no effect on the form

of verb in both examples as in the example 1 the singular form of verb ‘comes’ (*endi ahy*) has been used with ‘She’ (*hu*) which is a singular subject. Similarly in both English and Sindhi versions of example 2 again singular verb ‘was destroyed’ (*tabaah thi wayo*) has been used with the singular subject ‘the city’ (*shehr*) . Hence it is proved that this rule is valid on both languages in the same context.

Third Rule

The third rule says that two nouns qualified by ‘each’ or ‘every’ joined by ‘and’ take a singular verb ; as,

1.	Every woman and every man plays an important in the success of society.	Har aurat aen har mard samaaj ji taraqi ma hik ehm kirdar ada kary tho. (Every woman and every man society of success in an important role plays.)
2.	Every girl and every boy is going on picnic.	Har chokri aen har chokro picnic ty wanyi rahyo ahy. (Every girl and every boy picnic on going is.)

In the examples given above ‘woman’ (*aurat*) and ‘man’ (*murd*) , ‘girl’ (*chokri*) and boy (*chokro*) are qualified by ‘every’ (*har*) therefore in both English and Sindhi versions singular verbs ‘plays’ (*ada kary tho*) and ‘is going’ (*wanyi rahyo ahy*) have been used. Hence this rule also shows similar results in case of both languages.

Fourth Rule

The fourth rule says that the collective noun generally takes singular verb. Collective nouns are words that comprise more than one member, such as army, fleet, crew etc. It takes singular verb because the members are taken or considered as one whole or unit. Examples are as follows:

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1.	The caravan was returning at dawn.	Qaaflo fajr jy waqt moti rahyo ho. (The caravan at dawn returning was.)
2.	The crowd was shouting when he came on stage.	Manhun jo mer rarhyun kary rahyo ho jadhen hu stage ty ayo. (The crowd shouting was when he stage on came.)

In both examples given above the singular forms of verb ‘was returning’ (*moti rahyo ho*) and ‘was shouting’ (*rarhiyun kary rahyo ho*) have been used with collective nouns ‘The caravan’ (*qaaflo*) and ‘The crowd’ (*hujoom*) respectively showing that the rule is applicable for both languages.

Fifth Rule

The fifth rule of subject-verb agreement says that when the subject of a sentence is a proper noun which is plural in form but refers to some single object or some collective unit, the verb form will be singular, as given below:

1.	The Arabian Nights was greatly appreciated.	Arabian Nights tamam ghani sarahi wayi. (The Arabian Nights greatly appreciated was.)
2.	The United States is economically and politically very powerful.	United States muashi aen siyasi aitbar saan tamam taqatwar ahy. (The United States economically and politically very powerful is.)

In example (1) ‘The Arabian Nights’ in form is a plural name but it refers to a single literary work and USA in example (2) is a collective noun hence in both examples, including both English and Sindhi versions, singular verbs have been used. As we can see in the first

instance ‘was appreciated’ (*sarahi wayi hue*) and in second instance ‘is’ (*ahy*) have been used which clearly demonstrates that this rule also works for both languages.

Sixth Rule

The sixth rule says that when a subject consists of more than one noun, the verb is not used in accordance with the number of the noun close to it instead it is used according to the number of the noun which is the proper subject as shown the examples given below:

1.	His knowledge about Sindhi writers is so vast.	Sindhi lekhakan baabat hun ji dyaan tamam wasee ahy. (Sindhi writers about his knowledge very vast is.)
2.	The consequences of that act were very severe.	Hun amal ja nateeja tamam sakht hua. (That act of the consequences very severe were.)

In the above examples our actual subjects are ‘His Knowledge’ (*hun ji jyaan*) which is singular and ‘The ‘consequences’ (*nateeja*) which is plural. Therefore the verbs have been used accordingly in both examples as the singular forms of verb in first example is ‘is’ (*ahy*) have been used according to the singular nature of the subject and in the second example plural forms of verb ‘were’ (*hua*) have been used according to the plural nature of the subject. Hence the rule is valid for both languages.

Seventh Rule

The seventh rule of subject-verb agreement, similar in English and Sindhi, is concerned with the number of subject. According to this rule the number of subject determines the form of verb to be used. Consider the following examples:

1.	Patient was admitted to the hospital.	Mareez ispataal ma dakhil kayo wayo. (Patient the hospital to admitted was.)
2.	Patients were admitted to the hospital.	Mareez ispataal ma dakhil kaya waya. (Patients the hospital to admitted were.)

In the examples given above, including both English and Sindhi versions, we find that with the change in number of subject the form of verb also changes. In example 1, the subject, i.e. patient (*Mareez*), being singular takes singular verb form ‘was admitted’ (*dakhil kayo wayo*), whereas in example 2 ‘Patients’ (*Mareez*) both being plural take a different verb form, i.e., ‘were admitted’ (*dakhil kaya waya*). Hence it proves this rule has applicability in the case of both languages.

Dissimilarities

There are also some dissimilarities between English and Sindhi as far as their subject-verb agreement rules are concerned. For demonstration examples for all these differences in both languages will be given in tables along with some explanation.

First Difference

The first difference between the subject-verb agreement rules in both languages is on the basis of person or pronoun. (Rashdi, 2007, p.117). This is shown in the examples given below:

	EXAMPLES FROM ENGLISH	EXAMPLES IN SINDHI AND THEIR ONE TO ONE TRANSLATION IN ENGLISH
--	-----------------------	--

1.	I sleep.	Aon sumhan thi. (I sleep.)
2.	We sleep.	Asan sumhun tha. (We sleep.)
3.	You sleep.	Tun sumheen tho. (You sleep.)
4.	He sleeps.	Hu sumhy tho. (He sleeps.)
5.	She sleeps.	Hu sumhy thi. (Hu sumhy thi.)
6.	It sleeps.	(Hu sumhy tho/thi.) (It sleeps.)
7.	They sleep.	Hu sumhan tha. (They sleep.)

In all the examples given above different pronouns have been used. It should be noticed that in these examples English has only two possible forms of the verb i.e. ‘play’ and ‘plays’. The former is used with first person singular ‘I’, first person plural ‘We’, second person ‘You’ (no matter singular or plural) and third person plural ‘they’ while the later is used with third person singular ‘He’, ‘She’ and ‘It’. On the contrary in Sindhi with every pronoun the verb changes its form as ‘*khedaan tho*’, ‘*khedoon tha*’, ‘*khedy tho*’ *khedan tha*’ etc. This is a significant difference between the subject-verb agreement of both languages.

Second Difference

Another difference between English and Sindhi subject-verb agreement is that in English the form of verb does not change according to the gender of subject while in Sindhi it does change according to the gender of subject. (Rashdi, 2007, p.118). It is evident in the given examples:

	EXAMPLES FROM ENGLISH (FOR BOTH MASCULINE AND FEMININE CASES)	EXAMPLES FROM SINDHI (FOR MASCULINE CASES)	EXAMPLES FROM SINDHI (FOR FEMININE CASES)
1.	I write.	Aun likhaan tho. (I write.)	Aun likhaan thi. (I write.)
2.	We write.	Asan likhun tha. (We write.)	Asan likhun thiyun. (We write.)
3.	You write.	Tun likheen tho. (You write.)	Tun likheen thi. (You write.)
4.	He writes.	Hu likhy tho. (He writes.)	
5.	She writes.	Hu likhy thi. (She writes.)	
6.	They write.	Hu likhan tha. (They write.)	Hu likhan thiyun. (They write.)

In all the above examples of Sindhi, verb form changes due to the change in gender. E.g. when ‘I’ (*aun*) refers to a male the form of verb is ‘*likhaan tho*’ but when ‘I’ (*aun*) stands for or refers to a female subject its form changes from ‘*likhaan tho*’ to ‘*likhaan thi*’. Same case is with all the examples in Sindhi. On the contrary, in both masculine and

feminine cases of pronouns in English counterparts the verb form remains unchanged showing that the verb in English is insensitive to the change in gender.

Third Difference

Sindhi also differs in the use of verb while addressing a person according to his or her status or the level of formality with him. This can be a minor difference but it also came under consideration while comparing both languages. Examples are as follows:

EXAMPLE FROM ENGLISH (FOR BOTH FORMAL AND INFORMAL CASES)	EXAMPLE FROM SINDHI (FOR INFORMAL CASE)	EXAMPLES FROM SINDHI (FOR FORMAL CASE)
You face every difficulty very bravely.	Tun har mushkil khy dadhi bahaduri saan munhn deen tho. (You every difficulty very bravely face.)	Twahaan har mushkil khy dadhi bahaduri saan munhn diyo tha. (You every difficulty very bravely face.)

The examples given above show that in English ‘you’ is equally used in both formal and informal contexts so there is no impact on the form of verb but in Sindhi versions a clear difference is shown in the subject and the verb in both contexts. In informal situation where you are talking to a person of your age and status, the subject used is ‘*Tun*’(you) therefore the verb form is also informal ‘*samnu Karen tho*’ (face). However, while addressing to a respectable or elderly person or with whom you are formal, the subject used is ‘*Tawhaan*’(you) and the verb form is ‘*samnu karyo tha*’ (face). It shows that the verb in Sindhi, unlike in English, is sensitive to status or the level of formality with the subject.

Conclusion

The above analysis and comparison between English and Sindhi shows that in certain conditions or contexts the verbs in both languages agree with the subject in the same way whereas in certain other conditions the treatment of verb in both these languages with the subject is different or in other words both languages have some similar as well as some different rules of subject-verb agreement.

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Appositive Relations and Strategic Discourse Functions in Selected Nigerian Novels

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Abstract

Novel provides a wide range of grammatical possibilities which novelists explore to capture the diverse thematic concerns of their literary engagements. In spite of these possibilities, studies on the Nigerian novel have mostly concentrated on lexical processes, rhetoric and thematic explorations to the neglect of how Nigerian novelists explore grammatical items such as appositions to capture the multivocal preoccupation of their literary commitment. Anchored on the grammatical concept of appositions, this paper examines the strategic discourse functions appositive relations perform in the Nigerian novel. The analysis, which is both quantitative and qualitative, reveals that appositive relations are not just co-referential grammatical items, but strong discourse markers which are used to perform a range of discourse functions in the Nigerian novel.

Key words: Appositive element, anchor, discourse; Nigerian novelists

Introduction

Due to Nigerian novelists' tendency to capture reality in detailed and precise manner, their works provide good and many examples of the use of appositive relations in all its varieties. Despite the multivocal functions to which appositive is put to use in the Nigerian novel, studies on the Nigerian novels have mostly concentrated on pragmatic features (Osunbade, 2010), pronominal reference as discourse strategy (Ogunsiji, 2008) and lexical strategies (Aboh, 2012). Moreover, the literary angle is mostly given to the analysis of the extant cultural influences on Nigerian writers' creative ambience (Okolo, 2008), Diaspora identity negotiation (Kehinde, 2008) and the Nigerian socio-political dislocations providing the materials with which its writers weave their art (Erritouni, 2010).

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This is despite the fact that Fowler (1981) has emphasised the significance of, and the intertwined bond that holds between language and literature. Thornborrow and Wareing (1998:50) aver that “...many people resist the idea of analysing the grammar of sentences of a poem or a novel, because they feel it destroys their enjoyment of the text as an entity.” But it does not follow that knowledge of grammar impede its “enjoyment”; it rather enhances its “enjoyment.”

The implication is that the neglect of grammar undermines language’s fundamentality to literature. This neglect is evident in the linguistic analysis of the Nigerian novel, most especially the aspect of apposition.

Focus of This Paper

Thus, the focus of this paper is to first define the notion of apposition and then apply it to the interpretation of selected Nigerian novels. The aim is to analyse appositive structures according to the syntactic, semantic and pragmatic characteristics in terms of how they are deployed by Nigerian novelists of the 21st-century in dissecting diverse thematic preoccupations.

Apposition Relations - Multilayered

On the surface, appositive relations appear as simple grammatical system of co-referentiality, but a close reading reveals multilayered interpretive discourse possibilities, especially when examined from the perspective of literary discourse. This position echoes the views of Kabilan, Seng and Kee (2010) that “To foster...deep understanding of the text, readers must have the ability to interact, engage and make meaning of information available in it.” Interaction and engagement with any given text is easier when considered from a discourse perspective. This is given that a number of grammatical items have been indicated to have different patterns of use when investigated from a discourse rather than a sentence perspective. Reading a text from a discourse angle guarantees an understanding of the dynamics of language use. In fact, Hughes and MaCarthy (1998) note that a discourse-based grammar makes a strong connection between form and function and aims to place appropriateness and use at the centre of

its description. Suffice it to say that the knowledge of grammar enhances an understanding of literary discourse.

Selected Novelists for This Study

The novelists – Abimbola Adedokun, Vincent Egbuson, Helon Habila and Okey Ndibe – under the consideration of this paper belong to the generation of Nigerian novelists known as 21st-century Nigerian novelists (Onukaogu and Onyerionwu, 2009; Aboh, 2012; Lamidi and Aboh, 2011).



Abimbola Adedokun

Courtesy: <http://www.ynaija.com/abimbola-adelakun-what-truly-ails-patience-jonathan/>

“A Weeping Literature, A Literature of Lamentation”

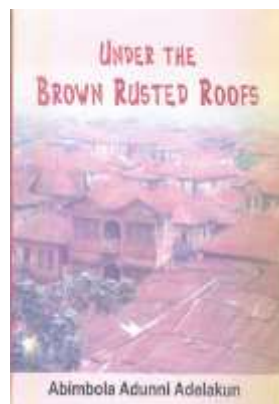
Writing on the literature of this generation of Nigerian novelists, Nnolim notes that it is “a weeping literature, a literature of lamentation.” The literature is a weeping one because it is “...a lamentation at the depths into which corruption in Nigeria has descended even in its educational engagements where parents and educators assist their children to thoroughly corrupt the system whose probity they are suppose and expected to uphold” (2012:159). Nnolim’s observation is an amplification of Mowarin’s (2009) earlier views. Mowarin sees 21st-century Nigerian poets as “lamentation poets” who lament the socio-political decadence, lack of visionary leaders, degenerating economy and the sickening educational system of their Nigerian

society. It then follows that a reading of the Nigerian novel is an appraisal of the socio-political decadence, ethno-religious foibles and eco-cultural disturbances that have rocked the Nigerian people and society in recent history.

Enchantment with Story and Form over Matter

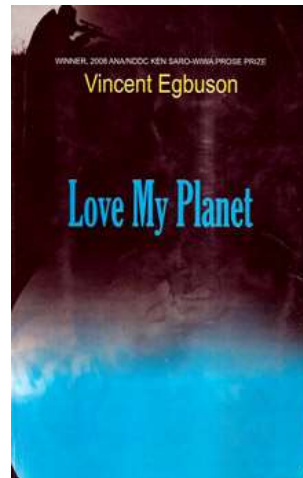
Linguistically, Onukaogu and Oyerionwu assert that “As part of their enchantment with story and form over matter, the new Nigerian novelist has demythologized literary tradition in his/her endeavour to experiment with presentation manner,” providing the Nigerian novel with “extreme stylistic, linguistic and structural sensibilities” (2009: 115). They also note that while some of these new novelists have maintained the stylistic and linguistic tenets of the older generations, many others have evolved a linguistic presentation which is nothing but “radical experimentalism” and departure from the preceding generations. Some apparent linguistic features of this generation of writers are transliteration, lexical adoption/innovation of indigenous expressions and appositive relations; the last which interests this paper.

Methodology



Four novels by Nigerian novelists: Abimbola Adelakun’s *Under the Brown Rusted Roofs* (2008), Vincent Egbuson’s *Love My Planet* (2008), Helon Habila’s *Waiting for an Angel* (2002) and Okey Ndibe’s *Arrows of Rain* (2000) – that indicate how appositions perform strategic discourse functions – were purposively selected. The paper adopts both quantitative and qualitative methods of data analysis. The quantitative method accounts for the type of

grammatical relations that make up appositions. The qualitative analysis is concerned with the interpretation of appositives in relation to the strategic discourse function they perform in the contexts of the sampled texts.



Approaches to Appositions

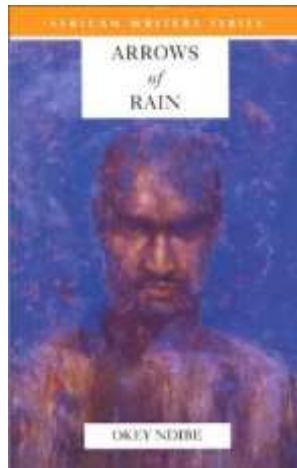
The relationship between language and literary discourse pursued in this paper is anchored on the grammatical concept of apposition. An appositive is a noun that follows a noun and function to identify the preceding noun or provide it with extra information (Citko, 2008).

The constructions below are examples of appositive relations:

- a. Adie, *my neighbour*, is a lecturer.
- b. The best dancer, *Biwom*, was a kindergarten teacher.

In (a), *Adie* and *the best dancer* in (b) are called the anchor, and *my neighbour* and *Biwom* are respectively known as appositive elements. The anchor is always the first element and the apposition is therefore a postmodifier of the anchor, i.e., it provides additional information to the preceding noun or noun phrase, as in example (b). The modification in the above constructions belongs to the class of appositives known as non-restrictive appositions. The implication is that restrictive appositions, such as the phrases in (c and d) are excluded from the discussion, since they will need a different attention.

- a. her Mother *Akpana*
- b. the adjective *beautiful*



Since Hockett (1955), the debate on the syntactic composition and function of non-restrictive appositional constructions has remained an intriguing one. The debate is about the relation between its two parts, the anchor and the apposition. de Vries (2006; 2007; 2009), for example, assumes apposition has the same syntactic structure as coordination. However, Citko (2008) argues against de Varies' assumption. He notes that appositive is a functional element within the nominal entity that provides additional information about the preceding noun or noun phrase.



Sopher (1972) would prefer semantic and formal criteria in the categorisation of appositions. He considers that “the apposition elements may belong to different syntactic classes” (1972:401). He also considers that apposition differs from both subordination and coordination. However, a contradiction can also be observed in Sopher’s definition due to the fact that when he refers to the appositional elements, he speaks of *head group and appositional group*, which, in a way, implies subordination. For Sopher, the elements in apposition constitute a functional unit; both are on the same syntactic structure. If one element is eliminated and only

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the other element is left, the utterance in which they are inserted will not change. The implication is that both elements are interchangeable and there is a semantic relation of co-reference between them. It then follows that when they are functioning as subject, “they concord with the verb in singular” (Penas, 1994:85). Interestingly, Sopher’s definition of apposition establishes the differences between apposition and other syntactic relations in the grammatical system.

Quirk et al (1985; 1990) take us a step further in the description of apposition. They put forward syntactic and semantic criteria in their definition of apposition; their criteria are not distinctively different from those used by Sopher. They note that “(1) each of the appositives can be omitted without affecting the acceptability of the sentence; (2) each fulfils the same syntactic function in the resultant sentences; (3) it can be assumed that there is no difference between the original sentence and either of the resultant sentences in extra-linguistic reference” (1985:1302).

In tune with Quirk et al.’s (1985) study, Meyer’s (1987) focuses on syntactic and pragmatic characteristics. Meyer, like Quirk et al, includes more semantic relations between the elements in apposition. Semantically, according to Meyer, the relation may be co-referential (“My father, John”), hyponymous (“a tree, an oak tree”), synonymous (“a priest, a man of the clergy”) and attributive (“My sister, a tax accountant”) (1987:103). The examples given above justify the claim that appositive relations are mainly composed of noun phrases. The criteria established by Meyer to define apposition are the following:

Semantic constraint: U1 and U2 are coreferential, hyponymous, synonymous, or attributively related; *pragmatic constraint:* U2 supplies new information about U1; *syntactic constraint:* either U1 or U2 are juxtaposed or they must be able to be juxtaposed without the resulting sentence becoming unacceptable (p. 120).

Quirk et al.’s criteria will be used in this paper because their criteria are more suitable for the texts under the consideration of this study. Moreover, the analysis of appositive relations will follow two patterns: first, it will identify appositives as grammatical entities that belong to the same syntactic class – the noun phrase.

Syntactic Characteristics of Appositions

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While some syntacticians argue that an appositive relation may be found in linguistic units higher than the phrase, others are in agreement that it is a type of relation that takes place mainly between phrases. And they make their definition more specific by stating that it is to be found for the most part in noun phrases. After examining the sampled corpus, the paper agrees with the summation that appositive relations are to be found mostly in noun phrases. They could be found in noun clauses, though. The construction:

The fact that I am a student in the University of Ibadan is not a coincidence.

is an example of an appositive relation. The noun clause, *That I am a student in the University of Ibadan*, is appositive to the anchor, *The fact*. This is not quite an issue as noun clauses perform similar functions with noun phrase. The aim of this section is to prove that appositive elements are common with noun phrases. For the purpose of this paper, the appositive relations in the data are italicised; this will help to distinguish the anchor from the appositive element, more so to enhance a better understanding of the grammatical system of appositives.

The apposition may have a proper noun (example 1), a noun phrase with premodifiers (example 2) or a personal pronoun (example 3), and a demonstrative (example 4) as anchors:

1. ... Iya Abiye, *the traditional midwife* (*Rusted Roofs*, p.11)
2. ...when the military dictator, *Abacha*, died... (*Angel*, p.32)
3. Did I not tell *you*, Mr Lati, that this woman... (*Arrows*, p. 39)
4. *This* – is the brightest student this school has ever had – a girl (*Planet*, p. 81).

Table 1: Syntactic classes of apposition

	<i>Angel</i>	<i>Arrows</i>	<i>Planet</i>	<i>Rusted Roofs</i>	<i>Total</i>	<i>%</i>
NP + NP	49	40	65	66	220	85.6
NP + Prep	5	6	4	4	19	7.3
NP + Clause	-	-	3	5	8	3.1
Adj. P+Adj P.	-	-	-	-	-	-
Adj P + NP	1	-	-	1	2	0.7
Adv P + Adv P	4	3	-	-	7	2.7
Adv P + Prep	-	-	-	-	-	-
Prep + Adv P	-	-	-	1	1	0.3
Total	59	49	72	77	257	

NP = Noun Phrase

Prep = Prepositional Phrase

Adj P = Adjective Phrase

Adv P = Adverb Phrase.

Table 1 provides the breakdown of the syntactic items that make up appositives. It indicates that appositive relation is found in 85.9% of the examples of noun phrases and only 14.1% in other types. The table clearly demonstrates that besides the fact that adjectival phrases do not function as appositions, appositive relations barely exist between different syntactic elements. The appositive relation between the adverbial elements is basically semantic. It also illustrates that there is an appositive relation between noun phrases and prepositional phrases. This is simply because both phrases are headed by nominal entities. This is why it has 7.3%, next to the appositions with noun phrases on Table 2. Moreover, this category performs pragmatic functions, that is, they provide contextualised additional information to the NP, the anchor, in the current discourse situation. An example from the corpus is quoted below:

5. The Akinyele's lived in *Tolani Estate, a Federal Government Housing Project* in Ikeja (*Angel*, p. 43).

Syntactically, the structures which the elements in the apposition present may be simple or complex. The anchor may stand alone, as in (6) and the appositive element could be a combination of pre and post modifications as in (7).

6. ... *Luka*, the family's second driver took her back to school (*Planet*, p. 103).

7. *Soni*, a *sloe-eyed young man whom everybody called Mr. Ways and Means*... (*Arrows*, p.87).

Example (6) is an instance of simple appositive relation. One striking formal characteristics of this type of apposition is the absence of a determiner before the anchor. In such examples, as indicated in the data, a semantic relation of attribution exists between the two elements. The anchor, the data indicates, is always a proper noun, which is used to indicate blood ties, mostly. The second category indicates complex apposition, that is, there is an accumulation of determiners, pre-modifiers, post modifiers, and coordination (example 7). In other cases, the complexity is due to the fact that there is an accumulation of appositions (examples 8 and 9) or the appositions are juxtaposed (example 10).

8. I was helping *Nancy, the cook and waitress*, who had gone to the ... (*Angel*, p. 95)

9. "You, a *Ph. D holder, a Doctor of African literature* serving a university dropout to terrorize your mother land?" (*Planet*, p.330)

10. ... *Mulika, the daughter of Kudi, Bili's friend*... (*Rusted Roofs*, p. 67)

11. Remember *him: conscientious doctor, dutiful father, loving husband*, and to me, a *perfect role model* (*Angel*, p. 52)

In (8), the appositive elements are conjoined by 'and', at the same time, each of them forms an apposition with the noun phrase which immediately follows it. That is, there is an apposition within an apposition. This kind of apposition is exploited when writers are interested in describing bipolar identities. In (9), the third element is in apposition to the second element and both the second and third are in apposition to the anchor; the same thing applies to examples (10 and 11). Although these appositions are not very common in the sampled texts, they are very central to writers' strategic use of appositions while dissecting contentious issues. The attempt so far is to authenticate the claim that appositive relations exist mostly between elements of the same syntactic class. Having achieved one of the objectives of this paper, we progress to the

second objective – to account for the strategic discourse functions of appositives in the Nigerian novel.

Discourse Functions of Appositives in the Nigerian Novel

Quirk et al (1985, 1990) categorised non-restrictive appositions into six sub-types. Out of these six sub-types, four are most prominent in the data: appellation, identification, restrictive and exemplification. However, these appositive relations are modified in certain instances to correlate with the data. The table below presents the frequency and the percentage of the above-named functional categories of appositive relations. They shall be discussed in turn; the interpretations proffered here are basically context-specific.

Table 2: Functional categories of appositions

Apposition Types	<i>Angel</i>	<i>Arrows</i>	<i>Planet</i>	<i>Rusted Roofs</i>	Total	%
Appellation	23	23	40	28	114	46
Identification	4	3	10	18	35	14
Restrictive	5	5	10	4	24	10
Exemplification	28	14	18	13	73	30
Total	60	45	78	63	246	

Appositions of Appellations

Quirk et al (1985; 1972) note that in appellation there is a unique reference between the two appositives. Both appositive noun phrases are commonly definite and the second is typically a proper noun. As Table 2 illustrates, the highest percentage of examples, 46%, are those that belong to the category of appellation. Besides pointing to the semantic ties that hold between the appositive elements, the preponderant use of appositive appellations, which is composed mainly of people's names, is used to characterise discourse participants in the novels in line with their fictional role. While appellations are used for characterisation, they, as the data show, are also used to establish blood ties (examples 12, 13, 14 and 15).

12. He was handed over to her and as she began to wash, *Iya Agba, Alhaji's mother came* ...(*Rusted Roofs*, p. 14).
13. Later, arraigned before the full council of my family: my irate table-banging father, my weeping mother, and *my kid sister, Olive*... (*Angel*, p. 109)
14. *Ala, the earth goddess* (*Arrows*, p. 150).
15. '*Anabella, the Kozi girl* working as a maid in that big storey building... (*Planet*, p. 33)

The above examples illustrate the blood relationship that exists among the characters in the novels. In (12) *Iya Agba* is a Yoruba expression for a grandma. The appositional element tells of the family tie that holds between *Iya Agba*, the anchor and the protagonist, Alhaji, whose wife is delivered of a baby. Interestingly, the use of the appositive element is not just to illustrate the familial tie, but principally to project a cultural practice akin to the Yoruba people of western Nigeria; where it is the norm that when a child is born, it is the oldest woman in the family who is saddled with the responsibility of inducting the child to the world. This is the reason *Iya Agba* is waited for in order to conduct the rite of induction. Example (13) appositively signals the mutual relationship that exists between the narrator and the kid sister, Olive.

The apposition in (14) ideologically indexes the Igbo traditional belief system in gods. The appositional element, *the earth goddess*, does not perform a mere grammatical function of co-referentiality; rather it strategically provides illuminating insights to the Igbo of eastern Nigeria traditional belief in deities, their types and specific spiritual functions. The earth goddess is concerned with fertility but is also concerned with holiness. Anyone who has committed an "alu," abomination, cannot be buried in the earth. Thus the deity guards human conduct. Individuals try to be careful the way they live. "Ala" is considered the highest deity – after "Chineke", the Creator among the Igbo. Functionally, the appositive is an excursion to the spiritual ethos of the Igbo. In (15) the appositive element displays ethnic affiliations; it illustrates how people's identity is strongly tied to their ethnic origin.

Moreover, under the category of appellations, some of the appositive relations are used to describe characters' titles or positions in the society. These sets of appositive relations define the social roles of the characters: what they do and what they are known for. They are therefore used

to accentuate asymmetrical power relation among discourse participants in the discourse process (examples 16, 17, 18 and 19).

16. *Ayomi, an Executive Officer*, and his wife decided to attend the night service at...
(*Planet*, p.24)

17. *Motara*, being the most senior wife, *the Iyale Agba*, took the first two days, Sunday and Monday (*Rusted Roofs*, p. 18).

18. ‘... *Alhaja Kudirat Abiola*, wife of the jailed business tycoon and politician, *Chief Moshood Abiola*, was shot dead today by unknown assassins...’ (*Angel*, p.161)

19. *Chief Willy Wakka*, the Senate President, was a stout man with a thug’s temper...
(*Arrows*, p.189)

In (16), *an executive officer* gives specific information about the personality of *Ayomi*. Critically, the use of the phrase indicates that in spite of the highly placed position of Mr *Ayomi*, he could attend a church service at night. This is particularly the reason for the use of the appositive element in (16). Similarly, example (17) tells who *Motara* is: *the Iyale Agba* i.e. *Alhaji’s* most senior wife. Her position gives her certain privileges over her co-wives. The co-referential appositive element is significantly strategic, as the ways of life of a polygamous Nigerian family is brought to the readers’ knowledge. Specifically, it provides information on how a polygamous man manages his conjugal relationship with his three wives. Critically, it will breed trouble if a wife takes another’s turn. And if their husband gives undue attention to a particular wife, as in giving more days to her, she automatically becomes the enemy of her other co-wives. This is the case with *Afusa*, *Alhaji’s* second wife in the novel, *Rusted Roofs*.

Moreover, examples (18) and (19) are used to describe certain political resonances. In (18), for instance, the second element paraphrases the first and the second appositive element describes several characteristics of *Alhaja Kudirat Abiola*. The author refers to *Alhaja Kudirat Abiola* by using a network of complex but specific noun phrases, all the elements in the appositive relation refer to the same person. This complex network of appositive relations is used by the author to make specific reference to Nigeria’s political era (the military era of *Sanni Abacha*, to be specific) where *Alhaja Kudirat Abiola* was killed by unknown gun men as she was drumming support for the release of her husband, *Moshood Abiola* who was imprisoned by the late *Sanni Abacha* for declaring himself winner of the annulled June 12 Presidential election. In

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(19), the author relies heavily on the encyclopaedic knowledge of his readers with whom he shares the same background knowledge of some Nigerian politicians and their aggressive dispositions. The presentation of Chief Willy Wakka as someone with a thug's temper is to bring to bear the immaturity of some politicians so as to persuade the Nigerian voting population not to vote such men into electoral offices. Having examined some appositions of appellations and their discourse functions, the next section of this paper x-rays appositions of identification.

Appositions of Identification

Appositive relations of identification do not indicate unique equivalence. The appositive element is more specific, identifying what is given in the anchor, which is typically an indefinite noun phrase. However, a similar relationship obtains if the first apposition is, or contains, a pronoun referring to the second appositive element. Next on Table 2 is the category of identification with 14%. In this category, uses of names are still found as appositive elements, but unlike those in the category of appellation, the names in the category of identification are used to assert individuality (example 20) and to describe the characters' capability (example 21).

20. 'I told myself, *I Chief Haruna Akanni Akeweje* is not an *omo ale*' (*Rusted Roofs*, p. 24)

21. 'That I, *Toundi*, *I Toundi*, afraid of failure?' (*Planet*, p.101)

In example (20), Chief Haruna Akanni Akeweje makes it clear to his discussants that he is not an *omo ale*. An *omo ale* is a Yoruba expression for a bastard. The implication of the emphatic appositive relation is that of identification. Chief Haruna Akanni Akeweje by appositioning his name legitimises his identity and clarifies, through an assertive strategy, that he is a free-born. Given his free-born identity, he has the right to be treated as one.

Similarly, in example (21), Toundi, through rational argumentative strategy, tells her friend that her sickness is not attributed to the fact that she is afraid of any examination. The affirmation of her capability is drawn from the epistemic knowledge that she is the best student in her school and has never failed any examination. The repetitive reference to "self" has a rhetorical effect. It is a discursive strategy of persuasion and rational argument which Toundi exploits to assert her

capability of passing any examination as well as to produce a mental change in her friend's, Yiba, perception of her illness. The analysis in this section indicates that appositive relations are substantial discourse strategies which discourse participants in the Nigerian novel employ to assert their individuality and capability hence identity. In the section that follows, restrictive appositions and their contextual functions are discussed.

Restrictive Appositions

Quirk et al (1972) note that an important use of the first form of non-restrictive appositions is found with citations, names of books, films, etc. As Table 2 demonstrates, the category of restrictive relation has 10%, the least on the table. They, however, offer specific information about Nigerian writer's discourse strategy of showing-off their intellectual ability and level of education. Besides the fact that the appositives reveal positive self-categorisation, they capture, in the real sense, many Nigerians' speech behaviour which is characterised by allusions to books, icons and iconic events and newspapers, as a way of accentuating their eloquence. This they achieve by alluding to their favourite books, authors and newspapers (22 and 23).

22 ...His own novel, *Zero Laughter* was terrific: it towered over any novel by a Dagloban she had ever read (*Planet*, p 282)

23. ...at the Star, *Media's oldest newspaper*,...(*Arrows*, p. 126)

In (22), the author indirectly promotes another author's novel. Basically, the author of *Planet* effort is aimed at extolling novelists (this includes writers and practitioners of other art forms) above other professions. In the real sense, (since he himself is a writer) the author is engaged in self-glorification. This is not uncommon with most Nigerian writers. Unlike other developed nations, Nigerian writers can hardly make a living from creative writing. Majority of them are teachers, university professors and journalists (Griswold, 2002). What they do, given any opportunity, is to promote themselves. The same self-glorification is seen in example (23). The author of *Arrows* is a journalist. The appositional reference to a newspaper calculatingly connects the author's readers to journalism, a profession he adores. The set of examples

discussed in this section reveals how appositive elements are conduits for the negotiation of social affiliations. The last set of examples discusses appositions of exemplification.

Appositions of Exemplification

In exemplification, the appositive element exemplifies the more general term in the anchor. Table 2 shows that appositions of this category have 30%, the second highest. In the data, exemplifications are used to supply additional information. This enables the reader to follow as well as understand the issues that are foregrounded in the narrative. Moreover, exemplifications give information about the ways of lives of Nigerians, about linguistic patriotism and about the general state of things. In the light of linguistic patriotism and identity display, exemplification can be conceived as the placement of indigenous expressions side-by-side with their direct or contextual English equivalents in the narrative process. Some examples are considered presently.

24. She got up to go the *amu*, *the big water put kept in the backyard*, to collect rain water... (*Rusted Roofs*, p. 10)
25. ...because they would marry *oyibo*, *white man*, not bush African. (*Arrows*, p. 100)
26. The Akinyele's lived in *Tolani Estate*, *a Federal Government Housing Project* in Ikeja (*Angel*, p. 43).
27. *The owner of the school*, *a very wicked man*,...(*Planet*, p. 90)
28. Later, *much later*, *after your confession*, I had asked you,... (*Angel*, p.80).

In example (24), the appositive element is the novelist's deliberate objective to introduce her readers to the art and craft of her people. *Amu* is a Yoruba expression for a special water pot made of mud. The water in *amu* is usually cold. In most Nigerian sub-cultures, *amu* is used to keep drinking water. In fact, every household in the Bette-Bendi tribe of northern Cross River State, Nigeria has clay-made water pot, what they call *ushang*. Similarly, in (25), the apposition *white man*, explains what *oyinbo*, an Igbo expression for a white person, means. The selected novelists demonstrate a predilection of completely substituting English expressions with indigenous ones, and they go ahead to provide specific information to those indigenous expressions. In this light, Onukaogu and Onyerionwu (2009:116-7) argue that the use of appositive relations "is a tribute to linguistic patriotism... they could conjure a disciplined

allegiance to their roots.” If the positions of Onukaogu and Onyerionwu are anything to go by, the use of appositions in 21st-century Nigeria novels is a testimony of identity display.

In (26), the second appositive element paraphrases the anchor. The appositive performs a “social-linguistic” function, that is, it provides information about the social standing of the Akinyele’s. In Nigeria’s social ranking, those who live in estates are considered the rich of the society. While those who live in government housing estates are seen as top government officers; those who live in private estates are regarded by society to be really rich. This is the motivation for the use of the appositive in the novel: an indication that the Akinyeles belong to the upper class of society. Moreover, in (27), the appositive element is a noun phrase which attributes a characteristic to the anchor which is also a noun phrase with a common noun as its head. It is used to describe a school owner who, not minding the effects of gas pollution on school children, removes them from the third floor of the school building to the ground floor where gaseous wastes are deposited. The use of the attributive appositive is to rail against school owners who establish schools just for profit, not with the aim of providing quality education which the country yearns for. In (28), the appositive element, *after your confession*, describes a specific time. The elements are synonymous, meaning that they can be interchanged. This is one of the instances of adverbial phrases functioning as apposition. It also consolidates the claim that appositions exist mostly between elements of the same syntactic class. However, the character, Lomba, uses it to persuade, remind his listener, Alice, of their relationship, and the need to invigorate it.

Conclusion

This paper focused attention on interpretive and situationalised analysis of appositive relations and their strategic functions in selected Nigerian novels. The characteristics which differentiate apposition from other relations within the grammatical system have been analysed. It is observed that it is a type of relation which is mainly found in noun phrases. These noun phrases have the same function within the clause in which they are inserted. They are mainly used to characterise, name and identify people, express people’s ideology and everything the novelists consider necessary. In this way, the novelists transmit information, display their

identity and express their points of view and also, in some cases, help the reader to follow the arguments that are raised.

By using apposition, the novelists foreground a certain aspect of the discourse, an aspect which has great significance in the interchange of ideas. Pragmatically, the appositive element, the analysis suggests, is generally an explanation of the first. It usually adds information that the character or narrators consider necessary in encoding their points of view. In some cases, the appositive element avoids possible ambiguity.

The analysis also reveals that as much as the writers are conscious of projecting their indigenous identity, they also have their non-Nigerian readers in mind. The information supplied by the appositive element takes the non-Nigerian along in the exploration of subject matter and in the flow of meaning; making it clear that appositive relation, studied from a discourse rather than a sentence-based perspective, enhances the interpretation of the Nigerian novel.

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**The Dark Sides of Indian Politics –
As Reflected in Rohinton Mistry’s
*Such a Long Journey and A Fine Balance***

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Rohinton Mistry
Courtesy: www.cbc.ca

Introduction

Rohinton Mistry, born in Mumbai 1952, went to Canada in 1975 and since then lived there near Toronto. After migrating to Canada, he worked in a bank as well as studied at the University of Toronto. He is the recipient of several prestigious awards. His first novel ‘Such A Long Journey’ was shortlisted for the Booker Prize and won the Governor General’s Award, the Commonwealth Writers’ Prize for the Best Book. His second novel ‘A Fine Balance’ (1995) won the Prestigious Giller Prize. In (1995), he got the prestigious Canada Australia Literary Prize.

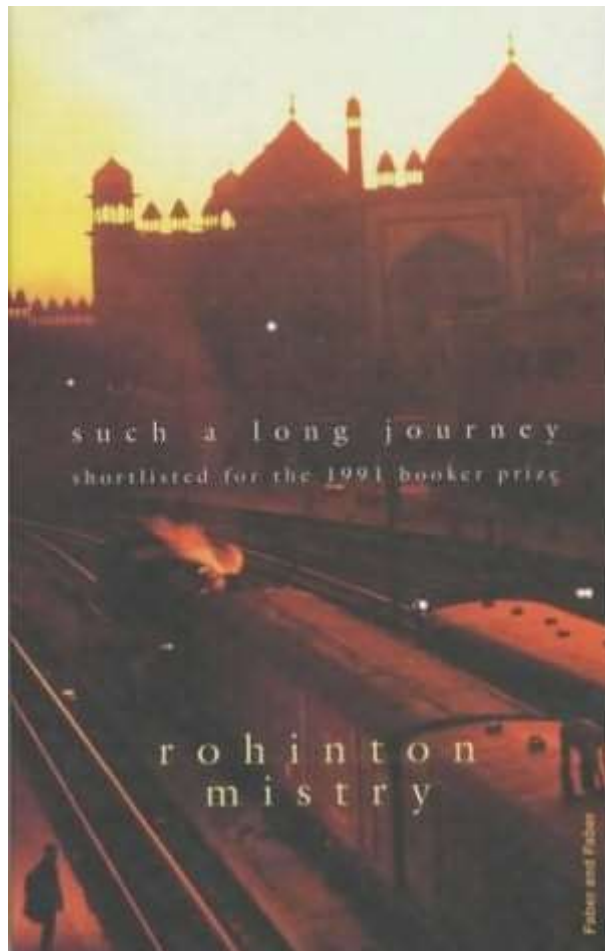
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The Dark Sides of Indian Politics as Reflected in Rohinton Mistry’s *Such a Long Journey* and *A Fine Balance*

One of the most remarkable features of Rohinton Mistry's fiction is that it brilliantly captures the crowded, throbbing life of India. His novels are closely linked with social and political background. If one studies his novels from a political point of view, one realizes that Mistry's knowledge of Indian politics is not at all far from reality, though he left India three decades ago to settle in Canada. His novels capture corruption, politically motivated schemes, political decisions, layman's sufferings, caste problems, dominance of Zamindars, and inhuman condition of untouchable people in India. Mistry likes to write about India. Living in Canada and writing about India, Mistry is fully aware of several drawbacks of India's social and political life, as discerned in his novels.

Such a Long Journey



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Such a Long Journey is an important contribution to the corpus of Parsi fiction in English. The narrative is set against the milieu of India during the Seventies, particularly at the time of the birth of Bangladesh. The concern for the Parsi community figures prominently in this novel. The inhabitants of Khodadad Building are the representatives of a dwindling Parsi community.

Place of Zoroastrian Faith

In this novel the main protagonist Gustad's eventual acceptance of his lot with dignity is the triumph of Zoroastrian faith. His journey is from uncertainty to certitude, from apprehension to affirmation and from perplexity to perspicacity. The main interest of the novel lies in the real life scandal involving Sohrab Nagarwala, the State Bank Cashier who was at the centre of 60 lakh rupees scam, which had shaken the government of Indira Gandhi. In *Such A Long Journey* Jimmy Billimoria is the fictional counterpart of the infamous Sohrab Nagarwala. Since Nagarwala was a Parsi, a victim of the hegemony of the state, the tale could only have been told by a Parsi. Tarun Tejpal points out,

“Mistry's first novel lays claim to being the first book of fact-based fiction in the Indian literary tradition.”

Gustad's Journey

Gustad's long journey into the unknown commences with the abrupt and mysterious disappearance of his intimate friend Jimmy Billimoria. He is forcibly drawn into the concatenation of events which follow the trail of the Nagarwala case. Mistry's narrative also puts on the appearance of credibility. A Parsi critic comment-

“The Nagarwala incident, because it involved a Parsi, jolted the self-image of the community no less. Having long ago lost their literature, to the vandalism of Alexander, the accursed and their dance, music, art, poetry, and even their language to the process of adapting to a new home in India, the Parsis have developed a particularized culture culled from a mixture of

ancient myth and legend overlaid by a life-sustaining sense of recent achievement.”

Life in a Dominant Political Situation

Here Mistry attempts to seek an answer to the query ‘How do we live in a dominant political situation?’ The world in a sorry state is a mystery to Mistry. Billimoria is a victim figure who is exploited by the ‘people at the very top’. Mistry does not offer an ‘apology’ for a fellow Parsi; his attempt is to depict the Parsi predicament in the corrupt Indian society in the Post-Independence era.

The Parsis also feel insecure because of growing political power of the Maratha parties in Mumbai as they would upset the power structure. Gustad’s closest friend Dinshawji tells Gustad, ‘wait till the Marathas take over, then we will have real Gandoo Raj... All they know is to have rallies at Shivaji Park, shout slogans, make threats and change road names’. Dinshawji is of the view that all these agitating tactics of the Marathas will upset the social harmony in Mumbai and there will be chaos all around him.

Conspiracy Theory and Attack on Nehru

Gustad’s wife Dilnavaz in fact has a conspiracy theory about the death of Feroze Gandhi as Nehru never liked him as his son-in-law from the beginning. Agreeing with this, Dinshawji remarks ‘that was tragic..... Even today people say Feroze heart attack was not really a heart attack.’ M Mani Meiti observes that Mistry is a stern political satirist and a devout critic of war. His attack on Nehru and Indira Gandhi is unprecedented.

Mistry goes on describing Nehru’s frustration, ill temper, political intrigues that surrounded him, his feud with Feroze Gandhi for the latter’s exposure of scandals in the Government, his obsession with his ‘darling daughter Indira’, who left her husband in order to live with him, whose monomaniacal fixation occupies his days and nights.

Praise for Lal Bahadur Shastri and Great Expectations

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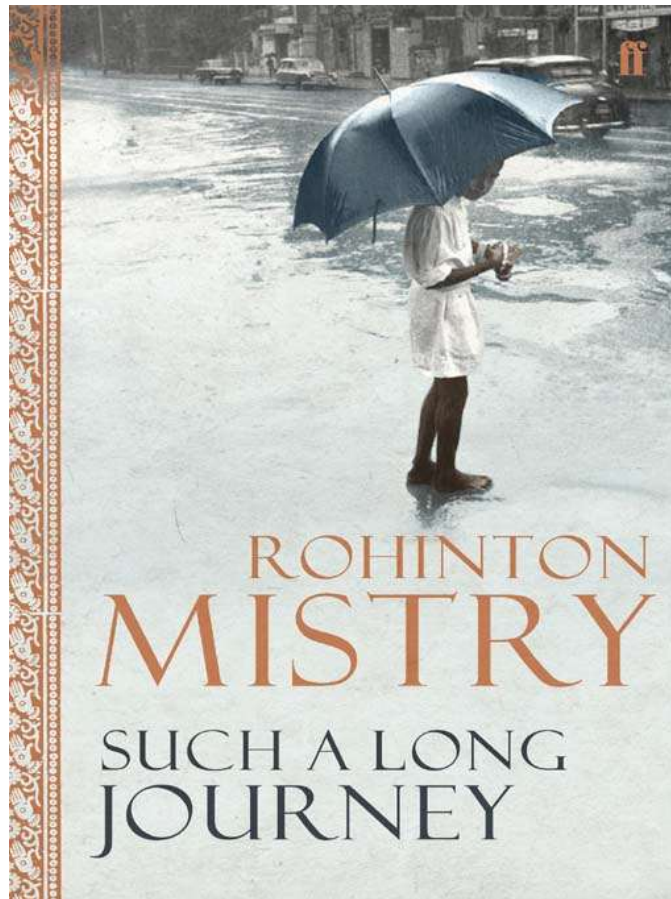
Though Mistry is ruthless in satirizing the Nehru family, he, however, praises Lal Bahadur Shastri who became India's Prime Minister upon the death of Nehru because with his rule 'the stagnant waters of Government would at last be freshed and vitalized.' Shastri could do in the Indo-Pak war of 1965 far better than what Nehru did in the war with China. In his sudden death at Tashkent, besides the possibility of a Pakistani or Russian plot, the role of Indira Gandhi is suspected: "so that her father's dynastic democratic dream could finally come true."

Hope in Sohrab

Gustad, who sees his former younger self in his son Sohrab, desires compensation for his own earlier losses and disillusion. Sohrab's success in I.I.T. entrance examination offers hope in an otherwise bleak existence to him.

"The Indian Institute of Technology became the Promised Land. It was El Dorado and Shangri-La, it was Atlantis and Camelot, it was Xanadu, and Oz, it was the home of the Holy Grail."

But Gustad's Promised Land is no more than a "luxurious prison". It is an extended adult version of a juvenile tale. The success of Sohrab offers, at least initially, a meaning to his cheerless existence. But Sohrab ruthlessly snatches away that purpose 'like a crutch from a cripple'. Success and social distinction which are essential Zoroastrian Values remain a distant dream for Gustad.



Attack on Indira Gandhi and Peace with the World

In *Such a Long Journey* there is direct attack on Indira Gandhi for nationalization of banks, for her encouragement to make a separate Maharashtra state that caused bloodshed and riot, as Dinshawji remarks 'wanting to make the rest of us into second class citizens'. Dr. Paymaster, in fact, is so much tired of this politics that he compares this country to a patient of gangrene and said 'Our beloved country is a patient with gangrene at an advanced stage. Fine words and promises will not cure the patient. The decaying part must be excised.'

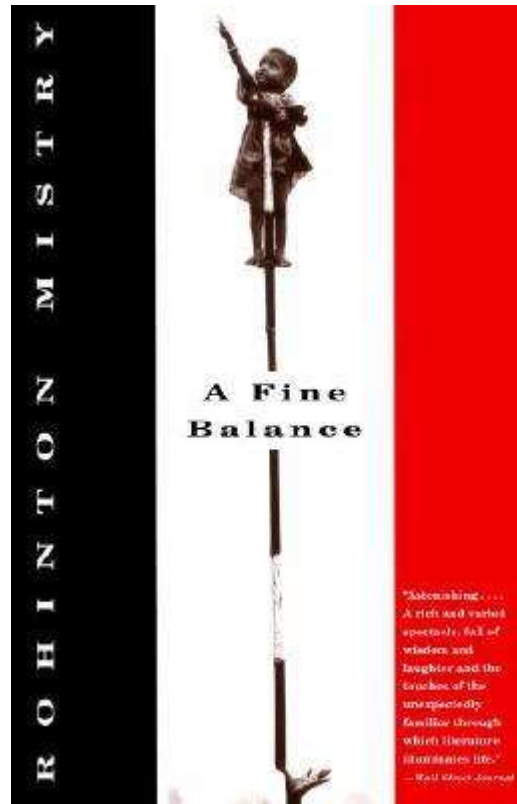
Though Gustad has to face many difficulties, he survives without succumbing to any prolonged despair or bitterness. Gustad is a pious Parsi whose life is governed by *humata*, *hukhta* and *hvarshta*. His quest for order and security in a corrupt society is a heroic but futile exercise. But he is highly optimistic. Like other Parsi people who always dream of a new India with new hopes.

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A Fine Balance – National Emergency Context



Mistry's *A Fine Balance* presents an authentic portrait of contemporary India during the Emergency era imposed by Indira Gandhi. Zai Whitaker calls it 'wise and wonderful'. It is India with its timeless chain of caste exploitation; male chauvinism, linguistic strives and communal disharmony. In India, power-hungry politicians control the strings of administration like a puppeteer. Mistry has depicted the humiliating condition of people living in Jhopadpattis, deaths on railway tracks, demolition of shacks on the pretext of beautification, violence on the campuses in the name of ragging, deaths in police custody, lathi charges and murders in the pretext of enforcing Family Planning, which are all part of India's nasty politics.

Reality of Politics and Life in India

As a social critic he is authentic in his portrayal of India. He measures the pros and cons of Indian politics that are engraved in his memory. The novel reflects the reality of India, the politics of corruption, tyranny, exploitation, violence and bloodshed. The novel also provides an

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intimate insight into rural India focusing on the injustice, the cruelty and the horror of deprivation and exposes the trauma of India's millions along communal, religious and linguistic lines.

Heroic Struggle of a Parsi Widow

The novel is also a story of the heroic struggle of a Parsi widow, Dina Shroff and her two tailors trying to survive in a world of segregation, corruption and oppression in which honest work was denied and punished by a totalitarian system. For the beautification of the city, the Government deployed officials in the guise of Safety Inspectors to check the colony. The bulldozers went in and the illegal slums were removed making the poor people homeless. During the 'Emergency' the Family Planning Programme was allegedly used to eliminate the enemies of the establishment. This incident had become a nightmare in the life of Om. As a result both Ishvar and Om have become cripples and turn to begging only to fall into the nightmare anonymity of the city – a “world of sudden police swoops, forced labour, goonda gangs, protection money, and casual street murders.”

The new rules of Emergency made it obligatory for every officer to encourage people to get sterilized to complete his quota; otherwise, there would be no promotion for him. Thus the Family Planning Programme was pressed into service allegedly to eliminate one's enemies by confusing sterilization with castration. Deaths during the 'Emergency' were called 'accidental'. The death of Ashraf Chacha at the market square is described as an accident, by the police.

Election Promises

There was also a huge corruption in the legal system. The speeches made during the parliamentary elections were crammed with promises of every shape and size: “promises of new schools, clean water and health care, promises of land for landless peasants through redistribution and stricter enforcement of Land Ceiling Act; promises of powerful laws to punish any discrimination against the harassment of backward castes by upper castes, promises to abolish bonded labour, child labour, sati, dowry system, child marriage. However, these empty promises turned out to be nothing but campaigning antics, assuring lively entertainment for the villagers. Some of these were indeed got done!

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Compassionate Parsi Widow

Elections here were-master-minded by the landlords like Thakur Dharamsi. Narayan's attempt at voting to make his mark himself results in the ruin of his family by being burnt alive by the goondas of Thakur Dharamsi. Exploitation of the low castes by upper caste continues unabated. But the Parsi widow Dina, is capable of feeling for the untouchables by giving shelter to Ishvar and Om, the two *chamaars* (*sweepers*). Freedom remained a cherished yet unattainable goal to Dina because of the social tyranny imposed by her brother and father guarding the patriarchal structure of the Parsi society. Under 'Emergency' she simply could not approach the law courts, because of the powers given to corrupt officials like sergeant Kesar. Hence, she had to live by striking a balance between despair and hope. Mr. Valmiki made an observation to Dina Dalal,

‘There is always hope- hope enough to balance our despair or we would be lost.’

Continued Exploitation of the Untouchable and Valiant Defiance

Despite new laws regarding untouchability passed by the government, nothing had changed. It was deeply rooted in the village community. The two *chamaars*, Ishvar and Narayana received terrible beating from the teacher for touching the tools of learning and knowledge. It was a forbidden world for the low caste. However, Dukhi's defiance of the caste system is openly shown by his sending his little sons Ishvar and Narayan to Ashraf, the Muslim tailor who would also sew for an untouchable. So it is clear that the curse of untouchability is deeply ingrained in Hinduism.

Changing Caste Politics

The caste background of the members elected to the Lok Sabha in the last four decades reveals the changing political scenario of India. For instance, in the 1st General Elections in 1952, there were 15 Brahmins out of the 48 members of Parliament elected from Maharashtra. In the

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11th Lok Sabha in 1996, there were no Brahmins among the 48 elected from Maharashtra. Mistry who wrote the novel is well aware of this political change in India. He aptly shows that the callous behavior of the upper caste Landlords like Thakur Dharamsi, led to other backward castes getting united and asserting their political and social rights. The rise of Bahujan Samaj Party (BSP) in 1979 won in the U.P. Assembly seats and formed the Government along with BJP in India's most populous state is an indication of the rise of the Dalits. The social tensions in the villages, the changing aspirations of the lower castes and caste based violence, is so well delineated, so well woven into the flow of the narrative that it makes Rohinton Mistry a very astute political novelist.

Begging as a Profession

India is a country of a huge population and surely a country of hunger and beggars. Beggarmaster is the leader of the beggar association. Om and Ishvar are also members of this community and beggars ask for membership. This “underworld insurance agency is efficient and effective, certainly more so than the garrulous lawyer Dina finds in court”. It is a matter of surprise, how the begging community is also used by the government. There is lathi charge at the beggar, Shankar's funeral due to faulty intelligence, through the mistaking of beggars for political activists.

Powerful Narration of Indian Society in Three Different Backgrounds

In *A Fine Balance* Mistry narrated and re-narrated several stories of India's history, culture and caste based society and has set this novel in three different backgrounds. While Dina Dalal lives in the City by Sea, the tailors, Ishvar and Om, represent rural India and Maneck Kohlah is from north India. The narratives go on shifting from rural life to city life in case of Ishvar, Om and that of Maneck Kohlah. Real India pulsates in all the narratives in *A Fine Balance*. The “truth” of India, asserts Vinita D. Bhatnagar, is “incomplete” like the multi-layered and multifarious truth about fiction.

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Comparing India with Canada

A Fine Balance and *Such A Long Journey* represent the microcosm of life in general and political disturbances in particular, which Mistry experienced when he was in India. As a creative writer, his expatriate experiences lead him to compare India and Canada. Being a multi-cultural person, he finds something very peculiar about his native land, when it is compared with a multi-cultural nation like Canada. Rohinton starts his long journey by keeping a fine balance between hope and despair, good and evil to revive the ethnic identity of his marginalized community.

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Impact of Arabic and Persian Language on the Kannada Language

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Abstract

This paper deals with the impact of Arabic and Persian languages on Kannada language. This paper describes the influence of Arabic and Persian languages on Kannada language. The paper describes the reasons for the influence of Arabic and Persian language on Kannada language.

Keywords: Arabic and Persian language, dominant language in the Deccan, impact on Kannada language

Borrowed Words in Languages

Otto Jespersen writes:

“No language is entirely free from borrowed words, because no nation has even been completely isolated. Contact with other nations inevitably leads to borrowings though their number may vary considerably.”¹

And the Kannada language is no exception to this rule. Parts of Karnataka were under Muslim rule for a period during which Arabic and Persian influenced Kannada which led to the incorporation of some literary expressions or words of these languages into Kannada vocabulary. The Bahmani rulers in South India were great patrons of Arabic and Persian.

Substantiating this fact A. Shankar Kedilaya explains:

“The presence of a large number of Arabic/Persian words in Kannada language is the cumulative effect of a long period of Muslim rule over

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Impact of Arabic and Persian Language on the Kannada Language

India in general and Karnataka territories in particular. The entry of Arabic/Persian words into Kannada writings and everyday speech was so spontaneous that it went almost unnoticed and we do not find any protest or hostile reaction towards the use of these foreign words in the language. ”²

The list of words borrowed from Arabic and Persian into Kannada³ are given below:

Arabic Words Commonly Used

ARABIC	KANNADA	MEANING
A'ql	akalu, akhalu	wisdom
Ākhir	akeri, akairu	end
I'tr,at	attar, attaru	perfume
Adnā	adanā	ordinary
Adab	adabu, ādaba	respect
A'dāvat	adavatu, adavati	enmity
Afyūm	aphini, appu, aphimu	opium
A'mal	amalu	action
Amānat	amānatu	trust
Amāni	Amāni	irregular work
Amin	amīna, amina	trustworthy
Asaraph	aşraf	a noble man
A'in/ a,'sl	ainu, ayinu/ asal, asalu	original
A'ib	auibu	defeat
E vaz	ayivaju	reward
A'rab	araba	An Arabian
A'lahida	alayida	separate
Alqab	alkabu	title
Avval	aval	best, first
Alival	ahavalu	conditions
Asami	āsāmi	a person
As'ar	āsāra	emblem
Inkar	inkār	denying
Iza	ija	trouble
Izzat	ijjatu	honour
Itebar	itabāri	confidence
Izafa	ijaphe	addition
It't'ila	ittilla	information or report
Inām	inamu	reward

Ināyat	ināyatu	favour
Imarat	imarati	building
Irsal	irasālu	sending
Irādā	irāda, irāde	purpose
Ilaqa	ilakhe	territory
Ilaj	ilaju	remedy
Isārā	isāre, hisāre	sign
Istiqbar	istakabāhe	welcome, receiving a visitor
Istihār	istihar	announcement, proclamation
Ūd	ūdu	frankincense, substance from Arabia which produces a sweet smell on burning
Qatb	kattala	slaughter
Khat	kattu	letter
Qadim	kadim	old
Khadim	kadima	crafty servant
Khandaq	kandaka	a ditch round the walls of a fort
Qandil	kandi	a lantern
Qabr	kabara	grave
Qubūl	kubūl	acceptance
Qalam	kalamu	pen
Kasab	kasabu	profession
Kasrat	kasarat	gymnastics
Kasar	kasaru	deficiency
Qassab	kasāba	a butch
Kasi	kasāle	disorder of the body
Khasi	kasi	castrated
Kāgaz	kagada	paper
Qaim	kāyamu	permanent
Qaida	kaide	rule
Kahila	kayile	sick
Qism	kisamu	division, kind
Kisah	kise	pocket
Qaum	komu	tribe
Qaul	kaulu	agreement
Khāli	khāli	empty
Khyāl	khayālu	thought
Gharaz	garaju	need
Gharīb	garība	poor
Ghaliz	galiju	dirty
Zarra	jara	little
Javab	javabu	reply
Javāhir	javāhiru	precious stone
Zimma	jimme	to charge

Zulm	julum, julime	to force
Takāvi	taqsir	advance of money given to the ryots
Tafsil	tapasilu	details
Tafriq	taphariku	substraction, bifurcation, of groups
Tafavut	taphāvati	difference
T'abl	tabala	drum
T'avila	tabēlē	stable
Tabdil	tabdil	exchange
Tamam	tamamu	completion
T'arah	taraha	like
Taslim	tasali	to salute
T'aqat	takttu	strength
Tabe	tāpe, tābe	dependent
Tariff	tāriphu	praise
Tufan	tupanu	storm
Dava	davā	medicine
Naq'l	nakalu	copy, transcript
Nasīb	nasību	luck, fortune
Fikr	pikaru	anxiety
Furs'at	prasattu	leisure
Faisalalah	phaisala	settlement
Faut	pāvuti	death
Pehrist	pheristu	list
Barkat	barakattu	success
Baqi	baki	remainder
Bāb	bābatu	with regard to
Mazbut	majabūtu	strong
Mazaq	majaku, maja	making fun of
Manzur	manjuru	accepted
Marammat	marahammat, maramat	rrepair
Marzi	marji	wish
Malfūf	malapūpu	covered
Maslan	masala	for instance
Masāl	masālu	a torch
Māzi	māji	past
Motabar	matubari	trusted
Malika	mālika	owner
Māl	mālu	goods
Malum	malum	known
Miras	mirasi, mirasu	inheritance
Mulaqat	milakattu	meeting
Mudam	muddamu	permanent
Muskil	muskilu	difficult
Musāfir	musāphara	traveler
Musta'id	mustaide	prepared
Meh'nat	mehnatu	labour
Maqarrar	mokararu	settled

Mukhatār	moktiyar, moktiyāra	absolute, free
Mauquf	movakuppu	abolishment
Raqam	rakamu	article
Radd	raddu	to cancel
Razi	rāji	to agree
Rivaj r	ivāju	custom
Riyāyat	riyāyati	concession
Lifaafah	liphāphi	an envelope
Vazan	vajani	weight
Vaza	vaja	abstract
Vatan	vatana	a hereditary estate
Waraq	varaku, arakuk	a leaf
Vadah	vayidu	promise
Vada	vidāya	farewell
Sāmil	sāmil	comprehending
Seikh	seka, sekhu	a caste name
Surū	suru	beginning
Sauq	śouk	voluptuousness
Sanduuq	sanduka	box
Sabab	sabūbu	excuse
Salāh	salla	peace
Salām	salāmu	salute
Sahūlat	savalattu	facilities
Savāl	savālu	challenge
Sāni	Sāni	second, another
Sāf	sāpa, Sāphu	clan
Haqq	hakku	truth
Havā	hava, have	air
Havālah	ahavālu	charge
Hazir	hājari	present
Hissah	hisse	part, share
Hairan	hairānu	restlessness

Administrative Terms

Qaid	kaidu	prison
Zila	jilla	district
Nayāb	nāyaba	deputy
Muktār-namah	moktiyar-nama	power of attorney
Mohallah	mohala	a part of the town
Vakalat	vakalattu	the duties or office of a vakil
Hukm	hukum	order
Havālat	havālate, havalte	transfer
Hammal	hamāla	bearer
Sikkah	sikke	the royal seal

Economic Terms:

A'lab-hisab	allal hisabu	according to the account
Ijarā	ijara	a contract
Qimat	kimmatu	price
Qist	kist	installment
Jumla	jumala	total
Daulat	daulattu	property
Nafa	naphe	profit
Mahsul	mahasūlu	public revenue
Mublagh	mobalagu	sum, account
Muktarafa	mohatarpa	tax imposed on traders
Muhasil	mohasale	one who collects something
Maqsam	lukasamu	loss
Vasūl	vasulu	collections and the things collected as revenue rent etc.
Sarraf	sarāpha	cashier
Hasil	hasalu, hasilu	revenue, tax

Judicial Terms

A'dalat	adalatu	justice, court
Qazi	kaji	judge
Qanum	kānūmu	law
Zabti	japti	confiscate
Mudda'I	muddai	complaint
Munasib	munāsabu	munsiff
Sabad	sanadu, sannadu	a warrant

Food

Araq	arka	juice
Mauz	mabuju	a plantain
Murabbah	murabba	jam
Halwa	haleva, halva	a kind of sweet

Military Terms

Haşam	aşaşam	group of military people
Fauj	pavaju	battalion
Ris alah	risālu, sisale	a troop of horses

Architectural Terms

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Burj	buruju	tower, bastion
Minārah	mināra	minaret

Religious Terms

Allāh	allā	God
Khutbah	kutubi	sermon
Pīr	pira	religious teacher

PERSIAN

Words Commonly Used

PERSIAN	KANNADA	MEANING
Azmāyisi	ajamāyisi	to examine or measure roughly
Azār	ajāri	disease
Anjir	anjūra	fig tree
Andāza	andāju	estimation
Abrue	abru, abaru	honour
Amāri	ambari	howdah on an elephant
Āyīnah	āyīnā, ainā	mirror
Avāz	avāju	voice
Ārām/aram	arama/ārāma	rest
Ārāma-kurci	ārām kursi	easy chair
Āsamāni	āsamāni	sky blue
Ism-vār	ismuvāra	according to names
Istihār-nāmah	istihāru-nāme	written proclamation
Ummēdu	umēdu	hope
Ummēda-vār	umeda-vāra	a candidate
Ek-sāl	ekasālu	one year
Qadimi	kadimi	long standing
Kam	kam	less
Kamān	kamanu	a bow, an arch
Kami	kammi	deficiency
Kalābat	kalābattu	embroidery
Qali'I	kalāya, kalāyi	coating of the vessel
Khalāsi	kalāsi	a seaman
Kāristani	kārasthāna	cleverness
Khāsadar	kāsadāra	a groom
Khavind	kāvanda	master

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Khāsgī	kāsāgi	private
Klijah	kalija	liver
Kinnarah	kināra, kināre	river bed
Kirāyah	kirāya	rent
Kumak	kumuku	help
kuṣi	kuṣi, khusi	joy, pleasure
khuski	kuski	dry land
kusti	kusti	wrestling
kūc	kūcu	march
qaid-khanah	kaidu-khūne	a prison
qaum-var	komu-vūru	caste-wise
khānah-ṣumari	khānēsumāri	counting of the houses
khanah	khāne, kāne	house
khud	khuddu	own
khūni	khūni	murder
khūb	khūbu	handsomely
gaz	gaja	yard
Ghalati	galati, gallatu	mistake
Gasti	gasti, gastu	going round
Gārah	gāre	plaster
Giraftari	girabdari	to be involved in difficulty
Gilah	gilla	complaint
Gulāb	gulābi	rose
Ghulam	gulāma	a slave
Ghul	gullu	noise (din)
Cabuk	cabaku, cabuku	whip
Cambār	cammara	cobbler
Carbi	carabi, cerbi	fat
Cākar	cākara	servant
Cakhu	cāku	a pen knife
Cap-khanah	capa-khāne	a printing house

Economic Terms

Āmad	āmadu	income
Qist-bandi	kistubandi	paying in installment
Kharīdi	kharīdi, khadridu	purchasing
Kharc	kharcu	expenditure
Galah	gallā, galle	a box used for money after sales
Naqdi	naqadu	ready cash

Judicial Terms

Arzi	arji	petition
Arzdāst	arjadastu	a written petition
Arz-dar	arji-dara	a petitioner

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Rubarkāri	rūbakāri	the written record of case
ṣāhidi	ṣāidi	a witness at law

Food

Angūr	angūra	grape
Anāj	anaju	grains
Karbūju	karabuja, karubuja	the muskmelon
Khurāk	khurāku	nutritive diet, food
Garam	garamā, garamī	hot
Garam-masālah	garam-masāle	hot spice
Capāti	capāti	wheat cake
Jilebi	jilebi	a kind of sweet
Namak	namaku	salt
Panīr	panīru	cheese
Pudina	pudina	mint leaves
Maida	maida	wheat flour
Rasad	rastu	grain stored up for an army
Sirah	sirā	a kind of sweet
Barfi	barphi	a kind of sweet
Bāhusai	bādushai	a kind of sweet

Military Terms

laškar	laskaru, lascar	an army, a cantonment
sipahi	sipāyi	a soldier
jama-dar	jamādāra	a commander of a body of troops
thānah	thānaya	camp
tōpha	tōpu	cannon
pyadah	pēdā, pede	infantry man, one who walks on his foot
baktar	bakatara	armour
bahadur	bahādar, bahadur	a warrior or courageous person
bār-sipahi	bārsipayi	a foot soldier
risāl-dar	risāl-dara	captain of a troop of horses

Architectural Terms

Gumbad	gumaṭa, gumuri	a dome
Gor	gari	grave or a tomb
Car-khanah	kar-khāne	a square house
Diwar	divāl	a wall

Religious Terms

Namāz	namāju	prayer
Nēk	nēka	purity of heart
bāṣand	baphiyyatu, basanda	may you live in peace
rozah	roja	fast(Noun)
sēb	sēbu	pīr
sēr	seru	seer

Dress

Kulah	kulāyi, kulāvi	cap
Taftah	tāptā	a kind of silk cloth
Tauliyah	tuvāl	a towel
ardah	padade, parade	veil
Lungi	lungi	a kind of cloth
ṣal	śālu	shawl

All these lists, though selected at random, reveal the extensive deep and lasting influence of the foreign languages of the rulers on Kannada. The vocabulary shows that even in personal matters of dress and food, manner and etiquette, there was interaction often in the form of borrowing or adaptation with slight change. In matters, administrative and military, judicial and construction technology, the amount of influence is very extensive and the words are still retained in use.

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3. V. Swarajya Lakshmi, Influence of Urdu on Telugu, Hyderabad (1984). PP. 14-15.
4. Some words have been borrowed as they are, and some have been borrowed with slight modifications. These words have been found in the sources like:

- a) Ā ndhra Bhāshārnavam
 - b) Aniruddha caritram
 - c) Ā mukta Malyada
 - d) Ā dhyātma Sankīrtanalu
 - e) Bahuliaswa Caritra
 - f) Bhadragiri Satakamu
 - g) Bhimeswara Puranam
 - h) Bulletin of Telugu Akademi
 - i) Daśāvātāra Caritramu
 - j) Dhanurvidya Vilāsamu
 - k) Hansa Vimsati
 - l) Kavi Caudappa Sisamulu
 - m) Kāsi Khandamu
 - n) Krushna Raya Vijayam
 - o) Lankā Vijayam
 - p) Lankshmi Vilasamu
 - q) Manu Caritra
 - r) Mrutyunjaya Vilāsamu
 - s) Mackenzie volumes
 - t) Nelluru Sāsanamulu
 - u) Palnāti Vīra Caritra
 - v) Rāmdāsu Caritra
 - w) Rādhā Mādhava Samvadham
 - x) Raya Vacakam
 - y) Sourth India Inscription; and
 - z) Yayāti Caritra
- V. Swarajya Lakshmi, OP. Cit.

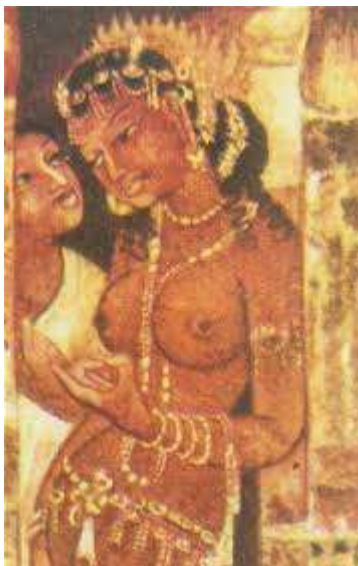
5. Most of these words have been taken from, A. Shankar Kedilaya, Op. Cit. PP. 165-300.

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Painting: A Tool of Non-Verbal Communication

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An Ajanta Cave Painting

Abstract

Communication has been associated with all living beings from the very beginning. We are born with the capacity to communicate. There are many complex feelings which cannot be expressed through verbal means so people, all over the world, use arts, particularly fine arts, in order to express their individual experiences and creativity.

Painting is a one form of this art. Through this, much is said without saying anything. The artists symbolize the intended messages and codify them and allow the spectator or viewer to decode and interpret the hidden messages or meanings. Therefore, painting is not only a tool of recording human history, but also a tool of conveying a wide range of the stories, emotions, feelings, inner world symbolically, didactically or in a hidden mode. This paper aims to focus on various ways through which painting remains a tool of non-verbal communication.

Keywords: non-verbal communication, Rasa, functions of painting, six aspects of paintings: rupa bhedah, pramaman, bhava, lavanya yojanam, varnika- bhangah, chitrasutra.

Chief of All Arts

In Vishnudharmottara, it is stated that,

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“As Sumeru is the chief of the mountains, as Garuda is the chief of those born of eggs, as the king is the chief of men, even so in this world is the practice of painting the chief of all arts.” (O.P. Agrawal 61)

Painting – Natural Inclination

We, human beings, dream and can share our dreams with others. If we share it through words, then we are communicating verbally, and if we use colors, brushes, etc. then we are communicating through pictures or paintings. Like dancing, painting is very natural to us, and it has its origin from the early cave paintings when communication used to be either by assigning a symbolic meaning to concrete objects or by means of drawing, engraving or painting pictures or marks. Early humans used to paint in order to maintain the memory of the world in the surrounding area and to give definite shape or form to their abstract sentiments. Whatever the reason be, the important thing to note is that these cave paintings depict the life of early humans, their daily routine, and their way of living and their thinking.

Inspiration for People

Paintings inspire people since their early inception. Later on it became an integral part of human lives and as time passed, with the arrangements of spaces, colors, and shapes, etc., new and specific styles of painting were evolved in different cultures. Painting is considered as one of the most powerful visual art because, firstly, it is by nature a luminous language and an experience of human beings themselves, and secondly; it appeals to our souls through our eyes and is capable of communicating those feelings or emotions which words can never communicate. A painting is the representation of the imagination and experiences of a painter from the world around.

Shyamala Gupta has rightly said,

“The painter does not intend to use the artistic media for his own exhibition and advertisement. He seeks the expression by trying to find an identity between his own soul and the soul of the things and objects that enter into his world...” (74)

There are many basic emotions, which are fundamentally universal and painting is the external manifestation of those emotions that is why it appeals to all beings of any time or place. Therefore, painting is one of the most direct and effective forms of communication.

What Do We Communicate through Paintings?

Now the question is what and how do people manage to communicate through paintings. In order to answer this question, first of all, we have to think of what a picture or a piece of

painting represents. If we look at a piece of painting, then normally we try to guess the story or the message it speaks.

Storytelling

So, the very first function of painting is to tell a story, idea or incident or the event of a particular time in a very special manner. Besides communicating something, paintings also delight us. The careful arrangement of colors, shades, scenes, etc. by a painter in a painting gives us an immediate appeal to our eyes and soul.

Expression of Emotions

Another function of this visual art is to express emotions and feelings and invoke Rasas in the viewers. Although color, form, texture or lines are communicative elements, yet it is the emotions or feelings which are the driving force behind any piece of painting.

Revealing the Rhythm

Next function of painting is to express the rhythm that we feel within us. It is believed that as music is the poetry of sound, so as the painting is the poetry of sight. Whenever we hear any piece of music, we automatically start tapping our feet in the same way a piece of painting stirs our hearts in rhythmic delights. It is not that painters create movement by sound the way a musician does or by changing the position, but they do it by creating an illusion and make us feel or sense a movement in the picture. For this, the painters create a lively pattern of lines, colors or shapes. So when we look at a painting, our emotions generally respond to light, color, shape in a certain direction.

Transportation of Nature

Paintings also work as transportation of nature. A painter portrays objects not only to create an interesting design, but also to communicate a message or emotion.

Expressing Formal Excellence and Depicting Human Civilization

Shyamala Gupta, in her work *The Beautiful in Indian Art*, points out two other functions of painting in this way:

“Painting as an art has a double function. It represents the formal excellence of nature- whether it is witnesses in human figures, animal figures, birds, flowers and landscapes and when it is doing it; it may be guided by the laws of proportion and balance, and more important than that, the rhythm in nature. But it usually does not confine itself to pure nature. It essentially tries to depict the mark of human culture and civilization. And that is why it has a ‘theme’ to present – some aspect of human activity, mind, and makings of this man.” (73)

Spokespersons of Human Thoughts and Feelings

Hence, the above mentioned functions of paintings show that they are an emblem of the most delicate spokespersons of human thoughts and feelings, which is capable of arousing *rasa* among viewers. It also directly communicates the variety of many aspects of human lives, nature and all abstract concepts in the universe. More than that, these functions reveal that paintings are not only the medium of collecting information or a source of entertainment, but a unique force of uniting us with the world of imagination.

A Mythical Interpretation

Indian paintings, which are the amalgamation of the artistic excellence of painters and the perfect balance of religion and spirituality, are the unique example to think on. Ancient Indian treatises give an account of its creation in a mythical form. It is believed that Lord Brahma taught a king how to bring back to life the dead son of a Brahmin by drawing the portrait of the deceased boy which he endowed with life.

The Vishnudharmottara (part three) is a very important source on various aspects of painting. In chapter two, Markandeya tells Vajra that the rules of image making cannot be known, unless the rules of painting are known, and he pointed out that a great care should be taken in executing the picture. He also mentioned some good qualities of painting, such as the sweetness, variety, spaciousness of ground proportionate to the position of the figure similar to what is seen in nature and minute execution, etc.

Communicative Aspects of Visual Art

Bharata Muni in *Natya Shastra* discusses some devices of painting to depict *rasa* or communicate the intended meaning. However, it is Vatsyayana's *Kama Sutra*, which deals with the various communicative aspects of this visual art. It mentions six limbs of painting, which work as an important aspect of communication. These limbs are:

“rupa bhedah pramamani bhava lavanya yojanam I sadrishyam varnika- bhangah sadete rangamangi kam.”

The first aspect is *Roopa Bheda* meaning knowledge of form and its impact. This knowledge of appearance can be perceived by eye and soul. As paintings are not always easy to understand, it requires viewers' keen perception to understand them properly. The intended or hidden meaning can be perceived with the help of imagination.

Here it is relevant to talk about Derrida, who in his work *The Truth in Painting* seems closer to Kant's views of cognition of an autonomous aesthetic that is distinct from pure reasoning. So, with our imagination and keen perception the hidden beauty of the art can be realized.

Knowledge of Pramana – Knowledge of Proportion

In order to understand the inherent meaning of a painting, the correct knowledge of *Pramana*, i.e., proportion is also necessary. It not only gives knowledge of nearness and distance but also allows painters to decide how much exposure of a thing will make it beautiful and create rasas. The appropriate proportions of artistic media in paintings help viewers to measure, see and understand the endless beauty of the universe.

Bhava – Actual Expression

The third communicative aspect of painting is *Bhava*, i.e., expression. Bhavas, as has already been mentioned in dance form, are also capable of being transformed and expressed in paintings and are represented through facial expression, postures, scenes or the actions etc.

According to Vachaspati Gairola,

“Three types of Bhavas are expressed through the alteration of human body. First type is produced by seeing and hearing, second type by speaking and doing some work and third is produced by some reaction on feelings and thought.” (I.C. Sharma26)

Paintings in Ajanta

In India, paintings of Ajanta caves are the manifesto of various sentiments or Bhavas. The expression of emotions is the very soul of these paintings. The *ahimsa*, friendship, compassion, repose, worship, request, gaiety and restlessness and many other emotions like love, fear, courage, sorrow, shyness, hate, strain, renunciation, etc. are clearly and beautifully portrayed in these cave paintings. These expressions of emotions are conveyed through various hand gestures, facial expressions and body movements. As these cave paintings are the medium of telling interesting Jataka stories, the characters portrayed are emotionally surcharged with various emotions revealing all the nine rasas in a very dramatic way.

Lavnya Yojna – Manifestation of External Beauty

After Bhava, lavnya yojna is also given significance which helps in adding grace or beauty in this form of visual art. As bhava is the expression of inner beauty so as lavnya yojana is the manifestation of the outer beauty which adds luster to bhavas. In Ujjaval Neelmani its importance is shown in this way,

“...the form of pearl is without glitter if there is no luster of lavnya in it. In the same way Rupa, Pramana and bhava of a painting are without glitter if there is no luster of lavnya in it.” (I.C. Sharma 27)

Sadrashya or Similitude

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Derrida in *The Truth of Painting* merges the inside aesthetic of art with the outside and explains how the fundamental nature or aesthetic inside the art is reflected and modified by the external or outside factors. Here this outside factor can be associated with *lavnya yojna*. These elements or communicative aspects of painting are used perfectly by the painters so that the viewers can decode the hidden meaning in paintings. This perfectness is another limb of painting known as *Sadrashya* or similitude, which can be achieved with the appropriate use of color, texture, lines, shades and the intensity.

Color Scheme – *Varnika Bhanga*

Last but not least ‘*varnika bhanga*’ i.e. color scheme is enlisted as a communicative aspect of paintings. Bharata describes the importance of the color scheme thus:

"All is futile, the recital of *Natya Shastra* formulae, the counting of beads, austerities and devotions unless one has gained the knowledge of the color scheme; the true significance of lettering, the hue and the attribute of image."

(Manomohan Ghosh 93)

Many scholars associate color with the subject matter of the paintings which has the capacity to communicate. Goethe believes that colors have the ability to affect the soul. For Jacobson ‘colors demand response’ (Paul Martin Lester 3)

Function of Color Scheme - Expression as well as Interpretation

So apart from the artistic shaping and expression of ideas or emotions, colors also work as an interpreter of the painting. More than any other artistic media and visual attribute of painting, color has the capacity to influence human perception, behavior and their emotions deeply. So colors are the medium of the message and a message can be forever remembered or lost depending on the use of color. In India, the love of color and patterns are so deeply ingrained in visual arts that each color has been associated with particular *rasa* or emotion. For example, blue and black are associated with erotic and terrible while white color with comic *rasa*. Red color is assigned with furious and yellow with heroic. The colors like blue, gold and jasmine are assigned with odious, wonderful and inactive mood respectively.

Five Principal Colors

The *Chitrasutra* chapter of *Vishnudharmottra* mentions the five *mula-rangas* or principal colors. They are white, yellow, red, and black and blue the combination of those in different proportions produces hundreds of other shades. In the cave paintings of Ajanta the perfect use of a color scheme successfully conveys the intended feeling or emotions. The use of colors also depends on its context and the culture and symbolic interpretation given to colors also varies from one culture or society to another.

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Painting Is Communication

Therefore, it can be said here that painting, as one of the important part of visual arts, is a communication itself and the ingredients of this communication; i.e. color, lighting, size, depth, textual gradients, time, perspective and rhythm speak to us in a very artistic manner. The famous Greek poet Simonides wrote,

“Paintings are silent poetry and poetry painting that speaks.” (Robert Layton 55)

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Manipuri Literature: A Journey to Post-Independence Period

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Abstract

The present Manipuri Literature, the so-called Post Independence Manipuri literature is the offspring of ancient or prehistoric Manipuri literature which has a long journey from oral to written form, i.e., from myths to scientific literature. In fact, the post-independence Manipuri literature, in its original theme, is ancient but has modern flavor. This paper presents a brief survey of Manipuri literature of both periods, namely, Pre- and Post-Independent Manipur. It is difficult to draw a distinct line between Pre- and Post- independence Manipuri literature. However, we can still characterize Post-Independence Manipuri literature in its own essence. The present paper presents a picture of the Post-independence Manipuri literature and its development.

Introduction

Manipur is a beautiful state, which extends along the extreme Northeastern fringes of India, covering an area of 22,327 sq. km. Area-wise it is fourth among the North-Eastern states. Manipuri is also known as Meiteilon (language of the Meitei) since it is the native tongue of the Meitei. Manipuri is a member of the Kuki-Chin group of the Arakan-Burmese branch of the Tibeto-Burman sub-family of the Sino-Tibetan family of languages. Manipuri is the connecting link between the two important languages, i.e., Tibetan and Burmese. The Himalayan, Assamese (Indic language) and Naga groups of the Tibeto-Burman Sub-family, separate Manipuri in the North and North-East from the Tibetan.

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In the South and Southeast, there are Kuki-Chin and Kachin groups of the sub-family between the two sister languages, namely, Manipuri and Burmese. Nevertheless, Manipuri is intimately related to Burmese, Tibetan and in some ways to Chinese. We have to make a note of the fact that Manipuri and its three sister languages developed on parallel lines with their peculiar dialectal predispositions and often developed contradictory idiosyncrasies.

Historically, Manipuri society consisted of seven different clans, namely, Ningthouja/Mangang, Luwang, Khuman, Moirang, Angom, Chenglei and Khaba-Nganba, among which Ningthouja clan was the most powerful one from 33 A.D. when Pakhangba became the king of Meitei land and then the rest of the clans dissolved one by one into it through the ages by war or compromise. In due course of time, their dialects have also been coined into a common language, namely, the present Manipuri. Hence, in Manipuri literature we find various social themes with various vocabulary items.

Stages of Development

Manipuri is the only language among the Tibeto-Burman languages of India, which has long and profound literature, and cultural heritage, which is more than two thousand years old. It is accepted that writing in Manipuri began by the middle of 7th to the beginning of the 8th century A.D. This argument is supported by the copper plate inscription of king Khongtekcha (Report on Archeological Studies in Manipur, Bulletin I. 1935) and by the bronze coin inscribing in Manipuri script of king Ura Konthouba's period (560-658 A.D.).

Manipuri literature, based on language and style, may broadly be divided into five categories as,

1. Pre History Literature, i.e., Oral form of literature before 8th century.
2. Old period Literature (8th century to 1074 AD).
3. The early medieval period literature (1074-1709 AD).

4. The late medieval period literature (1709-1819 AD).
5. The modern period literature (1819 till date)

Post-Independence Manipuri Literature

The modern period of Manipuri literature started from 1819 AD and the literature of this period can be grouped into four subgroups based on the language used, style, and slightly variable themes.

- a) Prose/poetry written without using any foreign vocabulary
- b) Literary pieces written using foreign, archaic and modern words.
- c) Poems written using a language mixed with Bangla and Brajaboli and
- d) Prose/poetry written using a completely modern language.

During this time, Manipuri literature flourished and it was the time to sow the seeds of short stories, novels, dramas and poems on various themes. Textbooks were produced, and other books, journals and other periodicals began to appear. Tradition of drama also became more profound taking the theme of history, mythology, social and legendary stories. The prayer songs which already existed in Bengali got translated into Manipuri. Pioneer writers of Manipuri literature Kh.Chaoba, Dr. Kamal, H. Anganghal, H. Nabadwipchandra, and A. Darendrajit came up in a line. Then there was a short interim during World War II. After the war, literary work revived with new ideas. Literature of many diverse fields like – play, novel, poem, prose, history, translation, arts and crafts, began to emerge.

Literature goes on developing keeping pace with the changing society. The motto of sanctifying society through literature and society, in turn generates the need for literature.

Modernism in Manipuri Poetry

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Modernism in Manipuri poetry emerged in the 1960s, novels came up with new challenges in the society. Feminist literature emerged in the 1970s. Notable writers of this time are – G.C. Tongbra, A. Minaketan, R.K. Shitaljit, M. Ramcharan, E. Nilakanta, R.K. Dorendra, N. Suhdir, E. Priyokumar, Birendrajit N, Memchoubi, Binapani, Sunita, and others.

An Appraisal



MK Binodini 1922-2011

The literature of this time has varied themes like romanticism, modernism, contemporary topics in poetry and in prose. They dealt with experience showing the relationship of men and women, positive social values, problems of women, economy and differences between classes, degradation of traditional morality and rise of materialistic values, romanticism, etc. The language they use is purely modern in style. Some of the outstanding writers of the modern literature are Khwairakpam Chaoba Singh (1895-1950), Hijam Anganghal Singh (1892-1943); and Arambam Dorendrajit Singh (1907-1944) is another pioneer poet and dramatist whose works include three dramas,

Moirang Thoibi, Bhagyachandra and Kaurav Parajay and two epic poems, namely, *Kansa Badha* and *Subhadra Haran*.

L. Samarendra Singh (b.1928) is one of the forerunners of modern Manipuri poetry. He is renowned for his poetic collections *Wa Amata Hiage Telanga, Mamang Leikia Thambal Satle* and *Khun Amagi Wari*. H. Guno Singh (b.1927) is an acclaimed short-story writer in Manipuri. His important works include *Khudol, Langjin Mangkhrabi Kishi, Laman, Aroiba Paodam* and *Eikhoigi Tada*. He also translated Sukumar Sen's *History of Bengali Literature* into Manipuri. Pacha Meetei (1940-1990) set a new trend in Manipuri novel by introducing contemporary social problems in place of the romantic and passionate atmosphere prevalent in the Manipuri novel in the first half of the 20th century. He is acclaimed for his novel *Na Tathiba Ahal Ama*.



Kh. Chaoba Singh 1895-1950

Poetry



Hijam Irabot 1896-1951

In the early decades of the 20th century, a band of educational patriotic writers heralded a renaissance in the arts and literature of Manipur. The period witnessed the birth of pioneers like Hijam Anganghal (1892-1943), Kh. Chaoba (1896-1950), Hijam Irabot (1896-1951), H. Nabadwipchandra (1897-1946), Ashangbam Minaketan Singh (1906-1995), Arambam Dorendrajit Singh (1907-1944), to name only few, who were the precursors of modern Manipuri literature in all its forms. Their works heralded the approach of modern Manipuri literature. Their writings made a rediscovery of Manipur's past glory, a new consciousness of the people, the richness of their language and also a taste of vernacular literature, which had been denied to them for number of years. They were the major writers who shed the luster of patriotism, national consciousness and reawakening and brought an efflorescence and lyrical outburst in modern Manipuri literature.



Khumanthem Prakash

After 1960, a new trend in theme, which is different from the earlier view of the pioneer poets, has inspired the society. Western view gradually enters into the minds of the younger poets which results in social change. The earlier religious themes have been replaced by the reality of modern thought. In a nut shell, the only voice of the people is that there is no meaning in life, no morality, gone are the beauties, the truth and honesty in human beings, all have gone. In the collection of poems titled 'Wa Amata Haige Telanga' (Lit. Kite, let me tell you a word) (1962) by L. Samarendra, we find the major changes even in the use of language. English words are coined with Manipuri; western technique, model and style of writing inspire his poetry. Fortunately, he could communicate with the native people. In 1966, Naharol Sahitya Premi published a book titled 'Lai Amagi Bindu,' a collection of twenty poems, which is in western style. This collection entirely deviated from Kamal and Chaoba's style. The western color and style are not matched with the feeling of the native. The same trend is always associated with the younger poets of the age. In the writings of modern poets, the theme and surroundings of industries, motorcar, nuclear power, killings, street fighting and struggle of evolution are favorably described. Unfortunately, these are absent in Kamal and Chaoba's work and contemporaries and the new approach is looked at as artificial because the readers cannot touch the emotion and sensibility of the description of industrial city. In 1969, Thangjam Ibopishak's '*Apaiba Leichil*' (lit. The wandering cloud) and Madhubir's '*Machu Machugi Atiya*' (Sky of different colours) were published. Western influence is lesser in Madhubir's poem.

However, Ibopishak's poetry is still in western color and style. In his poem, the cries of angry young men are seen. Madhubir's poem '*Kairaba Murti*' (lit. The broken idol) (1970) is also in western color. Shri Biren's '*Tollaba Sadugi Wakhal*' (lit. The thought of the helpless animal) (1970) is purely in western color and new experience. He tries to keep his distinct style and purely modern and western vision. He transforms the earlier vision into modern and mechanical life style.

A modern and western color poetry is the collection of Shri Nilakanta '*Chatlasine Kadaidano Ibani*' (lit. Let's go somewhere) (1971). This is the collection of old and modern visions; here lies the image of T. S. Eliot, Jibanand Das and Rabindranath Tagore. His writing is based on native themes. Sagolsem Dhabali's '*Sanarik Machu*' (1968), Kangjam Padma Kumar's '*Sandhyagi Isei*' (lit. The evening song) (1972), and Thiyam Ibohal and Thiyam Ratankumar's poems are revolutionary poems against the early traditional view, social beliefs and religion. There are many poems of the younger generation that are not named here. All in all, the poetry of post-independence era is a mixed variety of western color and Manipuri feelings. The concept is modern and dynamic, value-based with new spirit, new style and new theme.

The modernist poets who came after Nilakanta and Samarendra reveal their experience of modern sensibility of the changing society. After the war, there is a transition of the old aged traditional value and outside influence. These poets have sound knowledge of the transition. Therefore, their view and writings are sharp to give awareness to the masses. Their approach is profoundly modernist. They try to depict the experience of desperation, destitute conditions, frustration, and the downtrodden and helpless people of the society critically. These works include moral value, commitment and responsibility of humankind in a more realistic way. The poets march towards the theme of love, integration, and unity to bring a modern social value. The poets tempt to take the idea of western poets to bring the modernism in Manipuri society. Among the post independence poets, Shree Biren is the pioneer poet in this direction. His poems are rich in modern sensibility. He repents for not justifying what is truth in life. Life has no justice. In general, it is the human that neglects moral order. He blames god and seeks

freedom of the soul. Another two renowned poets Ibopishak and Ibomcha also try to depict the real sufferings of the modern society. Their idea is more subjective and more artistic. Ibomcha's poems are rich in expression of hopeless individualistic value and sorrowful lives. He tries to find the individual's identity. His idea is the reality of the present day life.

The idea of commonness in the modern generation poets is not trust but frustration, not aggression but the challenges faced. These writers paint the darkness in the world and focus on broken idols, but there is no end in sight for the fulfillment of their hope for a better future. They present a more artistic and more scholarly note. Sometimes it is found that expression is more experiential than artistic. However, it is true that the idea of repentance and support for the downtrodden are prominent.

A calm and serene mood, an embracing humanism, cosmic sympathy for all living objects, spirit of sacrifice, and distinctive traits of Vaishnava character found adequate expression in the poems of these pioneer poets. The great influence of World War II in Manipur (from 1942-45) had brought many changes in the socio-political life of the people. As a theater of war, Manipur witnessed the destructive potential of science and technology; the impact of materialism eroded people's faith in the traditional value of life and it gave way to anger, frustration and disillusionment. The poetry of the post-war period was dominated by two poets, viz., E. Nilakanta Singh and L. Samarendra Singh. These two poets were regarded as harbingers of modernity in Manipuri poetry. E. Nilakanta Singh (1927-2000) had published three collections of poetry: i) *Chatlasine Kadaidano Ibani* (lit. I wish, we two shall go somewhere) (1971), ii) *Tirtha Yatra* (1985), and iii) *Pukning Leikolgi Athuppa* (lit. The secret of the heart) (2000). And L. Somarendra Singh (b. 1915) is a well-known satirical poet. The works to his credit are: i) *Wa Amata Haige Telanga* (lit. Kite, let me tell you a word) (1962), ii) *Mamang Leikai Thambal Satle* (1974), iii) *Khul Amagi Wari* (lit. The story of a village) (1983), and iv) *Wakching Kavita*, (lit. The poetry of Wakching month).

After Nilakanta and Somarendra, a host of young poets arrived on the scene. Among them, the names of Shri Biren, Y. Ibomcha, and R.K. Madhubir are worthy to mention. Their poems present pictures of degradation, violence, moral bankruptcy, mechanical civilization and disintegrated values. They make bold experimentation of new forms. With the emergence of their poems, there is a break with the romantic or conventional poetry of the pre-war period.

Alongside of the above poets, there are a number of other poets who enrich the tradition of Manipuri poetry with many forms and style. Among them, the names of K.Padmakar, K.Ibohal Singh, Tokpam Ibomcha, Borkeinya, Ibempishak Devi, Kshetrimayum Subadani, Kiyamuddin Pukhrimaym, Sarat Arambam, Memchoubi, Lanchenba Meitei, L. Ibemhal, A. Minaketan, S. Nilabir Shatri, Kheiruddin Choudhury, S. Brojeshwar, Saheed Choudhury, Ak. Seram and Raghu Leishangthem may be mentioned. Among the youngest, Kshetri Rajen, and others may be mentioned.

Novel

The novels of post-independence era mainly focus on the reality of life. The novelists paint the story based on the present social life and they look at the social themes more transparently. There are developments in all aspects: artistic expression, form in structure, and presentation. More focus is on the growing dissatisfaction with the value system and disagreement with the present social system. They give up sentimental and moralistic themes. The view of the novelists is more objective, deeper, and focused on social realism. In short, the novel has become the social document of the post-independence era. However, the sense of romanticism in the Manipuri novel is not fully gone from its theme. Hence, the product of post-independence era is a blend of romance and the reality of life.

Hijam Guno is a major novelist of the post-war period. His novels—*Khudol* (lit. Gift) (1964), *Aroiba Paodam* (lit. The last report) (1965), and *Laman* (Indebt) (1958) are popular for his romantic themes associated with the grim realities of life. In *Bir*

Tikendrajit Road, and *Ipam Meihoure*, he depicts the predicament of modern life, the complex human relationship and the degradation of moral values.

R.K.Shitaljit is an idealist. All his novels – *Ima* (Mother) (1947), *Thadokpa* (Sacrifice), *Rohini* (1948), and *Nungshi Wakheiba* show the value of chastity, noble-heartedness, sacrifice, etc. After Shitaljit, came Ram Singh Leitongbam with his *Jat Onba* (lit. Transformation of caste) (1954). He depicted the current and changing social practices. The boy and the girl in the novel belong to families that are not socially permitted to enter into marital relations. They flee to the hills where there is not such a social restriction. '*Khangani Poloida* (lit. The last one will speak) (1963) is another novel of Ram Singh.

Among the female writers, the names of Thoibi Devi, M.K. Binodini Devi, and Kh.Pramodini Devi may be mentioned. Thoibi Devi has written four novels *Kaina Echou* (1957), *Radha* (1965), *Nungshi Eechel* (1967), *Chingda Satpi Eengellei* (1979), *Lamja* (1979). She writes with simple diction; the plot and characterization of the novel are not complex. These novels deal mainly with the small and placid world of women. M.K. Binodini Devi is famous for her novel '*Bor Saheb Ongbi Sanatombi*' (1976). The novel depicts the splendour of the royal court, the cultural life of the people, the romantic life between Sanatombi and Mr. Maxwell, the first political Agent of Manipur, in beautiful prose. Kh. Ibohal, Th. Birchand, A. Chiteshwar Sharma, E. Sonamani, T. Ibomcha, Indrakumar Thiyam, etc. are some of the novelists who came on the scene dealing with many social problems.

With the coming of Pacha Meitei, a new trend in Manipuri novel has started. His novels— *Na Tathiba Ahal Ama*, *Imphal Amasung Magi Ising Nungsitki Phibam*, *Anouba Pao Ama*, *Pigi Wari*, *Lamdiam Asida Eibu Khangba Amatangdi Thorakpa Phei*, *Kalimai Mamangda Laibak Katpasu Yaowi Kattabasu Yaowi*, etc. are famous for exposing the decay and rottenness of contemporary society with bold experimentation in form, style and diction.

After Pacha Meitei, the names of B.M. Maisnamba, Arambam Biren, Kshetrimayam Subadani, Punyabati, R.K. Radhesana, M. Borkeina, E. Dinamani Singh may be mentioned. Many young novelists are also coming up.

Short Story

The changing political image, economic development, living standard, modernization and the history of contemporary society evolved as the root of short story in Manipur. However, the idea of short story had been in practice during 1932-1941. The short story got its ultimate effective launching during 1946-1960; it got matured in 1960-70 and reached its important milestones from 1970. The writings are based on the theme of social reality; after independence the influence of social, economic and political life of the people were focused upon during the 1960s. All the short story writers approached dealt with common themes such as freedom, meaning of democracy, the futile hope of social life after the colonial rule, of the kings before that, and the British rule. In the 1960s discontent over the administration, social reformation, and economic instability had impacted the society. Keeping the social structure that was changing, the same which had earlier led to the weaker becoming downtrodden, as the central point, the writers marched towards social reformation. The varieties of themes, viz., degradation of moral value, advancement of materialistic life, expression of fear and anger and anxiety in the torrent of time, increase of corruption, loosening of the respect between male and female, deteriorating position of the common people are the popular subject matter of the post independence short story writers. Shree Biren, Kunjamohon, Prakash and Guno are the pioneer short story writers in this line. Kunjamohon depicts the loose moral value of women for money and power; *Wanomba* Prakash depicts the illicit relationship between a mother-in-law and son-in-law; *Manorama*, for the hope of a son, a woman has illicit relationship with a stranger; *Icha*, a woman having relationship with her husband's doctor friend, etc.

Kunjamohon depicts the destitute life of the poor and the down and out social class people living hopeless lives - *Ilisa Amagi Mahao* (lit. The taste of an Ilisa

fish),(1973). After 1974, the writers have drawn closer towards western colour and style adopting the new technique of new trends in the short story like allegory, symbol, dream, fantasy, folk element and more of the philosophical and psychological view in their form and expression.



E. Dinamani

E. Dinamani started writing on the comic theme, an ironic impression of the present day society. He uses injustice as the present day symbol. Ibomcha depicts human relationship and the kinship terms as an artificial one (*Sunita and Menaka*; *Nong Ngankhridraba Ahing* (lit.The night never met daylight). Rajkumar Mani and Ranbir depict the difficulties and responsibility of mankind, and so on. After 1990 there is a major change, and the ideas of emancipation, self-respect, identity, and cultural identity have emerged. Tracing back their identity, the writers try to create a new history. They take more universal interest in metaphysical problems, intellectual isolation, etc. Yumlembam Ibomcha predicts the revolutionary feelings of the people, the sufferings of the common people as victims of society. He tries to pull the scenes of Vietnam and Bangladesh to Manipur society. Ch.Ningomba, Premchand and Priyokumar depict the restlessness amongst the youth and among the hill people due to their social and community clashes.

The modern period in Manipuri short story begins with the publication of some stories in the journals like '*Yakairol*' (1929), '*Lalit Manjuli Patrika*' (1933). However, this new genre has its firm foundation laid in the hands of R.K. Shitaljit Singh with his

collections of short stories, *Leikonnungda* (1946), *Leinungsi* (1946). The idealist R.K. Shitaljit Singh depicts in his stories the ideals of womanhood, sacrifice and love. Next comes R.K. Elangbam with the collections, *Chingya Tamya* (1955), *Yumgi Mou* (1958) in which he portrays the romantic aspect of feminine sentiments. Nevertheless, in his later collections of short stories, '*Leipaklei*', he depicts the despair and suffering of Manipuri women.

After the pioneering works of these two writers, a group of writers appeared on the scene in the 1960's. They are M.K. Binodini, N.Kunjamohan, Kh. Prakash, Shri Biren, H. Guno, E.Dinamani, Chitreshwar Sharma, Nilbir Shastri, etc. There is a strong release of Manipuri short stories in the 1960s. The works of these writers gave new color and direction to the Manipuri short story as a fully developed art form.

M.K. Binodini (*Nungairakta Chandramukhi*, 1965), N.Kunjamohan (*Chenkhidraba Ichel*, 1965, *Illisa Amagi Mahao*, 1973), Kh. Prakash (*Ichegi Sam*, 1965), Shri Biren (*Leichillakki Thaja*, 1967), H.Guno (*Phijang Marumda*, 1969), E. Dinamani (*Thaklabi*, 1970), Chitreshwar Sharma (*Ngasidi Lakle*, 1970), Nilbir Shastri (*Basanti Charang*, 1967), etc. are the impressive production of the time; these writers started to study social reality critically and depicted in their stories realistically the socio-economic-political issues of the day.

In 1974, a journal called '*Meirik*' was published by a group of storywriters. This group includes writers like Shri Biren, Ibomcha, Viramani, Priyokumar, Premchand, Kishorchand, Ibohanbi, and others. With a manifesto, they revolted against the exploitation of the people and depicted boldly the moral degradation, and many social ills using new idioms.

After the 1970's, number of young short story writers came on the scene and they started writing on the new themes like search for cultural identity, regional patriotism, ethnic issues, etc. Lanchenba Meitei (*Mikap Thokpada Manglaknaba*, 1989), Birendrajit Naorem (*Amambadasu Anganbadasu*, 1992), Memchoubi (*Leiteng*, 1992), A.

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Kholchandra (*Amamba Atiyagi Makhada*, 1995), are some of the writers (and works). Among the contemporary short story writers, the names of K.Priyokumar (*Nongdi Tarakkhidare*, 1995), L.Premchand (*Imagi Phanek Mchet*), L. Viramani (*Picnic Picnic*), Dr. Ch. Ningomba, Kshetrimayum Subadani, H. Satyabati, Dr. I.S.Kangjam, and N. Kunjamohan, may be mentioned.

Light Essay and Criticism

Kh. Chaoba Singh is primarily a poet. He is regarded as the father of modern Manipuri essay (prose). The prose works of Chaoba include the following collections of essays -i) *Chhatra Macha* (1923), *Kannaba Wa* (1924), *Phidam* (1925), *Wakhal* (1926), *Wakhalgi Ichel* (1930), *Sahitya Ahanba* (1935). There are about twenty-four essays published in the journals. Chaoba was a teacher, a scholar and an analyst by the standards of his age. The depth and vastness of his knowledge and scholarship proved that he was an essayist and analyst of all times. His didactive, chiselled form and diction really bear the mark of excellence. His poetic vision and tender treatment naturally softens the generic harshness of critical renderings. Some of his serious essays include *Kavi*, *Kavi Amasung Kaviya*, *Khamba Thoibi*, *Wari Amasung Mahakavya*, etc. No doubt, Chaoba was a pioneer essayist and critic of modern Manipuri literature.



G.C. Tongbra

The famous dramatist G.C. Tongbra was also a well-known essayist of the post independence period. *Wareng Pareng* (a collection of essays, 1966), *Seireng Wareng Singju* (a collection of essays, 1967), *Leirammi Nok-wa Shannaba Nipa Ama* (a series of essays published in *Sahitya*), Prefaces, etc. are a well known collection of essays. His essays are characterised by *Nganggoi* - his humour, satire, light and crisp prose with

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devastating metaphors. A. Minaketan in his *Pareng* (1949), *Bharat Chanu* (1951), *Ramayangi Wari Khara*, (1955) have shown the beauty of Manipuri colloquial diction. E. Nilakanta Singh has brought out more than three collections of his essays — *Acaiba Lei* (1957), *Matamgi Wakhal* (1973), *Sanskritigi Saklon* (1998). He discussed various issues counting Manipuri literature and culture. Ch. Pishak Singh, H. Ranabir Singh, B. Manisana Sharma, R.K. Surendrajit, and L. Somarendra Singh are well known essayists of Manipur.

Criticism

A. Minaketan Singh was the pioneer critic of Manipuri literature. His '*Meitei Upanyas*' published in 1950 was the first work in criticism, discussing the novels of Kamal, Chaoba, Shitaljit, and a translation work of Bankimchandra by M. Koireng Singh. In his impressionistic way, he attempted at the comparative study by these novels. E. Nilakanta Singh is both an essayist as well as a critic. His analysis of the contemporary Manipuri literature is noteworthy. As a critic, E. Dinamani Singh has published the following critical works — a) *Manipuri Sahitya Amasung Sahityakar* (1969), Khwairakpam Chaoba (1971), Dr. Kamal: *Punshi Amasung Sahitya* (1982), Anganghal: *Sahitya, Samaj Amadi Sanskriti* (1992). Dr. Baasi (I.R. Babu Singh) in his critical writings (*Krishnachuragi Angangba Mapal*, 1977), made a reappraisal of Dr. Kamal, and the modern novel. S. Brojeshwar's '*Anouba Manipuri Kavitagyi Shaklon*' (1983) gives a critical survey of Modern Manipuri poetry.

In due course of time, many critics have been appearing with their published works. Among them, the names of Ak. Sharma, Ch. Manihar, L. Damodar, N. Tombi Singh, Thokchom Jogendra, H. Gourdas, L. Joychandra, Shri Biren, I.S. Kangjam, N. Aruna Devi, and Th. Ibohanbi, may be mentioned.

Play

The western proscenium theatre came to Manipur in the beginning of the 20th century. The first Bengali play, *Pravas Milan* was staged at the Babacharan Mukhopadhyay Bandhav Natyasala, which was run by the Bengali Babus at Babupara, Imphal. Many Bengali plays were staged in the first two decades of the century. Then came the first original play, *Nara Singh*, written by L.Ibungohal Singh and staged at the palace compound during the Durga Puja festival on September 30, 1925. It was a landmark in the history of Manipuri drama.

In the 1930's, many theatre houses were established - Manipur Dramatic Union (1931), The Aryan Theatre (1935), The Society Theatre (1937), etc. Then came a number of dramatists staging in these new theatre houses. The dramatists are S.Lalit Singh (*Sati Khongnang*, 1930, *Areppa Marup*, 1939), A.Dorendrajit Singh (*Moirang Thoibi*, 1935, *Bhagyachandra*, 1939), A. Minaketan, Singh (*Sita Banabas*, 1936), H.Anganghal Singh (*Poktabi*, 1935, *Ibemma*, 1936) and others. These plays were mostly historical and mythological in nature.

The Second World War reached Manipur in the year 1942. The war brought many changes in the economy and outlook of the people. There was a mushroom growth of playhouses in Manipur. Along with this, many native playwrights came up with plays on mythological, historical and social themes. Some playwrights explored the rich treasures of Manipuri folk culture and legends, out of which they wrote beautiful plays. H. Tomba Singh (*Tamna*, *Sayon Saphaba*, *Pidonnu*, *Thainagi Leirang*, *Sajik Thaba*), S. Bormani Singh (*Kege Lamja*, *Tonu Laijinglembi*, *Nura Santhalembi*, *Haorang Leisang Saphabi*) were two important playwrights using this new form of drama. These plays were very popular and gave a picture of the beauty and charm of ancient Manipur, adding native color and taste. Other playwrights like M. Birmangol Singh, L.Netrajit Singh also wrote plays of such kind. The themes of patriotism and revival of local faith were also very popular. M.Bira's *Tikendrajit* became a very popular drama of the period.

Quite different from this trend, G.C. Tongbra who was regarded as G.B.Shaw of Manipur came up on the scene. He wrote more than ninety plays during his life time.

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Some of his famous plays are - *Matric Pass* (1964), *Hingminnaba* (1961), *Hengni Khujai*, *Ngabong Khao*, and *Kakkharaba Kokyam*. His satirical and humourous plays deal with the problems of injustice; corrupt practices, the prevalence of bribery, exploitation of the weak and poor and other forms of misuse of power. He stood out as an undaunted revolutionary. He is indeed a phenomenon in the history of Manipuri drama. Maibam Ramcharan Singh has published more than eighteen plays of which mention may be made of the following few works — *Sarat Purnima* (1966), *Ningol* (1955), *Thadokpa* (1970). He deals mainly with family problems and human relationships in his plays.

Apart from these, there are few writers, who are actively involved in Manipuri theatre. They are H. Kanhailal, P.Shamu, A.Tomchou, and A. Somarendra. These writers felt the pulse of the changing society, the social reality, and the problems arising out of socio-political, economic and cultural contradictions. They started questioning the traditional value system and started a new trend of playwriting. Kanhailal's *Tarel Leima* (1967), *Tamna Lai* (1975) depict a realistic picture of a Brahmin family as well as the menace of goondaism in Manipur. A.Tomchou Singh takes up major problems in his plays. *Promotion* (1978), *Jali Mee* (1975), and *Nunghshiba Thiba* (1978), are some of the famous plays of A. Tomchou Singh. P.Shamu Singh (*Ayekpa Lai*, *Jagoi sabi*, *Atonbi* 1975) is a sensitive playwright, and he is searching for a new meaning of life. His endeavour is to search for the inner truth in order to redeem mankind from its tragic plight.

A. Somarendra Singh is one of the most famous playwrights in this new group. He writes in a realistic mode and tries to expose the problems of the present day society, specially the middle class. He writes to expose the sharp anomalies and inherent characteristic weaknesses of this class, their perpetual tendency to exploit the lower classes. Some of his popular plays are – *Judge Sahebki Eemung* (1973), *Karbar* (1976), *Dasha* (1978), *Tirtha Jatra* (1975), *Yening Thagi Isei*, *Sanatombi*, etc.

The other writers who emerged on the scene are K.Dhiren, Shri Biren, B.K.Wahengba, W.Kamini, Niladhawaja Khuman, Kh. Brajachand, Kh. Brojendra, Y.

Rajendra, etc. Among the female dramatists, the names of M.K. Binodini Devi, Kh. Pramodini Devi may be mentioned.

Autobiography

A. Minaketan Singh is a pioneer writer in the field of autobiography writing. He has published two volumes i.e., '*Punshigi Saktam*' (1980, part I) and in 1983 (part II). The first part of the autobiography covers the period from 1906 (the birth of the writer) to the time he was 60 year old. It has 17 small chapters and 27 small poems. The first part (Volume I) describes his parentage, childhood, environment, etc.; the second part (Volume II) has eight chapters, 60 poems and covers his early education, later life etc. No doubt, his racy and poetic prose has its own charm and beauty. L. Ibungohal Singh has written '*Jivan Charit* (1975) - his autobiography in a different style from his creative works.

In the book, he depicted the pre-war Manipuri society, the experiences of education outside the state, etc. Dwijamani Dev Sharma's short autobiography '*Eigi Punshigi Wari Khara*' (1980) is a documentary account of the educational backwardness in Manipur and the hardships suffered by the people in the early decades of the twentieth century. A well-known novelist, A. Biren has brought out his autobiography entitled '*Ningshing Wari*' 1998 in which he recounts his experiences as a writer. The youngest writer is Babudhon Singh. In his autobiography, '*Eigi Punshi*' (2002), he narrates many interesting episodes of his life. Nongmaithem Pahari's '*Eigi Diarydagi*' (2002) is an account of the writer's experiences in the Imphal and Tripura jail.

Biography

Kh. Pramodini is one of the pioneer writers of biography in Manipuri literature. The '*Nuja Phidam* (1957), '*Leimarol* (1958) contains the life-sketches of few renowned Indian and Manipuri women. A. Minaketan wrote some childrens' books namely '*Ramayangi Wari Khara*' (1952), '*Angangi Ramayana*' (1952), '*Ngangoi Pareng*', etc. in

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which the lives from the puranas have been portrayed. Ch. Pishak's '*Bharatki Sadhaksing*' (1966) is a biography of some great men of India. Chhatradhari Soyam and Langol Iboyaima have published biography on Jananeta Irabot, the legendary leader of Manipur who fought against British imperialism. L. Iboyaima's '*Irabot: Punshigi Shaktam Khara*' (1996) is a well-researched biography of Irabot. R.K. Sanahal's '*Bir Tikendrajit*' (1973) and '*Thangal General*' are two important biographies on two historical personalities of Manipur. The works are more historical than projecting the men. Dr. N. Tombi's '*Shaktam Macha Machasing*' (2001) is a collection of important profiles of Manipuri writers. He wrote '*Meitram Bira Singhi Punshi Wari*' (2000), a biography on the life of a well-known dramatist and director of Manipur. Shri B.S. Rajkumar also has published two biographies - 1) '*Guru Govind Singh*' (2000), 2) '*Netaji Subhas Chandra Bose*' (2002).

O. Shyamananda's book on '*Eina Khangba Madhumangol Sharma*' (2000) is a biography of a Manipuri politician who was killed in the prime of his life. Laishram Tarini Kanta is a biographer from Cachar, Sihar who published a biography on '*Yengkhom Kamal*' (2003), a social worker of the region.

Travelogue Resources

Travelogue (travel literature) as a new genre in modern Manipuri literature appeared in 1937 when Hijam Irabot Singh wrote an article called '*Mandalegi Khongpham*' which was published in Manipuri Sahitya Parishad Patrika. It was an account of the journey on ship from Chittagong to Mandalay, Burma. The writer gave a vivid and firsthand experience of a journey in a beautiful language.

N. Kunjamohon Singh (*Sovietki Leibakta*, 1977), and (*G.D.R. Diary*, 1985), is a major writer in Manipuri travelogue. In the books, the writer describes in detail the historical and socio-economic conditions as well as the intimate encounters with the people of the places he visited. He praises the achievements of Soviet Union and G.D.R. in his books. Kh. Pramodini Devi in her '*Icrisatki Cooli Nupi*' (1991), '*Torbung gi Tera Pambida Shatpa Meibul*' (1993), '*Huntre Hunpham Manipur*' (2001), takes the readers to

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the different parts of India and Manipur. She narrates her experiences and the episodes in a simple language.

Now, the travelogue has become a popular genre. Many writers have come up with their new travelogues. Some well known writers are - Shoni (Manihar) ' (*Khongchat*',1999) and (*Thawanmichak*',2003); L.Somarendra Singh (*Swargada Awaba Amasung Nungaiba*, 1999); E. Nilakanta Singh (*Americaga Unaba*, 2001); Ibotombi (*Baikal*, 1977); Panthoiba (*Imphaldagi Kanyakumari*, 1994), (*Bangladesh Khongchat*, 1994), (*Gujarat Khongchat*, 1994); Dr.Ch Jamini Devi (*Swargagi Leibaktuda*, 1994), (*Korouhanbana Ironnungdagi Khongdoirakpa Lamdamduda*, 1998), (*Americagi Khongchat*, 2001), (*Kohinoorgi Mashaigonda*, 2000); Saratchand Thiyam (*Hajillaba Isinggi Manakta*,1994), (*Nungshibi Greece*,2002); L. Ibomcha (*Chatsi Puri*,1995); J.K. Luwang (*Pullambagi Mahao*,1998); O.Shyamanada Singh (*Tlomngainagi Lamdam: Mizoram*,2000); Ch.Somarendra (*Numitna Thorakpa Japan Urubada*,2001); Memchoubi (*Eropagi Mapao*,2001); Bimol Chongtham (*Tripura Lamnungshi*,2001), M.K. Binodini Devi (*Oh! Mexico*, 2004), and Dr. Th. Ibohanbi (*Bangabondhugi Leipakta*).

Female Poets and Literary Criticism

a) History:

In the 1980's, many women writers emerged on the scene, of which there are many women, who oppose the social system and are on the way to finding out a new way, and another group of women who became aware of the negative impact of being submissive to the patriarchal society. Still another group of women writers agrees with the traditional value system; they are neutral and they find peace in their own life. Despite their desire to cross social barriers, the first group of women writers, are unable to stand on a steady footing. Therefore, they stick to the idea of sacrificing themselves for the society. Notable writers of this age are – Thoibi Devi, Subadani, Rajkumari Radhesana, Punyabati, Hemolata, and others. Then appears the second group of writers, describing a traditional phenomenon with a new vision and a new consciousness of their

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lives existing under a patriarchal morality. They wish for a revolution of women. Writers of this tradition include Borkeinya, Subadani, Ibemhal, Satyabati, Rashi, and others.

b) Movements:

The numbers of female poets or female writers as compared to male writers or poets are comparatively less. This is because in the early days before the 1960s, women in Manipuri society were hardly allowed to have school education. Those women who were educated were generally considered as polluted. Due to this reason, elders did not send their daughters or female members to school. After the 60s, people gradually understood the importance of women's education. Therefore, with the coming of a new vision, the seed was sown for the rise of women writers and poets. The real feminist literature in Manipur started with the coming of Jannaneta Hijam Irabot (1896-1951), G.C.Tongbra (1913-1996) and Memchoubi and others.

All these writers in one way or the other, encouraged many other women writers to show their talents, which resulted in the appearance of women writers and poets of substance. Many women writers or poets of the new age come up with their different views according to their experiences, or look into the inner and outer world of women's lives. Some of them need to be mentioned here.

Haobam Nalini, her love of God, depicting the theme of life and death as the main subjects of her poetry; Nalini mentions God in most of her poems. She has a strong feeling of patriotism as well. There are five poems entitled Nupi (woman) written by Ibemhal, Bimabati, Hemolata, Nima and Urmila. Other poems, which reflect women's conditions, are Ibeyaima's *Meitei Nupi*, Landanbala's *Ima*, Mangalliema's *Nupigi Mapok*, Borkanya's *Malika* and Memchoubi's *Eigi Palem Nungshibi*. Thoibi Devi and Khwairakpam Anandini's poems commemorate the Nupilal (Women's War) in the history of Manipur. Pramodini, Leingaklembi, Memchoubi, Rani, Sapam Bijaya, Sumila Asem and Nungshitombi write patriotic poems. The post war conditions and situations of Manipur are reflected vividly in the poem *Mareibak Ningbadi Makhoini* by W.

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Kolamema. Vanumati's poem which follows the theme of revolution. There are other women poets, who write their poems with the revolutionary spirit. Benubala writes satirical poems. Themes of death and loss of justice are apparent in the poems of Ekasini. Nevertheless, her poems are lacking in seriousness. Chandrakala writes seriously but the standard of her poems is not high. Nanda Devi appeals to women to be courageous. M Borkanya's poems have the special womanly quality and innocence.

Feminist Literature Resources

Feminism started in the West in and around the 1960's and then spread very quickly in other parts of the world. Many Manipuri male writers, no doubt sympathize with the movement; they visualize women as ideal and worthy to be given favour in facing the odds of life in a society. Manipuri women from the time of ancient myths have occupied a distinct place. Mention may be made of Panthoibi (the goddess of power, knowledge), Phouwoibi (the goddess of food grain), Leima Namun Khambi (the one who took revenge to her husband's murderer), Thoibi (the one who even challenged her father, the king's brother). All these characters have a trait of bravery, which is distinct.

The history of Manipuri novels indicates that women were important and they were the centres of the novels. Out of three novels of pre-World War II, two are titled with the names of the heroines. However, what they portrayed is the women of the upper class, of high esteem, tradition-bound and are living within the accepted norms of society. Jannaneta Irabot, in the early part of the 20th century, stepped forward to emancipate women. Post-war novelists like Shitaljit Guno portray women as ideal characters who could face social challenges.

The next phase of feminism in Manipuri literature starts with the emergence of three women writers of profound influence, Thoibi Devi (1920-96), Khaidem Pramodini (1928-), and Maharajkumari Binodini (1922-). Thoibi Devi's novels portray women of almost perfect personality, mixed with traditional values and the educated, rational viewpoint, the women who could object to the social norms and dare to go their ways, the

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women who could dedicate themselves in the cause of humanity. Binodini's novels and short stories are full of sobriety mixed with hilarity, which could charm the readers. She, in her Sahitya Academy Award winning novel, portrays a woman who could break the social, religious, and class barriers, to handle the unpredictable with an unusually independent mind. Pramodini took interest in the social condition of women. She could not bear the pulse of the weak women; she gave a message to oppressed womenfolk to rise and lead a respectable life.

Conclusion

The flavor of post-independent Manipuri literature, in a real sense is the essence of early Manipuri literature which has many qualities of ancient myths and folk tales. In the later stages, from time to time, the influence of existing life styles, changing social strata and other un-definable reasons exalt it, especially with its peculiar model. No doubt, there are lots of influences of other Indian literature like Sanskrit, Bangla, Hindi and so on in Manipuri literature. This article narrates briefly, how the post-Independence Manipuri literature flourished and what kind of motivation moved and inspired those writers.

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Attempting to Construct 'Voice' Diaspora Experiences in *Tales from Firozsha Baag*

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Focus of This Paper

This paper examines the problem of isolation and involvement while looking at man's hopelessness, him being unable to find a meaning in life due to his rootless existence. Human feelings, ideas, passions, experiences, joys, sorrows, aspirations and struggles in life form the basis of all arts and particularly, of literary art. All the literatures of the world are the outpourings of the innermost feelings of creative writers. The various commonwealth countries had easily adapted to novel writing with its comparative flexibility and variability. It has become a vehicle for the expression of their native ethos. Every novel might be said to rest upon a certain view of the world and to present a general philosophy of life. The novel is the most influential and the most widely practiced of the prose genres. It first emerged in 18th century England as a product of the middle class. The 'novel' as a literary form is one of the most notable gifts of Britishers to India.

The Problem of Individual Identity

The problem of individual identity has a complexity in its different manifestations. Psychologists and philosophers have all discussed the predicament of modern life and man, finding in both traits of deep-rooted anxiety, alienation and absurdity. People's international connections have rendered them rootless. One of the facets of a rootless existence is self-isolation which in its turn is related to the loss of identity and its quest to get out of the crisis.

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Isolation from the self is the basic form of human predicament. This is not only a sociological, but also a psychological problem of contemporary man and modern life.

Rohinton Mistry and Diaspora Experience

Rohinton Mistry, an Indian of Parsi origin residing in Canada is a writer of the Indian diaspora. Diasporic existence results in loneliness and a sense of exile often leading to severe identity crisis. He records this bitter experience in his fiction. Nilufer Bharucha has explored the multiple aspects of Mistry's works: his search for identity, his need for roots, the desire for location in history. Parsis in India feel insecure, experience identity crisis and feel threatened by possible submersion into the Hindu culture. The Parsi people, a minority group, has found the economy and the living conditions in India not favourable to them. So they migrate to other countries thinking that their new country would be more favourable to them. This sudden emigration to an alien land leads to identity crisis. Neither have they had their former identity, nor do they have a new one. Mistry himself had left for Canada seeking good fortune.

Savita Goel comments on this:

As a Parsi and then as an immigrant in Canada, he (Mistry) sees himself as a symbol of double displacement and this sense of double displacement is a recurrent theme in his literary works. His historical situation involves construction of a new identity in the nation to which he has emigrated and a complex relationship with the political and cultural history of the nation he has left behind. (119)

Tales from Firozsha Baag

Rohinton's *Tales from Firozsha Baag* is a book of eleven inter-related short stories. It deals with the Parsi residents in an apartment complex 'Firozsha Baag' in Mumbai. Mistry narrates the day – to –day joys and sorrows, trials and tribulations of the Parsis. The three short stories of Rohinton Mistry, namely, 'Squatters', 'Lend Me Your Light' and 'Swimming Lessons' sharply focus on the identity crisis of the Parsi.

Emotional and Cultural Conflicts

The stories show the emotional and cultural conflicts in the minds of the characters. His focus is on the internal conflict of the characters which may be the result of cultural, spiritual and psychological crisis undergone by the characters. His fiction includes race, gender and class and the main themes are the social issues such as poverty, violence and family disintegration. He also emphasizes human isolation, alienation and personal trauma that arises out of male-female relationship and individual conflicts with social institutions. His main concerns here are the declining Parsi population, late marriages, inter-caste marriages, urbanization, alienation, modernist as well as traditionalistic attitude towards their religion.

Identity Crisis and Multiculturalism

Rohinton's main focus is on the identity crisis faced by the Parsi characters as they feel threatened in the land to which they have emigrated. The inhabitants of Firozsha Baag are mostly Parsis and they constitute a tiny minority in a multi-cultural country like India. Mistry portrays the Parsis' search for their identity in the lands to which they had emigrated. This situation is well revealed in the short story 'Squatter'. This story illustrates that names represent different cultures in the same way as toilet habits do. The central character Sarosh is an emigrant in Canada. He changes his name to Sid. Sarosh's attempts to give up his own identity result in alienation and displacement. Renaming himself and his failure to defecate like a westerner, prevent him from obtaining a successful identity as a Canadian. His story is a story of a man who has lost his identity in a new land. He does not want to become adapted to the new identity. But he wants to become assimilated to it. So he changes his name to Sid. Assimilation becomes irrelevant in multi-cultural Canada. Multi-culturalism does not demand Sarosh to erase his old identity. To become a Canadian, assimilation is not necessary. He could have preserved his cultural difference and would have fully qualified to have a Canadian identity by being the way he had been.

Squatter

'Squatter' tells the story of a character who attempts to erase his Indian identity. Nandini Bhautoo-Dewnarain critically evaluates the story as a critique of post-independence Indians and the process of 'othering'. She remarks:

The story of Sarosh's evacuation problems in his host country is deliberately absurd and is meant to be read against the numerous narratives of immigration of a factual, official and fictional nature. (14)

Lend Me Your Light

The story "Lend Me Your Light" considers in depth the question of the ethnic identity of immigrants. It is prefixed with an epigraph from Tagore and compares three attitudes to the Old and New worlds through the characters of Jamshed, who immigrates to America and despises everything Indian, Percy Boyce, who leaves Bombay to work for the uplift of farmers in rural India, and Kersi, his brother, who has chosen to immigrate to Canada but can sympathise with his brother's choice as well. Jamshed remains a haughty snob, bemoaning the fact that *jhatis* voice was flooding all India institutions; while Kersi feels ashamed of the word *jhati* "oozing the stench of bigotry" while "consigned a whole race to the mute role of coolie and menials, forever "unredeemable" (164).

Life in Little India

This last question seems to be one that Mistry, an immigrant, asks himself. Kersi writes to Jamshed, describing that segment of Toronto known as Little India, without confessing that the place left him "feeling extremely ill at ease and ashamed, wondering why all this did not make me feel homesick (181). The three of them meet again at Kersi's parent's flat; Jamshed and Kersi, home on a visit, and Percy, home unexpectedly, following the murder of his friend and fellow social worker at the hands of moneylenders from whom they had been trying to save the farmers. They discover that they have nothing really to say to each other. On his return to Toronto, Kersi is aghast at discovering that his visit had not helped him to sort out the basic values, which sustained him as an immigrant.

Swimming Lessons – Abundant Cultural Signs in a Foreign Land



The final story in the collection, “Swimming Lessons”, which is structurally the most complex of the stories, portrays Kersi as having taken yet another step in the process of adaptation, without losing his roots, because, as Margaret Atwood puts it, “Refusing to acknowledge where you come from is an act of amputation you may become . . . a citizen of the world . . . but only at the cost of arms, legs or heart” (113).

Kersi attempts to yoke the realities of existence in Bombay and Toronto and discover the true essence of human existence, which is the same everywhere, beneath superficial differences of colour, race and nationality. Kersi while working as a clerk in the insurance company, enrolls himself for swimming lessons in the high school behind his apartment. The Chowpatty Beach near his house in Bombay is too dirty to arouse such passion in him.

The disposal of coconuts and clay gods and goddesses by the Hindus, ashes of the sacred sandalwood fire and the leftovers of the dead men by the Parsis in the sea reflects the Indian cultural practices and the squalid sea water contrasts the clear blue water of the high school swimming pool in Toronto. The women he sees sunbathing from his upper floor window, upon closer inspection, turn out to be rather unattractive with “wrinkled skin, ageing hands, sagging bottoms, varicose veins. The lustrous trick of sun and lotion and distance has ended” (233). This is as true of the lust of the West as it is of these sunbathing women. The next disillusionment for the immigrant comes when the woman in the swimming pool reveals her pubic hair only to hide them during subsequent encounters.

Symbols of Life

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The swimming pool and the eponymous swimming lessons provide Mistry with the opportunity to elaborate upon water as the symbol of life. Water is here the primal amniotic fluid, the medium in which Kersi is finally reborn into his new life. The failure to learn swimming in Canada is linked to earlier inability to master the sea on the Chowpatty Beach in Bombay. These failures could symbolize the failure of Kersi, and through him most Parsis, to assimilate either Indian or Western Diasporas. However, by the end of the story, Kersi is able to open his eyes underwater in his bathtub and see life in a double perspective Indian and Western.

Though Kersi rejects the squalor of Bombay, which he views symbolically through dark glasses as he boards the plane to Canada, full of glorious dreams about a rosy-tinted life there, his subsequent nostalgia for Bombay, his family and friends, seems to be Mistry's own. He struggled to come to terms with his cultural heritage, even as he attempts to adapt to his environment.

Parsi Coloring

Rohinton Mistry uses a number of Parsi terms in every story and refers profusely to Parsi customs, beliefs, superstitions and religious rituals. As Uma Parameswaran points out, "Mistry has bolstered the India-in-Canada reality by confidently using Parsi words without either glossary or textual explanations such as resorted to by earlier writers of Commonwealth Literature" (21).

One finds a skilful portrayal of this yearning backward and a looking forward in Mistry's fiction. His writing is governed by the experience of being a Parsi, a diasporic minority community in India, and the predicament of being an immigrant in Canada.

In *Tales from Firozsha Baag*, Rohinton creates a fictional Parsi en-clave, Firozsha Baag, in metropolitan Bombay. With richness of detail and subtle irony, he evokes a Parsi world – with its customs and traditions, conventions and food habits. With deftness, he displays the Parsi mentality of remaining confined to themselves, and with wit and humour, their erotic, cultural, as well as scatological details. The stories are disparate, and yet interwoven. They share the same Parsi locale and mood, yet each distinctly unfolds different aspects of Parsi specificity.

At one level, the author describes the experience of being a Parsi in India, and on another level, he deals with the class hierarchies, patriarchal power and other patterns of empowerment within this Parsi world.

New Homeland in the Backdrop of Firozsha Baag

From Firozsha Baag, Mistry takes us to his new homeland, Canada, in “Squatter”. The protagonist of this story is shown as facing the problem of adjusting himself to the Western-style toilets and thereby undergoes severe mental agony because of it. “Lend Me Your Light” relates the story of two immigrants, Kersi who relinquishes his dream to return to his homeland and settles down as a young writer, and the other, Sarosh who fails to fit in the Canadian multicultural mosaic and takes his final flight to India. The last tale, “Swimming Lessons”, gives us the most enthralling picture of the predicament of an immigrant in Canada. Despite Canada’s policy of promoting multiculturalism, the racism rife in Canada is brought to the fore through Kersi’s experience at the swimming classes. As Kersi narrates:

As I enter the showers three young boys, probably from a previous class, emerge. One of them holds his nose. The second begins to hum, under his breath : Paki, smell like curry.

The third says to the first two: pretty soon all the water’s going to taste of curry. They leave. (238)

Elsewhere, he feels that the “swimming pool is the hangout of some racist group, bent on eliminating all non-white swimmers, to keep their waters pure and their white sisters unogled”. In an interview with Dagmar Novak, Mistry says that although multiculturalism is supposed to promote peace and harmony, it fails to do so.

Looking Back at the Home Land from Different Angles

Mistry’s emigrant experiences make him think of his own native land from different angles. As a creative writer, his expatriate experience leads him to compare India and Canada. Like his characters he too emigrated to Canada in order to earn money and lead a prosperous life. The alienation he feels in the new land and his attachment to the homeland

often come in conflict with each other. As he experiences a sense of alienation, he wishes to come back to India and rejoin his community. He compares his native land with a multi-cultural nation like Canada.

Centuries-old Parsi Loyalty

Most Parsi writers who have emigrated to other countries focus on identity crisis as a principal theme. There is a sense of loss and a feeling of nostalgia in them. The rootlessness, insecurity and adverse financial conditions are the factors that place the emigrants in the three short stories in *Tales from Firozsha Baag* under pressure. The absence of a sense of home creates anger and resentment in the migrants.

Rohinton Mistry, therefore, successfully evokes a sense of loss and nostalgia in the immigrant's experience and the alienation of Parsis in India. Through the characters' sufferings Mistry portrays the progress of meaningless protagonists attached only by their own self towards a realization of humanity and responsibility.

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Attempting to Construct 'Voice' - Diaspora Experiences in *Tales from Firozsha Baag*

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A Study of Humour through Words and Ideas in the Select Works of R. K. Narayan

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Humour through Words

Language has a vast potential for comic possibilities. Humour arising out of words, or rather from the incongruity of words and speech, is probably the earliest and the most primitive form of humour conveyed in language, apart from pantomime, gesture and action. R. K. Narayan has used different techniques to produce verbal humour arising out of jokes, jests, exaggeration, under statement and also by the clever use of language in various ways.

Reciprocal Interference

Bergson observes that “repetition, inversion and reciprocal interference of series are methods of light comedy” (117). These methods can be applied to a series of words, events or actions. Repetition means repeats of certain words for its humorous effects. Inversion is the least interesting device and it means putting a subject in the place of an object. Narayan does not make use of this technique. Bergson explains how “the reciprocal interference of two sets of ideas in the same sentence is an inexhaustible source of amusing varieties” (138).

There are many ways of bringing about this interference, such as bracketing in the same expression two independent meanings that apparently tally. In pun, for example, the same sentence appears to offer two independent meanings, but it is only an appearance: in reality there are two different sentences, made up of different words, claiming to be one and the same because both have the same sound. The true play upon words is different from pun. In this instance, there is only one sentence through which two different sets of ideas are expressed. Here the advantage is taken of the different meanings a word may have, especially when used figuratively instead of literally.

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Alliteration

Alliteration means the reappearance of the same letter used as a means of emphasis or of amusement. Narayan does not indulge in verbal tricks like repetition, alliteration, pun, bad spelling and grammar. In the earlier works like Swami and Friends (1935) one can occasionally come across queer expressions and comparisons like “Fire-eyed Vedanayagam” (3) or “Mighty Good – For – Nothing” (8). He uses exaggeration when he describes Shanker:

There was a belief among a section of the boys
that if only he started cross examining the teachers
the teachers would be nowhere.... He knew all
the rivers, mountains and countries in the world.
He could repeat History in his sleep. Grammar
was child’s play to him (8-9).

When the teacher asks Swaminathan what he knew about the Indian Climate, he curtly replies: “It’s hot in summer and cold in winter” (16). When Shanker asks ‘the pea’, “What is a Tail?”, he replies, “A long thing that attaches itself to an ass or a dog” (31). When Swami receives his first shock in his life, when he learns that he is nicknamed “Rajam’s Tail”, his reaction is described with mock-heroic seriousness. At home Swami spends his time sitting on the Pyol and “vacantly gazing into the dark intricacies of the gutter that adorned Vinayaka Mudali Street” (Swami, 32). The description of the paper boat floating through the gutter with an ant in it shows Narayan’s ability for minute observation and description of every simple act. It gives the feeling of a big boat floating through a swift and turbulent river. Finally a thick dry leaf from a tree fell down and upset it:

Swaminathan ran frantically to the spot to see if he could
save at least the ant. He peered long into the water, but there
was no sign of the ant. The boat and its cargo were wrecked
beyond recovery. He took a pinch of earth, uttered a prayer
for the soul of the ant, and dropped it into the gutter. (Swami ,33).

Mischief and Fun

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Swami and Friends is full of mischief and fun. Swami mews like a cat and Mani barks like a dog while entering Rajam's room. Sitting on the last bench Swami and his friends pass bits of paper such as "Are you a man?" or "You are the son of a dog if you don't answer this"(16). When the teacher asks Swaminathan to stand upon the bench as a punishment, his eyes fell on the little heads below which he classified according to the types and colours of the caps they wore. When Somu and Mani were fighting in the field, somebody reported the matter to the Principal that "in the adjacent field two murders were being committed at that very moment" (41).

Repetition of Words for Humorous Effect

Similarly Narayan repeats certain words for its humorous effect. "If Mani jabbed, Rajam jabbed: If Mani clouted, he clouted: If Mani kicked, he kicked" (14). In The English Teacher Principal Brown summons his staff and informs them of an English Honours boy who did not know that "honours" had to be spelt with a "u". Sometimes the ignorance of children leads to their deceptions. Swami and his friends do not understand words like "obliged" and "remit" which they find in the letter by M/s. Binns, Sportsmen from Madras. They think that the letter was sent to them by mistake, and so they send it back.

Humour in the Opening Page of the Novel

As in Swami and Friends so also in The Bachelor of Arts we get verbal humour in the opening page of the novel:

Chandran was just climbing the steps of the College Union when Natesan, the secretary, sprang on him and said, "You are just the person I was looking for. You remember your old promise?"

"No," said Chandran promptly, to be on the safe side. "You promised that I could count on you for a debate any time I was hard pressed for a speaker. You must help me now. I can't get a Prime Mover for the debate to-morrow evening. The subject is that in the opinion of this house historians should be slaughtered first. You are the Prime Mover. At five to-morrow evening". He tried to be off, but Chandran caught his hand and held him: 'I am a history student. I can't move the subject. What a subject! My professor will eat me up'".

“Don’t worry. I won’t invite your professor.”

“But why not some other subject?”

“We can’t change the Union Calendar now.”

Chandran pleaded, “Any other day, any other subject.”

“Impossible”, said the secretary, and shook himself free.

“At least make me the Prime Opposer,” pleaded Chandran.

“You are a brilliant Mover. The notices will be out in an hour. To-morrow evening at five...” (1).

Chandran did move the proposition and ‘felt he was already a remarkable orator’. Here in this extract we have an insight into Narayan’s characteristic handling of his material: The right man for the wrong thing and vice versa; and the man’s awareness of his self-importance and the attempt to be equal to the task despite the incongruity, for such is his craze for personal distinction.

Humour through Deflation

There is another verbal humour arises through the deflation of the professor Raghavachar. Chandran cuts professor to size- a size with which the student feels quite comfortable. It is this which makes survival possible for Narayan’s heroes: the illusion of their own loftiness coupled with a healthy disrespect for others, teachers not excepted. At first he felt nervous when he went to see the professor. He suddenly pulled himself up,

Why this cowardice? Why should he be afraid of Raghavachar or anybody? Human being to human being. Remove these spectacles, the turban, and the long coat and let Raghavachar appear only in loin-cloth and Mr.Raghavachar would lose three quarters of his appearance. Where was the sense of feeling nervous before a pair of spectacles, a turban and a black long coat? (26).

In the last sentence of the passage quoted above we get an instance of Narayan’s wit, clever use of language which amuses and delights.

Humour in Tragedy and Pathos

The English Teacher is over-flooded with tragedy and pathos but Narayan has restrained his sense of verbal humour in different situations and characters. Mr. Brown, the principal of Albert Mission College leavens his sermon with humour “It would be a serious enough blunder even from a mathematics honours man” (6). Krishna and his colleagues were talking on the spelling of the word ‘honours’ but Gopal, the teacher of Mathematics, did not seem to be agreeing with them. Narayan makes fun of Gopal, “His precise, literal brain refused to move where it had no concrete facts or figures to grip. Symbols, if they entered his brain at all, entered only as mathematical symbols” (8).

Solemnity and Humour

When Krishna returned to his hostel room, he found two letters. There was a pale blue envelope from his wife. He humorously explains his wife’s letter as, “I knew the pale blue envelope from my wife who was in the habit of underlining the town three times, she seemed to be always anxious lest the letter should go off to some other town” (17). Susila in the early years of her married life, she used to read out her stanzas from the poems and she would laugh at everything. Even the most solemn poem would provoke her, especially such poems as were addressed by a lover. “My true love hath my heart and I have his”. She would laugh till she became red in the face. “Why can’t each keep his own or her own heart instead of this exchange?” she then searched all Krishna’s pockets saying, “In case you should take away mine” (43).

Sarcasm and Humour

On the third birthday of Leela, Krishna and Susila went to a restaurant. Susila was so much pleased with the marble walls that she ran her fingers over them. She told Krishna that she would like to have tile walls in her house. She was a bit discouraged when Krishna told that in civilized cities marble tiles were used only in bathrooms. Later, when in order to please her, he says generously that he will have coloured marbles fitted along the walls of her room, she quips: “So that you may call it the bathroom” (60). Mr.Sastri, a colleague of Krishna arranged a house with the help of the contractor. “The contractor commanded the boy, “Are all the house open?” ‘Yes master’, ‘Don’t say ‘yes’! Keep them open he said, ‘Yes, master’ he said?” (58).

Human Foibles, Eccentricity and Humour

Krishna with the help of his student went to see a rented house. Krishna liked one house at first sight. After seeing the house, Krishna decided to engage a friendly conversation with the owner of the house but he owner did not want it. “He had his pocket filled with fried nuts, and was ceaselessly transferring them to his mouth” (25). When Krishna checking out the hostel room, Singaram joined with him in packing up and loading his things. He walked behind the creaking cart and warned the driver: “When you unload, remove the trunk first and the table last. If I hear that you have been broken any leg, I will break your hear” (27).

Seizing Every Opportunity for Humour

Susila is hospitalized because of typhoid. Even though the atmosphere is pathetic, Narayan cannot stay away from humour. The way in which the pain travels is humorous here: “Last night, the other began and gave a long-winded account of a pain in the back of the head, which traveled all the way down to his ankle and went up again” (73). The humorous episode narrated by the Doctor to Susila who laughs so much that her sides begin to ache: “He then narrated his experience of a home, ... where a daughter-in-law fell ill and was in bed for two weeks or so, and put on weight. Her husband came to him privately and said, ‘Doctor, please keep her in bed for a fortnight more. It is almost her only chance of being free from the harassment of her mother-in-law” (76). In his later works Narayan does not very much depend on verbal effects for humour. It can be seen that Narayan uses a very simple, prosaic style and there are no “tricks and turns”, and other artifices of words that produce verbal humour.

Wit and Humour

“Wit” and “Humour” are always taken to mean the same thing. Wit is basically playing with ideas. William Hazlitt describes wit as an arbitrary juxtaposition of dissonant ideas for some lively purpose of assimilation or contrast, generally both. It has also been described as ‘contrast of ideas’, ‘sense in nonsense’ and ‘confusion and cleverness’. George Eliot calls wit “reasoning raised to a higher plane” (218). Leacock defines wit “as being an expression of humour involving an unexpected play upon words... There could not be real wit without humour” (HH, 57). The essence of wit is a quick pounce on similarity. The witty comment will often consist of an amusing comparison of two things that normally would not be thought of as similar. Though wit

is often based on similarities between things, it can take other forms as well. Sometimes witty comments achieve its effect by looking at a situation from an incongruous point of view. To understand the comment we have to shift to that point of view from the ordinary one: doing so amuses us and we express our amusement in laughter. In written humour there is always some word or phrase in which the whole matter of the joke is fused and from which its power radiates. Humour always operates on a dual principle of an ambiguity, and a contrast or incongruity between appearance and reality.

Hazlitt considers wit essentially as a species of the ludicrous. Leigh Hunt included wit and humour as two species of the laughable, even though laughter need not result from both. According to him humour deals in incongruities of character and circumstances, as wit does in those of arbitrary ideas (10). It has been said that brevity is the soul of wit. Wit thus being brief expresses itself by leaving things unsaid. Thus wit unearths something hidden and concealed. Because of its keener edge and effective stroke, wit has often been associated with satire and sadism; humour is related to depression, narcissism and masochism” (Gortjahn, 33). Narayan does not make use of the ‘tricks and turns’ of words to produce humour, but there are indeed very mild and subtle verbal effects in his early works and some of the stories.

Humour through Ideas – Incongruity of Ideas

Incongruity of ideas is a very fertile source of humour which may be expressed without any special departures in the use of the single words. Hence the two run close together. Narayan delighted in the expression of humour through ideas. Even though he laughs at or points out the discrepancies, disorders and oddities in human society, his humour is not essentially satirical. His satire is mild and gentle and does not go to the extent of attack or ridicule.

Transposing

According to Bergson, “a comic effect is always obtainable by transposing the natural expression of an idea into another key” (140). The means of transposition are so many and varied that the comic here is capable of passing through a number of stages from the most insipid buffoonery to the loftiest forms of humour and irony. For example, if the solemn is transposed into the familiar, the result is parody. Similarly inverse transposition may be even more comic.

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According to Bergson the most common contrast is between the real and the ideal, between what is and what ought to be. He further argues that here again transposition may take place in either direction:

Sometimes we state what ought to be done and pretend to believe that this is just what is actually being done: then we have irony. Sometimes, on the contrary, we describe with scrupulous minuteness what is being done, and pretend to believe that this is just what ought to be done: such is often the method of humour. Humour, thus defined, is the counterpart of irony. Both are forms of satire, but irony is oratorical in nature, whilst humour partakes of the scientific. (142-43).

Humour in Narayan's Sketches and Essays

Narayan delighted in the expression of humour through ideas which can be found in his essays and sketches. Even though he has not written parodies and burlesques like the western writers, Narayan always tried to write discursive essays. As he himself says:

I have always been drawn to the personal essay in which you could see something of the author himself apart from the theme... The personal essay was enjoyable because it had the writer's likes, dislikes, and his observations, always with a special flavour of humour, sympathy, aversion, style, charm, even oddity... the mood may be somber, hilarious or satirical and the theme may range from what the author notices from his window, to what he sees in his waste-paper basket, to a world cataclysm. (A writer's , 8)

Next Sunday (1956) and Reluctant Guru (1974) are collection of essays and sketches which Narayan contributed to the Sunday edition of "The Hindu", a Madras daily. Selections from these books and later essays are put together in A Writer's Nightmare (1989) and A Story Teller's World (1989). Inspired by modern English essayists like Robert Lynd, E.V. Lucas and a host of others, these essays cover a wide variety of interesting contemporary topics.

Next Sunday, a collection of fifty-five essays and sketches, reveals Narayan's personality as a humorist in the essayistic mode. It covers a wide variety of topics such as red-tapism and bureaucracy, education, leisure, marriage, parenthood, humour, wit and various forms of human oddities and contradictions. In the title essay, which is placed towards the end of the book, Narayan reflects on the anticipated freedom and leisure of Sunday and its overcrowded schedule, and finally postpones a particular work to the next Sunday. "Government Music" is a satire on Indian bureaucracy and the government's enthusiasm for nationalizing everything. "When music came to be nationalized the director-general of music will say in his administration report: During the period under review two hundred thousand hours of vocal and sixteen hundred hours of instrumental music were provided for a total audience of 1,25,000..."(11).

Poking Fun at the Original Constitutional Provision to Retain English for Only 15 Years

Narayan has repeatedly written about the importance of English language in the Indian subcontinent where each state has a different language. "Fifteen Years" is a very interesting argument between the English language and the Indian judge who, though he speaks very good English, is out to banish "the language of those who were our political oppressors". The English language pleads on the ground that it has been here for two hundred years and that the red tape, parliament and courts still continue to use it and the criminal and civil procedure codes are still in English. The judge finally rules that English is going to be deported. "The utmost we shall allow you will be another fifteen years..." The English language asks, "Fifteen years from what time?" The judge felt so confused that he allowed no more discussion on this subject and rose for the day (16-17).

Humour in Allergy

"Allergy" is a playful exercise of pure wit. Narayan begins with a brief account of the good old medical system where the doctor wrote with one hand, while feeling the pulse of the patients with the other, and "the compounder in the adjacent room issued ready-made mixtures out of gigantic bottles and placed his stamp on the prescriptions with an air of dismissing sickness for ever" (28). Narayan mocks at the modern craze for new scientific terminologies. About 'allergy' he observes that in the course of one week he heard four different doctors mentioning 'allergy' under four different conditions. People suffering from rashes, cough, high

fever, and even those feeling fidgety are all said to be allergic. It has become “a very generous and compendious word meaning anything” (30). Narayan concludes the essay by saying that “it will be possible to say some day, pointing at a passing funeral, “That man is not dead, but is only allergic to life” (30).

Humour Out of Politics

“Two-way Democracy” is a plea to call back or “de-elect” unwanted or erring politicians already elected. In the essay “On knowledge” the paradox is very clear. Just as a little knowledge is a dangerous thing, so too are much knowledge and unnecessary knowledge. “The test of a man’s worth will ultimately have to be not how much he knows, but how much he has avoided knowing” (100).

Humour in Foreign Lands

“A Writer’s Nightmare” is a humorous nightmare account of how Narayan found himself in a strange country called Xanadu, where the government had to start a new department called the controller of stories. The government explained the matter thus: “Through an error in our Government printing section, five tons of forms intended for the controller of ‘stores’ were printed controller of ‘stories’, an unwanted ‘i’ having crept into the text” (124). Since the stationery was inadvertently ready, the government was obliged to find a use for all this printed stuff by starting a department of stories. The rest of the essay deals with the explanation given by the minister at the parliament about the working of this new department.

Making Fun of the Varieties of English

Reluctant Guru, which contains forty essays, is further testimony to Narayan’s ability to write engagingly on any relevant topic. Narayan himself is the reluctant guru, reluctant to play the all-knowing mystic before a group of students and the faculty of a mid-western university. “My Educational Outlook” is a satire on the Indian system of examinations and the secrecy attached to examinations. In “Toasted English”, Narayan makes fun of American English. “Murder for Pleasure” is a thought-provoking study in which he wonders how a detective story, which begins with a murder, and a tragedy which concludes with a killing, can be a source of pleasure. “Taxing Thoughts” is a hilarious account of the government’s policy of taxation. While

the citizen hates all associations with tax, Narayan fears that the tax authorities may tax even walking and breathing. For Narayan 'culture' is a trouble-free word that came handy to politician, scholar, dreamer and the wind bag alike. A Professor started off his lecture with "Culture may be divided into agriculture, horticulture, apiculture, sericulture, pisciculture, and of course you must have heard of cultured pearls" (65).

Non-sense Humour

Narayan at times shows a tendency to indulge in nonsense humour. In the modern big cities children have no idea where the milk at home comes from—may be from the milk shops or milk cans. Whatever be the topic Narayan writes—on music, colour, weather, noise, cast—system, brain—drain or election games—his genial humour and good sense make them quite readable and enjoyable. "Elephant in the Pit" is a moving account of elephant—hunting and how the villagers capture an elephant. He falls into the pit, but dies. It is indeed a touching account and shows Narayan's capacity for pathos. As a keen and critical observer of life, Narayan shows genuine flashes of humour and wit and most of the pieces have a touch of Bacon or Addison.

Fantasy and Humour

"Sorry-No Room" in A Writer's Nightmare is an interesting fantasy in which a soul reaches the portals of heaven "far ahead of his time". He explains to the guard in a humorous way how he happened to be there. But the guard directs "him to the gates of hell where admission is more difficult than at other places. The standards here are much stricter, being reserved for VIPs from the world of politics, diplomacy and business. When asked how they are chastised and chastened, the guard explains:

That's only a formality here. Not for them the vigours. Although they are put through all that in a routine manner, the purging of sins is gradual and in agreeable doses. We apply a system called "Tempered Torment", "Cold Branding", and "Cushioned Flogging"—but all that is a formal procedure once a day. On the whole they are at peace with themselves and do not want a change. (163).

The guard assures to put him on the waiting list, for sometimes a vacancy occurs through a freak cancellation or absence. He asks the soul to go back to earth or "float around the galaxies

or better still get on to one of those satellites and you'll be near enough earth too, and may be you could also communicate with your kith and kin" (163).

Argument and Humour in Self-Protection

"Love and Lovers" is an imaginary conversation with a professor who finds fault with Narayan's use of love and sex in his works. In "History is a Delicate Subject", he pleads for proper judgment in history. While he recommends that birthdays of the living be overlooked, he advocates total abolition of the birthdays of those who are no longer with us: "The two-hundredth birth anniversary of someone who died a hundred years ago is an impossible concept. One is either living or dead, can't be both. It is illogical to perform a Memorial service to someone and follow it later with a birthday celebration of the same person" (189).

Respect and Humour for Pick-Pockets

Narayan has certain respect for pick-pockets. Once a pick-pocket restores his favourite parker pen. One thing he admires in them is that they are gentle and non-violent. His delicate skill and sensitive fingers could be put to better use. "His genius for painless extraction must be utilized, his presence or pressure is no more than that of a butterfly flitting past" (192). "Misguided Guide" is an account of how the producer and director of The Guide spoiled all the artistic values of the book and even shifted the locale Malgudi to some North Indian town where the customs, tone and culture are entirely different. Here Narayan describes his bitter experiences with the film world.

British and American Contrasts

Narayan speaks about colonial India and imperial England, and the wide chasm that existed between the two. Two centuries of colonial rule changed the very socio-political life of the country—the creation of "Brown sahibs", the civil service cadre, British superiority and racial segregation, mission work and conversion, British educational system etc. are some of the aspects that Narayan talks about. He also mentions the British planter who loved to live here and died leaving behind their fortunes to Indian beneficiaries. In "India and America", Narayan talks about the spread of American influence after the Second World War; grants, fellowships, technical training and cultural exchanges. While the English man was content to isolate himself

as ruler and keeper of law and order, leaving Indians alone to their religion and ancient activities, the American chose to live like Indian, tasted Indian food, wore Indian dress and tried to understand everything about Indian life. Narayan himself was one of the beneficiaries, and was awarded a Rockefeller grant which enabled him to visit America. The rest of the essay deals with and account of his American experiences and concludes with the hope that though entirely different in attitude and philosophy, they could complement each other's values.

Age No Barrier for Wit and Humour

Published in 1993, Salt and Sawdust is a delightful new collection of stories and essays which shows Narayan's sparkling wit and humour even at his old age. In addition to short stories, this book has a section called "Table Talk" which according to Narayan is a new form of writing: "Table Talk unlike an essay could come to life without too definite a form, on any theme, a few lines without the compulsion of an argument conclusion, stimulated by a passing scene or mood, or a wisp of an idea floating down from somewhere and vanishing the same way" (vii).

Looking at the World with a Heart of Humour

Writing in this vein, Narayan gives humorous pieces on, among other things, language, personalities, travel and government. In the first piece entitled "Table Talk", Narayan mocks at the government's policy of 'force-feeding' Hindi through "profound and prolonged interviews", features and other programmes for five hours at a stretch. South Indians neither understand nor appreciate Hindi. Even when the English news comes up, the news readers look dull and monotonous. They are "in a hurry to reach the last line of the script within the allotted time, and grin with unconcealed relief, only when they say 'Good-night'" (74).

Narayan suggests English subtitles and summaries for all Hindi programmes, and as a reciprocal courtesy North Indian stations should telecast national programmes in southern languages and thereby achieve national integration. "Permitted Laughter" reminds one of the horrors of emergency clamped during 1975. "Reflections on Frankfurt" is a humorous account of what went on in a book fair at Frankfurt. Narayan also heard rumours that he was to be awarded the Nobel prize that year, that is, 1986. But to his relief it did not happen so. Narayan does not

like public attention, greetings and felicitations. In a serio-comic manner he describes the arguments one might have heard from the committee room before the decision on 16 October.

Directory of Enemies More Important than a Directory of National Heroes

In “The Enemies” Narayan thinks that instead of compiling a long list of our national heroes, why not compile a directory of enemies of society. “This enemy does not rob or shoot, but invents something which causes damage and destruction, unintentional though” (129). The man who first got the idea of polishing floor tiles, the man who invented air horn, young man who pull out the silencer from their motorcycles etc. must go into the black list. “Korean Grass” is a very funny and satirical account of a minister’s enthusiasm to undertake a ‘foreign tour’ on some silly pretext or other like studying about the cultivation of Korean nation, with limitless pasture, providing milk for the millions (164). The minister wants his daughter and son-in-law also to accompany him as he is not allowed to travel alone after his last operation. “Minister without Portfolio” describes how the Prime Minister rejected the minister’s proposals for the foreign tour and asked him to concentrate on the problems of his constituency and strengthen the party there. A few days later the minister comes across a newspaper report that at the Bangalore zoo a little girl, who was watching the animals, was mauled by a tiger. The minister soon orders his secretary for a first hand report, but later found out that it was all an exaggeration. Any way he decides to go to Bangalore and orders his secretary to find out if an Air Force plane will be available to fly to Bangalore airport and a helicopter from the airport to the zoo, which will also enable him to have a survey of the flood-affected areas and assess the relief measures needed. His dreams extend to a visit to Africa at a later date to study the precautions at safaris in Kenya.

Talkative Humour –The Judge

“The Judge” is a humorous narrative by the Talkative Man who describes his experiences as a judge when he had to pronounce his judgment over a baffling murder case. At last he went to the temple at Tirupati Hills to pray and seek guidance of the Lord. While he was praying, his spectacles were snatched away by a monkey. When he got another pair of glasses after a couple of days, he ordered the immediate release of all the seven accused. The Talkative Man says: “I viewed the monkey as a bearer of diving message in response to my prayer” (183-184). Some one from the audience asked him how and when he was a judge. He replied by quoting Falstaff.

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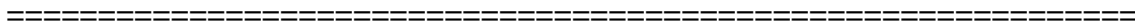
A Study of Humour through Words and Ideas in the Select Works of R. K. Narayan

“No...if reasons were as plenty as black berries I would give no man a reason upon compulsion (184).

Insightful Humour in Lively Prose

Narayan thus writes essays, sketches, skits and light commentaries on contemporary matters very much in the line of A.G. Gardiner and Robert Lynd. Very often he uses polite and euphemistic words to describe a mean act. He also assumes mock-heroic seriousness to describe simple matters as when he gives elaborate details about making coffee-the quality of milk, water, coffee powder and various other factors. He also makes his observation on the right temperature at which coffee must be sipped. This section, which deals with the coffee temperature, he calls it “Thermodynamics of coffee” (STW, 45). In his introduction to A Story Teller’s World, Syd Harrex observes that Narayan’s short essays reflect the milieu of the early 1950’s and his “non-fictional prose is most lively and rewarding when applied fiction techniques shape the writing, and when perspectives of humour mellow the author’s opinions just as they irradiate most of his novels and short stories with the wisdom of comedy”. (xii).

It can be seen that Narayan has the humane and sympathetic outlook on life and he points out the frivolities and shortcomings with an amused tolerance and indulgence. He uses mild satire and poke fun at almost every fad of his days. Narayan excels in epigrammatic statements and his conversation is indulged in as a social pleasantry.



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An Analysis of the Themes of Death, Decline and Disappointment in Philip Larkin's Poetry

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Courtesy: <http://www.philiplarkin.com/statue.htm>

Introduction

Philip Larkin (1922-1985), a noted British poet, novelist and critic was born in Coventry, England, and educated at the University of Oxford. He treats the modern English setting in a withdrawn and non-sentimental manner. As a matter of fact, the very non-sentimental approach has been the hallmark of his poetry. Throughout his poetic career, his bleak outlook on human life has been an essence of his poetic stance. Human life and its predicament and the

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disappointment and disillusionment have been the recurring motifs of his poetry. Moreover, Larkin's agnostic approach has played a pivotal role in shaping his personality and poetry simultaneously.

Larkin's Agnostic Approach

The age of Larkin was an age of disaster and chaos on a social and moral level all over the world. The flames of Second World War were still burning in the late nineteen-fifties and there was a decline in the values cherished by societies. People had seen much destruction in the wake of first and second world wars and they had started raising questions about the existence of God. That was a scenario where Philip Larkin was born and brought up. No wonder he gives the runaround to God, religion and religious creeds. In spite of this non-sentimental and agnostic approach, he has earned a reputation of a great poet of his time as he deals with the stark and harsh realities of his time with great realism. In fact, it is his non-romantic approach towards the precarious conditions of life that has given his poetry a long lasting popularity. As a poet, he has a great command over his emotions that doesn't let him romanticize human life in any capacity and enables him to capture the chaos and decline of human life on social and religious levels.

The Religious, Social and Political Context of Larkin's Poetry

Larkin was not a prolific writer and he published just four major collections of his poetry, which he did so with long intervals. But even with this limited writing legacy, he has been successful in leaving an indelible mark on his poetic era. His first collection 'The North Ship' was published in 1945; 'The Less Deceived' in 1955; 'The Whitsun Weddings' in 1964 and 'The High Windows' in 1974. From the very first to the last collection, a sense of alienation, detachment and disappointment prevails very strongly.

Church Going

Larkin has composed his poetry in the context of his temperament and of his personal views on life, religion, and religious dogmas. He shares his thoughts about God, religion and the existing scenario of religious beliefs of different classes of society in one of his poems, 'Church Going' in a realistic manner. His poem 'Church Going' chronicles the account of that time, when

people had become suspicious of the existence of God and religion. Larkin's sarcasm is seen from the very first line of the poem,

Once I am sure there's nothing going on
I step inside, letting the door thud shut.
Another church: matting, seats, and stone,
And little books, sprawlings of flowers, cut
For Sunday, brownish now; some brass and stuff
Up at the holy end; the small neat organ;
And a tense, musty, unignorable silence,
Brewed God knows how long. Hatless, I take off
My cycle-clips in awkward reverence,

On a surface level, this poem makes fun of the church going tradition, but on a deeper level, Larkin points out the dilapidation of a church, as people's religious credibility also was a victim of dilapidation. There was a time of general decline in the attendance of churches as churches were no longer able to attract all people towards religion.

Impact of Social and Political Atmosphere

Deep and profound is the influence of the social and political atmosphere of his time on Larkin's poetry. Larkin's realistic approach towards his time makes him write what he has written. We can see the true portrait of the post-war England in Larkin's collection of poetry, or it can be said that his poetry is greatly reinforced by the cataclysmic scenario of post-war England.

Grass

Larkin's poem 'At Grass' is one of his great poems, where Larkin describes the situation symbolically and connects his main theme with the current awkward situation of the post-war England. The retirement of some horses from the horse-race and their idle life after the retirement symbolized Britain's loss of power and glory. Critics have rated this poem as one the most popular poems of post-war Britain. This poem expresses much more in a sympathetic way

to convey the elegiac mood of that time, when Britain was facing the aftermath of the Second World War.

‘At Grass’, is according to an eminent critic, “an essentially English poem. Its Englishness is to be found not merely in its memories of ‘cups and stakes and handicaps’, but also in the modified mood of the pastoral convention.” (Chapter 2, Page 7)

This poem is enriched with eighteenth century pastoral convention and the elegiac tone simultaneously as the poem asks the wistful question.

“Do memories plague their ears like flies”?

Differences of Class and Culture in Larkin’s Poems

Larkin’s poetry is filled with themes and images portraying the changed social climate of his era. Besides giving plenty of space to his pessimistic and agnostic approach, he delineates a crystal clear picture of his society where the differences of class and culture emerge from the advancement of the industrial revolution.

The volume ‘The Whitsun Weddings’ (1964) reflects the circumstances, in the late nineteen-fifties, when class and culture conflicts were coming into vogue. In this perspective, Larkin couldn’t keep himself detached from the changing atmosphere. His poem ‘Here’ points out the change in the life style of people, who were gradually getting attracted towards the material comforts of life, to the exclusion of the finer things of life. We come across the following lines in ‘Here’.

‘Cheap suits, red kitchen-ware, sharp shoes, iced lollies, electric mixers, toasters, washers, driers’

Mr. Bleany

The same scenario runs through another one of his famous poems, ‘Mr. Bleany’, where he presents the sketch of a person, named Bleany, who is leading a sub-standard life in his apartment. Mr. Bleany is a lonely person, isolated from others; there is nothing neither charming

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nor attractive in his life and in his apartment. Apparently, this poem tells the story of Mr. Bleany, a very boring person. But Larkin describes very realistically the truth of our social life, wherein a person's character is judged by his style of living. There are no digressions or superfluities in the poem, but just a character-portrait with a spontaneous flow of thought, very vividly rendered.

Pessimism in *Afternoons*

Another poem 'Afternoons' from this volume has been written with the same approach, which records the changing social and cultural climate of the late 1950's and early 1960's in an extraordinary way. The climate is depicted by the references to the 'new re-creation ground, to husbands in skilled trades, to an estate full of washing, to the albums lettered 'Our Wedding' lying near the television'.

These phrases undoubtedly indicate the changes, which had begun to take place in the social life of England at the time this poem was written. The pessimism of this poem is obvious as the young couple in this poem find that something is pushing them to the side of their own lives.

One thing is very certain that Larkin's poetry is encompassed with the same kind of dissatisfaction, which goes parallel even in his poems where he writes about the social and cultural changes. This dissatisfaction is part and parcel of Larkin's poetic ability so much so that he does only portray the inability and incapacity of human life that seem inevitable to human existence.

The Inevitability of Death for All Classes of Society

Larkin's poetry is greatly overwhelmed by one single thought and that is death, which eventually leads the human mind to decline and deprivation. In this case, critics are unanimous in calling him, 'the saddest heart of the post-war super market'. His pessimistic approach is deeply rooted in the isolation, alienation, and predicament of human life that he saw around him. He does not describe directly the massacre and destruction of the Second World War, which played

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havoc with human beings, but he crafts his poems in such a way that the pain, suffering and helplessness of a man can be felt in the face of these destructive forces. Larkin has been at his best with this single theme of death, which he considers the ultimate destruction for all classes of society, regardless of age, race, sex, color, and religion.

Nothing to be Said

Larkin's poem 'Nothing to be Said' implies that life at all levels and for every single person is ultimately the same, because all life inevitably ends in death. "From this point of view, the lives of 'cobble-close families in mill-towns' are really not different from the lives of the 'nomads among stones' or from those of 'small-saturated tribes'". (Chapter 2, Page 13) The stubborn and straight fact of death seems to darken every aspect of human life and activities. 'Dockery and Son' is written in the context of the same idea, where Larkin compares his bachelor life with his friend's married life, who has to die even he is married and has a son. Hence, it doesn't matter whether a person is a bachelor or is married, since both are destined to die in the long run.

Impossibility of Escaping from Disease: *Ambulances*

In the 'Ambulances' the impossibility of escaping from disease and death has been captured with great sensitivity. With his utterly non-sentimental approach, Larkin has a great capacity to touch on the sensitive issues of human life. He emphasizes the omnipresence of death in the gloomy line, 'All streets in time are visited'.

Another poem 'Aubade' conveys the same thought and proves that nothing in the world is permanent except death; therefore, nothing can defeat and mitigate the horror or permanence of death. Larkin's melancholic approach towards life is very well understood, when he talks about death that is inseparable to man. He is perfectly realistic in creating an atmosphere of pathos by rendering vivid pictures in his death-obsessed poems. It seems that Larkin is able to arrive at the comprehensive conclusion that all efforts of human beings to live life better and to make life better end in fiasco, especially with the inexorable approach of death. By applying his

pragmatic approach throughout his poetry, Larkin constructs a clear-cut paradigm of human life; where death does not distinguish between the haves and have nots.

Larkin's Attitude in his Love Poems

Again we see that Larkin's unromantic and non-sentimental attitude gives a unique quality to his love poems. He is realistic at heart and he wants to see things clearly and truthfully. Intentionally and deliberately, he does avoid deceptions and through his perceptions, he presents the facts as they actually exist. Even his love poems describe an utterly unromantic view of human life in the backdrop of the sexual act, which is generally believed to bring about fulfillment and sexual relief.

Sexual Act – A Deception: “*Places, Loved Ones,*” “*If, My Darling*”

In Larkin's poems, the sexual act is altogether a deception and a sense of dissatisfaction and hopelessness seems to penetrate everything with a feeling of emptiness. “In the poem, ‘Places, Loved Ones’, for instance, the speaker admits with a mixture of disappointment and futility that he has never met that special person, who could claim everything he owns”. (Chapter 2, Page 10)

Similarly, the speaker in the poem, ‘If, My Darling’, insists upon his own realistic judgment of life's deficiencies and any idealization of womanhood is carefully avoided. Larkin's so-called love poetry, devoid of any romantic passions and emotions by focusing on the peripheral issues of human life reveals tragic aspects and tragedies that have been inseparable to man, since time immemorial. This has been Larkin's approach that altogether shuns superficial treatment of human suffering and presents pathetic, realistic pictures of human life.

Focus on Free Sex

One notable thing is the selection of words by Larkin in his sexual poems that indicates his attitude towards free sex. He dares to show his thinking through the use of such apt words whenever he wants. For instance, in the poem ‘Annus Mirabilis’, he asserts,

Sexual Intercourse began
In nineteen sixty-three
(Which was rather late for me)
Between the end of the Chatterley ban
And the Beatles first L.P

Larkin’s choice of words in this poem is also the mirror of the society of England, where sexual freedom had started in 60’s and had not remained a taboo any longer.

Marriages

In his poem ‘Marriages’ his manner of dealing with the topic is somewhat cynical but realistic as he says that marriage in most of the cases is a matter of accepting an undesirable and unwanted partner. In this case, he attributes marriage to the loss of one’s freedom and as a result a man gets nothing but boredom and feels like a failure. It can be said that Larkin’s love poetry threatens the independence of the individual.

Larkin’s cynical and realistic point of view does not let him idealize relationship, marriage, sex, and sexual satisfaction; rather, he creates an atmosphere of disappointment and disillusionment.

In Larkin’s opinion, sexual fulfillment and erotic passion are mere deception and nothing else. Sexual desire is also the subject of the poem ‘Dry Point’. Here the physical experience is a struggle that is presented accompanied by fear and panic, and the aftermath is one of disappointment and disillusionment. In a nutshell, an element of disenchantment escorts his love poetry all the way to the final destination and that destination is nothing but a mirage.

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Factors Responsible for Code-Switching in Gulgulia

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Abstract

This paper briefly discusses the factors which contribute in code-switching in Gulgulia language which is the mother tongue of the Gulgulia community. The Gulgulias are a nomadic community, widely distributed in the states of Jharkhand, Bihar and Bengal who live by arranging shows of monkeys and bears, begging and even petty thieving.

While exploring the ethno-linguistic vitality of Gulgulia, a research-worthy aspect was detected where Gulgulia exhibits a consistent pattern of multilingualism, such as in situational code-switching where domains determine the language of choice. The members cease using Gulgulia and adhere to Hindi/ Khortha etc. during social domains like religious practices and in other festive celebrations. This is an interesting phenomenon that there is somewhat different language use in some specific domains and it is very likely that this phenomenon will become a threat to the existence of Gulgulia in the future.

Combining the general description of the Gulgulia people, Gulgulia language and its use in society with the pattern of code-switching in Gulgulia under certain domains, this paper delves widely into the factors that contribute in such code-switching thereby channelizing our concentration towards the influence of this code-switching upon the existence of Gulgulia language in the future.

The Gulgulia Community

The Gulgulias are a nomadic community, often found on the outskirts of villages, near railway stations or forests. They are chiefly distributed in the states of Bihar, Jharkhand and Bengal. They speak Gulgulia which is the mother-tongue of the community reported in the paper, 'Mother Tongues of India according to the 1961 Census' by B. Mallikarjun. Since they are nomadic people, they have picked up other languages being used in the region and show traits of multilingualism.

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The Gulgulias are divided into a number of exogamous patrilineal *gotras* like Sonarkheli, Kungera, Maldahia, etc. The community is aware of the *Varna* system. They consider themselves at the lowest rung of the *Varna* hierarchy. Their families are nuclear. They are nomadic people; therefore they have no immovable property. The movable property is inherited by the sons. The eldest son succeeds to the social offices, held by father.

Gulgulias are a landless community. Traditionally, they earned money by arranging shows of animals but these days they beg or work as daily labourers in tea stalls or shops. Sometimes they collect honey from the jungle and sell it in the local *hat* (market).

They have no traditional caste council or a panchayat. They are Hindus. They worship Lakshmi, Sitala, Durga, Jagadmai Devi, etc. They make an altar below a tree to worship their Gods. They celebrate Durgapuja, Kalipuja, the Holi festival and participate in the annual festival of Karama.

They are illiterate. Their children do not go to school due to poverty and their nomadic lifestyle. However, in Patherdih area of Dhanbad (Jharkhand) there are three children having recently joined the school.

Code- Switching and Code-Mixing

Code- switching stands as a linguistic behaviour which takes place when languages come into contact. However, it stays distinct from other language contact phenomena such as bilingualism, borrowings, pidgins, creoles, calques and language interference. According to Rosamina Lowi “Code-switching is viewed as bilingual/ multilingual practice that is used not only as a conversational tool, but also as a way to establish, maintain and delineate ethnic boundaries and identities”.

Code-switching is also referred as code mixing, code-shifting or code-changing and has been defined as the act of “alternation of two languages within a single discourse, sentence or constituent” (Poplack 1980:583). It is the tendency of the speakers to practice code-switching generally, when they are competent in two languages simultaneously.

Code-switching and Code-mixing have been considered as two separate concepts. On the one hand where Code-switching refers to the alternate use of sentences from two languages in a single discourse, code-mixing refers to the alternate use of constituents from

two languages within a sentence (Obiamalu and Mbagwu). This paper is interested in both types but we shall use code-switching to refer to both.

Major Types of Code-Switching

Intersentential switching occurs outside the sentence or the clause level (i.e. at sentence or clause boundaries). It is sometimes called "extrasentential" switching.

Intra-sentential switching occurs within a sentence or a clause.

Tag-switching is the switching of either a tag phrase or a word, or both, from language-B to language-A, (common intra-sentential switches).

Intra-word switching occurs within a word, itself, such as at a morpheme boundary.

The Data

We present here sample of Gulguia-Hindi-Khorta code-switched/ mixed utterances from our corpus of data. The first sentence shows the code switched/mixed utterance and the second sentence shows the complete Gulgulia form. Gulgulia is written in plain, Hindi is underlined and Khorta is italicized. The gloss in English is written below each utterance.

1) həmar *sər le* ðərð bhəigəl.

həmar mundə te ðərð bhəigəl

(My head is aching.)

2) həmar ðəvə a:ni ðe.

həmar kəngi a:ni ðe.

(Bring my medicine.)

3) a:dʒ tʃʊm kamət pəre gəe tfe ?

a:dʒ tʃʊm kamət pəre gəigər ?

(Did you go on work today?)

4) dəb bədzər le gʰʊri ke a:sbi, təkʰən ek kedʒi: a:m lete a:na.

dəkʰən haʃ le gʰʊri ke a:sbi, təkʰən ek kedʒi: a:m ni:e a: n.

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(While returning from the market, bring 1 kilo of mangoes.)

5) a:dʒ həmar kam *bhālo nā bhāigo*.

a:dʒ həmar kam bauḍhi nā bhāigəl.

(Today my work has not been good.)

6) *dʒəldi kore tel ni:e a:n*, tʰəb ma:tʃho ranbo.

bhō tel a:ni ðe, tʰəb ma:tʃho ranbo.

(Bring me the oil quickly, then I will fry the fish.)

7) a:dʒkl, dʒharkhənde nəksəli: səmi:sa tʃrəm pər bhāigəl.

əkhən, dʒharkhənde nəksəli: səmi:sa tʃrəm pər bhāigəl.

(These days, the naxal problem in Jharkhand is at its extreme.)

8) Iḥ tʃhoṛija bi:ha *həvek he ki na?*

Iḥ tʃhoṛija bi:ha bhəl ki nai?

(Is this girl married?)

9) həmə *nəhane va:ste* pokhira dʒaiḥhi:.

həmə nəhāija: le pokhira dʒaiḥhi:.

(I am going to the pond for bathing.)

10) həmə tʃangi nie: *dʒa: rəhe he*, gaḥhi kaḥbo.

həmə tʃangi nie: dʒai tʃhi:s, gaḥhi kaḥbo.

(I am taking the axe to cut the tree.)

Methodology

The recordings used for this study were recorded at multiple locations and at different situations on about 20 Gulgulia people over a period of 1 week.

The recordings were mainly in the form of paper jottings. Since the researcher never intentionally set out to go looking for instances of Code- Switching, but rather noted them down as they randomly occurred in the spontaneous speech of different individuals on different occasions, thus there was no audio-cassette recording.

Domains of Code-Switching in the Gulgulia Context

There is a shift in language behaviour from one domain to another. It is the tendency of individuals to adapt to different varieties, codes and styles and keep switching over from one code to another depending upon the domain. Language behaviour gets influenced by an individual's social intimacy, social relationship, social distance and the situation of the speaker and the hearer. The speaker doesn't initiate his way or style of language use, rather it is the context which determines the varieties according to the situations.

1. CODE-SWITCHING IN THE HOME DOMAIN

Members use a type of code with their family-members which is more informal, casual and simple. They speak Gulgulia among themselves. However, during their informal talk, they show traits of code-switching particularly at the lexical level. When the reason was asked for such a lexical shift, they told the investigator that they are the nomadic community roaming from one place to another, in search of food and shelter. In their course of migration, they pick words from other regional dominant languages and make them an integral part of their mother-tongue. Sometimes, the members are away from their community for about six months and are very much prone to acquire this trait of code-switching.

2. CODE-SWITCHING IN THE SOCIAL DOMAIN

Members use Gulgulia with minor traits of lexical code-switching in the social domain involving their own community members. The community considers themselves at the lowest rung of the Varna hierarchy and generally keep their community get-togethers restricted among its own community members. Thus on such occasions, Gulgulia language is the means of communication among the members. However, during occasions like some campaigns or processions, they largely proclaim their needs and demands in the dominant language of the region so that their voice could reach the maximum.

Amidst these social domains, Gulgulias show a peculiar behaviour of code-switching during religious ceremonies. Although they themselves conduct their religious rituals with the

oldest members of the community conducting the rituals without inviting any priest, yet they conduct the proceedings in either, Hindi, Bengali, Khortha, etc. When enquired why they exclude their vernacular for religious purposes, they stated that they don't have their own festivals, so for conduction of festivals which are inherited from other communities, they employ the language of the community to which the festival is related to.

3. CODE-SWITCHING IN THE OUTSIDE DOMAIN

Members generally switch their codes from Gulgulia to other regional languages during earning their livelihood i.e. while begging or presenting animal shows etc. Sometimes or often they switch over from one language to another in order to address and attract more and more public and thus they happen to learn different language in different contexts. However, they make use of argot when they want to prevent others from understanding what they say.

Factors Responsible for Code-Switching in Gulgulia

In Gulgulia, excluding the religious domain when the members deliberately switch their codes to the language to which the festival is related to, the investigator found four factors that contribute most in Gulgulia language shifting.

Language attitude

Language status

Subconscious linguistic behaviour

Lexical gap

A) Language attitude

Though the members of the Gulgulia community exhibit a very positive attitude towards their language and wish to see it promoted, yet the members mostly need to revert to the use of dominant languages for earning their livelihood as communication in dominant languages fetch them more profit as more and more public could be reached.

At times, there is even conscious display of knowledge of Hindi, Bengali, Khortha extensively and English too, at minor lexical levels. The more they bring words from

dominant languages in their communication, the more admiration they earn from their peer group.

B) Language status

Under Landweer's (2008) four point scale of language status namely as follows:-

- The language in question is a prestigious, nationally recognised lingua franca.
- The language in question is a regionally recognised lingua franca.
- The language in question is a locally recognised variety with neutral status.
- The language in question is a locally disparaged variety,

Gulgulia can be classed as a locally disparaged variety. In the words of Landweer,(2008) “A descending scale of relative prestige could be as follows with a nationally recognized language having the greatest prestige and thus a greater potential for use in the foreseeable future, and locally disparaged varieties having the least potential for continued use in the future (assuming other supports are also absent).”

When a language fails to attain any kind of recognition, then its survival is hardly achieved. Gulgulia is confined just within their own community having negligible prestige in the society. Al-though it is widely spoken by the community members in informal situation, is always a second choice in the formal situation. When a language stands as a second choice in most of the situation, then its survival gradually gets difficult. That is to say that the language is used less and less and finally language shift gets unavoidable. Moreover, severe illiteracy within the community shows that the documentation and preservation of the language is impossible by their own community people.

C) Subconscious linguistic behaviour

Gulgulia speakers exhibit patterns of code-switching out of habit and subconsciously switch codes with another Gulgulia speaker. Such situations could be found in their informal interactions and formal community discussions etc. It is subconscious because most people are unaware that they have switched and amazingly, none are capable to make even ten sentences without bringing in one or two Hindi, Bengali, at times English (extremely basic words like time, voter-card etc.) words or expressions.

D) Lexical gap

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There are several expressions that do not have readily available equivalents in Gulgulia. Gulgulia speakers in this kind of situation do not have any other choice than to switch to expressions available in other dominant languages.

Amidst 500-600 total population of the community, three children go to school which presents the picture of severe illiteracy within the community. Thus, there is no extensive attempt carried out by the members themselves to develop terminologies for Gulgulia.

The Impact of Code-Switching to the Existence of Gulgulia Language in the Future

Gulgulia community showing traits of Code- Switching is basically a linguistic phenomenon. This phenomenon is actually prevalent in all multilingual societies. It facilitates the need to communicate with other people who speak different languages. If this phenomenon exists temporarily, the language which is undergoing the shift isn't in a position to be endangered. However, if this shifting takes place continuously or permanently, then this may be threatening for the host language.

If we apply the above stated criteria in the Gulgulia context, where we see that code-switching is not just invading in the outside social domain but is also creeping in the home and particularly religious domains which declares negative impact on the Gulgulia existence. If the next generation adapt themselves of not using Gulgulia in majority walks of life and domains, this would pose danger to the Gulgulia (language) existence. If no preventive and proper action is taken to check this to happen, it is quite relevant to say that the Gulgulia language will vanish.

Conclusion

We could undoubtedly conclude that code-switching has become an integral part of the Gulgulia life and several factors are responsible for this. It is necessary for the linguists and lexicographers to work in a co-ordinated fashion to develop Gulgulia terminologies in order to combat the issue of lexical gap. This would enable the developed terminologies to become household terms. The government should take initiatives with regard to language planning, new policy initiatives, public awareness, technical and financial support for the promotion and preservation of Gulgulia status and language. This would thereby help reduce the incidence of code-switching among the Gulgulia as well as help in the uplift of the community and preservation of the language.

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Factors Responsible for Code-Switching in Gulgulia

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Gender and the Challenges for Equal Property Rights – A Study of Cuddalore District, Tamilnadu

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Abstract

This paper critically examines gender and the challenges it faces relating to property rights. Women's lack of property rights has been increasingly linked to other development-related problems including low-levels of education, hunger and poor health.

Women in every religion and legal system are now discriminated to inherit the property only on the basis of sex. When only men have rights of inheritance or family succession, women have little opportunity to improve their status or living conditions within the family and community. Equal rights to both men and women, equal share of property etc. are discussed every day in public life, newspaper and television. But the reality which bites is that these issues are still "unresolved". The issue of lack of property rights of women is raised in public forum; it is usually understood as being the lack of legal rights. However, for poor women in rural India, customary rights may also be as important as legal rights.

Under the Hindu Succession Act of 1956, daughters were given equal rights as sons in their father's self-earned property if the father died intestate. They, however, had no rights to ancestral property. The Rajya Sabha on August 16, 2005, passed the Hindu (Amendment) Act 2005, which is now a law and it says that any woman, irrespective of the marital status, has full right to inherit ancestral property just like a son of the family. However, as a result of certain inherent conditions which have remained in the legal system, developed out of the socio-religious-cultural norms which dictate the behaviour of men and women in society, these laws do not tend to be operative in practice. Moreover in many families' implementation property rights with gender equality is still in discourse. Of course, Daughters, being sensitive to family traditions, do not want to make an issue of this right in their families. Sons may not be so

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generous in distributing the property to their sisters. In some families parents having traditional set up in their mind, do not want to share their property with girl child on par with male child. In this paper, the researchers make an attempt to examine property rights of gender in the present situation and in the context described above.

Introduction and Statement of the Problem

‘Gender’ is the social construct of sex. Unlike sexual identity, which results from the differing physiological makeup of men and women, gender identity results from the norms of behaviour imposed on men and women by culture and religion. Hence, at the start of the twenty-first century traditionalist culture and religion remain bastions of patriarchal values and practices, and both the culture defense claims and the claim of religious freedom are employed in an attempt to stem the tide of women’s equality (Bonny Ibhawoh, 2001).

Land and housing assets represent a large share of the total value of assets held by households across the world. In developing countries the corresponding numbers are often much higher at 45% of urban wealth in China, 80% of rural wealth in China, 78% of urban wealth in India, and 87% of rural wealth in India (Shing-Yi Wang, 2012).

This paper demonstrates that property rights affect household decision making, including the investments, labour market choices and residential decisions (Field & Evica 2005, Galiani and Schargrodsky 2010). However, the economics literature on property rights has generally focused on the household as a single agent.

Gender and Property Rights

Women are deprived of many human rights, often as a matter of tradition. In rural areas women are generally not perceived to have any meaningful income generation capacity, and hence, they are relegated mainly to household duties and cheap labour. Gender inequality exists in different forms but the most harmful one is in the field of property rights. In most Indian families, women do not own any property in their own names and do not get a share of parental property. The women in every religion and legal system are now discriminated to inherit the property only on the basis of sex. There are numerous cultural, racial, political and legal factors

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that influence women's lack of property and inheritance rights and specific patterns of ownership and disenfranchisement that vary widely (Besley & Timothy 1995)

The Hindu personal laws of mid-1950s (applied to Hindus, Buddhists, Sikhs and Jains) gave women rights to inheritance. However, the sons had an independent share in the ancestral property, while the daughters' shares were based on the share received by their father. Hence, a father could effectively disinherit a daughter by renouncing his share of the ancestral property, but the son will continue to have a share in his own right. Additionally, married daughters, even those facing marital harassment, had no residential rights in the ancestral home. After amendment of Hindu laws in 2005, now women have been provided the same status similar to that of son.

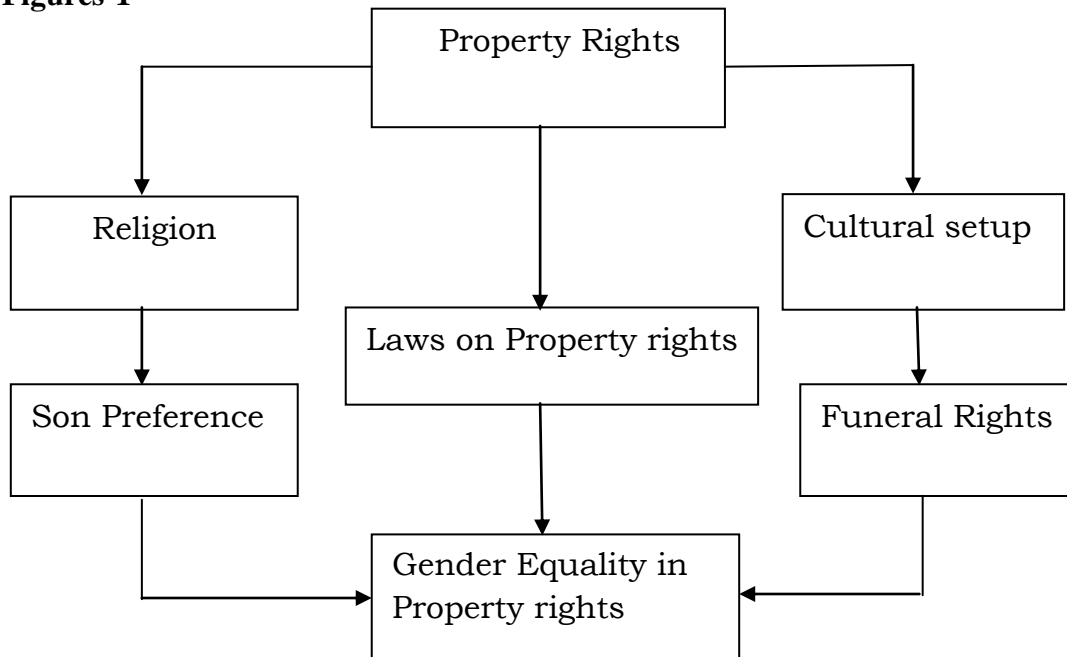
Development-related problems faced across the globe have been increasingly linked to women's lack of property and inheritance rights, especially in regards to land and property ownership, encompassing areas such as low levels of education, hunger and poor health. Thus land and property rights, through their impact on patterns of production, distribution of wealth as well as market development, have evolved as one of the prerequisites of economic growth and poverty reduction for women. The social and economic condition of rural women could become better if they own or control land, individually or jointly, and have the benefit of legally recognized use and inheritance rights (Wang 2011).

While globally there has been a push for women's property and inheritance rights following the UN Convention on Elimination of All Forms of Discrimination against Women (CEDAW), commitment to equal access to land and other property in 1979, progress has been slow. In most of south Asia, women do have legal rights guaranteed by the Constitutions of these nations, yet such rights are not enforced usually (Nitya Rao, 2005).

The challenges of gender equality in property rights is depicted in a flowchart as below.

The challenges of gender equality in property rights

Figures-1



Source: Researchers

Focal Theme

The focal theme of the paper is to explore the challenges in implementing property rights of rural women.

Hypothesis

Funeral rights excel over the level of literacy in determining gender equality in property rights.

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Methodology

This study is mainly based on primary data. Secondary data have been used for the selection of Districts, Blocks and villages in Tamilnadu. Sex ratio is one of the instruments for assessing women's status. According to 2011 census report, sex ratio in Cuddalore District is low (984 per 1000). Its position has been shifted from 14th place (2001) to 27th place (2011) in Tamil Nadu. Its GDI value (0.643) is also less than the state average (0.654). In this context, Cuddalore District has been selected for the study.

Cuddalore Block, which has the lowest sex ratio, has been selected. One Block in Cuddalore District, three (Arisi Periyar Kuppam, Maruthadu, Periyakanganan kuppam) villages have been selected according to the lower sex ratio. On the whole, 250 sample respondents have been interviewed.

Concepts

Property Rights

Property rights include the legal rights to acquire, own, sell, physical & financial assets and how individuals can control, benefit from and transfer property.

Gender

"Gender" refers to the socially constructed roles, behaviours, activities, and attributes that a given society considers appropriate for men and women.

Results and Discussion

The challenges of gender and property rights have been discussed with reference to the effect of education on property rights, awareness on property rights, bargaining power of females in the family and funeral rights in the family.

Effect of Education on Property Rights of Women

Education plays an important role in bringing about awareness on women's rights. Educated women could have awareness on property rights. An increase in female inheritance rights may provide parents with direct incentives to invest more in the education of their daughters, due to the existence of complementarity between education and female inheritance rights in relation to able management of household property that directly affects their future

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household income. In patriarchal and virilocal societies, sons are typically expected to take in and care for parents in old age (Levine and Kevane, 2003). According to National Human Development Report (2001), if women don't have access to education, their job opportunities and their economic contribution are also constrained, reinforcing the concept of the male breadwinner and women dependency.

It is surprising to note that (Table 1) 73.6% of respondents from village I (Arisi Periyankuppam) said that education is not the main criterion to develop awareness of property rights of rural women among rural women and that 61.1% of the respondents from village II (Maruthadu) also said that education is not the significant factor for the development of the awareness of the property rights of rural women. Moreover, 53.3% of the respondents from village III (Periyakanganankuppam) also said that education is not related to the development of the awareness of the property rights of rural women. On the whole, 65.2% of the respondents from the villages (I, II, and III) (Arisi Periyankuppam, Maruthadu, Periyakanganankuppam) are against the views that the education will help develop the awareness of property rights for rural women. Remaining 34.8% of the respondents alone accepted that the education is the significant factor to help develop the awareness of property rights of rural women.

Table 1: Effect of Education on Property Rights of Women

Villages	Education		Total
	No	Yes	
Arisi Periyankuppam	81 (73.6)	29 (26.4)	110 (100)
Maruthadu	58 (61.1)	37 (38.9)	95 (100)
Periyakanganankuppam	24 (53.3)	21 (46.7)	45 (100)
Total	163 (65.2)	87 (34.8)	250 (100)

Source: Computed from primary data

Note: Figures in brackets show percentage to row total

Awareness on Property Rights

Women are often not aware of their legal rights to own and inherit land due to a general lack of awareness of existing programmes, often related to limited literacy (India 1997_a). “Women are both psychologically insecure and physically distressed with house, land mortgaging arrangements and being residents on other’s land. With no land or house, men and women find it difficult to borrow capital which is scarce expensive and not provided on easy terms”. Table 2 shows that 49.1% of respondents from village 1 (Arisi Periyankuppam) have

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awareness of property rights and 56.8% of the respondents from village II (Maruthadu) have awareness of property rights. Moreover, 57.6% of the respondents from village III (Periyakanganankuppam) have awareness of property rights. 57.6% of the respondents from the villages (I, II, III) (Arisi Periyankuppam, Maruthadu, Periyakanganankuppam) have awareness of property rights. Remaining 42.4% of the respondents never have awareness towards property rights of rural women.

Table 2: Awareness on Property Rights

Villages	Awareness on Property Rights		Total
	No	Yes	
Arisi Periyankuppam	56 (50.9)	54 (49.1)	110 (100)
Maruthadu	41 (43.2)	54 (56.8)	95 (100)
Periyakanganankuppam	9 (20.0)	36 (80.0)	45 (100)
Total	106 (42.4)	144 (57.6)	250 (100)

Source: Computed from primary data

Note: Figures in brackets shows percentage to row total

Bargaining Power of Females in the Family

The outcomes of bargaining weakening a person's fallback position could affect the outcomes of bargaining at a later point in time. For instance, assets accumulated in one round of bargaining would affect the treat point and therefore, outcomes in the next round. Such 'iterative' bargaining could be between the same parties, or between different parties (e.g., a property settlement favouring a widow or divorce in one marriage could strengthen her bargaining power in a subsequent marriage); and it could apply to both the short and the long term (Sen, 1990).

Table 3 depicts that relation between bargaining power of the family and property rights of rural women. It is interesting to note that 76.4% of respondents from village I (Arisi Periyankuppam) replied that bargaining power of females in the family is not the main criterion for determining property rights of rural women and 88.4% of the respondents from village II (Maruthadu) also replied that bargaining power of females in the family is not the significant factor on the property rights of rural women. Moreover, 88.9% of the respondents from village III (Periyakanganankuppam) also replied that bargaining power of females in the family is not the significant factor on the property rights of rural women.

Table 3: Bargaining Power of Females in the Family

Villages	Bargaining Power of Females in the Family		Total
	No	Yes	
Arisi Periyankuppam	84 (76.4)	26 (23.6)	110 (100)
Maruthadu	84 (88.4)	11 (11.6)	95 (100)
Periyakanganankuppam	40 (88.9)	5 (11.1)	45 (100)
Total	208 (83.2)	42 (16.8)	250 (100)

Source: Computed from primary data

Note: Figures in brackets show percentage to row total

Overall, 83.2% of the respondents from the villages (I, II, III) (Arisi Periyankuppam, Maruthadu, Periyakanganankuppam) are against the view that the bargaining power of females in the family is the criterion for determining property rights of rural women. Remaining 16.8% of the respondents alone accepted that the bargaining power of females in the family is the significant factor for determining property rights of rural women.

Equal share of Property for Both Son & Daughters

The social acquisition of existing traditional ideas about the values and place of women in their societies does not generally help women. The notion that women are entitled to, and only deserve unequal share of resources, as well as other forms of discrimination are learnt from

childhood, and perpetuated as women themselves accept this valuation of themselves and their contribution to a family and their position in the family (Papanek, 1990).

Table 4 shows that 71.8% of respondents from village I (Arisi Periyar Kuppam) accept the position that equal share of their property be given to both male & female children in the family and 90.5% of respondents from village II (Maruthadu) also accept the position that equal share of their property be given to both male & female children in the family. Moreover, 82.2% of the respondents from village III (Periyakanganankuppam) also accept the position that equal share of their property be given to both male & female children in the family. On the whole, 80.8% of the respondents from the villages (I, II, and III) (Arisi Periyar Kuppam, Maruthadu, Periyakanganankuppam) alone accept the position that equal share of their property be given to both male & female children in the family. Remaining 19.2% of the respondents rejected the position that equal share of their property be given to both male & female children in the family.

Table 4: Equal share for both sons and Daughters

Villages	Equal share for both sons and Daughters		Total
	No	Yes	
Arisi Periyar Kuppam	31 (29.2)	79 (71.8)	110 (100)
Maruthadu	9 (9.5)	86 (90.5)	95 (100)
Periyakanganankuppam	8 (17.8)	37 (82.2)	45 (100)
Total	48 (19.2)	202 (80.8)	250 (100)

Source: Computed from primary data

Note: Figures in brackets show percentage to row total

Testing of Hypothesis

Funeral right excels over the level of literacy in determining gender equality in property rights.

Table 5: Logit Model for determining factors of gender equality in property rights

Variables	β	Std. error	Z	P. value
Funeral right	-0.768106	0.300177	-2.559	0.0105**
Illiteracy	0.515642	0.370733	1.391	0.1643

Source: Computed from primary data

The Model- Logit Model

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + e$$

β_0 = constant parameter

β_1, β_2 = Slope parameters

Y = Gender Equality in Property Rights (dependent variable)

Explanatory variables

X_1 = Funeral Right

X_2 = Illiteracy of women

Y = 0.626456** - 0.768106 X_1 * + 0.515642 X_2

Note: * Indicates significant at 5% level of significance

** Indicates significant at 1% level of significance

The result shows that the funeral right plays an important role in not adopting gender equality in property rights. The level of literacy does not have significant influence on gender equality in property rights. One can observe that funeral right of men dominate the society and act as a constraint in getting gender equality in property rights.

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Suggestions

- The Governmental policies, plans, projects and programmes must focus on the expansion empowerment of women in all areas to ensure better quality of life.
- Equal rights to both men and women, equal share of property, etc., are discussed every day in public life, newspaper and television. But the reality is that these issues are still “unresolved”.
- Traditional mindset of the parents should be changed through awareness camps for parents.

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Catharsis and Its Reward The Story of Job

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Focus of the Book of Job

The story of Job, as presented in the Book of Job in the Bible, presents the human dilemma in several aspects. When a righteous human is inflicted with suffering beyond measure, who does he or she blame? Is blaming another person or God for the affliction justified? Should he or she look inward and patiently suffer for no fault of his or her? Is there no limit to human endurance and probity? In the Book of Job, God's power, wisdom and sovereignty in the world are presented from the Judeo-Christian perspective. It teaches how the righteous should endure suffering; how man should comfort the suffering, accept the fact that man can never fully comprehend God's ways in his life and/or in the world.

The Book of Job deals with a wealthy and righteous nobleman named Job. He has a large family, extensive flocks and many servants. He is a blameless and upright man always, careful not to do evil. The scene is shifted to Heaven where God praises Job for his righteous character. Satan challenges God to let him afflict Job to see whether his devotion to God is genuine or not and whether his devotion will last through his suffering. God accepts the challenge with a condition that Job's life should not be touched in the process. Thus Job loses his wealth and his ten children overnight and finally Job is affected with loathsome sores from the top of his head to the bottom of his feet.

Job's four friends Eliphaz, Bildad, Zophar and Elihu visit to comfort him. On the seventh day, Job begins his conversation, in which each one shares his thoughts. Eliphaz believes that his sufferings are due to Job's sins and he urges Job to seek God's favor. Bildad and Zophar also agree that Job must have committed evil. Zophar states that for all the evil done by Job he deserves even greater punishments. Job tries to defend himself and laments for his suffering. To make the situation worse, Elihu remarks that God is trying to teach Job something if he would

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only stop defending himself. Commenting on Job, Brown states (1), “He is misunderstood, unanswered, and--as his friends' frustration grows--even abused”. Finally God interrupts through the whirlwind and claims his power over all evil as supreme God. Job confesses his unworthiness, lack of understanding and weakness. Job also does a noble thing. He asks the Lord to forgive his friends for all the things they said about him, and God is pleased with him. He restores Job’s health, gives him twice the material possessions he had earlier enjoyed and blesses him with children. The book ends describing Job’s happy in his old age.

Job’s Trial

The major problem Job faces during his trial is that he is not able to glorify God in his sufferings. His sufferings and the critical comments hurled at him by his wife and friends, forbid him from praising God. His lamentation is so intense that he is unconsciously deprived of the power of adoration. He loses the good opinion he earns through his deeds. He is titled ‘righteous’ by the people of his country when he is in prosperity. But later, when he loses everything and is walking through terrible suffering, he becomes a byword and a laughing stock for the people. They make a proverb of him like ‘As poor as Job’. This is in tune with the current scenario. This is a true indication of the fickle mind of human beings. Men praise others endowed with wealth and power. But the moment they lose everything, they are no more recognized by the world; no one seems to care whether the poor lives or dies.

Mystery of Suffering

The book speaks about the mystery of suffering. It also answers the question why the godly suffer? According to Charkravarthi (2), the book of Job is regarded by many critics of eminence as:

a moral and religious apologue, designed to show that God’s government of the world is inexplicable, on the theory that men’s temporal blessings and afflictions are proportioned to their goodness and wickedness respectively. It enforces the duty of obedience and submission to the will of God. (19)

Job also raises the unanswered question ‘why does God allow the righteous to suffer?’ In a deeper sense, the book teaches how the righteous should handle suffering with patience, endure without cursing God. Wayne Jackson states that,

The book defends the absolute glory and perfection of God- It sets forth the theme echoed in Ps18:3 (“I will call upon the Lord, who is worthy to be praised”). God deserves our praise simply on the basis of who He is, apart from the blessings He bestows... The question of suffering is addressed- Why do we suffer? Who or what causes it? Why doesn’t God do something? Not all questions are answered, but some important points are made. Man is unable to subject the painful experiences of human existence to a meaningful analysis. God’s workings are beyond man’s ability to fathom. Man simply cannot tie all the “loose ends” of the Lord’s purposes together. We must learn to trust in God, no matter the circumstances. (Mark)

Sustaining Positive Attitude

The positive attitude of Job sustains his moral strength and keeps him unruffled. Distressing situations crops up to subdue his faith through various agents like his wife and friends. His mind sways between the discouraging criticisms of his companions and a firm faith in his Maker. With such negative forces around him, his steadfast faith keeps him going. He continues to believe that God will deliver him. Testing and suffering become inevitable to prove his worth, and needless to say that it is his perseverance and faith that keep him strong through his travail. In the views of Wayne Jackson (Mark 4),

Suffering is not always the result of personal sin. The erroneous conclusion drawn by Job’s friends is that suffering is always a consequence of sin. Job proves this is not the case. Suffering is allowed as a compliment to one’s spirituality. God allowed Job to suffer to prove to satan what kind of man he really was... The book paints a beautiful picture of patience... From the “patience of Job”, we learn that it means to maintain fidelity to God, even under great trials in which one does not understand what is happening (Mark).

“Suffering had become an expansive, faith-demonstrating opportunity for Job.” (Grace Communion 3). The Book of Job is based on the Judeo-Christian belief that the issue and consequence of Job’s sufferings is for a good cause. Though God wounds man, his hands make him whole in due time and supports them by making their life easy under afflictions and opens a way for them to escape. He also comforts them according to the time wherein he is afflicted.

The love and concern of God for man is portrayed in this book. To quote, “For he maketh sore, and bindeth up: he woundeth, and his hands make whole.” (Job 5:18) “In famine he shall redeem thee from death; and in war from the power of the sword.” (Job 5:20) He keepeth back his soul from the pit, And his life from perishing by the sword.” (Job 30: 18) “He delivereth the poor in his affliction, And openeth their ears in oppression.” (Job 36:15). “what troubled Job was that he was in a condition of life which (as he conceived) hindered the main end of his life , which was the glorifying of God” (Mathew, 51).

A Dynamic Portrayal of Innocent Suffering

The sufferings of Job in this story represent all innocent suffering in the world. The problem of innocent suffering, which puzzles Job, puzzles all humankind. In other words, Job’s problem is a widespread problem. The solution to this problem, as implied through God’s oration, is a solution which suggests that no effort should be made to understand this problem because God’s ways are mysterious and inscrutable.

The lament of the suffering Job is indeed the release of his repressed emotions. The ‘I’ of Job’s self expresses the different phases of his experiences, namely, the ‘I’ of prosperity, the ‘I’ of innocence and the ‘I’ of adversity. The self of Job is totally annihilated after his encounter with God when he exclaims “Behold, I am vile; what shall I answer You? I lay my hand over my mouth” (Job 40:4).

Why the Good and Righteous People Suffer?

Behind every single righteous suffering, there is reward as per the story of Job. If everyman feels that his sufferings will be rewarded doubly, the question of why do the righteous suffer, will not arise. But this has not been the attitude we adopt. The unanswered question as to

why the good and the righteous people suffer is a never-ending question raised by scholars, philosophers and, of course, by every individual. Though Job has strong faith in God, he too asks the same question at one point of time when he is suffering, “know then that God has wronged me, and has surrounded me with His net. ... If I cry out concerning wrong, I am not heard. If I cry aloud, there is no justice” (Job 19:6, 7). However, the question remains still unanswered.

People have been contributing innumerable reasons to answer this question. It is certainly surprising to know Job withstands his suffering without cursing God. The answer perhaps lies in the fact that the greatness of mind can be proved by the way one handles the inevitable suffering in every human’s life.

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The Unique Literary Form of the Book of Job

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The Book of Job has a unique literary form since it includes poetry and prose with different features of drama, epic and law suit. It forms a genre by itself. It is one of the most ancient books of the entire Bible. It is considered as one of the classics of Judeo-Christian heritage. The entire book revolves around the relationship between God and man.

A Narrative of Job's Suffering and the Lessons

Job is a wise, wealthy and a righteous man in the land of Uz. Suddenly one day he loses all his wealth, his cattle, servants and his ten children. Finally on the same day, he falls sick and sits in ashes with the painful skin disease. Job did not know the reason why all these happened to him, that too in a single day. He was unaware of what went on with God and His adversary Satan. In other words, Job was caught in a mysterious context, totally ignorant as to the reason for all this tragedy. Thus begins this absorbing story of Job.

Job's three friends come to visit with him in his death bed, and try to explain that his sufferings are due to his sins and that God is punishing him. They also do not know what went on between God and His adversary Satan. In other words, all these humans had to depend on what was reality on hand and to rationalize why these things had happened. Job's friends went with the traditional notion of God's sovereign power to do or undo every aspect of human kind. Perhaps they used the belief widely prevalent that if a human suffers he or she is responsible for it through their sinful work and disobedience. Job tries to defend himself, but it is all in vain. He is discouraged by the accusation of his friends and becomes frustrated. Yet he still believes in God and never utters a word against the Almighty.

The book, ending with the speeches of God answering Job in a whirl-wind, reveals his omnipotence to Job and reminds him that humans can never fully grasp the meaning of God's

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work. God expresses His anger against Job's friends for misinterpreting Him. Job confesses his unworthiness, lack of understanding and weakness and says, "I have heard of You by the hearing of the ear, but now mine eye sees You. Therefore I abhor myself, and repent in dust and ashes." (Job 42:5, 6)

Unflinching Trust

Job realizes that man must put his full trust in God irrespective of whatever happens in his life. Finally, God restores Job's health and his fortunes by giving him twice the material possessions he had enjoyed before and blesses him with a new set of children. The book ends describing Job's happy, peace-filled old age.

A Combination of Prose and Poetry

The book of Job is a combination of poetry and prose. The first and the final part of the book are in prose while the middle part is in poetry. The Prologue and Epilogue are in prose and the main part is made up of three cycles of dialogue in poetry. The book as a whole is set in a prose narrative framework within a poetic core in the middle. The prose framework narrates the background and the life of Job including the tragic part.

Poetic Delicacy

According to Tennyson the book of Job is the greatest poem of the ancient and modern times. "It has a worthy place beside the great tragedies of history from Greek to modern times" (Guthrie, 421).

The theological heart of the book is in the poetic form that includes the three cycles of dialogues of Job and his friends and the appearance of Yahweh (God) himself. G von Rad argues that the form of a long didactic poem features four times in Job in the speeches of Job's three friends. (Google.books)

It is amazing that the writer of the Book of Job chose to present the dialogues or conversations in poetic form. Perhaps in those days, conversational pieces were presented in singing format just as we have in musicals. And for this poetic form might have been chosen.

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As an Epic

As an epic, one of the significant features of the book of Job is the use of speeches. It has many affinities to an Epic. It is a long narrative poem of Job's trial and his sufferings. Like the hero in the epic, the hero of the book of Job is one of the noblest figures in the Bible. He represents the sufferings of an innocent man in whom one can find no blame. Even God testifies to his integrity. And the Lord said to Satan, "Hast thou considered my servant Job, that there is none like him in the earth, a perfect and an upright man, one that feareth God, and escheweth evil?"(1:3).

Cosmic Context and Background

The theme of the book of Job deals with the cosmic, for the incidents take place between earth and heaven. God and Satan, who are supernatural powers, get involved in this situation - which is like a challenge from Satan. Satan's ultimate aim is to make Job curse God during the time of his suffering.

The book is set in the format of a drama. Here is the initial piece of the drama:

And the LORD said to Satan, "From where do you come?" So Satan answered the LORD and said, "From going to and fro on the earth, and from walking back and forth on it."

Then the LORD said to Satan, "Have you considered My servant Job, that *there* is none like him on the earth, a blameless and upright man, one who fears God and shuns evil?"

So Satan answered the LORD and said, "Does Job fear God for nothing?"

"Have You not made a hedge around him, around his household, and around all that he has on every side? You have blessed the work of his hands, and his possessions have increased in the land.

"But now, stretch out Your hand and touch all that he has, and he will surely curse You to Your face!"

So the LORD said to Satan, “Behold, all that he has is in your power, only do not lay a hand on his person.” Then Satan went out from the presence of the LORD. (Job 1:7-12)

A Distinct Style

The book has a peculiar style. The book takes on the style of argumentation in most of the chapters. The speech is, not a conversation but a debate. Towards the end of the book, God himself appears before Job for his reconciliation.

Like an Epic and Drama

Keeping step with an important aspect of epic, the book of Job begins with a Prologue (chapters 1&2), followed by the debate between Job and his friends (chapters 4-27). The reader becomes interested after the fourth chapter when Job is put on trial. E.S. Bates commenting on this literary book remarks,

The Book of Job is the nearest approach to a form of drama in The Bible. It exhibits the genius of the Hebrew people in a style nowhere else to be found in the Scriptures. From the hand of one of the world’s greatest poets we have a series of impassioned dialogues culminating in the speech of the Lord out of the whirlwind. As Satan is the hero of Paradise Lost, so Jehovah is the hero of The Book of Job (Tilak, 40)

The book of Job resembles drama with the Prologue as the introduction stating Job’s wealthy, prosperous and righteous life and the Epilogue which is the climax that ends with the speeches of Yahweh. On further analysis, the structure of the book of Job seems like a dramatized lament.

A Law Suit Model

Hartley states,

Legal language is incorporated into the lament in order to develop Job’s complaints and his accusations against God. The friends’ speeches are designed as words of consolation, but disputation intrudes into their speeches as they feel

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compelled to persuade Job of the orthodox position. The Yahweh speeches are also a disputation. .. The book is both an epic and a wisdom disputation. In order to probe deeply into the issue of the suffering, righteousness and its attendant issue of theodicy, the author has drawn on numerous genres in the composition of the speeches... At this point an overview of the component parts of the speeches is given to show their interrelatedness and to show how they contribute to the nuance of the message. (P.37)

And again

Richter identifies it as a lawsuit. The various sections of the book correspond to different stages of a lawsuit. The first section is the procedure to reach a settlement through a pre-trial hearing. (chapters 4-14) Since this attempt fails, a formal trial follows. (chapters 15-31) The friends' silence after Job's oath of innocence means that they have conceded their case and Job has won. Deeply disturbed by this state of affairs, Elihu enters and appeals the decision. (ch. 32-37) Finally, God appears as litigant (chapters 38-40). Under his questioning, the defendant Job withdraws his complaint so that reconciliation between God and himself is achieved". (Ch. 42:1-6), (P. 37, 38)

Thus he draws on the language of a lawsuit to confront God. Thinking of litigation against God, he affirms his own innocence. Also, out of faith he states his trust in God as the one who will prove his innocence. It is most befitting to conclude with the views of Carlyle:

one of the grandest things ever written with pen; grand in its sincerity, in its simplicity, in its epic melody and repose of reconciliation; one perceives in it 'the seeing eye, the mildly understanding heart, true eyesight and vision for all things; sublime sorrow and sublime reconciliation; oldest choral melody as of the heart of mankind; so soft and great as the summer midnight, as the world with its seas and stars'; the whole giving evidence "of a literary merit unsurpassed by anything written in the Bible or out of it; not a Jew's book merely, but all men's book". (Chakravarthi, 7)

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Poetical Discourse Analysis of a Tamil Song *Ovvoru PuukkaLumee*

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Abstract

This study is an attempt to analyze the Tamil movie song ‘**Ovvoru PuukkaLumee**’ meaning ‘**every flower**’ from the Tamil movie ‘**Autograph**’. This song is one of the popular songs of P. Vijay, a Tamil lyricist. The texture discourse of this song will be analyzed in terms of grammatical and lexical usages found by making use of discourse analysis.

Keywords: discourse, texture, grammatical, lexical, cohesion, coherence

Introduction

Discourse analysis forms part of the description of a language. The term *discourse analysis* was first used by Zellig S. Harris in 1952. Later on, in the western countries, the tradition of linguistic discourse continued to grow and got the attention of linguists to develop a variety of theories and research methods in this field.

In Malaysia, discourse analysis grew in the 80s and onwards (Idris Aman, 2006a). Currently it is taught as one of the subjects within the linguistics discipline to encourage students to explore poetic discourse further and understand the content and intent of poems better. However, in Malaysia until 2011, linguistic studies undertaken in the field of discourse focused at the graduate level only. Therefore, this research initiates an exploratory study in the concerned area in a small way.

Problem Statement

Idris Aman (2010) states that language fragments contain more than one sentence are accepted as discourse. According to him, in a discourse there are certain linguistic features that can be identified as contributing elements in the formation of a discourse in order to express an intended communication also add that the text or discourse is something that has features that are relevant and quite needed. This kind of view and explanation given to discourse motivated us to analyze the Tamil movie song to identify the aspects of **cohesion** and **coherence** as reflected in the Tamil poetical discourse.

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Methodology Review

The approach used to analyze the song ‘**Ovvoru PuukkaLumee**’ is a textual one. Textual analysis in discourse is that which looks internally for reviewing the text link (cohesion) focused in it. According to Halliday and Hasan (1976), there are grammatical and lexical devices that help to link the **form** and **meaning** in a given discourse. Theoretical framework used in this study is the theory of cohesion put forward by Halliday and Hasan in the book *Cohesion in English* (1976).

The song entitled "Ovvoru PuukkaLumee’ has been numbered in rows to facilitate the text analysis conducted here. This song is also written in the roman (phonetic script) to facilitate the understanding of the reader.

Objectives of the Study

This study has two main objectives:

- a. To identify the linking aspects of the grammatical features and lexical features reflected in *Ovvoru PuukkaLumee*
- b. To analyze the type of linking features that are identified as relevant ones for achieving the needed ‘cohesion’ and ‘coherence’.

Research Questions

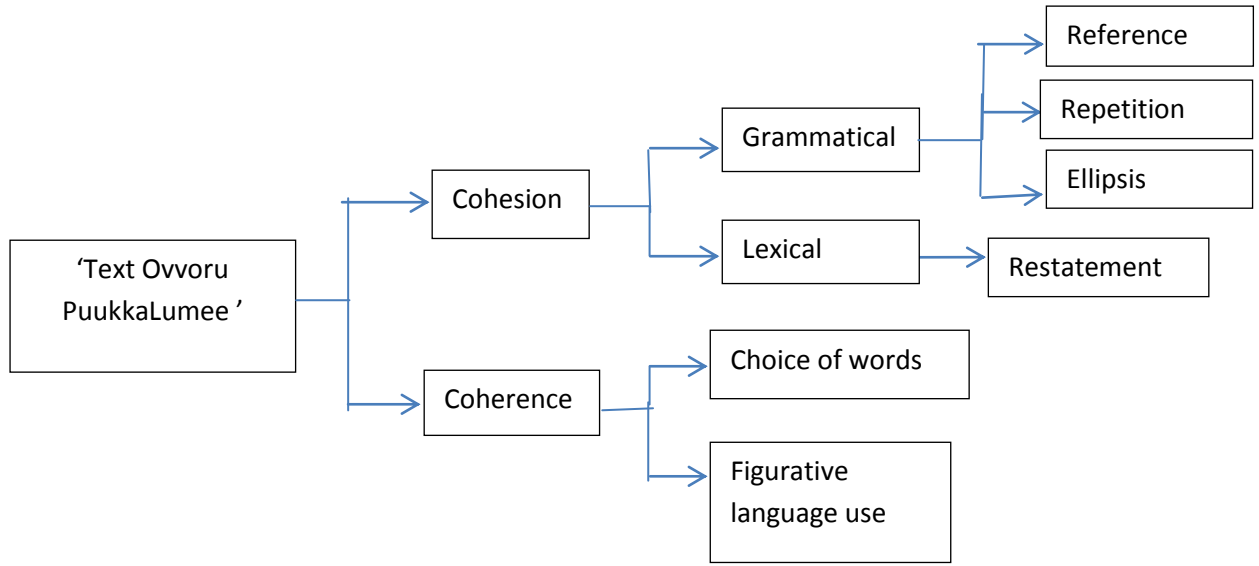
- a. What are the various grammatical and lexical features used as linking devices?
- b. How are these features used in the text to achieve cohesion and coherence in the expression of thoughts (intended meaning)?

Rationale

P. Vijay is a young popular lyric writer in Tamil movie from the beginning of this century. He was awarded the ‘best lyric writer’ title in 2001, 2002 and 2003. The song *Ovvoru PuukkaLumee* was particularly selected for the poetical discourse analysis based on the theme and the in-depth meaning conveyed. Eventually, Vijay was awarded as the best lyric writer national award in the year 2004. This song became a trigger motivation and was always played in most of the Tamil schools during recess to inspire motivation among the students. Texture analysis of ‘*Ovvoru PuukkaLumee*’ includes grammatical elements such as **reference, removal, replacement, and lexical aspect** covers the use of words and synonyms.

Analytical Framework

Below is the analytical frame work adapted from Halliday and Hasan Theory.



a. Reference

Reference is the relationship that exists between the meanings of a word or phrase that serves as a reference element to those words or phrases, or clause referred to in a text. Cohesion exists when there is appropriate linkage between meaning of elements with an entity, a process or an entirely new matter said or written (Zamri Salleh, 2009).

The function of the reference can be divided into two based on a situation and eksofora (natured references) which refers to things that are identified in the context of human relations. It refers to something outside of the text. References which are of eksophora type associate language with situational context, but do not contribute for the production of fused sentences resulting in a text. Therefore, eksophora natured references do not function as a means of cohesion.

Cohesion tool references are the elements before or after, the relationship of meanings. References to elements that occur before are named as anaphora type reference, while references to elements after are called cataphora.

In Tamil language reference is divided into four groups, namely conjunctions (connectors) as /aakavee/ (ஆகவே), /atanaal/ (அதனால்), /aanaal/ (ஆனால்), /appaTiyenRaal/ (அப்படியென்றால்), /atuvum/ (அதுவும்), atumaTTumallaamal (அதுமட்டுமல்லாமல்), pronouns first, second and third, particles as inku (இங்கு), /aṅku/ (அங்கு), /itu/ (இது), /atu/ (அது), /inkee/ (இங்கே), /aṅkee/ (அங்கே), /ivai/ (இவை), /avai/ (அவை), noun adjective (adjectival nouns) and particles like /mika/ (மிக), /paTu / (படு), etc. In the song 'ovvoru puukkaLumee' reference pronouns (pronouns), demonstrative adverbial forms and adjectives nouns, repetitions and parables are frequently used (Karunakaran, 2009).

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b. Pronoun Reference

In this song, self-pronoun reference is made by using first and second person pronouns.
Example:

{7} நம்பிக்கை என்பது வேண்டும் நம் வாழ்வில்,
/nampikkai enpatu veeNTum nam vaalvil/
We should have confidence in our life.

{9} மனமே ஓ! மனமே! நீ மாறிவிடு!
/manamee oo manamee nii maaRiviTu/
Mind, oh mind you get transformed (change your mind).

{38} உன்னை வெல்ல யாரும் இல்லை
/unnai vella yaarum illai/
There is no one to defeat you.

{40} மனிதா! உன் மனதைக் கீறி
/manithaa un manatai kiiRi/
Oh man!, tear your heart.

{45} துக்கம் என்ன என் தோழா!
/tukkam enna en tooLaa/
Oh my friend!, Why are you so sad?

நீ /nii/ as used in the lines {7}, {9}, {28} refers to the second person singular pronoun. All the second person pronouns are used as anaphora because they refer to the previous line in the text which is a reference to personal referrals. Next, lines {40} and {38} words உன் /un/ (you) உன்னை/unnai/ also refer to the second person pronoun that means belonging to you. Second person pronouns also exist independently and function as anaphora. உன் pronouns (you belong) forms உன் and உன்னை /unnai/ (you) also refer to those who are outside the text as listeners of the song. Words found in line {45} என் /en/, (my) and line {7} நம் /nam/, 'us' refer to the first person pronouns (in possessive case form) என்/en/ (my) line {40}.

Interrogative pronouns also find place in this song.

{13} என்ன இந்த வாழ்க்கை என்ற
/enna inṭa vaalkai enRa/
One should not feel frustrated and start thinking that 'what this life is'.

{15} எந்த மனிதன் நெஞ்சுக்குள்
/ɛnta manitan nenjucukkuL/
in whose mind

/enna/ (என்ன-what) and /ɛnta/ (எந்த, which) are the words normally used to ask questions (வினாச் சொற்கள்). But this lyric writer has used these words in different form. Although the words /enna/ (என்ன-what) and /ɛnta/ (எந்த, which) in lines 13 and line 15, are interrogative form and the lyricist does not use it for the purpose of asking questions instead he has used them to convey a message namely everyone is bound to have sorrow in their life in some form or other. Next in line {25}, {26}, {46}, {47}, and {48} the following:

{25} ஒரு கனவு கண்டால்
/oru kanavu kaNTaal/
if you aspire/dream of.....

{26} அதை தினம் முயன்றால்
/atai tinam muyanRaal/
and if (one) goes on trying/making due effort

{46} ஒரு முடிவிருந்தால்
/oru muTiviruntaal /
if you have the determination

{47} அதில் தெளிவிருந்தால்
/atil teliviruntaal/
and if we are clear about it

அதை /atai/ in line {26} and {47} அதில் /atil/ in line {47} refer to the previous sentence கனவு கண்டால் (if you dream of ...), "ஒரு முடிவிருந்தால்" (decision). While the word அந்த /ɛnta/ (that) refers to the word that lays behind the word itself which means the sky. All pronouns show linking to or serve as a means of cohesion and refer to an entity other than the person.

c. Repetition

Repetition refers to the language style used and it consists of repetition of sounds, words, phrases, sentences and also functions. In a poem or song recurrence phenomenon is found to be common because through the process of repetition a writer can focus on three things: firstly, to create rhythm or musical ambience, especially when a song is played. Secondly it stresses the particular purpose as the central question for the song writer. Finally, it draws the focus of attention. Repetition works to raise particular beauty to achieve intensity (Nur Fatiha Fadila, 2012). In this song, there are phrases repeated more than once. A study of meaning of

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these lines will make us realize that all those sentences repeated carry heavy meanings that we want the audience to focus on. Here are some of the lines that are always repeated in this song.

{1} ஒவ்வொரு பூக்களுமே சொல்கிறதே repetition of the line - {3}, {30}, {51}
/ovvoru puukkaLumee colkiRatee/
every flower says (something),

{2} வாழ்வென்றால் போராடும் போர்க்களமே! Repetition row - {4}, {31}, {52}
/vaalvenRaal pooraaTum poorkkaLamee/
life is a battle ground of struggles

{9} மனமே ஓ! மனமே! நீ மாறிவிடு! Repetition row - {28}, {4}, {57}
/manamee oo manamee nii maaRiviTu/
mind, Oh Mind you get transtformed (change your thoughts)

{10} மலையோ! அது பனியோ! நீ மோதிவிடு! Repetition row - {29}, {50}, {58}
/ malaiyoo! atu paniyoo! nii mootiviTu/
whether it's rainy or snowy! you should face it boldly!

Considering this as a song-oriented motivation, all the lines are repeated to emphasize the meaning of the lyric in depth so that the listeners can really appreciate and understand the intended meaning. According to Fatiha Fadila (2012), usually in terms of the occurrence of usage like repetition of words and phrases in a song can occur at the beginning, middle and end and also at the beginning and end of the lines of the song. Repetition at the beginning of the lines is called **anaphora** and repetition at the end of each row is called **epiphora**. In each line of this song anaphora style elements can be seen in lines {1} and {3} where the word 'ஒவ்வொரு' is repeated several times. Anaphora repetition in the lyric gives emphasis to the question of natural elements such as florescence and morning phenomenon that marks a new beginning. Use of anaphora in a song also can serve to add rhythm to it

d. Ellipsis

In a discourse, removal is the process of sentence transformation that results in aborting certain elements of the sentence construction (Idris Aman, 2010). Despite the ellipsis found at the surface level, the internal structure of the sentence still has all the elements of a complete sentence. Despite the abortion or omission, the original meaning is still clear in the sentences. This is because the elements have been dropped in the sentence concerned do not need to be restated. In the lyric, although we find redundancy in several places but only a few instances are explained as given below. All the redundant elements (forms) are marked by using the symbol ().

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{27} ஒரு நாளில் (கனவு) நிஜமாகும்!
/ oruNaaLil (kanavu) nijamaakum/
you will get there one day!

{35} (நம்) மூச்சு போல சுவாசிப்போம்!
/(nam) muuccu poola cuvaacippoom!/
'let us consider it as our (normal) breath'

{39} (நீ) உறுதியோடு போராடு!
/ (nii) uRutiyooTu pooraaTu/
so with confidence, you struggle/fight

{41} (அதில்) விதை போடு மரமாகும்
/ (atil) vitai pooTu maramaakum/
and if you seed, it will grow as a tree

{43} (அவை) எல்லாமே உரமாகும்!
/avai/ ellaamee uramaakum
(it) will be a source of success

When we examine the content of the lyrics that are aborted, we are able to understand the exact meaning of the lyrics without any ambiguity. Poets usually use abortion to the language used in their compositions to make these more economical and rhythmic. Abortion process is a mechanism that not only produces more concise sentences, but also increases the sentence variability characteristics of a language. Thus, a writer can manipulate various structures and sentences of a language to produce a more interesting song (poetical discourse).

e. Lexical Cohesion

Lexical Cohesion is an important feature used as a link builder that would carry the issue or main idea in a discourse. Lexical cohesion involves restatements and lexical collocations (Idris Aman, 2010). The restatement occurs in three ways - firstly, the use of the same words or similar word (word repetition) secondly, the use of synonyms or similar words and finally, superordinate (word) usages. In the text of this song there are only synonyms found. In this song the use of /*man am*/ (மனம்) is repeated several times.

The phrase lines {1}, {2}, {9} and {10} are also repeated three times. Considering this song as a motivational one and if the words and phrases were not repeated, perhaps there would not have been the expected cohesion and coherency in poetical discourse.

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Besides, this kind of repetition of the same word or phrase in the lyrics, the poet makes use of another technic namely the use of synonyms for the expression of the same meaning. Use of synonyms such as மனம் /manam/ (heart), உள்ளம் /uLLam/ (heart/mind) துக்கம் /tukkam/ (sorrow), சோகம் /cookam/ (sadness) demonstrates this kind of occurrence. Use of such repetition is not easy because the diction chosen should be expressed and explained in the text according to the theme such as exposition of contents or performance. Use of synonyms can avoid repetition in the text and monotony in listening. In addition, use of synonyms reflects the writers' language competency in order to capture the attention of the audience.

f. The Choice of Diction

There are words deliberately chosen by the lyricist for expressing deep meanings so that the listeners (including fans) are able to appreciate the actual or sometimes the inner meaning delivered. Words or diction chosen sometimes give different meanings (contextual, social etc.) against those given in the dictionary or lexical/grammatical meaning. It is normal for the author to associate with the emotional elements with nature to realize the actual theme of a song. The table given below shows some of the dictions used in this song meaning different from the meaning given in the dictionary (lexical meaning).

Words	Meaning in the dictionary	Meaning Conveyed
வானம் /vaanam/	(Sky) which appears blue	success
இரவு /iravu/	(night)	the tribulation day
பகல் /pakal/	day time	brightness
உரம் /uram/	(fertile) materials for teaching	encouragement
காயங்கள் /kaayangkaL/	hurt/wound	grief
உடைந்து /uTaintu/	rupture- divided into small pieces	give up

g. Figurative Language

Besides paying attention to vocabulary, song writers also focus on networking elements such as speech prosody and figurative language in the lyrics of their songs. Awang Hashim (1987) explains that the figurative language is a language that is evolved from the analogy of the comparison between two things or different things but could indeed show the availability of some features or similarities. In short, figurative language is the language used to refer to a thing or comparing it with other things. *Hall Dictionary* (1996: 676) defines allegory as the consideration of a matter by comparing (similarity) with other matters, such as allegory, satire, teaching or example and symbol, the hidden meaning.

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Sandhya Nayak (2002: 58) has listed sixteen types of figurative language in his study of Tamil language. Examples: **simile, metaphor, personification, hyperbola, lilies, antithesis, oxymoron, metonymy, interrogation, climax, duplication, repetition, onomatopoeia and idiomatic** usages.

In this song, however, there are similes and idioms only. Apart from emphasizing, figurative language is used to create effects that can be a compelling beauty of figurative language. The two aspects of language are used to create additional image and increased feelings of well-meaning focused by the writer or lyricist. In short, these two aspects of language aim to attract and keep the in-depth meaning in the memory of the listener. Aspects of prosody and figurative language are widely used in the lyrics of this song. For example, lines {19}, {20}, {21} and {22} present the following:

{19} உளி தாங்கும் கற்கள் தானே
/uLi thaankum kaRkaL taanee/
Only those stones which were carved
(which are strong enough for carving)

{20} மண் மீது சிலையாகும்,
/maN miitu cilaiyaakum/
(They) only become statues erected

{21} வலி தாங்கும் உள்ளம் தானே
/vali taankum uLLam taanee/
Only the mind that could bear the sufferings and hardships

{22} நிலையான சுகம் காணும்!
/nilaiyaana cukam kaaNum!/
Find everlasting joy

Parable lines {19, 20, 21, 22} explain that only those stones that could withstand the art of sculpting will become statues as well as perseverance to face future trials will enjoy the pleasure and that pleasure will be permanent. Lines {19} and {20} of the Tamil song explain the figurative meaning for the purpose of motivation. The song writer relates rock with the human heart. The hard rock can be carved. The choice of this parable brings out the expertise of the song writers in selecting this type of motivational songs.

Hyperbolic language is also used in the song so that the message can be communicated effectively and it can touch the hearts of the listeners. Hyperbolic language is normally used by the lyricist for exaggerating the elements or existing things. For example in lines {33}, {34}, {35} and {41} we find this.

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{33} வானம் அளவு யோசிப்போம்
/vaanam aLavU yoocippoom/
Let us think high.

{34} முயற்சி என்ற ஒன்றை மட்டும்
/muyarci enRa onRai maTTum/
Try your best/make effort to achieve.

{35} மூச்சு போல சுவாசிப்போம்!
/muucu poola cuvaacippoom/
as our breath

{41} விதை போடு மரமாகும்
/vitai pooTu maramaakum/
Plant the seed and it will grow as a tree.

Lines {33}, {34}, {40} and {41} consist of stylistic hyperbole. The purpose of all the highlighted lyrics which reflect the extremes of the common man. Song writers use hyperbolic language style to show deep focus on the message to be conveyed. Both of these lines 'Hi, Human! Scratch your heart and infuse seeds, seedlings would definitely be a tree,' ask us we must make every effort and continue with our trial so that we will succeed one day. Structure {40} and {41} are considered stylistic hyperbole because we are not able to plant seeds in our hearts. To focus on the efforts of song writers one should use comparative language style reflecting the extravagance of things and situations. In effect, to make a song more mesmerizing, earnest expressions in hyperbolic language are needed.

h. Conclusion

In conclusion one can say that the lyric of *Ovvoru PuukkaLumee* poetical discourse has a well formatted texture. This is because the song has the linguistic features that contribute to the formation of an idea or meaning. In addition, all these lines have cohesion in terms of grammatical or lexical features, structures and relating links with one another in sequences.

A lyricist has to be sensitive towards the selection of elements to maintain either grammatical or lexical cohesion that produces a text with the intended idea and meaning to attract readers. In this case, the lyricist P. Vijay attracts the audience because of the elements that form the text help to achieve coherence. Thus, with these features and the motivational content, the song has become one of the popular motivational songs. In addition, all phrases are also structured well so that the rhythm of the song is not affected as the writer has chosen more appropriate vocabulary and grammatical forms in order to capture the attention of his listeners or readers. All the chosen lexical items and the use of such forms and phrases (lines) have added advantages which make this song quite popular not only among the masses

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(Tamil community) but also used in the Tamil schools in Malaysia in order to motivate young students, as the theme of the song has a constructive and positive motivation.

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Appendix 1

Song Lyrics (Tamil / English)

- {1} ஒவ்வொரு பூக்களுமே சொல்கிறதே
ovvoru puukkalumee colkiRatee
Each flower saying
- {2} வாழ்வென்றால் போராடும் போர்க்களமே!
vaalvenTraal pooraaTum Poorkkalamee!
life means a battle field
- {3} ஒவ்வொரு பூக்களுமே சொல்கிறதே
ovvoru pookkalumee colkiRathee
Each flower saying,
- {4} வாழ்வென்றால் போராடும் போர்க்களமே!
vaalvenRaal poraaTum poorkkalamee
life means a battle field
- {5} ஒவ்வொரு விடியலுமே சொல்கிறதே
ovvoru viTiyalumee colkiRathee
Every morning That said,
- {6} இரவானால் பகலொன்று வந்திடுமே!
iravaanal pakalonRu vanthiTumee
Day will be followed by dinner
- {7} நம்பிக்கை என்பது வேண்டும் நம் வாழ்வில்,
nampikkai enpathu veeNTum nam vaaLvil
We should have confidence in our
- {8} இலட்சியம் நிச்சயம் வெல்லும் ஒரு நாளில்!
vellum nichayam lachiyam oru naalil
We will succeed one day

{9} மனமே ஓ! மனமே! நீ மாறிவிடு!
manamee manamee nii MaaRiviTu
Mind, Oh Mind you transforme

{10} மலையோ! அது பனியோ! நீ மோதிவிடு!
athu malaiyoo paniyoo nii motiviTu
Whether it's rainy or snowy! You should

{11} உள்ளம் என்பது எப்போதும்
ullam enthu eppotum
your heart always

{12} உடைந்து போகக்கூடாது,
uTaintu pookak kuuTaatu
cannot give up

{13} என்ன இந்த வாழ்க்கை என்ற
enna inta vaaLkai enRa
We should not have tangapan

{14} எண்ணம் தோன்றக்கூடாது!
eNNam thoonRa kkuuTaatu
"What is this life?"

{15} எந்த மனிதன் நெஞ்சுக்குள்
entha manitan nenjukkul
Tell me, in the human heart does

{16} காயமில்லை சொல்லுங்கள்!
kaayamilai collungkal
not have scars / disappointed

{17} காலப் போக்கில் காயமெல்லாம்
kaalap pokkil kaayamellaam
the injury will

{18} மறைந்து போகும் மாயங்கள்!
maRainthu pookum maayangkal
be lost in the passage of time

{19} உளி தாங்கும் கற்கள் தானே
uLi thaangkum kaRkal thaanee
The bear just a stone chisel

{20} மண் மீது சிலையாகும்,
maN miithu cilaiyaakum
be carved in the earth ..

{21} வலி தாங்கும் உள்ளம் தானே
vali thaangkum ullam thaanee
Heart to bear the pain alone

{22} நிலையான சுகம் காணும்!
nilaiyaana cukam kaaNum!
Find lasting joy

{23} யாருக்கில்லைப் போராட்டம்!
yaarukkillaip pooraaTTam
Who does not have a fight

{24} கண்ணில் என்ன நீரோட்டம்!
kannil enna niirooTTam
Why the tears flow!

{25} ஒரு கனவு கண்டால்
oru kanavu kanTaal.
if you aspire

{26} அதை தினம் முயன்றால்
athai tinam muyanRaal
and if the day-to-day efforts

{27} ஒரு நாளில் நிஜமாகும்!
oru naalil nijamaakum
you will get there one day!

{28} மனமே ஓ! மனமே! நீ மாறிவிடு!
manamee oo manamee nii maaRiviTu!
Mind, Oh Mind you transform (change your mind) ..

{29} மலையோ! அது பனியோ! நீ மோதிவிடு!
malaiyoo! athu paniyoo nii moothiviTu
Whether it's rainy or snowy! You should transforme

- {30} ஒவ்வொரு பூக்களுமே சொல்கிறதே
 ovvoru pookkalumee colkiRathee
 Each flower said,
- {31} வாழ்வென்றால் போராடும் போர்க்களமே!
 vaaLvenRaal pooraaTum Porkkalamee!
 life means a battle field
- {32} வாழ்க்கைக் கவிதை வாசிப்போம்
 vaaLkai kavithai vaasippom
 Let us all read the poem life
- {33} வானம் அளவு யோசிப்போம்
 vaanam alavu yoosippoom
 Thinking skies
- {34} முயற்சி என்ற ஒன்றை மட்டும்
 muyarci enRa onRai maTTum
 Let's assume joint
- {35} மூச்சு போல சுவாசிப்போம்!
 muucu poola cuvaacippoom
 as our breath
- {36} இலட்சம் கனவு கண்ணோடு
 ilacam kanavu kaNNoTu
 Have a dream in the eyes
- {37} இலட்சியங்கள் நெஞ்சோடு,
 ilaTciyangkal nenjcooTu
 Hearts dream
- {38} உன்னை வெல்ல யாரும் இல்லை
 unnai vella yaarum illai
 There is no one to compete with you
- {39} உறுதியோடு போராடு!
 Urutiyoda Poraadu
 so with confidence
- {40} மனிதா! உன் மனதைக் கீறி
 manithaa un manathai kiiRi

Oh man!, Tear your heart.

{41} விதை போடு மரமாகும்
vithai pooTu maramaakum
and plant the seed and it will be a tree

{42} அவமானம் படு தோல்வி
avamaanam paTuthoolvi
Humiliation and defeat.

{43} எல்லாமே உரமாகும்!
ellamee uravaakum
will be a source of success

{44} தோல்வியின்றி வரலாறா!
toolvi inRi varalaaRaa.
Is there a history without defeat?

{45} துக்கம் என்ன என் தோழா!
tukkam enna en tooLaa
Oh my friend!, Why are you sad?

{46} ஒரு முடிவிருந்தால்
oru mudiviruntaal ..
If you have a decision (determination)

{47} அதில் தெளிவிருந்தால்
atil teliviruntaal
and if it is clear,

{48} அந்த வானம் வசமாகும்!
anta vaanam vasamaakum!
Then heaven will be yours.

{49} மனமே! ஓ! மனமே! நீ மாறிவிடு!
manamee oo manamee nee maariviTu
Mind, Oh Mind you transform (change your mind) ..

{50} மலையோ அது பனியோ நீ மோதிவிடு!
malaiyoo athu paniyoo nee mothiviTu
Whether it's rainy or snowy! You should face it

- {51} ஒவ்வொரு பூக்களுமே சொல்கிறதே
ovvoru puukkalumee colkiRathee
Each flower said,
- {52} வாழ்வென்றால் போராடும் போர்க்களமே!
vaalvenRaal pooraaTum pooorkkalamee
Life means a battle field
- {53} ஒவ்வொரு விடியலுமே சொல்கிறதே
ovvoru viTiyalumee colkiRathee
Every morning That said,
- {54} இரவானால் பகலொன்று வந்திடுமே!
iravaanaal pakalonRu vanthiTumee!
Day will be followed by dinner
- {55} நம்பிக்கை என்பது வேண்டும் நம் வாழ்வில்
nambikkai enpatu veenTum ... nam vaalvil
We should have confidence in our
- {56} இலட்சியம் நிச்சயம் வெல்லும் ஒரு நாளில்!
laciya nicaya vellum oru naalil
We will succeed one day
- {57} மனமே ஓ! மனமே! நீ மாறிவிடு!
manamee manamee nee maaRiviTu.
Mind, Oh Mind you transform (change your mind) ..
- {58} மலையோ அது பனியோ? நீ மோதிவிடு!
malaiyoo athu paniyoo nee mootiviTu
Whether it's rainy or snowy! You should face it

=====
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Thanalachime Perumal, Paramasivam Muthusamy and K. Karunakaran
Poetical Discourse Analysis of a Tamil Song *Ovvoru PuukkaLumee*

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A Parallel Study on Amitav Ghosh's *The Shadow Lines* and Chetan Bhagat's *The Three Mistakes of My Life*

Dr. G. Baskaran and P. Indu

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Abstract

An attempt is made in this article to compare the two eminent contemporary novelists, Amitav Ghosh and Chetan Bhagat, who have taken India to the global scene through their narrative skills. The study is made to read their perceptions of reality, myth, history, politics, characters and some selected themes. The riots that broke the peace of the nation India at the time of partition of British India are taken for narration. How the riots were dealt with by Ghosh and Bhagat in their respective novels is the major focus of this study.



Chetan Bhagat

Importance of Parallel Study

Parallel study paves the way to examine the similarities and the dissimilarities of a work of art by two different authors of the same country. M.M. Enani defines "Parallel Study" in the book *Theories of Comparative Literature*: "Any study of parallelism claims that there are affinities between the literatures of different peoples whose social evolution

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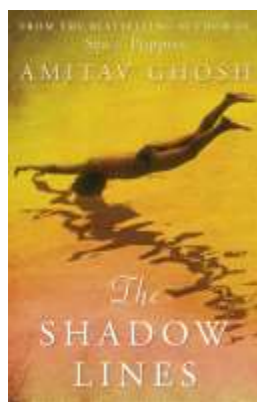
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is similar, regardless of whether or not there is any mutual influence or direct relation between them” (42). The two works of art may contain the same theme but the narration or the tone of characterization may differ.

Amtav Ghosh and Chetan Bhagat

The two authors taken for the parallel study are Indian English Writers Amitav Ghosh, a novelist, columnist, environmentalist, essayist and a travelogue writer and Chetan Bhagat whose works have become immensely popular in recent years. Chetan’s six novels have won critical praise and prestigious literary awards. His novel *The Five Point Someone* has also been adapted into a film and has brought more fame and glory to the writer. *The Three Mistakes of My Life* is his fifth novel that was written in 2008 and has found a place in bestselling lists across the world.

Amitav Ghosh, in an interview says, “I also liked Chetan Bhagat's first book -- I think he has a lot of talent and I hope that the urge to write bestsellers doesn't interfere with it” (n.p). Ghosh’s *The Shadow Lines* is a novel written in the year 1990. There are many similarities between these two writers. Both contribute a lot to Indian Writing in English literature and both write about the Indians and for the Indians. Their novels are written out of their own experiences and there is a blend of historical incidents that happened in our country.



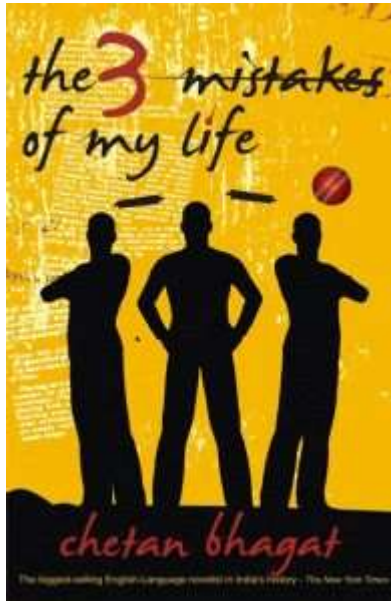
The novels taken for comparison are Ghosh’s *The Shadow Lines* and Chetan’s *The Three Mistakes of My Life*. Both the novels give importance to friendship and deal

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with the religious riot that took place in our country at various situations. These two novels are real stories of mission, obsession and sacrifice.



A Nameless Narrator – A Memory Novel

Ghosh's *The Shadow Lines* is narrated by a nameless narrator and is also a memory novel. He focuses on the political events and the religious riot which took place during the war of 1962 and 1964. The story is about the families of Mr. Justice Chandrashekhara Datta Chaudhary and Lionel Tresawson. Though they belong to different religions and regions, they are tied with the band of friendship. Tridib is the friend of the narrator, and also his philosopher and guide. Thamma the grandmother of the narrator is a widowed school teacher who hates the moderns and the youngsters and she considers Tridib as a “loafer and a wastrel lives off his father's money” (TSL 04).

Social Problems and Politicization of Religion

Social problems like Hindu-Muslim riot or political issues like the politicization of religion are the burning themes discussed in both the novels. These problems are seen through the eyes of Govind, Ishan and Omi in the novel *The Three Mistakes of My Life* and through the eyes of Tridib, the narrator and Thamma in the novel *The Shadow Lines*.

The Three Mistakes of My Life

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Chetan's *The Three Mistakes of My Life* is also based on the real events of the sectarian riot that took place in Gujarat in 2002. It is set on the backdrop of communal disharmony of Gujarat. It tells the story of three friends, namely, Ishan, Omi and Govind, who grew up in the same boarding school and are drawn into a romantic triangle. Their destinies are predetermined and yet the three of them are unable to get past the traps of love and betrayal of life. They yearn and dream for a future to be one but they become the figures of revulsion in later years. This not only sets the perspective for the intimate and ultimately tragic relationship they build with each other, but also provide an interpretation of the human society.

This novel is also about the three friends and their part in rescuing the life of an innocent Muslim boy Ali. Ishan, one among the three friends, aims to become a cricketer. Like Thamma in the novel *The Shadow Lines* considering Tridib as a loafer, here Ishan is considered as a loafer by his father. His dad sarcastically comments "cut a cake today to celebrate one year of your uselessness" (TML 03). Ishan's father paints him as a loafer to his neighbors. He says "He and his loafer friends hanging around the house all day along" (5).

Youth in the Sight of Elders, But There is Redemption

Here both the novelists point the mistaken sense of the elders about the youngsters. Tridib is doing Ph.D. in Archeology and is considered as a loafer. Ishan's interest in cricket makes him a loafer in the eyes of his father. Later he drifts into the life of an ordinary cricket coach. He sees a great potential in the Muslim boy Ali and he decides to support him because as a lover of cricket he did not like Ali's talent to go waste. He did not like a repetition of misfortune. So he is magnanimous in helping the boy. Somewhere in his psyche, the boy becomes a prop, a substitute for his lost self and he again hopes to re-live his own unfulfilled child hood dream.

Through Ishan, Chetan allows the readers to understand the struggle and obstacle faced by a sports person and enables the reader to see the real person behind the mask of superstar.

Love of One's Own City

Govind in *The Three Mistakes of My Life* is very much attached to his own city Ahmedabad. He says, "Ahmedabad is my city. It is strange, but if you have had happy times in a city for a long time, you consider it the best city in the world. I feel the same about Ahmedabad" (TML 06). Like Govind, Tridib is very much attached to his native city. Though his parents live in abroad, he lives in his grandmother's house in Calcutta. He roams around the Gol Park with his wandering friends.

Obsession with Western Culture

The lasses of this generation want to be free from the tangles of their parents and are obsessed with western culture. This kind of attachment degrades their temperament among the elders who are rooted in old values. In *The Shadow Lines*, Thamma condemns Ila who wants to be free in her own way. She is obsessed with foreign culture and wishes to dance with the strangers in the pub. She says in anguish, "I've chosen to live in London . . . because I want to be free of your bloody culture and free of all of you" (TSL 98). Ghosh shows the decline of our culture among the youngsters living abroad.

Craze for Modernism

Like Ila, there is a character in Chethan's *The Three Mistakes of My Life* that is Vidya. She aspires to be a PR and wants to be free and live her life king-size. Her room itself portrays her passion for western culture. "Her [Vidya] room was filled with postures of west life, Backstreet boy." (TML 49). She takes everything light and easy in life. She says "life's best gifts are free" (TML 182).

No Love for Own City

Both Ila and Vidya have no attachment towards their native town. Vidya says “I want to get out of Ahmedabad” (TML 47). She is crazy about the foreign land. When Govind brings sand from the Australian beach, she gleefully says, “Wow an Australian beach in my hands” (TML 182). These two Ila and Vidya are of modern and are free of commitments of relationship, of duties and everything. Their motto is to live for one’s own self. They do not bother about anything or care for others. They both have a growing interest in metropolitan culture in which there is no place for emotions and feelings.

Harm Caused by Communal Prejudice

Both Ghosh and Chetan have brought out the harm caused by the communal prejudice in their novels. Valuable lives are lost due to prejudice. Novy Kapadia in his article “Imagination and Politics in Amitav Ghosh’s *The Shadow Lines*” rightly points out “Amitav Ghosh’s greatest triumph is that the depiction of communal strife in Calcutta and erstwhile East Pakistan, and its continuation in contemporary India, is very controlled and taut” (208).

Communal Riots

In *The Shadow Lines*, the religious riot was caused due to the theft of the relic. The disappearance of the sacred relic known as the Mui-i-Mubarak - sacred hair of the Prophet Mohammed from the Hazratbal Mosque led to the communal riot which began in Kashmir and spread to Pakistan, Bangladesh and Calcutta.

In the novel *The Three Mistakes of My Life* the author brings out the communal riot that happened in Gujarat when the Sabarmati train was attacked. People are marginalized on the basis of ability, economic status and of religion.

Omi’s roots are in Hindu culture, it is infused in his blood yet, later he is considered an atheist and rebel. Here the religious politician Bitto Mama is responsible for the tragedy. He is a very staunch believer and supporter of his religion and regards

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others who practice other religions as his foe. He incites violence against the Muslims whoever he sees them in the street. He teaches the devotees of his religion to “keep bearing pain...Our scriptures tell not to harm others. They teach us patience” (TML 42). But he is the first person who does not follow the words.

In Support of Equality

Ghosh conveys equality through the words of Thamma in the novel *The Shadow Lines* “Once that happens people forget that they were born this or that, Muslim or Hindu, Bengali or Punjabi: they become a family born of the same pool of blood. That is what you have to achieve for India, don’t you see?”(TSL 77-78).

The sacrifice of Omi is the climax of the novel *The Three Mistakes of My Life* and the sacrifice of Tridib in rescuing Jethamoshai in the riot is the climax of the novel *The Shadow Lines*. Both Omi and Tridib understand the value of human life and the harm caused by religious disharmony. Amidst the world of violence, through these two peaceful figures the authors remind the need for us to lead a harmonious life. Ghosh and Chetan pay their tributes and condolences to the martyrs who lost their lives in the riots.

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Role of Rote Learning as an ESL Learning Strategy

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Abstract

Hundreds of thousands of graduates of both professional and non-professional courses are churned out every year by the universities and colleges in India. Unfortunately, a majority of them often find themselves in the status of perennial job-seekers running from one establishment to another. Ultimately, most of them reconcile themselves to the fate of being rejected by the job market as “unemployable”, in spite of their score cards bearing the stamp of a ‘first-class’ or ‘super-first class’. What causes this anomaly?

This article attempts to probe some of the reasons behind the malady, from the perspective of ESL (English as Second Language) proficiency. The investigation is done with the help of a random survey carried out among a group of ESL learners at the point of their entry into various undergraduate courses in South India. Nevertheless, the findings of this study would be representative of the status of the ESL proficiency of a vast majority of the Indian student community.

Background of the Study

A study carried out among 32,000 school children from 142 schools across five metropolitan cities in India, viz., Chennai, Bangalore, Mumbai, Kolkata and New Delhi jointly by Educational Initiatives (EI), a research organization and WIPRO, a leading Indian software company, has come out with some alarming findings. A few of them are

- a. Students fare well in rote questions, but trip up on those needing interpretation and analysis.
- b. Language is being learnt less as something integral and useful, and more as a subject for a test.
- c. Learning is rote-based and does not focus on real knowledge. (*India Today*,

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November 27, 2006).

Against the backdrop of this survey carried out among students from leading schools situated in the metropolitan cities in India, the present study tries to analyse how well and how far can these findings be relevant to students passing out from state funded schools who constitute the largest chunk of student population in India.

Behaviourist Theory of Language Learning

Learning is “conditioned behaviour”, which is ‘observable’ believe the behaviourists. To them, the human being is an organism capable of a wide repertoire of behaviours, and the occurrence of these behaviours is dependent upon three crucial elements in learning, viz., a ‘stimulus’ which serves to elicit behaviour; the ‘response’ triggered by a stimulus; and ‘reinforcement’, which serves to acknowledge the response as being appropriate / inappropriate and encourages the repetition / suppression of the response in the future (Skinner, 1957; Brown, 1980). Thus, according to this theory, learning is the outcome of manipulation, and the learner is a mere instrument manipulated by an external agency to produce the desired behaviour. And, the agency outside the learner is a teacher in the case of language learning. In this process of learning, practice and use play a very vital role. No wonder, imitation, memorization and pattern drilling are the tools used widely to achieve the desired verbal behaviour.

Cognitive Theory of Learning

Learning, in the view of the cognitivists, is a mental process of induction. According to them, it is the faculty which permits the learner to ‘monitor’ and evaluate the different ‘stimuli’ being received, to co-ordinate and regulate them, to ‘reject’ some of them, and to develop appropriate responses to those stimuli which are ‘accepted’. Therefore, it depends on perception and insight formation. And, all the learning is in the nature of problem-solving. In language learning, the stimuli received are the ‘input’, which is the sample of language data. The learner processes this data using the ‘data-processing mechanism present in him. The input is not just a number of sentences (to be

memorized and imitated/reproduced), but a whole range of language data, and the output is, again, not just a number of ‘sentences’, but a system of rules, which allows the learner to produce innumerable sentences. Therefore, even a limited exposure to language can result in an almost unlimited output, revealed in the human child’s capacity to produce sentences which are new (Chomsky, 1966).

Thus, the behaviourist theory differs rather widely from the cognitivist views. While the former emphasizes the importance of practice leading to the formation of automatic habits of verbal behavior, the latter stresses the role of insight, hypothesis formation and learning through discovery in language learning. However, both of them converge on the common point that, learning takes place through exposure to experience.

Language Propensity

A relatively recent theory is the one which hinges on the element of innateness in the process of language learning. This view is supported by studies carried out by great psycholinguists like Noam Chomsky, who consider themselves to be cognitivists. According to their theory of ‘innateness’ in learning, every human child possesses, at birth, a biological apparatus, viz., the Language Acquisition Device (LAD) which pre-disposes him/her to the learning of a language. In other words, a child’s brain is biologically ‘programmed’ for the learning of language. This accounts for the potential of a child to learn languages effortlessly and become readily an ambilingual.

All these theories of language learning play their own role in the process of learning a second language. But, when one theory is stretched beyond the limits of desirability leaving behind the other, there arises the problem.

ELT Scenario in Indian Classrooms

“Though it is clear that a mechanical process of teaching and learning-by-rote is dysfunctional, it continues to pervade almost all of India’s class rooms”, laments one of

the leading employers of software professionals in India, Azim H. Premji (*India Today*, November 27, 2006).

And, an ESL classroom in any part of the country is no exception to this trend. Following the concept that language is “conditioned verbal behaviour”, which can be produced by continuous exposure to the desired language output, the learners are constantly subjected to an overdose of repetition and pattern drilling right from the primary level. In the name of practice, pattern drilling is followed with the pious conviction that it results in the learner’s internalization of the features of sentence construction, which in turn, leads to successful language learning.

Goal: Performative Communicative Acts

But experience makes one understand that the overuse of certain patterns *ad nauseum* without cognitive understanding does not lead to the effective use of ESL in real life situations. For, mindless parroting of information which is arbitrary and verbatim does not lead to real understanding. Hence, what is imperative in ESL pedagogy is, as Widdowson rightly points out, that language teaching should “effect the transfer from grammatical competence, a knowledge of sentences, to what has been called communicative competence, a knowledge of how sentences are used in the performance of communicative acts of different kinds” (Widdowson, 1978).

But, in the Indian context, school administrators seem to appreciate one feature of the ‘mim-mem’ and pattern drill methods: a feature which has undoubtedly contributed to the widespread adoption of this method (Tarinaya, 1992). For, these teaching methods do not require the teacher to be either competent in the skills or conversant in the language that he teaches - at least, not when he is teaching at the elementary level of instruction. Perhaps, that is why, the educational system adopted by many states in India has entrusted the job of teaching the English language to teachers of any subject up to the secondary level.

Value of Memorization and Pattern Drilling

Indeed, no one can discount the positive role played by the mimicry, memorization and pattern drilling method in the teaching of pronunciation. But in the other aspects of language learning like grammar and vocabulary the memorization method has its own limitations, because, after all, “to know by memory an ample stock of ready-made sentences in a language is not the same as to know that language” (de Saussure, 1929). Incidentally, in real life situations, except for purposes of quotation, people rarely use sentences used by others. Moreover, it is humanly impossible to store a large number of sentences in one’s head. Therefore, what a language learner needs is not a stockpile of sentences memorized verbatim, but the rules for creating and understanding these sentences. This was proved by the experiment conducted by Saussure and others which found out that the linguistic skills “such as reading, writing, speaking and understanding were achieved in greater proportion and in less time when the learning technique involved a maximum amount of conscious learning (de Saussure 1959).

Execution of the project

The study was carried out among a sample group of 381 students entering various degree courses at A.P.C. Mahalakshmi College for Women, Tuticorin affiliated to Manonmaniam Sundaranar University, Tirunelveli located in South India.

The target skill chosen for assessment was free writing. Therefore, two tasks viz., a) framing own sentences (using the given words viz., ‘books’, ‘examination’, ‘temple’, ‘cinema’, and ‘chair’); b) writing a free paragraph on a given topic viz., ‘Market’ were administered to the study group. These tasks were evaluated against a maximum score of 10 marks each, amounting to a total of 20 marks. The sub-skills considered for the assessment included i) structure, ii) content, iii) grammar and iv) vocabulary with respect to the first task, and i) content, ii) organization, iii) vocabulary, iv) language use, v) mechanics with regard to the second task. All these skills were assessed on an equal footing within the total marks allotted for each of the tasks.

Results and Findings

The assessment of the study group's performance in the two given tasks yielded the following results.

Sentence Making

Sub skills assessed	Performance Score	
	≥ 50%	< 50
Structure	30%	70%
Content	81%	19%
Language use	9%	91%
Vocabulary	56%	44%
Overall	51%	49%

Paragraph Writing

Sub skills assessed	Performance Score	
	≥ 50%	< 50%
Content	69%	31%
Organization	40%	60%
Vocabulary	53%	47%
Language Use	36%	64%
Mechanics	62%	37%
Overall	33%	67%

The tables given above reveal a wide gap between the study group's performance

in task I and task II. Indeed, their skill of writing a free paragraph seems to be poorer than that of writing individual sentences.

In an attempt to find out the reason behind this anomaly, an analysis of the learning strategy used by the study group to acquire the skill of writing was made. It brought out the following findings.

Learning Strategy Used	Performance Score	
	≥ 50%	< 50%
Cognitive Understanding	54%	46%
Rote Learning	0%	100%

The table given above indicates that among the learners who used cognitive understanding as their main learning strategy, 54% of them have scored $\geq 50\%$ marks, while among those who used rote memorization, no one has scored $\geq 50\%$ marks.

Indeed, this trend indicates the fact that while cognitive understanding has benefitted the learners in the skill of text generation, learning by rote does not seem to have facilitated it much.

A further analysis of the study group's answers reveals the repetition of a particular syntactic structure, and the use of a limited range of vocabulary by a majority of the participants. Incidentally, the syntax patterns which are found to be repeated indiscriminately in both the tasks happen to be S+V (be) + C and SVA.

For examples, see appendix.

Conclusion

Indeed, the examples cited in the appendix seem to indicate that learning by rote has resulted only in the learners' reproduction of the range of syntax and vocabulary which they have been frequently exposed to in their classroom instruction. Unfortunately,

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it has neither led to their use of varied syntactic structures nor the use of appropriate vocabulary. Therefore, the learners have failed to acquire the skill of free writing which requires not only the knowledge and the use of a wide variety of syntactic structures but also the ability to generate new text and achieve learner autonomy. Perhaps, rote learning as a learning strategy in this case does not seem to have helped the ESL learners acquire the desired language behaviour and become proficient users of the target language.

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APPENDIX

- 1. pat dia - ✓
- 2. Sh - x
- 3. Sh vas - x
- 4. Sh vas - x
- 5. Sh vas - x
- 6. Sh vas - x

not include

1/2

TASK - II

C - 1/2
S - 0
V - 0
G - 0

Frame sentences of your own using the words given below : (Sentence need not exceed 10 words)

1. book

Tamil book and English book and History book and Economic book and Account book is very enjoyed

2. examination

The English test is very useful. It brain to very usefully the examination.

3. temple

The temple is excited to use fully.
The players is very use fully temple.

4. cinema

The cinemas, dramas, cartoons of venter
The television is one of the wonders of science

5. chair

The Chair is siting to use fully.
The chairs is very use ful.

pattern drill → same pattern → SVA
SVO
C - 2 1/2
S - 1 1/2
6/10

TASK - II

Frame sentences of your own using the words given below : (Sentence need not exceed 10 words)

1. book

I like books very much. So every time I read books.

2. examination

I wrote the public examination in the 12th standard in 2003.

3. temple

I went to the temple of every week with my family and friends.

4. cinema

Every Sunday I saw the cinema in Sun TV.

5. chair

I came to the furniture room and I saw (lots of chairs.)

pattern drilling

TASK - II

8/2/10

C-2 1/2
S-2 1/2
V-2
G-13

Frame sentences of your own using the words given below : (Sentence need not exceed 10 words)

1. book

2

I read a book. ✓

2. examination

12

I have passed the 12th examination. ✓

3. temple

12 ✓

I go to the temple on every Friday. ✓

4. cinema

13/2

I saw a cinema last week. ✓

5. chair

2

The book is on the chair. ✓

pat-drill - ✓

TASK - II

Frame sentences of your own using the words given below : (Sentence^s need not exceed 10 words)

1. book

12
Book is very useful in general
knowledge. It is very helpful in reading habit.

2. examination

12
Examination is very tough in
school days.

3. temple

12
Temple is a very beautiful place.
I am going to temple daily.

4. cinema

12
Cinema is used for entertainment.
Because today's cinema is not comfortable.

5. chair

12
Chair is very helpful for sitting.
It is a science magic.

TASK - I

NAME : K. Athista Lakshmi

CLASS : B.A Tamil lit.

TIME TAKEN : 25 min

Write a paragraph in about 100 words on the topic 'Market'.

Market.

Market is the very nice place. It is

a very big place. Some other varieties,

of the market, fish market, ~~and~~ fruits market,

& flower market. At the flower market is

Very nice small,

sales market is very

sound place. Public's ~~business~~ take

the vegetables to the good rate

of the market. Sunday at the market

TASK - 1

NAME : L. Sangeetha

CLASS : I.B.A History

24/5

TIME TAKEN : 25 mls

Write a paragraph in about 100 words on the topic 'Market'.

Market is very useful. ^{w/o} then
^{C ; s/p, w/o} Market is many market, Fruit market, flower
 market, ^{w/o} vegetables market, Fishmarket than
^{w/o} them etc. ^{w/o} onion, carrot, ^{w/o} more than
 vegetables is ^{w/o} very important. ^{w/o} than, ^{w/o} more
 people ^{w/o} going to the market, ^{w/o} than fruit
 vegetables ^{w/o} purchased. ^{w/o} Madurai market
 is very big. ^{w/o} Market is today ^{w/o} enormous
^{w/o} first. ^{w/o} than market is very important ^{w/o}
 many people like market. ^{w/o} more things
 purchased. ^{w/o} flower ^{w/o} is very fresh,
^{w/o} women's ^{w/o} is very ^{w/o} like flower, ^{w/o} fruit is
^{w/o} health ^{w/o} strength, ^{w/o} good food.

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Use of Markers Observed in the Spoken Language Lexical Corpora of Children in Kannada Language

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Abstract

Research in the area of child language thrives on the availability of naturalistic language data. However, Indian endeavours are meagre and confined to the language data acquired by the Speech - Language Pathologists which is limited to the purview of their study. The present study is part of a post-doctoral work carried out at All India Institute of Speech and Hearing (AIISH).

The study established a spoken language lexical corpus of children between the ages of 6 and 8 in Kannada language. The language data of 240 children, living in the city of Mysore was collected through description of standardised pictures, story narration and narration of daily activities of the child. The present paper looks into the use of markers by children while highlighting the need to encourage further research in the field of child language.

Keywords: spoken language corpus, language acquisition, markers,

Introduction

Endeavour towards establishing a corpora in India is meagre and has been restricted to the pioneering work in the 1980's that saw the creation of the Kolhapur Corpus of Indian English (KCIE) by Shastri. It was created based on the guidelines of the Brown Corpus. In the 1990s the Department of Electronics, Government of India initiated the scheme of Technology Development for Indian Languages (TDIL) to establish electronic corpora in Indian languages which led to a compilation of around three million words from different disciplines representing English, Hindi, Punjabi, Tamil, Malayalam, Telugu, Kannada, Marathi, Guajarati, Oriya, Bangla, Assamese, Sanskrit, Urdu, Sindhi and Kashmiri languages. The project was undertaken by various agencies such as the Indian Institute of Technology (IIT), Delhi, Central Institute of Indian Languages (CIIL), Mysore, Deccan College, Pune, Indian Institute of Applied Language

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Science, Bhubaneshwar, Sampurnanada Sanskrit University, Varanasi, and Aligarh Muslim University, Aligarh. However, the project was discontinued and later revived in the 2003. (See Dash, 2005)

The corpora generated in different languages and presently available are listed by the Open Language Archives Community (OLAC), which lists corpora that are available to the public as well as corpora that is specialised with its use restricted to certain agencies. OLAC lists the available corpora such as the corpora to study language development such as CHILDES, ESL/EFL learner corpora such as International Corpus of Learner English (ICLE), etc., monolingual corpora such as Modern Chinese Language Corpus (MCLC) and comparative corpora such as COMPARA and many others.

Sporadic Child Language Corporuses in Indian Languages

Child language corporuses that exist are created using reports by parents, audio and video recording of child speech. The major corpus in the area of language acquisition is CHILDES and has been expanded to document the intricate processes of language acquisition by children in different language settings such as Hebrew, Japanese, French, etc.

However, in the Indian scenario endeavours in the area of child language acquisition have been sporadic and is largely restricted to the purview of conducted studies such as a study of the different stages of acquisition or the lacunae that might occur during the process of language acquisition like the Tamil audio recording by R. Narasimhan (Tata Institute of Fundamental Research) and R. Vaidyanathan (Audiology and Speech Therapy School, Nair Hospital, Mumbai) which led to CHILDES database in 1984.

The audio recordings are interactions of a child with her parents in unstructured care-taking situation in her home from the age of 9 months to the age of 33 months. The interactions were recorded over a period of 24 months with biweekly intervals.

Although, various agencies in India such as AIISH have begun to collate and establish a corpus of child language, there still exists a dearth of normative data of language acquisition that can be of use in the area of speech - language pathology.

Present Project

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The present project is a beginning in the gargantuan endeavour of documenting and describing the language use seen in typically developing children in various contexts such as spontaneous speech settings, picture elicitation, picture description, etc. The project's primary endeavour is to establish a lexical corpus of spoken language (Kannada) of children between the ages of six to eight years.

Previous Studies

Table 1.1 gives a brief overview of the studies in the area of child language acquisition in India.

Table 1.1

Studies in Language Acquisition in Children in India

Sailaja (1994)	Investigated the role of syntax in the acquisition of Telugu.
Shukla & Mohanty (1995)	Studied the influence of maternal speech styles on language acquisition showed a significant correlation between the two.
Devaki (1995)	Studied the development of past tense in Kannada children
Khokle (1995)	Studied the acquisition of aspirated /g/ segment in Marathi
Lakshmi Bai & Vasanta (1995)	Contributed extensively to the study of language acquisition in children by studying the acquisition of different classed phonemes of Tamil and Telugu languages in different positions. Her observation of language acquisition in children supported the view that “the development of phonology cannot be studied meaningfully without considering the lexical items that contain the speech segments, which are affected by the phonological process operating at particular stages of development” (Misra, 2009).
Vasanta, Sastry & Maruth (1995, as cited in Misra,	Studied the development of metalinguistic ability in children, awareness of metalinguistic skills in Telugu speaking children

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2009)	between the ages of 4.5 to 8.5 years concluded that metalinguistic ability improved with age. Children between the ages of 6.5 to 8.5 years were able to perform well in tasks such as sentence correction.
Prakash & Mohanty (1995)	Studied the development of metalinguistic ability and its effect of children from grades 1 to 5 and concluded that phonemic awareness does not play a crucial role in learning to read
Prema (1979)	Reported a gradual improvement in the performance of Kannada speaking children on phonological tasks (rhyme identification, phoneme oddity, phoneme segmentation, phoneme identification), which reached a ceiling level by grade V.
Narasimhan (1998)	Studied language acquisition in children and concluded that acquisition of language is based on pragmatic consideration of language use.
Nayak (2002)	Reported on the comparative study of developmental patterns in the acquisition of phonological awareness in Marathi speaking children with normal and impaired hearing studying in junior kindergarten and concluded that children in both groups obtained lower scores on phonological awareness tasks than children in grade I.
Shyamala & Devi (2003)	Reported the developmental milestones of language acquisition in Kannada and Hindi, which revealed that children acquired Kannada and Hindi languages in almost similar manner with a few differences in the acquisition of verb inflections in Kannada speaking children, was attained at (42-48 months). Hindi speaking children attained the same at the age of 24-30 months and they inflected nouns, pronouns, and adjectives for plurality in Hindi by children at the age of 36-42 months while Kannada speaking children had yet to attain the

	<p>aspirated and non- aspirated contrasts by the age of 54-60 months. The study also reiterated the fact that children learning two languages simultaneously attempt to build a unitary lexical system that draws from both the languages. The study also indexed the two stage of acquisition of phonology in children i.e. stage one being the process wherein the word is paid attention to, in an undifferentiated manner and in stage two the child sorts the articulatory differences that make up the word.</p>
Kumudavalli (1973)	<p>Investigated the relationship between articulation and discrimination of Kannada speech sounds in terms of distinctive features in children between the ages of four and eight years. The study discovered that there was a definite pattern in the development of discrimination. Features of voicing and nasality were distinguished at an earlier stage. Children acquired all the distinctions by the age of 8 years.</p>
Sreedevi (1976)	<p>Studied the aspects of acquisition of Kannada by 2+ years old children found that the additions of /-illa/, /be:da/ are acquired earlier than other type of negative markers with modal auxiliaries.</p>
Tasneem (1977)	<p>Investigated the acquisition of Kannada phonemes in one hundred and eighty typically developing schoolchildren in the age range of 3 to 6.6 years in the city of Mysore. The results indicated that there was a statistically significant difference in articulation score for different age groups and between genders in the same age group. The study also found a definite pattern in the acquisition of articulation and showed that the socioeconomic status affected the acquisition of phonology. There was a gradual change from age to age and the fricative /h/ was not acquired by the age of 6:6.</p>
Subramanya (1978)	<p>Studied the development of some morphological categories in children Kannada: A study of children 6-8 years age range indicated</p>

	<p>the use of morphosyntactic markers by children and discovered that Morphological markers are used to indicate changes in number, gender and tense. The plural marker /galu/ was predominantly used but, /aru/ and /andiru/ was not acquired. Order of acquisition was /galu/, /aru/ and /andiru/.</p> <p>Gender allomorph /-i/ and /alu/ was acquired. The children had difficulty using /-e/ and used it less frequently. The children had not acquired /-gitti/. The order of acquisition was /-i/, /alu/, /-e/ and /-gitti/.</p> <p>The children showed the ability to use future and past tense.</p> <p>The tense allomorph was more difficult to use than gender and plural.</p>
Roopa (1980)	<p>Studied some syntactic development in 4-5 years old Hindi speaking children. The study looked into the spontaneous speech, storytelling, description of a picture book, describing view master slides, playing with toy animals, etc. of four children living in the city of Mysore. The study reported that sentence structures of children are similar to that of the adults though certain sentences showed a lack of noun and verb agreement. Word negations were not seen in the samples obtained. The children used both affirmative and imperative sentences in their speech. The 5-year-old children used almost all the structures used by the 4 year old. Differences between boys and girls in the same age group are evident only in structure used rarely by the children.</p>
Venugopal (1981)	<p>Studied the production of certain syntactic elements like negation, interrogation, imperative, coordination, pronominalisation and relativization in Tamil speaking children between the ages of five and six. The study reports that the syntax structure of children is similar to that of adults. 6-year-old boys and 5-year-old girls rarely</p>

	showed disagreement between noun and verb, pronoun and verb in their sentences. Consistent use of negative affixes /-aad/ was not observed. Transformational rules for deriving interrogatives sentences have been acquired by the children.
Vijayalakshmi (1981)	Developed a test for acquisition of syntax in Kannada speaking children up to five years of age. The performance of eighty-five children on TASK has led to the following conclusions that the process of acquisition of syntax shows systematic development in acquiring more and more lexical structures and sentences types of age progresses. Comprehension of language is better than expression when children begin to speak and this difference exists until the children are around 3-6 years of age. Comprehension of language starts early and develops faster than expression until the age of about 3-6 years. The expressive ability picks up faster and competes closely with that of comprehension after the age of 3-6 years. Girls perform better than boys in the age range between 2.0 to 3.0 years. From 3.0 years onwards, boys pick up faster. Around the age of 5 years both, perform similarly. There is universality in the process of syntax acquisition, as seen from the general agreement with the report of other language.
Madhuri (1982)	Studied some aspects of syntactic development in Marathi speaking children aged 2 1/2 to 3 years. The study reported that the sentences structure of the children were similar to that of the adult. The children did not consistently maintain concord between gender, number of the noun and the verb in their sentences. Three-year-old children used more abstract nouns, case endings, than two and half-year olds. Coordinated speech samples were present in the speech samples while pronominalization within sentences was not observed.

	A 6-8 months difference in age caused considerable difference in the sentence structures of the children.
Prakshan (1999)	Developed a Picture Speech Identification Test for Children in Tamil between the ages of 3-6.6 years. It reported that an age related difference in the performance in the speech identification score with a significant statistical difference between 3-3.11 and oldest 6-6.11.
Lahl Mangaihi (2009)	Worked on development and standardisation of spondees and phonetically balanced word list in Mizo that can be used to measure the Speech Recognition Test and Speech Identification Score for native speakers of Mizo. The list was created using familiar bisyllabic and monosyllabic randomly selected words from different sources like newspapers, books and telephonic conversations of individuals fluent in the language.

The above studies have examined the various aspects of language acquisition in typically developing children along with children exhibiting deficiency in language acquisition from the age of two years onwards. However, by the age of six years, children start going to school and their process of language acquisition sees an accelerated growth due to various factors such as interaction with peer group, and so on. The studies also lack normative data on the lexical acquisition of children from the age of 6 years.

Method

A total of two hundred and forty typically developing normal children's speech ability, was ascertained by administering the WHO ten-Question disability screening checklist (Singhi, Kumar, Malhi & Kumar, 2007), as well as using the teacher's report. The selected participants' mother tongue was Kannada; they lived in predominantly Kannada speaking areas, and attended state run Kannada medium schools. The age group of the participants was between the ages of six and eight years with a mean difference in their ages of about six months. The participants were

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divided into two groups of thirty each according to gender and were assigned to the four age groups namely 6-6.5, 6.6-7.00, 7.1-7.5 and 7.6-8.00 (30 Boys ; 30 Girls) in each group.

Table 1.2

Participants

Age	Boys	Girls
6-6.5	30	30
6.6-7.00	30	30
7.1-7.5	30	30
7.6-8.00	30	30
Total		240

Spoken language samples were elicited from the participants through *spontaneous utterances* obtained during the narration of daily activities and *elicited utterances* to standard pictures as well as picture description and story-telling. Each participant was seen individually in a library or in a quiet classroom. The child was made comfortable with a few general questions to build rapport as well as to familiarise the child with recording equipment. Instructions were given to the child to describe the pictures that were shown to him/her. Tasks were administered in the following order:

- The first task administered was Story-telling (Standardised pictures, Nagapoornima, 1990). In this task, the participant was shown a series of pictures and asked to describe the picture by making a story from the sequential pictures presented. The responses were recorded on a digital recorder that was later orthographically transcribed and analysed using SALT software.
- The second task was narration of experiences in their daily routine activities as a part of spontaneous language sample. The responses were recorded on a digital recorder that was later orthographically transcribed, fed into SALT software for analysis.

- The third task was picture description in which Computerized linguistic protocol for screening - CliPS (Anitha & Prema, 2004) was administered. This was administered using a laptop on which a series of line drawing were presented and the participant was asked to name/point to each picture as instructed.

The recorded data was transferred on to a computer, transcribed and each linguistic unit was tagged according to the conventions of SALT keeping the rules of Kannada language.

Results and Discussion

The data was subjected to Univariate Analyses of Variance to examine associations between age group, gender and lexical categories. The results show that with the children of the age group of eight years, the mean percent frequency of lexical categories uttered by the participants is in the following order, the highest being PNG Markers (72.36), Adjectives (59.20), Nativised words (55.86), Verb (53.19), Nouns, (53.07), Numbers (51.00), Negatives (49.16), Comparatives (48.20), Dialectal Varieties (43.71), Prepositions (42.11), Code switches (39.45), Pronouns (39.96), Error words (32.32), Non words (29.50), New words (26.55), Question tags (16.25) and the least being Standard words (12.49). The mean percent frequency for overall developmental pattern was greater (53.23) at eight years compared to other age groups.

The present paper is concentrating on the usage of Markers by the participants and hence concentrates only on that section

Kannada is an agglutinative language wherein the root takes the markers that represent the markers for person, number and gender. The following table represents the Mean and S.D Scores obtained for PNG Markers.

Table 1.3

Mean and S.D of Markers

Age group	Boys		Girls	
	Mean	S.D	Mean	S.D

6.0-6.5	74.07	4.74	72.09	4.99
6.6-6.7	73.16	5.01	71.05	8.38
7.1-7.5	73.19	4.75	73.15	8.09
7.6-8.0	71.54	4.94	70.70	8.10

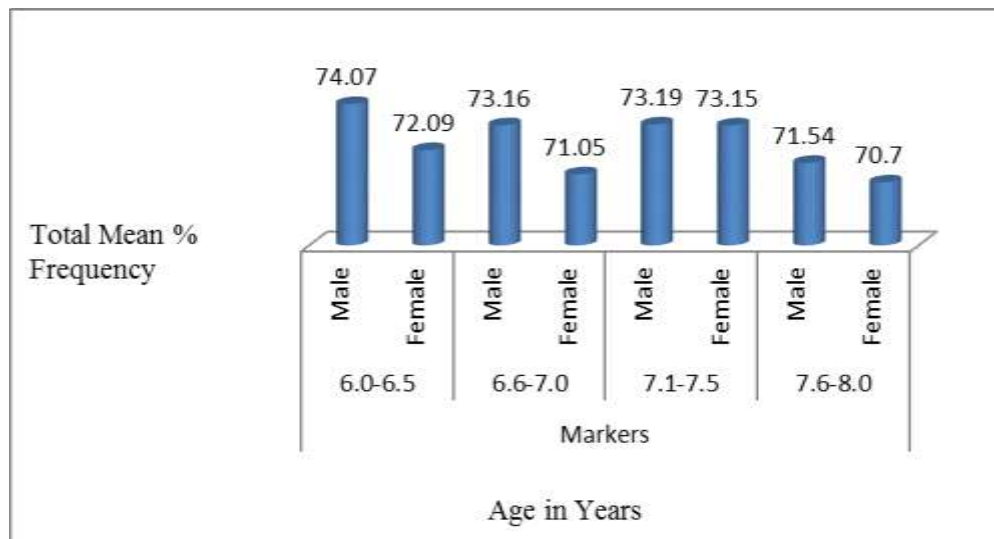


Figure 1.3: *Performance of Participants across Gender, Age and Lexical Category of PNG Markers*

The mean scores for PNG markers are specified in Table 3.1.12, which illustrated the usage of PNG markers across age group and gender. It can be concluded from Table 3.1.12 and Figure 3.1.12 in the age group of 6.0-6.5 the utterances of boys with a mean of 74.07 (S.D=4.74) contained a higher number of PNG markers than the utterances of girls with a mean of 72.09 (S.D=4.99). In the age group of 6.6-7.0 it was observed that the utterances of boys with a mean of 73.16 (5.01) contained a higher number of PNG markers than girls with a mean of 71.05 (S.D =8.38). In the age group 7.1-7.5 utterances of boys with a mean of 73.19 (S.D=4.75) contained an almost equal number of PNG markers with the utterances of girls with a mean of 73.15 (S.D= 8.09). In the age group of 7.6-8.0 it was observed that the PNG markers contained in the utterances of boys subject with a mean of 71.54 (S.D =4.94) was higher than the PNG markers

contained in the utterances of girls with a mean of 70.70 (S.D = 8.10). The data of age with four categories and gender for verbs were analysed using univariate ANOVA. The results of the study revealed significant difference in the interaction effect [F (1, 232) = 0.36, p < 0.78]. Further there was a significant difference in the age [F (1, 232) = 1.38, p < 0.24]. Duncan's post hoc analysis revealed no significant difference in the age groups.

A sloping trend is observed in the utterances of PNG markers from the age group of 6.0-6.5 to 7.6-8.0. The highest number of PNG markers being uttered by boys in the age group of 6.0-6.5 and the lowest being uttered by boys in the age group of 7.6-8.0. The utterances of PNG markers observed in the expression of boys in the age groups of 6.0-7.0 and 7.6-8.0 was higher than the PNG markers observed in the utterances of girls. However, in the age group of 7.1-7.5 boys uttered approximately the same number of PNG markers as girls. Due to the lack of significant difference in the category of PNG markers, it may be assumed that participants in the age group of 6.0-8.0 have already acquired the PNG markers.

PNG Markers as Indicators of Socio-Economic Status

The socio-economic conditions of the participants were calculated using the scale given by (N.I.M.H., 1999). The five-point scale considers the parameters of occupation, highest education score, annual family income, property and per capita income per annum. Analyses of the demographic data revealed that as most of the parents of the participants were unskilled workers, illiterate or have studied less than SSC (Secondary School Certificate), per capita income is below Rs. 15,000, the pecuniary income of the family per year is below Rs. 1 lakh and they possess no property; they are classified as 'SES ONE' or participants belonging to the lower socio-economic strata. However, out of the 240 participants, 33 participants belonged to 'SES TWO' category.

Table 1.4

Indicators of Lower Socio-Economic Conditions as Shown by use of PNG Markers

SES SCALE	Mean	SD	Mann Whitney U Test		Pearson's Test	Spearman's Test
			Z	P	p	p

1	52.60	32.69	0.26	0.79.	0.52	0.79
2	56.05	30.54				
Total	53.24	32.27				

Mann Whitney U-test was done to check the significance of difference in total developmental pattern between Group I and Group II. The results show that significant difference does not exist between the two groups $|Z|=0.26$, $p > 0.79$.

An evaluation was made of the linear relationship between socio economic scale and total developmental pattern using Pearson's correlation. An analysis of Pearsons correlation coefficient indicates a statistically insignificant ($p > 0.52$) linear relationship between socio-economic scale and total developmental pattern. The mean and S.D of group I and group II is given in Table 3.11. The mean and S.D of group I is 52.06 and 32.69. The mean and S.D of group II of SES is 56.04 and 30.54. From the results it can be interpreted that group II has a higher TDP than group I. To determine the dependence between socioeconomic scale and total developmental pattern Spearman's correlation co-efficient was calculated. The results revealed statistically insignificant dependence ($p > 0.79$) between socioeconomic scale and total developmental pattern as given by Figure 1.4.

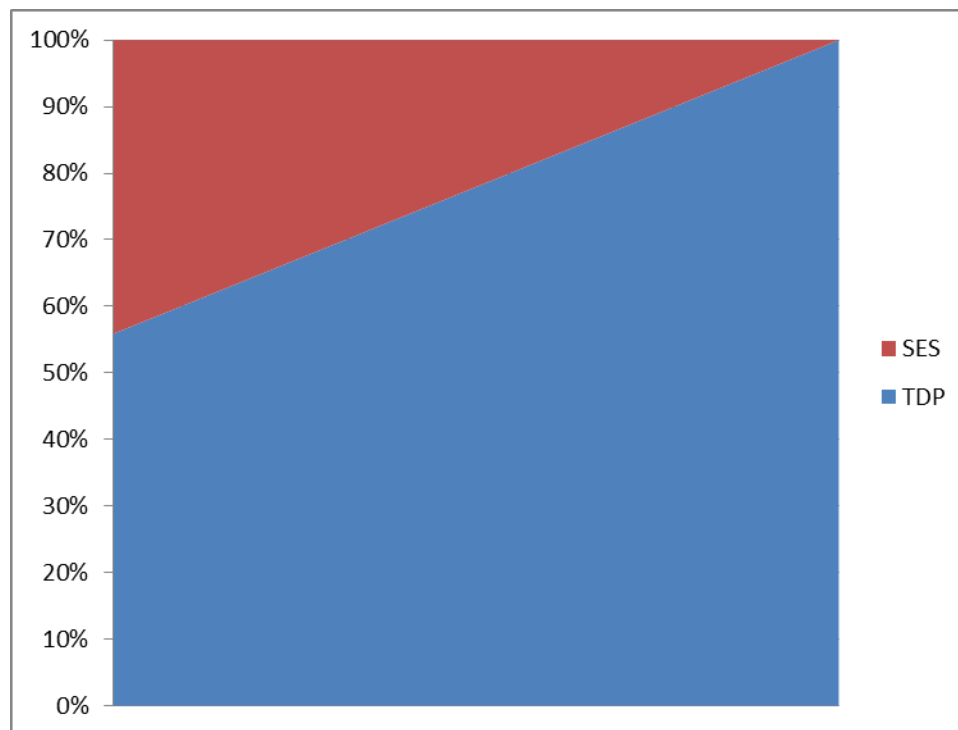


Figure 1.4: *Spearman's correlation co-efficient between SES and TDP*

As the participants in the present study belonged to the lower socio-economic strata, there was rampant use of inconsistent markers in their speech. An over extension as well as under extension of meaning of words were also observed. For example, during administration of CLIPS participants used the word /huDuga/ to depict /magu/ 'child', /huDuga/ 'boy' and /yuvaka/ 'youth'.

Sociological constraints on the use of gender markers indicate that the use of PNG markers created certain limitation while tagging the data. Usage of neutral markers [aite] for PNG markers by the lower socio-economic strata in place of gender markers.

Examples:

1. /huDuga/ /ball/ /aDtaitē/ ('boy playing ball').
2. /appa// malgaite/ ('father sleeping').

In the above examples /huDuga/ which means 'boy' and /appa/ which means 'father' respectively should be followed by the gender marker /iddane//ne/ as the gender marker.

However majority of the subjects (as shown in the statistical analysis) have used the neutral

nonhuman marker /aite/ in the colloquial sense rather than the standard /ide/ instead of the human gender marker.

3. /amma/ /aDige/ /maDtaite/ ('mother is cooking').

In the above example /amma/ which means mother should be followed by the gender marker /iddale//le/ as the gender marker. However majority of the subjects (as shown in the statistical analysis) have used the neutral nonhuman marker /aite/ in the colloquial sense rather than the standard /ide/ instead of the human gender marker.

4. /bekku/ /haal/ /kuDitaite/ ('cat milk drinking'/ 'cat is drinking milk').
5. /na:yi/ /jump/ /hoDitaite/ ('dog jumping'/ 'dog is jumping').

In the above examples /bekku/ which means 'cat' and /na:yi/ which means 'dog' respectively should be followed by the nonhuman marker /ide/ majority of the subjects (as shown in the statistical analysis) have used the neutral nonhuman marker /aite/ in the colloquial sense rather than the standard /ide/.

It has been observed that in a particular, irrespective of gender the neuter gender marker [aite] was used to describe both animate and inanimate [human and non human verb form]. While in some schools it was observed that neuter gender marker along with male gender marker was used for animate, inanimate [human and non human forms] wherein the marker for female gender and non human verbs has been replaced by neuter gender [aite] while retaining the male gender marker for human, male [human verbs].

Conclusion

The present paper is a report of the partial results that have been arrived at as part of the Indian endeavour to establish spoken language lexical corpora of children between the ages of 6-8 years living in the city of Mysore. The language samples of two hundred and forty children were elicited using spontaneous and picture narration. It can be inferred from the results that Markers play a very important role in depicting the stages of acquisition as well as its relation to socio – economic variables. However, the present study may be considered as a mere drop in the ocean that is corpus studies. The study of markers highlights or brings out the relevance of corpus studies and language acquisition which need further investigation into the phenomenon.

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