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Reasons for Difficulty to Understand Pashto Prose

Fahim Bahir (Corresponding Author)

Assistant Professor, Alberoni University

Golbahar, Afghanistan

fahimbahir2@gmail.com

Hamid Shinwari

Assistant Professor

Abstract

Many works in Pashtu language prose are hard to read due to various factors and the reader cannot easily interpret such documents. Several factors have been identified to help overcome this problem: If an author cares for them at the time of writing, his/her prose will find its place. If the composition of a prose is difficult, then the author's message also remains invisible. Such writings and relics do not have many readers and followers, but the writing that is easy to read and understand lasts longer and has many readers as well. In this research article, the main factors that lead to the hardening of Pashto language prose are discussed.

Several types of teaching -- other informational teaching and teaching -- are done in universities and some other academic centers. These may lead to problems for the teacher and the learner, as well as the rigors of the language. Many university lecturers and students of the university believe that if the teaching or other informational influences are not hard to understand, then most education or information is available on the basis of study. Students think reading diverse texts also erodes the tastes of their studies.

A good feature of good writing is that it has a slot; the prose slot can have many benefits. One that is easy to read, does not kill the reader's tastes; the reader can easily get the author's message. Some of our earlier or later or prose works have been written under the influence of other languages which are difficult to read. There are other factors that cause the author to lose writing if he does not pay attention. Even now, such harsh prose is seen in the writings of the university and other academic institutions, and a number of authors whose message is not easily read.

In this study we have examined the factors that lead to the hardening of Pashto prose. We have identified the performance of the students and some of the lecturers who have answered the research questions. The results of the study are presented in a table.

Keywords: Pashto prose, Reasons for difficulty to understand, lesson structure, impact, thematic aspects of writing, analysis, data reduction.

Importance of Research: The importance of this study is that all prose writers (lecturers, commentators, researchers, and so on) can benefit from writing compelling and challenging prose, and a simple and ongoing prose. Create.

Purpose of the Research: The purpose of this study is to identify the factors that cause the prose to harden the prose so as to avoid it during writing and to develop a prose that is sloppy.

Research Hypothesis: The reasons for the hardness of the prose are that the reader will interpret the prose strictly.

Research Questions:

- 1- Is it difficult for a reader to read prose that does not have slashes?
- 2- Can prose whose language is rigorous mean that it is easier to understand?

Research Method: In the writing of this article, the library and the descriptive method have been used; some of the extracts have been extracted from other works. There have also been questions from teachers and students about the research questions that the survey included.

Historical Background of Research: There have been various articles on the flow of Pashto prose. There are also references to some of the best prose texts, but no specific article has been written so far on the causes of the hardness of Pashto prose. So, this article addresses the hardships of prose that most depend on its author.

Introduction

We have samples of all kinds of prose in literary periods, which vary from one period to the other. The languages of some of our prose writings are hard and some are easy. At present, the language of some writings is difficult in our teaching and other informational materials, reading which the reader cannot easily convey the message; but the language of the prose of some writers is so fluent and easy that the reader can read the meaning easily.

An important feature of informative or simple prose is that the language should be simple and continuous. This means that the meaning is clear, and the message of the author is easily transmitted to the reader; but at present some of our greatest writers of Pashto prose, researchers, and university lecturers see the rigor of the language in the teaching and information writing and

the reason for this difficulty. It may be that the reader does not easily comprehend the meaning from writing. Why is the language of some prose writing so hard? We refer to the following factors:

1-1 An Author's Lesson Structure: Each author's writing style is different, some authors own the subject and some others' writing structure also contains common points and differences in some areas, which make these differences. They are seen in various parts of the writing. The lesson of some writers is to find the structure of sentences, the selection of phrases, the presentation of a particular thought and some other parts with which they are not easily derived from the meaning of the writing. Here the reader is required to read the text of the author's writings two to three times well so that they may receive the message of the author. The language of some prose is difficult because the author discusses a distinct subject, and that subtle structure makes the reader unable to interpret the text easily. We will now present three models of the classical and present period of Pashto with difficult prose.

First, the model of Khair-ul-Bayan: "I have noticed that the Khairulbanis, in four languages, agree that the Qur'an is not forbidden and the statement of the law of truth is forbidden." Proclaimed to you »« Habibi, 2004: 722 ».

Secondly, the lesson of writing in Professor Ziyar, a renowned Pashto linguist reads: "Linguistic analysis is also done with meanings, not by sound means because of language." Intellectual structure with real linguistic (conceptual) and constructive nature is unrelated. The chains also have a chainsaw in their structure, with a single ounce of chains, "Ziar, 2004: 83".

It is also Kruger Saab's writing lesson, which is simpler and simpler than Zaireb's, but still has a bit more rigor in its composition than other writers, which is characterized by its subtext: "The human inner world (the inner) is the transformed copy of his external world. In other words, his heavy world is made up of external events and factors. Art and literature are an example of elevated human activity. The activity of human thought and creation is born. Psychological issues have been manifested in human intellectual activity since ancient times »" Hashimi, 2016: 120 ".

Likewise, the difficulty of language is seen in the various educational and scientific influences of various university lecturers and country writers, the main factor being the structure of the lessons of some authors.

1 -2: Impact of Other Languages: Some of our earlier prose is considered incompatible, because of the influence of foreign languages. There are many words in the text that are difficult to read and create difficulties to understand. In addition to this, sometimes the influence of foreign languages on the grammatical parts of our language is also seen, with some of the grammar components preceding one after another, which made reading difficult in the text. At present, this

problem is also seen in the writings of some of our writers, which, in terms of the influence of foreign languages, harden the language of one's writing. A good example is the writings of the writers of the (KYBARPASHTONKHWA), which are most commonly seen in English or Urdu.

To illustrate, we take part of Mr. Qalandar Mohmand's writings, which are written by Secretary Ahmad

Jan (in this case): "The first part of the book contains anecdotes of those stories, which are written by Secretary

Ahmad Jan Late. Persian is not translated or derives from the mockery of Maulvi Ahmad Sahib. This use of Molina Ahmed Sahib's TANGI book is proof of the criticism that the letter from Secretary Ahmed is influenced by the continuation of Tolgi's Maulvi Ahmed Sahib and his style ... All the contents of this collection by the style acknowledgment. The secretary is in the same measure as Molina Ahmed in the recital "Hiwadmal, 2017: 139".

1- 3: Subject of Writing: The language of some authors' writing is difficult because when a subject or theory is inserted into the text, it has specific terms and words, or it is new to the reader. Because writing is difficult for the reader, the reader should read his text several times and then can easily interpret the text.

Writing has many different types of topics, defining a story may be easier than explaining its technique. It is also a new topic for a reader to explore literature, philosophy, psychology, sociology and some theory of science, or related theories have their own terms and words, which make reading a bit difficult. For example, the lines: "To speak of a more conscious experience in the arts, we have to remember red realism. After the death of Daedeism, the destruction of literary traditions took red realism, which also included several Daedarism hymns. Red Realism (Behind the Facts) or (Extraordinary Realities) I have, the founder of which is the well-known Daisy André Britten (The term Red Realism is unexpected for the French poet Goum Apollins for his show (The Teresias of Teresa). Used to refer to his literary school as "utterly irresistible," meaning "shkuly, 2017: 23".

1 -4: Lack of Information: Some authors do not have extensive study at the time of writing; their information is lacking when presenting or explaining a topic; therefore, it is possible to see a structure in the sentence that causes the language to be rigid. Gets done. If you want to write about a topic that has enough information, the abundance of information creates logical consistency and agreement between the sentences in the writing. When information is scarce, or when sentences occur repeatedly or are replaced with jarring, problems with reading increase. This problem is most commonly seen in some of our teaching materials. Some writers and lecturers do not have sufficient information on their subject and are unable to submit the subject correctly. Then

literature students, lecturers, literature researchers and other enthusiasts could not easily learn from writing.

1 _ 5: Inability to Analyze: In our teaching and informational literature, many writings do not have analytics. The author draws most of the talk from other texts and shows the source. In addition to this feature in writing, the author must also present his own thoughts. An author who is incapable of analyzing, merely composes his/her writings with the writings of others. So, the prose in his writings is so structured that it becomes a barrier for readers to read. At the time of writing, information related to the subject should be analyzed and well evaluated by the author; then he should start writing it, so that the thoughts are presented in a sentence-based manner so as to read fluency and simplicity.

1 _ 6: Writing Format: We do not select one language for all prose, as each prose has the same language depending on the format and content, which are specific terms and words that relate to the form and the subject of the writing. Writing motifs also cause variations in the language of the prose to be a genre of story, language, and other forms of humor and literary pieces, which also play a major role in the rigor or fluency of the language of the prose. «Hashimi: 2013: 28». When the reader is reading a piece of writing, he should be aware that the prose of an informative influence is different from a literary piece or a satirical prose.

1 _ 7: Neglect of the Reader: Every writing is written for a purpose. Once that goal is specified, then the author knows his / her readers. It makes sense for everyone to write. And for whom does he write? When he addresses these points, his writing is successful. Zarltowan writes: "In answer to this question, the author should think about who he is writing his essay to, who is a student, read only, who is a teacher, to what degree he / she has the knowledge and if he / she wants to write." This section can be used in the sources of the research section. Sometimes the topic of gender of the audience is also addressed in the " Rahmani, 2016: 4 ".

In our teaching and informational works, the author tries to explain an issue for the student of literature but does not follow through on what he or she considers necessary for the sake of learning. In attempting to explore the subject's title and subtitles, he does not try to put the knot on which the reader is paid; At the time of writing, the author should be aware that the writing is meant for student learning, whether for graduate students in class 12, or for women's lives, or for children or other academic cadres. Therefore, this is why ignoring these points causes problems in the prose of some writings and the reader does not find their purpose in the text.

1 – 8: Wrong Translations: Currently the translation market in Pashtu language is very hot and many books are being translated from Persian to Persian, Urdu and English to Pashtu. Translation also has its own principles, but most translations are done by everyone, and some principles are

not followed during translation. Pashtu is one of the most economical aspects of translation nowadays, so some translations are being translated into haste and non-proficient in order to make translation difficult, difficult to read and difficult to translate.

Research Findings

Students and lecturers are asked questions about the research questions that are presented in the table below:

Is it difficult for a reader to read a prose that does not have slashes?

no	yes	Students and lecturers
18	53	71 students (57 boys and 14 girls)
8	21	29 lecturers 21 (men 8 and 21 women.)
%26	%74	100 people

Can a prose item whose language is rigorous mean that it is easier to take?

no	yes	Students and lecturers
62	13	75 students (50 boys and 25 girls)
16	9	25 lecturers (18 menand ,7 women.)
78 %	22 %	100 people

Conclusion

The Pashtu language contains samples of different prose in each literary period, some of which are simple, spicy, and artistic. In addition to this period, there are other factors that cause the hardening of the prose if the author ignores it. When the language of a prose text is hard, then the author's message is not easily presented to the reader. 5 university lecturers and 5 students believe that if the prose of some works is simple and straightforward, then the reader can be exempted from reading many teaching or other informational issues without the instructor's guidance.

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A Study on Training and Development of Workplace Communicative Soft-Skills in Pharmaceutical Employees

Dr. Mahesh Ponnuru

Assistant Professor and Soft-skills Trainer

Vignan's Deemed to be University

Vadlamudi, Guntur. A. P., India

mahesh.softskills@gmail.com

Abstract

Many Middle-level to Lower-level Employees working in Pharmaceutical Industry in rural areas lack Workplace Communicative Soft-skills. Efficient communication in the workplace equips employees to have the information they need to perform better to best. It is important to communicate effectively with other employees.

Keywords: Workplace, Communication, Soft-Skills, Employees, Pharmaceutical, Feedback, Job functions, Observation, Tenses, Grammar.

Introduction

The capability to exchange information and ideas at the workplace is a significant skill in many roles in the Pharmaceutical Industry. Workplace communication is the exchange of information, ideas, and suggestions between employees. It can be face-to-face conversations, emails, chat messages, videoconferencing, phone calls, and other methods. Non-verbal communication like eye contact, body language, and tone of voice are also important aspects of workplace communication. Many Middle-level to Lower-level Employees working in Pharmaceutical Industry in rural areas lack Workplace Communicative Soft-skills. This research article studies what makes workplace communication so significant, and the ways to improve it. This article identifies the problems of the training methods used to improve Workplace Communicative Soft-skills and possible solutions to these issues.

Objective

To identify some methods of Training in Workplace Communicative skills, which would help Pharmaceutical Employees to communicate effectively with other employees.

What is the Significance of Communicative Soft Skills in the Workplace?

Efficient communication in the workplace equips employees to have the information they need to perform better to best, buildup a positive work environment and remove inefficiencies. Effective communication should properly convey information while maintaining or improving Interpersonal relationships and human relationships.

Miscommunication will always have negative consequences for a business. A survey conducted by Daggubati Foundation and Institution of Soft-skills Trainers of India found that 45 percent of employees listed poor communication as the reason why they were not being able to finish projects on time. Miscommunication costs business organizations with at least 150 employees, approximately at least more than 2 crores of rupees or more a year on average.

How to Improve Communication through Soft Skills in Workplace?

Workplace communication begins at the individual, but it will not end there. Core Values, Work culture, Infrastructure, technology, and protocols will always impact effective communication at workplace.

Here are some ways using which you can improve workplace communication:

Working on individual Employees communication skills. Effectively communicating with Co-workers is a successful key to having a positive experience at the workplace. When employees try to motivate or support each other, the following are the few tips to bear in mind to develop interactive communication skills with Co-workers at the workplace.

Active participation in all meetings at workplace. Note-taking and reviewing the agenda or what was discussed in previous meetings helps to think and comprehend and thereby improve verbal and non-verbal communicative Skills in Workplace. Start thinking about how one can *Assertively Communicate* to contribute to success. Paying attention involves improving listening to what's being said, and taking notes if needed, and ask relevant questions.

It is important to communicate effectively with other employees and give both positive and negative feedback. Right from the opening of the lines of communication, it expresses how an employee values and cares for the performance of other Co-workers in the workplace and motivates them to continue improving their Soft skills.

Methods of Training in Communicative Soft-skills

1. The structural Method of Training in workplace Communication skills is taught to master the pattern of sentences. Mastery of structures is very important. The objective is also to

develop Pharmaceutical Vocabulary by drill and repetition of sentences used in frequently used workplace.

2. Bilingual Method of Training is one of the effective methods, where two languages, i.e. the mother tongue and English language are used to develop Workplace Communication skills in Adults. Bilingual method is based on the principles of similarities and differences such as Situation, Vocabulary, Structure, etc. between the two languages. The Trainees easily understand the differences, and thus developing Communication skills are facilitated considerably.
3. Dialogic communication focuses on promoting a dialogue between a speaker and their Listeners. Dialogic communication encourages speakers to be assertive, calm, respectful, and open in presenting their ideas to other people who listen.
4. Communicative English Language Teaching: This Method of Training emphasizes on communicating the meaning of the message it focuses on how well a person who is a non-native speaker can express well in the Target Language. The different characteristics of this method include Interaction in English language, and this results in a proper understanding of the language. Trainees are taught strategies to understand Workplace Communicative English using Interaction. The experiences of the Trainees are focused on making up the Training Content.
5. Constructive feedback method of Training: It is the type of Communicative Skills Training aimed at achieving a positive outcome by providing someone with comments, advice, or suggestions that are useful for their work or their future. It is also one of the Effective Workplace Communicative Skills that interpersonally display what, exactly, needs to be improved in concise detail. Constructive feedback is one the forms of Assertive Communication that builds trust, respect, confidence, and reliability in Employees. Providing constructive feedback respects everybody's work in the Team while keeping balance between what is actually working out and what can be improved further.

Using the above 5- different Methods of Training, it was observed that Constructive Feedback method of developing Communication skills in Pharmaceutical Employees was one of the best ways to develop workplace communicative skills. Some of them are as follows:

How to Use Constructive Feedback to develop workplace Communication skills?

Five best steps for giving constructive feedback:

1. Explain the purpose of your feedback.

State what you will be talking about and why it is important.

2. Describe what was observed and your reaction.

Clearly identify the action or event and how it makes you or other members feel.

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3. Try to give a chance to respond.

After you have stated the purpose, importance, observation, and your reaction, ask the person what they think about it.

4. Try to offer specific suggestions or solutions

After you hear the individual output, give input as to how the situation can be improved.

5. Summarize everything discussed

Summarize everything that was discussed to avoid any misunderstanding. Also, summarizing helps ensure that constructive feedback was communicated efficiently.

The following are some of the sentences for developing Communicative skills using constructive feedback method.

1. Here is what I need you to improve.
2. It is really creative. ...
3. You are really great at this.
4. You are great understanding others' points of view. Well done, keep it up.
5. You are good at remaining calm in the face of anger and resentment. Well done!
6. You have no problem accepting everyone with open arms.
7. You allow people to clearly express themselves before you answer. It is a great trait to have!
8. You nurture a situation where others feel extremely comfortable participating and sharing their views.
9. You share plenty of good ideas and do good work.
10. What can I do to help make you more comfortable speaking up in front of the team?
11. You are good at articulating yourself logically and clearly.
12. I appreciate how productive and reliable you are.
13. I would love to work with you on ways to improve your Workplace communication skills to help build your feedback skills.
14. I would like to see you focus on the content of your work.
15. Your questions are well prepared and thought out. Well done!

Using the above 5- different Methods of Training, it was observed that drilling using the daily routine in the different tenses and persons effectively lead to development of Workplace Communication skills in Pharmaceutical Employees. Some of them are as follows:

Job Functions – Daily Work Routine- Present Tense- First Person Singular.

1. I log in at 6 am for the first shift.
2. And then I go to the changing room to wear PPE.
3. I take over the shift from previous shift employees.
4. And then I start work as per BPCR Instructions.

5. I take lunch between 12:00 and 1:30 noon.
6. I ensure that the work area is clean.
7. And then I write the logbook.
8. I am getting ready to hand over to next shift employees.
9. And then I log out of duty.

Job Functions – Daily Work Routine- Present Tense 3rd Person Singular

1. He logs in at 6 am if it is the first shift.
2. And then he goes to the changing room to wear PPE.
3. He takes over the shift from previous shift employees.
4. And then he starts work as per BPCR Instructions.
5. He takes lunch between 12:00 and 1:30 noon.
6. He ensures that the work area is clean.
7. And then he writes the logbook.
8. He gets ready to handover to next shift employees
9. And then he logs out of duty.

Job Functions – Daily Work Routine- Past Tense 1st Person Singular

1. I logged in at 6 am if it is first shift.
2. And then I went to the changing room to wear PPE.
3. I took over the shift from the previous shift employees.
4. And then I started work as per BPCR Instructions.
5. I had lunch between 12:00 and 1:30 noon.
6. I ensured that the work area was clean.
7. And then I wrote the logbook.
8. I got ready to hand it over to the next shift employees.
9. And then I logged out of duty.

Using the above 5- different Methods of Training, it was observed that Using the Acronyms and Jargons which are specific to Pharma Industry significantly led to development of Workplace Communication skills in Pharmaceutical Employees.

Acronym is an abbreviation of several words in such a way that the abbreviation itself forms a pronounceable word.

API – Active Pharmaceutical Ingredient

ADC - Antibody Drug Conjugates

GMP - Good Manufacturing Practice

QC – Quality Control

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BPCR- Batch Production and Control Record
BMR – Batch Manufacturing Record
QA – Quality Assurance
HK – House Keeping
SOP – Standard Operating Procedures
SHE – Safety Health Environment

Jargon is the language of specialized terms used by a group or profession. Some of them are as follows:

Imperative Verbs in a sentence that gives the reader an instruction, makes a request, or issues a command. Workplace Technical communication is the process of transmitting facts and information to a defined audience for a specific purpose. In other words, it is writing, speaking and presenting for understanding.

CHECK: Check the reading of the Machine.
MAINTAIN: Maintain hygiene and sanitation.
DO: Do not smoke during working hours.
EXPLAIN: Explain the Audit.
GIVE DETAILS: Give details of Work.
KEEP: Keep salient.
AUDIT: Get ready for Audit.
USE: Use PPE kits provided by the company.
FOLLOW: Follow SOPs

LIMITATIONS

This method has limitations and yet it can be applied practically in teaching certain areas of spoken English.

DATA ANALYSIS

150 Middle level Employees and 120 Lower-Level Employees working in Pharmaceutical Companies were training for a period of 3- months in Hyderabad.

FINDINGS

Workplace Technical communication is the process of transmitting facts and information to a defined audience for a specific purpose. In other words, it is writing, speaking, and presenting for understanding.

CONCLUSION

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It can be concluded that by training using some of the methods of Training in Workplace Communicative skills, there can be much significant development of Workplace Communicative Skills in Pharmaceutical employees. After the training it was observed that 70 percent of them, were able improve develop Communication skills for writing, speaking, and presenting for understanding in workplace. Improvement was noticed in explaining Audits and SOPs to workers. It was also noticed that there was an improvement in communicating instructions to subordinates and to motivate employees.

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Saussurian Sign

Agniva Pal

PhD in Linguistics, Jawaharlal Nehru University
Assistant Professor, School of Education
Azim Premji University
Bengaluru
agniva.pal@apu.edu.in

Abstract

At the time when Saussure or Pierce were propounding and formulating their ideas about the relationship between a concept and the multiple ways they can be referred to, the world was still going through the extended effects of the industrial revolution. The world was still connecting and finding out that there could be multiple ways of referring to most concepts around us. But fast forward a hundred years and the world has changed a lot. Concepts have changed and we now live in an earth which is more connected than ever and new ‘languages’ keep cropping up once in a while. The concept of sign propounded has had a big role to play in the structure of language, at least from a theoretical point of view. The idea of sign has evolved over time and this paper presents a discussion of the relationships between signifiers and signifieds.

Keywords: Saussure, Pierce, Linguistics, signified, signifier

Language is a system of references which enables communication in species with design features (Hockett, 1960) like vocal Auditory Channel, Broadcast transmission; directional reception, total feedback, rapid fading, displacement, productivity, traditional transmission, learnability and reflexiveness. In short, higher primates with higher cognitive abilities or species with the ability to use the above-mentioned design features have the ability to use language akin to human beings. Homo sapiens are the only species though, with the ability to use features like displacement, productivity, traditional transmission, learnability and reflexiveness (Pierce, 2006).

Ferdinand de Saussure in his lectures propounded the theory of structuralism. Structuralism (Saussure, 1916) is the primary theory which led the impetus into modern language theory. Saussure defines the concept of *sign* as the relationship between a *signified* concept and a *signifier*. A signifier can be defined as a means to refer to a concept; a concept which exists at the Langue level. This concept which exists at the concept level is what we call a signified concept. Saussure reiterates that every word we utter, every word we write, every gesture we make, every sound we make in order to convey information, every picture we draw

in order to convey some message, every expression, every hand gesture and every other way we use in order to convey some information or refer to some signified concept is a sign relationship. Methods we use to refer to concepts are called signifiers. Concepts we refer to are called signifieds.

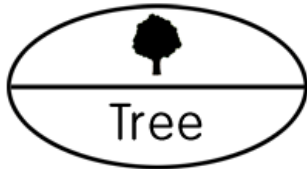


Fig 1: A signified concept above and the signifier in language we use to refer to the concept above. (Authors, 2022)

According to the image above, there are two parts to a sign relationship. The part above is the conceptual part we call the signified. The part below where 'tree' is written is just one of the many signifiers used in order to refer to the signified concept. We call it a signifier. For example, the signified concept in the image above can be referred to using the following signifiers:

Tree – in English

Ped – in Hindi

Kul – in Kashmiri

Gach – in Bangla

Concepts do not change. Words used to refer to such concepts are called signifiers.

Let us take another example.

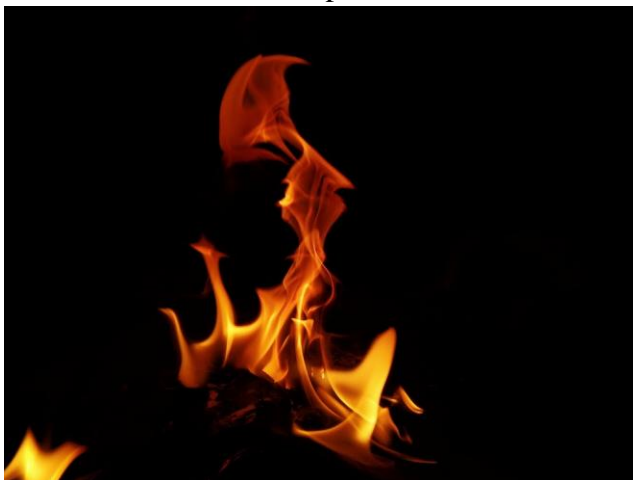


Fig 2: An image of fire. (Adapix, 2022)

Above is an image which can be referred to as ‘fire’ in English, ‘aagun’ in Bangla, ‘aag’ in Hindi, ‘zjarr’ in Alabanian and ‘vuur’ in Afrikaans. Every language would have a word in order to refer to the concept mentioned above. These words are signifiers.

Gestures can also convey a message and can be used as signifiers. A smile conveys warmth, happiness and good luck. The smile in this case is the signifier and the concepts it refers to are the signifieds. We can understand emotions like anger, happiness, jealousy and so on so forth because we are used to the fact that certain facial expressions, gestures and body language refer to certain concepts. Concepts referred to as signified concepts can exist in the physical world eg: a tree, the sky, human beings, dogs etc; or exist as abstract concepts like love, happiness, organisations like Maruti Suzuki, bucket lists and so on.

Saussure started by defining a sign as an arbitrary relationship between a signifier (a sound pattern or utterance in a given language) and a signified (concept being referred to). It was reiterated to be arbitrary because every word in every language is a sign relationship which arbitrarily connects a concept with a method to refer to it in language, an utterance which speakers of the same language can use in order to refer to it, as a speech community (Pinnegar, 2022). One is capable of reading the text written here because they have inculcated the sign relationships which are used in English and know the meanings of every word being used in this paper. One would be incapable of reading this text if a language was used beyond their recognition.

Charles Saunders Pierce, a contemporary of Saussure, takes a different approach to sign relationships. This approach makes the understanding of signs on the basis of kinds of signifiers and the method of linkages to signified concepts. (Pierce, 2006)

According to Pierce, there are three different types of sign relationships, namely icons, indexes, and symbols. An icon is a sign relationship in which the signifier bears physical resemblance to the signified concept being referred to. For example, if one draws the picture of a flower on a piece of paper, someone else other than the person who drew the flower would be able to recognize that it is a flower as the sketch drawn has a physical resemblance to flower, the signified concept. When one sees a sketch of a dog, one is able to refer the sketch to the signified concept of a dog.



Fig 3: A sketch of a dog (Bruce, 2022)

Above is a sketch of a dog by artist Mike Bruce. This sketch acts as a signifier to the actual concept of a dog.

Indexes are sign relationships based on causality. By that it means that signifiers in index sign relationships are the cause for something taking place (signified). Signifiers in index relationships lead to the signified effect. For example, if a scholar does not study for exams, they will not score well in exams. The scholar not studying diligently when they had time is a signifier, leading to the signified result or effect which is that they do not score well. In order to understand the concept better, we may also take the example of how if one finds out after stepping from home that there is water everywhere, they presume that it has rained, rather than assuming that someone took the time and effort to drench the land with water.

Symbol is the category of sign relationships first propounded as the original definition of sign relationships by Ferdinand de Saussure. Symbols are signifier and signified relationships with no causality or physical resemblance-based linkages like icons and indexes. Signifiers in symbols are linked to signified concepts only because a speech community accepts such linkages in general. For example, all speakers of English would accept 'water' as a means to refer to the clear transparent liquid we all drink in order to survive, while all speakers of Bangla would refer to it as 'Jol'; speakers of Hindi would on the other hand refer to it as 'pani'. 'Pani' – 'Jol' – 'Water'. These two have no commonality in between them and are connected in no way except for the fact that the speech community backing three languages have unanimously accepted the words in their own languages as a way of referring to the clear transparent liquid we drink.

Saussure refers to *Lingue* as the totality of rule-based formations which can occur as a part of a language system (Saussure, 1916). In simpler terms, *langue*, the concept can be referred to as a Pandora's box filled with all utterances all speakers of a language have made over time and will make over time. *Langue* here does not only refer to spoken language but all other forms of language and usages of language like knowledge hoarding, displacement and in books. Everything is a part of *langue*, the concept. In other words, we may also refer to *langue* as the container that contains all sign relationships that a certain language can use (users of a certain speech community) in the past, present and future time. *Parole*, on the other hand, is defined as useful utterances one makes in order to communicate. While *Langue* is a massive concept which would be like an unending box, *Parole* is like the part of *langue*, every individual makes in order to make their life work and in order to make their daily communications work or life happen.

While Saussure started with sign to be an arbitrary concept between signifiers and signifieds based in totality on recognition by speech community users, modern interpretation adds to it by redefining the roles of signifiers. A signifier may be graphical including images, photographs, sketches, sculptures, statues, landscape and so on. A signifier may be uttered like in spoken language. A signifier may be written like this paper. A signifier may be signed

by a person who cannot speak or hear. A signifier may be gestures through body language or a signifier may be anything else which helps another human being, or any other species realise that a message is being conveyed to them. A signified concept on the other hand may be referred to as the concept which one has in their mind when a signifier is used. For example, when one uses a signifier to refer to a concept like 'house', one generically refers to a concept which is saved in their mind and associated with the signifier 'house'. When one sees a house on the road, the house seen on the road is also a signifier which helps them refer to the concept that is saved in their mind. On the contrary to popular belief, the house on the road helps one refer to the concept of houses, which can be realised in various shapes and sizes and henceforth the house seen on the road is also a signifier to another signified concept and not a signified itself. In case someone photographs a certain house and then shows it to someone, the image in that case would work as a signifier to the certain house that was photographed.

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A Comparative Analysis of Pronominal Systems in War Khasi and War Jaiñtia: Varieties of Khasi

Rymphang K. Rynjah, Ph.D.
rymphangrynjah@gmail.com
North-Eastern Hill University

Saralin A. Lyngdoh, Ph.D.
saralyngdoh@gmail.com
North-Eastern Hill University

Abstract

This paper presents a comparative study of the pronominal systems in War Khasi and War Jaiñtia, two varieties of the Khasi language spoken in the War district of Meghalaya, India. The study aims to investigate the similarities and differences between the pronominal systems of the two varieties. We analyse the pronominal markers used in War Khasi and War Jaiñtia, their distribution across different sentence types and positions, and their pragmatic functions. Our findings reveal that War Khasi and War Jaiñtia share common pronominal features and can also function as subject clitics in addition to strong pronouns. Pronouns that occur in the object position are pure strong pronominals. When functioning as subject clitics, they are hosted by categories such as verbs and adjectives. Personal pronoun particles have significant grammatical roles and form a limited set of elements. These particles have syntactic functions as Person, Number, and Gender Agreement Markers (PNG Ag.) for agreement and concord in a sentence. There are also important differences, such as the use of different reflexive and reciprocal markers and varying pronominal forms across different sentence types. The implications of this study are: first, it contributes to the understanding of the pronominal systems of Khasi and related languages; and second, it has practical implications for language documentation and preservation efforts in the region. By highlighting the specific features and variations in the pronominal systems of War Khasi and War Jaiñtia, our research can inform language teaching and learning strategies and support efforts to maintain linguistic diversity in the region.

Keywords: Khasi, War-Khasi, War-Jaiñtia, comparative study, pronominals, pragmatic functions.

1. Introduction

The Khasi language family, spoken in the northeast region of India, comprises of several closely related varieties with subtle variations in their linguistic systems. Two such varieties are War Khasi and War Jaiñtia, which are spoken in the East Khasi Hills district and the Jaiñtia district of Meghalaya. Although these varieties are related, they differ in terms of their pronominal systems. Pronominals, which include personal pronouns, possessive pronouns, reflexive pronouns, and others, play a crucial role in communication and help in conveying information about the subject and object of a sentence, gender, number, and other grammatical features.

In this comparative study, we examine the pronominal systems of War Khasi and War Jaiñtia, exploring their similarities and differences. Our research is motivated by the need to better understand the linguistic diversity and variation in the Khasi language family, and to shed light on the factors that shape pronominal systems in these varieties. Specifically, we analyse the pronominal markers used in these varieties, their distribution across different sentence types and positions, and their pragmatic functions. By comparing the pronominal systems of War Khasi and War Jaiñtia, we aim to contribute to the broader understanding of linguistic variation and change in Khasi and other related languages.

Our study builds on previous research on the Khasi language family, while also offering new insights into the specific pronominal systems of War Khasi and War Jaiñtia. Overall, our research aims to contribute to the understanding of pronominal systems in Khasi and related languages, as well as the broader study of linguistic variation and change.

2. Area of Study

In this study, we investigate two varieties of the Khasi language: War-Khasi, which comprises Mawlong and Umñiuh, and War-Jaiñtia, which includes Lamin and Trangblang. Mawlong is spoken in Mawlong village, which is found in the Shella Bholaganj Tehsil of the East Khasi Hills district near the Bangladesh border. The village is about 30 km away from the Shella Bholaganj sub-district headquarters and 83 km from the district headquarters in Shillong. Meanwhile, Umñiuh is spoken in Umñiuh-Tmar village, located in the Pynursla Tehsil of the East Khasi Hills district in Meghalaya, India. The village is approximately 31 km away from the Pynursla sub-district headquarters and 80 km from the Shillong district headquarters.

Moving on to the War-Jaiñtia language varieties, Lamin is spoken in Lamin village, which is situated in the Amlarem Block of the Jaiñtia Hills District. The village is approximately 24 km south of the district headquarters in Jowai and 44 km from the state capital, Shillong. It is worth noting that in this study, we will refer to Trangblang as it is known by the native speakers, instead of Tremblang, which is the name given to it in Daladier's (2007) classification of the War sub-dialect groups. Trangblang is spoken in Trangblang village, located in the Amlarem of Jaiñtia Hills District, approximately 25 km south of the district headquarters Jowai and 46 km from the state capital Shillong.

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Rymphang K. Rynjah, Ph.D. and Saralin A. Lyngdoh, Ph.D.

A Comparative Analysis of Pronominal Systems in War Khasi and War Jaiñtia: Varieties of Khasi



Fig. 1: Map of Meghalaya showing War-Khasi and War-Jaintia¹

3. Analysis

In this section, we will examine the different functions of pronominals in War-Khasi and War-Jaintia to understand the grammatical structure of these varieties. According to Lyngdoh (2017), Khasi agreement markers not only serve as strong pronouns, but also function as subject clitics. Pronouns that appear in object position are considered pure, strong pronominals. When used as subject clitics, they are hosted by categories such as verbs and adjectives. Similarly, the personal pronouns of War-Khasi and War-Jaintia play significant grammatical roles and comprise a limited set of elements. These particles have syntactic functions as Person, Number, and Gender Agreement Markers (PNG Ag.) to facilitate agreement and concord in a sentence. Additionally, Nagaraja (1985) refers to them as “pronominal markers.”

3.1 Personal Pronouns of War-Khasi

Table 1 below shows the comparative list of the pronominal system in War-Khasi varieties.

Personal Pronouns of War- Khasi

	Mawlong Variety (MV)		Umñiuh-Tmar Variety (UV)	
	Singular	Plural	Singular	Plural
1st Person	ŋa 'I'	i 'we'	ŋa 'I'	i 'we'
2nd Person	p ^h i 'you/formal' me 'you/M/informal' p ^h a 'you/F/informal'	p ^h i ro?maiñ 'you all'	p ^h i 'you/formal' me 'you/M/informal' p ^h a 'you/F/informal'	p ^h i baro? 'you all'
3rd Person	u 'Masculine' ka 'Feminine' ŋi 'Honorific/Neuter'	ki 'they'	u 'Masculine' ka 'Feminine' ŋi 'Honorific/Neuter'	ki 'they'

Table 1

¹ Map from Reddy, B. M. et al. (2007). Austro- Asiatic tribes of Northeast India provide hitherto missing genetic link between South and Southeast Asia.

3.1.1 Personal Pronouns of War-Khasi in Sentences

In War-Khasi, in both MV and UV, the personal pronouns are distinguished for person, number and gender and are found to occur in the final position of the phrase following the head noun as exemplified in the following sentences 1(a) through 7(a).

War-Khasi

- | MV | UV |
|--|---|
| 1. (a) doŋ sa jia ŋa
PROG eat rice 1SG
'I am eating food (rice)' | (b) doŋ bam ja ŋa
PROG eat rice 1SG
'I am eating food (rice)' |
| 2. (a) doŋ sa jia i
PROG eat rice 1PL
'We are eating food (rice)' | (b) doŋ bam ja i
PROG eat rice 1PL
'We are eating food (rice)' |
| 3. (a) doŋ sa jia p ^{hi}
PROG eat rice 2SG
'You are eating food (rice)' | (b) doŋ bam ja p ^{hi}
PROG eat rice 2SG
'You are eating food (rice)' |
| 4. (a) p ^{hi} ro? maiñ hap boŋ ya lai p ^{hi}
2PL everyone must INF CEM ² go 2SG
'You all must go' | (b) p ^{hi} baro? hap ya le luit p ^{hi}
2PL everyone must CEM go all 2PL
'You all must go' |
| 5. (a) sa jia u
eat rice 3SG
'He eats food (rice)' | (b) bam ja u
eat rice 3SG
'He eats food (rice)' |
| 6. (a) sa jia ka
eat rice 3SG
'She eats food (rice)' | (b) bam ja ka
eat rice 3SG
'She eats food (rice)' |
| 7. (a) doŋ sa jia ki
PROG eat rice 3PL
'They are eating food (rice)' | (b) doŋ ya bam ja ki
PROG CEM eat rice 3PL
'They are eating food (rice)' |

Sentences (8) and (9) below show the distinction where the verbal agreements are derived from personal pronouns, where in sentences 8(a) and (b) below /u/ operates as the agreement marker and /ka/ as the pronoun, and in sentences 9(a) and (b) below /ka/ operates as the agreement marker and /u/ as the pronoun, respectively. It can also be observed the verb 'sit' is expressed by the form /juoŋ/ in MV, whereas by /foŋ/ in UV. Also, the Dative and the

² 'Collaborative effort marker' is used to achieve a common objective. (See Subbarao, 2012)

Accusative Case marker is represented by /yaʔ/ in MV, whereas, by /ha/ in UV as seen below.

War-Khasi

- | | |
|---|---|
| MV | UV |
| 8. (a) u lam phaʔ ʃuoŋ u yaʔ ka
3SM Lam ask sit 3SM DAT her
'Lam asked her to sit' | (b) u lam p ^h aʔ ʃoŋ u ha ka
3SM Lam ask sit 3SM DAT her
'Lam asked her to sit' |
| 9. (a) ka mary eid ka yaʔ u
3SF Mary love 3SF ACC him
'Mary loves him' | (b) ka mary eid ka ha u
3SF Mary love 3SF ACC him
'Mary loves him' |

3.2 Personal Pronouns of War-Jaiñtia

Table 2 below shows the comparative list of the pronominal system in War-Jaiñtia varieties.

Personal Pronouns of War- Jaiñtia

Person	Lamin Variety (LV)			Trangblang Variety (TV)			
	Singular		Plural	Singular		Plural	
1 st Person	pre-verbal	post-verbal	iye 'we'		pre-verbal	post-verbal	ei 'we'
	nie 'I'	ŋe/o 'I'			nio 'I'	o 'I'	
2 nd Person	ei 'formal'		pre-verbal	post-verbal	pi 'formal'		pi bero? 'you all'
	pre-verbal	post-verbal	iyehi	hi	em 'you/M/informal'	po 'you/F /informal'	
	iyam 'you/M', yahə: 'you/F'	im 'you/M' hiya 'you/F'	bero? 'you all'	'you'			
3 rd Person	u 'Masculine' ke 'Feminine' i 'Honorific/neuter'		i 'they'		u 'Masculine' ko 'Feminine' i 'Honorific/Neuter'		ki 'they'

Table 2

3.2.1 To Account for the Phonological Changes of Agreement in the Syntax of the War-Jaiñtia Varieties

The effect on the interface between Phonology and Syntax in Agreement of the War-Jaiñtia varieties is evident in the alternations of the pre- and post-verbal elements in both LV and TV. This phonological alternation is conditioned by the syntax and not by the phonological environment of the language. In LV, the phonological alternations are exhibited in the First Person Singular pre and post-verbal /nie/ and /ŋe/, the Second Person Singular pre and post-verbal Masculine /iyam/ and /im/ and the Second Person Singular pre and post-verbal Feminine /yahə:/ and /hiya/, whereas, in TV, the phonological alternations is exhibited

only in the First Person Singular pre and post-verbal /nio/ and /o/ as shown in the table 3 below. This phenomenon, however, is absent in both the varieties of War-Khasi, i.e. MV and UV.

	LV		TV	
	Pre-verbal	Post-verbal	Pre-verbal	Post-verbal
First Person Singular	/nie/	/ɲe/	/nio/	/o/
Second Person Singular/M	/iyam/	/im/	-	-
Second Person Singular/F	/yahə:/	/hiya/	-	-

Table 3

3.2.2 Personal Pronouns of War-Jaiñtia in Sentences

In War-Jaiñtia, there are two sets of pronominals for the First-person singular and Second-Person Singular personal pronouns in LV, namely pre-verbal and post-verbal. However, in TV, only the First Singular Pronoun has a pre-verbal and a post-verbal pronoun, and the other personal pronouns in TV follow the pattern of the pronominals of the War-Khasi varieties where they appear at the end of the phrase or sentence after the head noun. The First Singular Pronoun in both LV and TV comprises a pre-verbal and a post-verbal pronoun as exemplified in 10(a) and (b) below. The First-Person Plural /iye/ in LV is placed at the beginning of the sentence, as compared to TV, where /ei/ is placed at the end for the same sentence as exemplified in 11(a) and (b).

LV	TV
10. (a) nie daŋ biu jie ɲe 1SG PROG eat rice 1SG 'I am eating food (rice)'	(b) nio daŋ ba ji o 1SG PROG eat rice 1SG 'I am eating food (rice)'
11. (a) iye daŋ biu jie 1PL PROG eat rice 'We are eating food (rice)'	(b) daŋ ba ji ei PROG eat rice 1PL 'We are eating food (rice)'

The Second Person Singular in LV exhibits gender-specific markers comprising both pre-verbal and post-verbal distinguished for Masculine and Feminine. Whereas in contrast to TV where this phenomenon is also present but consists only of post-verbal markers placed at the end of the sentence as exemplified in 12(a) and (b) below.

12.	LV	TV
(a). (i) iyam daŋ biu jie im 2SG(M) PROG eat rice 2SG 'You are eating food (rice)'	(b). (i) daŋ ba ji em PROG eat rice 2SG 'You are eating food (rice)'	

(ii) **yahə:** daŋ biu jie **hiya**
 2SG(F) PROG eat rice 2SG
 ‘You are eating food (rice)’

(ii) daŋ ba ji **po**
 PROG eat rice 2SG
 ‘You are eating food (rice)’

The Second Person Plural /iyehibero?/ in LV and /pi bero?/ in TV are placed at the beginning of the sentence as, shown in sentence 13(a) and (b) below. LV exhibits the post-verbal /hi/ corresponding to the pre-verbal /iyehi/ as exemplified in sentence 13(a). TV, however, uses the formal Second Person Singular /pi/ after the verb at the end of the sentence.

13.

LV

(a) **iyehi** bero? hi jiu lia **hi**
 2PL everyone must FUT go 2PL
 ‘You all must go’

TV

(b) **pi** bero? to? ju ya? lea **pi**
 2SG everyone must FUT CEM go 2PL
 ‘You all must go’

Bresnan and Mchombo (1987) proposed that the subject agreement marker on the verb in War-Jaiñtia has a dual behaviour. When the overt subject argument is present, the Subject Agreement Marker (SAM) /e/ in LV seen in sentences 14(a), 15(a), and 16(a) behaves as a grammatical agreement marker. Otherwise, it acts as an incorporated pronoun, which is an argument of the verb itself, and this is referred to as anaphoric agreement. According to Lyngdoh and War (2017), the SAM /e/ in LV occurs only with Third Singular and Third Plural Personal Pronouns and is by default Third Person. It does not mark number or gender. The SAM /e/ is placed at the beginning of each sentence, while the third singular and plural pronouns are at the end of the sentence following the head nouns, as shown in sentences 14(a), 15(a), and 16(a). In contrast, in TV, the Third Singular and Third Plural Personal Pronouns follow the pattern of the War-Khasi varieties. The pronominals occur at the end of the sentence following the head noun, as shown in sentences 14(b), 15(b), and 16(b).

LV

14. (a) e biu jie **u**
 SAM eat rice 3SG
 ‘He eats food (rice)’

TV

(b) ba ji **u**
 eat rice 3SG
 ‘He eats food (rice)’

15. (a) e biu jie **ke**
 SAM eat rice 3SG
 ‘She eats food (rice)’

(b) ba ji **ko**
 eat rice 3SG
 ‘She eats food (rice)’

16. (a) e daŋ biu jie i (b) daŋ ba ji ki
 SAM PROG eat rice 3PL PROG eat rice 3PL
 ‘They are eating food (rice)’ ‘They are eating food (rice)’

Sentences (17) and (18) show the distinction where the verbal agreements derived from personal pronouns. In War- Jaiñtia, in both LV and TV /u/ functions as the agreement marker, and /ke/ in LV and /ko/ in TV functions as the pronoun as shown in sentences 17(a) and 17(b). The Subject Agreement Marker /e/ occurs after the head noun in LV in both sentences 17(a) and 18(a).

17.

LV

- (a) u lam e pha? skiaw (he) ke
 3SM Lam SAM ask sit ACC her
 ‘Lam asked her to sit’

TV

- (b) u lam pha? ske u (ho) ko
 3SM Lam ask sit 3SM ACC her
 ‘Lam asked her to sit’

In sentences 18(a) and 18(b), /ke/ in LV and /ko/ in TV functions as the agreement marker, and /yaw/ in LV and /ew/ in TV functions as the pronoun.

18.

LV

- (a) ke mary e meyue ke he yaw
 3SF Mary SAM love 3SF ACC him
 ‘Mary loves him’

TV

- (b) ko mary maya ko ha ew
 3SF Mary love 3SF ACC him
 ‘Mary loves him’

3.3 Number and Gender Distinction

Nagaraja (2000) argues that in Standard Khasi ‘Number and Gender are marked by the same elements, namely *u* and *ka* are in the singular and *ki* in the plural; *u* is masculine, *ka* feminine and *ki* neutral, i.e., common for both genders. Similarly, War-Khasi and War-Jaiñtia also follow the pattern of the Standard Khasi as exemplified in the following sentences below.

War-Khasi

MV
19. a) u k^hyndia?
3SM child
'Boy'

UV
b) u boit
3SM child
'Boy'

20. a) ka k^hyndia?
3SF child
'Girl'

b) ka boit
3SF child
'Girl'

21. a) ki k^hyndia?
3PL child
'Children'

b) ki boit
3PL child
'Children'

War-Jaiñtia

LV
22. a) u hymbo
3SM child
'Boy'

TV
b) u hymbo
3SM child
'Boy'

23. a) ke hymbo
3SF child
'Girl'

b) ko hymbo
3SF child
'Girl'

24. a) i hymbo
3PL child
'Children'

b) ki hymbo
3PL child
'Children'

3.4 Determiners

Determiners are an integral part in both the varieties of War- Khasi i.e. MV and UV, and War- Jaiñtia i.e. LV and TV. Determiners are used in the context of articles and only provide information regarding gender and number, but not about definiteness (Bedell, 2011). They are placed before the head noun serving as a pre-modifier in the noun phrase as exemplified in sentences (25) and (26) below.

War-Khasi

MV
25. a) u lu:m
DET hill
'The hill'

UV
b) u lu:m
DET hill
'The hill'

War-Jaiñtia

LV

26. a) u pdeŋ
DET hill
'The hill'

MV

b) u pdeŋ
DET hill
'The hill'

3.5 Reflexives and Reciprocals

In this section, we will explore how reflexives and reciprocals are utilized in War-Khasi and War-Jaiñtia to convey pragmatic significance and information. Reflexives and reciprocals serve as language tools to express self-reference and mutual reference, respectively. Gaining a deeper understanding of how these devices are employed in War-Khasi and War-Jaiñtia can offer valuable insights into the cultural values and social norms of these communities.

3.5.1 Reflexives

Referring to Subbarao (2012), War-Khasi and War-Jaiñtia like the Standard Khasi exhibit both nominal and verbal reflexives. In War-Khasi, the nominal reflexive in MV is /da-lade yaʔ-lade/ 'INST-self ACC-self', and in UV is /di-lade ha-lade/ 'INST-self ACC-self'. Whereas, in War-Jaiñtia, the nominal reflexive in LV is /ʃomen/ 'alone' as compared to TV, which has two nominal reflexives viz. /soʔmen/ 'self/alone' and /pna/ 'self'.

Following Subbarao (2012), War-Khasi and War-Jaiñtia also have the monomorphemic Verbal /hi/ in MV and /hiʔ/ in UV, whereas /heʔ/ in LV and /hei/ in TV which are optional and occurs to the right of the verb.

In both War-Khasi and War-Jaiñtia, except for TV, the nominal reflexives follow the verbal reflexives, which immediately come after the verb. This can be seen in the following examples: 27(a) and (b), and 28(a). In TV, however, the nominal reflexive comes first after the verb, and the verbal reflexive /hei/ is placed after the Accusative '/ew/' in sentence 28(b). It is worth noting that when occurring with the nominal reflexives, the verbal reflexives in both War-Khasi and War-Jaiñtia are optional, as shown in sentences (27) and (28).

War-Khasi

27.

MV

(a) u lam_i leʔ (hi) u **da-lade yaʔ-lade_i**
3SM Lam do VR 3SM INST-self ACC-self
'Lam did (this) to himself (by himself)'

UV

- (b) u lam_i leʔ (hiʔ) u **di-lade ha-lade_i**
3SM Lam do VR 3SM INST-self ACC-self
'Lam did (this) to himself (by himself)'

War-Jaiñtia

28.

LV

- (a) u lam_i liaʔ (hih) he yow **ʃomen_i-ʃomen_i** u
3SM Lam do VR ACC him self - self 3SM
'Lam did (this) to himself (by himself)'

TV

- (b) u lam_i leʔ u **pna_i** ew ho ew (hei)
3SM Lam do 3SM self him ACC him VR
'Lam did (this) to himself (by himself)'

However, when the subject *u ban* is stressed and emphasized, the verbal reflexives can occur without the nominal reflexives as exemplified in the following sentences (29) and (30). In War-Khasi, in both MV and UV, the agreement marker /u/ 'Third Person Singular' post-verbal and is placed after the verbal reflexives in the final position of the sentence, whereas, in War-Jaiñtia, in LV, the SAM /e/ is placed before the verb, as compared to TV, /u/ 'Third Person Singular' is also post-verbal but placed before the verbal reflexive /hei/ as shown in 29 (a) and (b), and 30 (a) and (b).

War-Khasi

29.

MV

- (a) u ban_i bam ja **hi_i** u
3SM Ban eat rice VR 3SM
'Ban is eating (by himself)'

UV

- (b) u ban_i bam ja **hiʔ_i** u
3SM Ban eat rice VR 3SM
'Ban is eating (by himself)'

War-Jaiñtia

30.

LV

- (a) u ban_i e biu jie he?_i
3SM Ban SAM eat rice VR
'Ban is eating (by himself)'

TV

- (b) u ban_i ba ji u hei_i
3SM Ban eat rice 3SM VR
'Ban is eating (by himself)'

3.5.2 Reciprocals

Reciprocals in War-Khasi and War-Jaiñtia can be categorized into two types: nominal and verbal reciprocals. In War-Khasi, the nominal reciprocal appears as */wiaya ?iwia/* 'each other' in MV and */wei ha iwei/* 'each other' in UV. Meanwhile, in War-Jaiñtia, the nominal reciprocal is expressed as */mi hi kimi/* 'each other' in LV and */mi hi mi/* 'each other' in TV. In both languages, the nominal reciprocals take on a discontinuous reduplicated form with the Accusative case marker placed in between the discontinuous reduplicated form, and they occur after the verb. On the other hand, the verbal reciprocal appears before the verb and after the subject. Unlike the verbal reflexive, the verbal reciprocal */ya ?/* in MV and LV and */ya/* in UV and TV is not optional and must co-occur with the nominal reciprocal, as exemplified in sentences (31) and (32) below.

War-Khasi

MV

31. (i) ki miaw ya? eid ki **wia ya? i-wia**
3PL cat VREC love 3PL one ACC DIM -one
'The cats love each other'

UV

- (ii) ki miaw ya eid ki **wia ha ŋi-wia**
3PL cat VREC love 3PL one ACC DIM -one
'The cats love each other'

War-Jaiñtia

LV

32. (i) i miew e ya? meyue laŋ ki **mi hi ki-mi**
3PL cat SAM VREC love together DIM one ACC DIM-one
'The cats love each other'

TV

- (ii) ki miew ya maya ki **i mi hi mi**
3PL cat VREC love 3PL DIM one ACC one
'The cats love each other'

4. Conclusion

To summarize, this paper compares the pronominal systems of War Khasi and War Jaiñtia, two varieties of the Khasi language spoken in the War district of Meghalaya, India. The study identifies similarities and differences between the pronominal systems of the two varieties, such as shared features and distinct reflexive markers, as well as variations in pronominal forms across different sentence types. The paper highlights the importance of personal pronoun particles in indicating agreement and concord in a sentence. Additionally, it examines the effect on the interface between phonology and syntax of the agreement of the War-Jaiñtia varieties, which is evident in the alternations of the pre- and post-verbal elements in both LV and TV but is absent in the War-Khasi varieties. This study not only improves our understanding of Khasi and related languages but also has practical implications for language documentation and preservation efforts in the region. The results can be useful for language teaching and learning strategies and for promoting linguistic diversity in the area.

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பழந்தமிழில் கடன் வினையடிகள்

Loan Verbal Bases in Old Tamil

இராசேந்திரன் சங்கரவேலாயுதன்

Prof. S. Rajendran

அமிர்தா விஷ்வ வித்யபீடம், கோயம்புத்தூர்

rajushush@gmail.com

இக்கட்டுரை "தமிழ் வினையடிகளின் வரலாற்று மொழியியல் ஆய்வு (A Historical Linguistic Analysis of Tamil verbal Bases)" என்ற செம்மொழி நிறுவன நிதி நல்கையில் மேற்கொள்ளப்பட்ட ஆய்வுத்திட்டத்திற்கு 2008-இல் சமர்ப்பிக்கப்பட்ட ஆய்வேட்டின் (இராசேந்திரன், 2008) ஒரு இயலாக அமைகின்றது.

கடன் சொல் (loanword) என்பது ஒரு மொழியிலிருந்து (கொடை மொழி donor language) மற்றொரு மொழிக்கு (பெறு மொழி recipient language) குறைந்த பட்சம் ஓரளவு ஒருங்கிணைக்கப்பட்ட சொல்லாகும். இவை இரண்டு அல்லது அதற்கு மேற்பட்ட மொழிகளில் உள்ள ஒரே மாதிரியான, ஏனெனில் அவை ஒரே சொற்பிறப்பியல் தோற்றத்தைப் பகிர்ந்து கொள்கின்ற ஒரினசொற்களுக்கு (cognates) முரணானது; இதில் மொழிபெயர்க்கப்படுகின்ற கடன் மொழிபெயப்புச் சொற்களும் (calques) அடங்கும். வெவ்வேறு எழுத்துக்களைக் கொண்ட மொழிகளிலிருந்து கடன் சொற்கள் பொதுவாக (எழுத்துகளுக்கு இடையில்) ஒலிபெயர்ப்பு செய்யப்படுகின்றன, ஆனால் அவை மொழிபெயர்க்கப்படுவதில்லை. கூடுதலாக, கடன் சொற்கள் இலக்கு மொழியின் ஒலியனியியல், ஒலியனியல் அமைப்பு, எழுத்துமுறை மற்றும் உருபனியல் ஆகியவற்றிற்கு ஏற்றவாறு மாற்றியமைக்கப்படலாம். ஒரு கடன் சொல் இலக்கு மொழியின் விதிகளுக்கு முழுமையாக மாற்றியமைக்கப்படும்

போது, அது இலக்கு மொழியின் சொந்த சொற்களிலிருந்து அதன் தோற்றத்தால் மட்டுமே வேறுபடுகிறது. இருப்பினும், பெரும்பாலும் தழுவல் முழுமையடையாது, எனவே கடன் சொற்கள் இலக்கு மொழியின் சொந்த சொற்களிலிருந்து வேறுபடுத்தும் குறிப்பிட்ட பண்புக்கூறுகளைப் பாதுகாக்கலாம்: கடனாகப் பெறப்பட்ட ஒலியன்கள் மற்றும் ஒலிச் சேர்க்கைகள், பகுதி அல்லது முழு மூல எழுத்துக்கூட்டல் தக்கவைப்பு, அன்னியமொழிப் பன்மை அல்லது வேற்றுமை வடிவங்கள் அல்லது திரிபுறாமை.

கடன்சொற்களைப் பற்றி ஆய்வது முக்கியத்துவம் வாய்ந்ததாய் அமைகின்றது. கடன்சொற்களின் ஆய்வு ஒரு மொழியின் சமுதாய அரசியல் வரலாற்றை அறிய உதவுகின்றது. ஓட்டோஜெச்பர்சன் (1919: 29) கடன்சொற்கள் மொழிநூலின் (Philology) மைல்கர்கள் ஆகும்; ஏனென்றால் பல நேர்வுகளில் அவை மொழியியல்சார் மாற்றத்தின் மாற்றங்களை நிரணயிக்க நம்மை அனுமதிக்கின்றது என்கிறார். எனவே கடன்சொற்களைப் பற்றி ஆய்வது ஒரு மொழியின் வரலாற்று மொழியியல் ஆய்வில் பெரும் முக்கியத்துவம் வகிக்கின்றது எனலாம்.

இதற்கு கோட்பாட்டியல் அடிப்படையான முக்கியத்துவமும் உண்டு. ஒரு இருமொழிய (bilingualism) அல்லது பன்மொழிய (multilingualism) சூழலில் இரண்டு மொழிகள் தொடர்புகொண்டால், ஆதிக்கத்திற்கு உள்ளாகும் மொழி அதன் இலக்கணத்தில் பாதிக்கப்பட்டால் அது விதி கடன்வாங்கலுடன் அமைப்பு மாற்றங்களுக்குக் கொண்டுசெல்லும். இது ஒரு பன்மொழியச் சூழலில் ஒருதிசைப்படதாகவோ இருதிசைப்பட்டதாகவோ இருக்கலாம். எனவே குவியம் (convergence) என்பதில் ஆதிக்கத்திற்கு உட்படுத்தப்படும் மொழி அதிகப்படியான இருமொழியத்தால் பாதிக்கப்படுகின்றது. உயர்ந்தோர் இருமொழியத்தில் (elite bilingualism) பெரும்பானமையும் கடன்வாங்கல் தான் நிகழும், குவியம் நிகழ்வதில்லை. இந்த கடன்வாங்கல் ஒரு குழு பேசுபவர்களிடமிருந்து மற்றொரு குழு பேசுபவர்களுக்குப் பரவும். இறுதியாக ஒரு குறிப்பிட்ட மொழியின் பேச்சு சமுதாயம் முழுவதற்கும்

பரவக்கூடும். கடன்வாங்கல் அதிகரிக்கும் போது அது குவியத்திற்குக் (convergence) கொண்டுவரப்படும்.

தமிழ் அதன் வடமொழிகளின் (சமஸ்கிருதம், பாலி மற்றும் பிராகிருதம்) தொடர்பு காரணமாக ஏராளமான சொற்களை அம்மொழிகளிலிருந்து கடன் வாங்கியுள்ளது. சமஸ்கிருதம் அதன் முக்கியக் கடன்வாங்கும் மூலவளமாக அமைந்தது. பிற திராவிட மொழிகளிலிருந்தும் தமிழ் கடன் வாங்கியுள்ளது. பல நூற்றாண்டுகளாக சமஸ்கிருதமும் தமிழும் சேர்ந்து இருக்கும் சூழல் நிலவியது. இதன் காரணமாக பல எண்ணிக்கையிலான சொற்கள் சமஸ்கிருதத்திலிருந்து தமிழுக்குக் கடன்வாங்கப்பட்டது. சமஸ்கிருத மொழியிலிருந்து கடன்வாங்கல் தமிழ் இலக்கண அமைப்பொழுங்கைப் பாதிக்கவில்லை; ஓரளவுக்குத் தற்காலத் தமிழின் ஒலியனியல் அமைப்பு பாதித்துள்ளது. எனவே இதைக் குவியம் என்று கூற இயலாது, கடன்வாங்கல் என்று கூறலாம். தமிழ் பிற திராவிட மொழிகளைப் போலவே சமஸ்கிருதத்திலிருந்து அதிகமான சொற்களைக் கடன்வாங்கியுள்ளது; ஆனால் பிற அண்மை மொழிகளிலிருந்து மிகக் குறைவாகவே கடன்வாங்கியுள்ளது.

தொல்காப்பியத்தைத் தொடர்ந்த நூற்றாண்டுகளில் தமிழில் இலக்கிய உருவாக்கம் விரைந்து நிகழ்ந்தது. தொல்காப்பியத்திற்கு முந்திய காலகட்டத்திலும் இது நிகழ்ந்துள்ளது. இலக்கண உருவாக்கமும் இலக்கிய உருவாக்கமும் நிகழ்ந்துள்ளது. சமஸ்கிருதம் நன்கு அறிந்த தமிழ் இலக்கியப் படைப்பாளிகள் பலர் இருந்தார்கள். சமஸ்கிருதம் தமிழுடன் பல விதத்தில் தொடர்பிலிருந்து வந்தது. இதன் காரணமாக சமஸ்கிருதத்திலிருந்து சொற்கள் கடன் வாங்கப்பட்டன (பார்க்க Vaidyanathan 1971, Shanmugam சண்முகம் 1971).

தமிழ் சமஸ்கிருதத்திலிருந்து வினைச்சொற்களைக் காட்டிலும் பெயர்சொற்களைக் கடன் வாங்கியுள்ளதாக ஆய்வுகள் வெளிப்படுத்துகின்றன (Shanmugam 1984:107, Subramanya Sastri 1954:281).

வைத்தியநாதன் (1971: 179) பழந்தமிழில் இந்தோ-ஆரியன் கடன்சொற்களைப் பற்றி ஆழ்ந்த ஆய்வு செய்துள்ளார். அவர் பழந்தமிழ் ஐந்து வினைகளைச் சமஸ்கிருத மொழியிலிருந்து கடன்வாங்கியுள்ளதாகவும் பிற சொற்கள் யாவும் பெயர்ச்சொற்கள் எனக் கூறுகிறார் (Vaidyanathan 1971: 179). ஆனால் வைத்தியநாதனால் தரப்பட்டுள்ள பட்டியல், குறிப்பாக வினகள் மீள் ஆய்வுக்கு உட்படுத்தப்படவேண்டும் என்று தோன்றுகிறது. எடுத்துக்காட்டாக *வசி* (பரிபாடல்: 5-38) என்ற சொல்லின் அர்த்தம் 'வாழ்' என்று தரப்பட்டுள்ளது. இது 'பிள' என்றிருக்க வேண்டும். பின்வரும் அட்டவணை முன் பழந்தமிழ் மற்றும் பின் பழந்தமிழ் காலத்தில் கடன்வாங்கப்பட்ட வினைகளைக் காட்டும். முழு விரிவான பட்டியல் பின்னர் தரப்பட்டுள்ளது.

வஎண்	கடன்வாங்கப்பட்ட வினை	பொருள்	சமஸ்கிருத மூலம்
1	ஆதிரிP	'விரும்பு'	aa-dara
2.	உறுகு	'விண்கல் போல் வானத்திலிருந்து விழு'	ulkaa
3	கணிP	'வருவதுரை'	gaN
4	சிந்திP	'எண்ணு'	cint
5	தண்டு	'தண்டி'	daND
6	தரிP	'சகி'	dhR
7	மதி	'மரியாதைகொடு'	mati
8	பூரிP	'நிறை'	puur

9	வட்டிP	'சுழலச் செய்'	vRtta
10	வதி	'வாழ்'	vas
11	வந்திP	'மரியாதை செலுத்து'	vand
12	வாசிP	'இசைக்கருவி வாசி'	vaac

1. தமிழ் இலக்கியங்களில் கடன் வினையடிகள்

பின்பழந்தமிழ் காலத்திலிருந்தே இக்கடன் வாங்கல் நிகழ்ந்துள்ளது. சமஸ்கிருத மூலத்தைப் பொறுத்தவரையில் இருபது வினையடிகள் முன்பழந்தமிழைச் சார்ந்தது; இருபத்தி ஒன்பது வினையடிகள் பின்பழந்தமிழைச் சார்ந்தது; தொண்ணூற்று ஏழு வினையடிகள் முன்இடைத்தமிழைச் சார்ந்தது. நூறு வினையடிகள் பின்இடைத்தமிழைச் சார்ந்தது. மொத்தம் நூற்றி ஐம்பது வினையடிகள் சமஸ்கிருத மொழியிலிருந்த கடன்வாங்கப்பட்டுள்ளன. அவைகள் அவற்றின் முதல் நேர்வு அடிப்படையில் தரப்பட்டுள்ளன. எல்லாக் காலங்களிலும் செயப்படுபொருள்குன்றா வினை அடிகள் செயப்படுபொருள் குன்றிய வினைகளுக்குப் பின்னர் தரப்பட்டுள்ளன.

1.1. முன் பழந்தமிழில் முதலில் காணப்படும் கடன் வினையடிகள்

பின்வரும் அட்டவணையில் வினைகள் அவை முன்பழந்தமிழில் முதன் முதலில் காணப்பட்டவை அடிப்படையில் பொருள்களுடனும் வரும் இடங்களும் தரப்பட்டுள்ளன.

வினை அடிகள்	பொருள்	சமஸ்கிருத மூலம்	முன்பழந்தமிழில் வருமிடம்	பின்பழந்தமிழில் வருமிடம்	முன் இடைத்தமிழில் வருமிடம்	பின் இடைத்தமிழில் வருமிடம்
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உறகு	எரிந்து விழு	ulka:	புறநானூறு 41-4	-	-	-
கலுழ்	அழு	ka-lusha	அகநானூறு 66-16	திருக்குறள் 1171-1	நாலாயிரத்திவ்வியபிரபந்தம் 3043-2	வில்லிபாரதம் 8-17-262-2
வதி	'வசி', 'தாமசி'	vas	புறநானூறு 318-8	மணிமேகலை 13-108	சீவகசிந்தாமணி 3072-3	வில்லிபாரதம் 2-2120-3
கணி P	'கணி', நிர்ணயி, பார், ஆய், நினை	gaN	அகநானூறு 151-15	-	-	-
சாடு	'மிதித்து நசுக்கு'	SaTh (சாத்தியம்)	பதிற்றுப்பத்து 77-9	கலித்தொகை 101-22	நாலாயிரத்திவ்வியபிரபந்தம் 224-3	-
சிதை P	'அழி'	chid	பதிற்றுப்பத்து 64-14	சிலப்பதிகாரம் 19-20	நாலாயிரத்திவ்வியபிரபந்தம் 1225-2	வில்லிபாரதம் 7-15-9-4
சிந்தி P	'சிந்தி'	cint	புறநானூறு 376-18	பரிபாடல் 20-68	சீவகசிந்தாமணி 312-4	வில்லிபாரதம் 5-4-31-1
தண்டு	'தண்டி'	daND	பத்துப்பாட்டு 10-425	-	-	கம்பராமாயணம் 6-218-1
மதி P	'தெரி', 'மதி'	mati (N)	புறநானூறு 78-4	கலித்தொகை 126 126-7	தேவாரம் 1-102-3-1	வில்லிபாரதம் 3-7-19-3
வட்டி P	'சுழலச் செய்'	vRtta	புறநானூறு 399-25	பரிபாடல் 10-33	-	-

1.2. பின்பழந்தமிழில் முதலில் காணப்படும் கடன் வினையடிகள்

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Prof. S. Rajendran

Loan Verbal Bases in Old Tamil (Tamil article)

பின்வரும் அட்டவணையில் வினைகள் அவை பின்பழந்தமிழில் முதன் முதலில் காணப்பட்டவை அடிப்படையில் பொருள்களுடனும் வரும் இடங்களுடனும் தரப்பட்டுள்ளன.

வினை அடிகள்	பொருள்	சமஸ்கிருத மூலம்	பின்பழந்தமிழில் வருமிடம்	முன் இடைத்தமிழ்	பின் இடைத்தமிழ்
உதிP	'பிற'	udi	மணிமேகலை 29-14	நாலாயிரத் திவ்வியபிரபந்தம் 473-1	பெரியபுராணம் 4064-1
உற்பவிP	'தோன்று'	ud-bhava	மணிமேகலை 30-212	-	பெரியபுராணம் 1768-1
ஓசனிP	'போகமுயல்'	yo:jana (சாத்தியம்)	சிலப்பதிகாரம் 14-125	சீவகசிந்தாமணி 2652-1	-
சோகாP	'துன்புறு'	So:ka+ya:	திருக்குறள் 127-2	-	கம்பராமாயணம் 5-1567-1
பாரிP	'பரவு', 'விரிவடை', 'அதிகரி'	spha:ri	திருக்குறள் 916-1	சீவகசிந்தாமணி 706-2	பெரியபுராணம் 448-3
வர்த்திP	'வசி'	vRdh	மணிமேகலை 29-256	-	-
விதானிP	'விதானம் வை'	vi-dha:na	சிலப்பதிகாரம் 6-170	சீவகசிந்தாமணி 861-4	பெரியபுராணம் 2050-4
அருச்சிP ~ அர்ச்சிP	'தொழு'	arc	பரிபாடல் 8-108	சீவகசிந்தாமணி 2827-3 தேவாரம் 5-23-3-4	பெரியபுராணம் 2310-1 பெரியபுராணம்

					3834-1
அனுபவிP	'அனுபவி'	anu-bhava	மணிமேகலை 27-200	-	-
அனுமிP	'உறுதிசெய் ,	anu-miti	மணிமேகலை 29-101	-	-
ஆதரிP	'ஆசைப்படு , 'விரும்பு', 'ஆதரி'	a:-dara	பரிபாடல் 7-66	தேவாரம் 6-22-6-2	பெரியபுரா ணம் 1058-4
சாடு	'திற', 'அடி', 'கொல்'	SaTh (சாத்திய ம்)	கலித்தொகை 52-4	தேவாரம் 7-13-4-1	கம்பராமாய ணம் 5-8-36-3
சாதிP	'நிறைவேற் று', 'உறுதிசெய் , 'வெற்றி கொள்' 'அழி'	sa:dh	மணிமேகலை 29-300	நாலாயிரத் திவ்வியபிரப ந்தம் 376-4	கம்பராமாய ணம் 1-11-1-4
தரிP ~ தாரிP	'பொறு'	dhR	மணிமேகலை 6-68	நாலாயிரத் திவ்வியபிரப ந்தம் 1401-2 நாலாயிரத் திவ்வியபிரப ந்தம் 80-1	வில்லிபாரத ம் 2-2-215-4
துன்னு	'தை'	tuna (சாத்திய ம்)	மணிமேகலை 28-39	-	-
நிச்சயிP	'தீர்மானி'	niS-caya	மணிமேகலை 27-34	நாலாயிரத் திவ்வியபிரப ந்தம் 3111-1	பெரியபுரா ணம் 542-3

பூரிP	'நிரப்பு'	pu:ray	பரிபாடல் 12-68	சீவகசிந்தாமணி 214-4	பெரியபுராணம் 1005-3
வக்கரிP	'சந்தத்தை அதிகரி'	vya:khya:n a	சிலப்பதிகாரம் 3-41	-	-
வஞ்சிP	'ஏமாற்று'	vanjc	திருக்குறள் 279- 2	நாலாயிரத் திவ்வியபிரப ந்தம் 3659-3	கம்பராமாய ணம் 5-2-219-2
வந்திP	'தொழு', 'அ ஞ்சலிசெலு த்து', 'புகழ்'	vand	பரிபாடல் 20-70	நாலாயிரத் திவ்வியபிரப ந்தம் 3478-4	கம்பராமாய ணம் 5-6-89-2
வாசிP	'படி', 'கல்', 'இசைக்கரு வி வாசி'	va:c	சிலப்பதிகாரம் 7-1-0	தேவாரம் 4-112-7-4	பெரியபுரா ணம் 4221-1
விதிP	'ஓதுக்கு', 'உருவாக்கு'	vidhi	சிலப்பதிகாரம் 5-108	நாலாயிரத் திவ்வியபிரப ந்தம் 505-4	பெரியபுரா ணம் 3640-2

1.3. முன் இடைத்தமிழில் முதலில் காணப்படும் கடன் வினையடிகள்

பின்வரும் அட்டவணையில் வினைகள் அவை முன்இடைத்தமிழில் முதன் முதலில் காணப்பட்டவை அடிப்படையில் பொருள்களுடனும் வரும் இடங்களுடனும் தரப்பட்டுள்ளன.

வினை அடிகள்	பொருள்	சமஸ்கிருத மூலம்	முன் இடைத்தமிழி ல் வருமிடம்	பின் இடைத்தமிழி ல் வருமிடம்
அசிP	'சிரி'	hasika:	சீவகசிந்தாம ணி 659-4	கம்பராமாயண ம் 6-15-64-2
அரவிP	'ஓசையிடு'	rava	தேவாரம் 4-70-7-2	-

இலங்கிP	'குதி'	langgh	சீவகசிந்தாம ணி 2191-4	-
கம்பிP	'நடுங்கு', 'பயப்படு'	kampam kampa	< தேவாரம் 5-77-6-1	வில்லிபாரதம் 9-18-104-1
குதுகலிP	'மகிழ்'	kutu:kala	நாலாயிரத்தி வ்வியப்பிரபந் தம் 551-2	-
கும்மலிP	'வெளிப்படுத் து'	kuma:la	தேவாரம் 511, 4-55-8-3	-
கோவிP	'கோபங்கொ ள்'	ko:pa	தேவாரம் 2-27-9-4	-
சதிர்P	'சக்திபெறு'	catura	நாலாயிரத்தி வ்வியப்பிரபந் தம் 941-4	-
சமழ்	'துன்புறு'	sam-ard	சீவகசிந்தாம ணி 1000-4	-
சலிP	'சலனி', 'அசை'	cal	நாலாயிரத்தி வ்வியப்பிரபந் தம் 412-4	வில்லிபாரதம் 1-8-37-4
சழி	'கெட்டியாக இரு'	chash	தேவாரம் 1-53-6-2	-
சீவிP	'வாழ்'	j:v	சீவகசிந்தாம ணி 323-4	-
நடிP	'ஆடு'	naTa	நாலாயிரத்தி வ்வியப்பிரபந் தம் 525-4	வில்லிபாரதம் 7-14-213-4
பயP	'அஞ்சு'	bhaya	தேவாரம் 4-1- 7-3	வில்லிபாரதம் 1-5-50-3

பவ	'தோன்று'	bhava	தேவாரம் 4-32-2-2	-
பிண்டிP	'வடிவமாக்கு'	piNDa	சீவகசிந்தாமணி 1276-3	-
வசிP	'வாழ்'	vas	தேவாரம் 4-45-2-1	-
அசிP	'உண்'	aS	தேவாரம் 367, 3 (லெக்)	-
அஞ்சலிP	'தொழு'	anjjali	நாலாயிரத்திவ்வியப்பிரபந்தம் 1246-4	பெரியபுராணம் 2087-3
அருத்திP	'பிரார்த்தி'	arth	தேவாரம் 4-92-8-4	-
அலங்கரிP	'அலங்கரி'	alaM-kar	நாலாயிரத்திவ்வியப்பிரபந்தம் 504-2	பெரியபுராணம் 2141-2
அவமதிP	'அவமதி'	ava-mati	பெருங்கதை 3-25-35	கம்பராமாயணம் 5-12-59-2
ஆகரிP	'கல'	a:hR	பெருங்கதை 1-38-49	-
இச்சிP	'விரும்பு'	iccaī < icch	தேவாரம் 2-36-4-1	வில்லிபாரதம் 1-5-75-4
இலக்கிP	'வரை'	likh	சீவகசிந்தாமணி 180-1	-
இலைச்சிP	'முத்திரைகுத்து'	ilaccinai < la:njchana	பெருங்கதை 5-1-46	-
உலோபு	'கீழ்தரமாக இரு'	Lo:bha	நாலாயிரத்திவ்வியப்பிரபந்தம்	-

			187-2	
உவனிP	'அம்புவிடத் தொடங்கு'	upa-ni	சீவகசிந்தாம ணி 2179-2	-
எச்சு	'தொழு'	yaj	தேவாரம் 410, 10 (லெக்)	-
கமிP	'மன்னி'	ksham	தேவாரம் 4-14-6-3	கம்பராமாய ணம் 3-9-57-2
கமைP	'மன்னி', 'சகி'	kshama:	தேவாரம் 6-27-3-4	-
கற்பிP	'ஒழுங்குபடுத் து', 'உருவாக்கு'	kRp	நாலாயிரத்தி வ்வியப்பிரபந் தம் 253-4	வில்லிபாரதம் 5-4-29-4
காமிP	'நேசி', 'விரும்பு'	ka:ma	நாலாயிரத்தி வ்வியப்பிரபந் தம் 3936-4	கம்பராமாய ணம் 5-13-104-4
கிறிP	'குறும்புசெய்', 'ஏமாற்று'	kRtrima	தேவாரம் 6-67-10-4	-
கீர்த்திP	'புகழ்'	ki:rtti < ki:rtti	நாலாயிரத்தி வ்வியப்பிரபந் தம் 2833-3	-
குஞ்சிP	'காலை நிமிர்த்தி வளை'	kunj	தேவாரம் 521, 4 (லெக்)	-
கோடிP	'அலங்கரி', 'நிகழ்த்து'	kro:di-ka:ra	நாலாயிரத்தி வ்வியப்பிரபந் தம் 615-1	வில்லிபாரதம் 4-4-118-4

சங்கற்பி P	'உறுதிசெய்'	sang-kalpa	நாலாயிரத்தி வ்வியப்பிரபந் தம் 507-4	-
சங்கிP	'சந்தேகி'	Sangka	நாலாயிரத்தி வ்வியப்பிரபந் தம் 2860-4	வில்லிபாரதம் 8-17-213-2
சண்ணிP	'பூசு'	san	தேவாரம் 4-5-1-1	-
சந்திP	'சந்தி', 'இணை'	san-dhi	நாலாயிரத்தி வ்வியப்பிரபந் தம் 2759-1	பெரியபுராண ம் 620-4
சம்மதிP	'மதி'	sam-ati	நாலாயிரத்தி வ்வியப்பிரபந் தம் 2968-1	-
சவிP	'ஜெபி'	sam-mati	நாலாயிரத்தி வ்வியப்பிரபந் தம் 2352-4	-
சித்திரிP	'அலங்கரி', 'சொற்களால் அலங்கரி'	citra	பெருங்கதை 4-17-76	பெரியபுராண ம் 1347-4
சேதிP	'உடை'	che:da	தேவாரம் 6-20-1-2	கம்பராமாய ணம் 3-7-107-2
சேவிP	'தொழு'	se:v	நாலாயிரத்தி வ்வியப்பிரபந் தம் 343-4	வில்லிபாரதம் 9-18-158-2

சோதிP	'பரிசோதி', 'தேடு'	So:dha	தேவாரம் 6-86-7-1	வில்லிபாரதம் 1-5-742
தாபிP	'நிர்மாணி', 'ஸ்தாபி'	stha:-pi	தேவாரம் 6-19-10-2	பெரியபுராணம் 4184-3
தியானிP	'தியானி'	dya:na	தேவாரம் 4-29-7-3	-
துதிP	'புகழ்'	stuti	தேவாரம் 5-21- 3-1	வில்லிபாரதம் 3-2-99-2
நமல்	'தொழு'	namas	நாலாயிரத்தி வ்வியப்பிரபந்தம் 2332-3	-
நிச்சிP	'தீர்மானி'	niS-ci	நாலாயிரத்தி வ்வியப்பிரபந்தம் 3110-4	-
நிந்திP	'ஏசு'	nind	தேவாரம் 2-110-8-3	பெரியபுராணம் 2816-3
நிருமிP	'உருவாக்கு', 'சிந்தி'	nirma:	சீவகசிந்தாமணி 512-3	கம்பராமாயணம் 5-9-4-3
பந்திP	'கட்டு'	band	தேவாரம் 4-37-8-1	-
பராமரிP	'தேடு', 'கருது', 'பாதுகா'	para:mRS	தேவாரம் 744, 1 (லெக்)	-
பருமிP	'அலங்கரி'	parumam varman	சீவகசிந்தாமணி 2113-1	-

பாதுகாP	'பாதுகா'	pa:tu +	தேவாரம் 5-88-4-2	பெரியபுராணம் 488-3
பாலிP	'பாதுகா'	pa:l	தேவாரம் 6-71-1-4	பெரியபுராணம் 996-1
பாவிP	'சிந்தி', 'அலங்கரி'	bha:vi	தேவாரம் 7-30-10-1	வில்லிபாரதம் 4-4-21-2
பிரார்த்திP	'தொழு'	pra:rth	தேவாரம் 5-100-6-1	-
புசிP	'உண்'	bhuj	தேவாரம் 4-45-2-2	-
பூசிP	'தொழு'	pu:ji	நாலாயிரத்தி வ்வியப்பிரபந்தம் 2853-4	பெரியபுராணம் 809-4
பேதிP	'மாறு'	bhe:da	நாலாயிரத்தி வ்வியப்பிரபந்தம் 1269-1	பெரியபுராணம் 802-3
போதிP	'கற்பி'	bho:da	தேவாரம் 4-36-7-2	பெரியபுராணம் 2735-3
மாட்டிP	'அணி'	mard	நாலாயிரத்தி வ்வியப்பிரபந்தம் 565-1	-
மந்திரிP	'மந்திரம் ஜெபி'	mantra	சீவகசிந்தாமணி 2465-3	பெரியபுராணம் 2660-4

முண்டிP	'தலை மழி'	muNDa	தேவாரம் 5-58-4-1	பெரியபுராணம் 887-1
வருணிP	'விளக்கு'	varN	நாலாயிரத்தி வ்வியப்பிரபந்தம் 2967-3	-
வருத்திP	'வளரச்செய்', 'உருவாக்கு'	vRdh	சீவகசிந்தாமணி 180-2 நாலாயிரத்தி வ்வியப்பிரபந்தம் 2210-3	-
வாதிP	'துன்புறுத்து', 'வாதிடு'	ba:dh	தேவாரம் 1-50- 9-4 தேவாரம் 6-26- 1-2	-
விகற்பிP	'வேறுபடு'	vikalpa	பெருங்கதை 4-12-33	-
விரோதிP	'வெறு'	viro:dha	சீவகசிந்தாமணி 3080-2	-
வேதிP	'அழுக்கு', 'துன்புறுத்து'	vyath	நாலாயிரத்தி வ்வியப்பிரபந்தம் 2746-1	-

1.4. பின் இடைத்தமிழில் கடன் வினையடிகள்

பின்வரும் அட்டவணையில் வினைகள் அவை முன்இடைத்தமிழில் முதன் முதலில் காணப்பட்டவை அடிப்படையில் பொருள்களுடனும் வரும் இடங்களுடனும் தரப்பட்டுள்ளன.

வினை அடிகள்	பொருள்	சமஸ்கிருத மூலம்	பின்இடைத்தமிழில் வருமிடம்
அகங்கரிP	'கர்வப்படு'	ahaM-ka:ra	வில்லிபாரதம் 17-162-3
அங்குரிP	'பிற'	angkura	வில்லிபாரதம் 1-6-8-1
அவதரிP	'அவதாரம் எடு'	ava-tR	வில்லிபாரதம் 2-2-20-2
ஆகுலிP	'வருந்து'	a:kulam < a:kula	கம்பராமாயணம் 6-18-212-1
உங்கரிP	'ஹம் என ஒலி'	hum-ka:ra	கம்பராமாயணம் 1-7-34-2
உத்தரிP	'பெருமைப்படு'	ud-dha:ra	வில்லிபாரதம் 1-4-57-2
உலோபிP	'பேராசைப்படு'	lo:bha	கம்பராமாயணம் 2-3-7-3
உலோவு	'பேராசைப்படு'	lo:bha	கம்பராமாயணம் 4-1-24-4
கனP	'கன'	kanam < ghana	வில்லிபாரதம் 1-1-137-3
குணிP	'அதிகரி'	guN	கம்பராமாயணம் 2-1-10-2
கும்பிP	'கட்டுப்படுத்து'	kumbha	வில்லிபாரதம் 9-18-104-3

சதாவு	'அழுகு'	Srath	வில்லிபாரதம் 7-12-23-3
சமிP	'அழி'	Sam	கம்பராமாயணம் 1-5-90-4
சலிP	'சோர்வாகு'	cal	வில்லிபாரதம் 2-2-249-4
சோகிP	'துன்புறு'	So:ka	வில்லிபாரதம் 2-2-228-4
தம்பிP	'நிலை ஆகு'	stambha	வில்லிபாரதம் 9-18-104-3
துவனிP	'ஓலி'	dhvani	வில்லிபாரதம் 3-2-70-4
தொனிP	'ஓலி'	dhvani	கம்பராமாயணம் 6-30-222-1
பரிணமிP	'உருமாறு'	pariNam	கம்பராமாயணம் 5-15-82-1
பரிபவிP	'இழிவுபடுத்து'	pari-bhava	வில்லிபாரதம் 1-5-59-1
புளகிP	'திகிலூட்டப்படு'	pulaka	வில்லிபாரதம் 2-2-247-4
பூரிP	'மகிழ்'	pu:ray	பெருங்கதை 3132-3
மதுரிP	'மகிழ்வி'	madhura	கம்பராமாயணம் 2-6-5-3

மோகரிP	'கர்ஜி', 'கோபப்படு'	mukhara	வில்லிபாரதம் 7-14- 179-1, 1-4-63-4
மோகிP	'மயங்கு'	mo:ha	வில்லிபாரதம் 7-14- 179-1
வேகிP	'விரை'	ve:kamv< ve:ga	வில்லிபாரதம் 7-14- 179-1
அதிகரிP	'கூடு'	adhika	பெருரியபுராணம் 1116-1
அதிசயிP	'ஆச்சரியப்படு'	aticayam (த) < atiSaya	வில்லிபாரதம் 7-14-8-2
அன்வயிP	'பின்தொடர்'	anvaya	கம்பராமாயணம் 6-3- 136-3
உச்சரிP	'சொல்'	uc-car	வில்லிபாரதம் 4-3-53-2
உத்தரிP	'எதிர்'	ud-dha:ra	வில்லிபாரதம் 4-4-136- 2
உபசரிP	'பாராட்டு'	upa-car	வில்லிபாரதம் 3-5-101- 3
உவமிP	'ஓப்பிடு'	uvama:nam < uvama:	கம்பராமாயணம் 1- 10-24-2
கண்டிP	'துண்டுகளாக்கு'	khaND	கம்பராமாயணம் 6- 32-27-1

குச்சிP	'வெறு'	kutsa:	வில்லிபாரதம் 1-5-75-3
குனிP	'மதிப்பிடு'	guN	கம்பராமாயணம் 5-13-23-2
கோட்டு	'அலங்கரி'	kro:di:ka:ra	வில்லிபாரதம் 1-6-36-3
சபிP	'சாபங்கொடு'	Sap	வில்லிபாரதம் 1-1-59-4
சுகிP	'மகிழ்'	sukh	வில்லிபாரதம் 9-18-3-3
செயிP	'வெல்'	vijayam < jay	வில்லிபாரதம் 5-4-155-4
சேமிP	'பாதுகா'	kse:ma	கம்பராமாயணம் 4-11-34-1
தாகிP	'விரும்பு'	da:ha	வில்லிபாரதம் 7-14-179-4
நடிP	'பாசாங்குசெய்'	naTa	கம்பராமாயணம் 5-2-220-1
நிராகரிP	'மறு'	nira:kR	பெரியபுராணம் 1917-3
படைP	'பரிமாறு'	vRdh	பெரியபுராணம் 1740-1
வதைP	'கொல்'	vadha	வில்லிபாரதம் 3-2-27-2

1.5. தெரியவருபவை

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Prof. S. Rajendran

Loan Verbal Bases in Old Tamil (Tamil article)

முன் பழந்தமிழில் பத்து சமஸ்கிரத வினைகள்காணப்படுகின்றன. பின் பழந்தமிழில் உற்கு 'விண்கல்லாக வானத்திலிருந்து விழுதல்' என்ற வினை வழக்கிழந்து விட்டது. கணிP 'வருவதுரை', தண்டு 'தண்டி' என்பன காணப்படாவிட்டாலும் பிந்தைய காலத்தில் காணப்படுவதால் அவை கிளைமொழிகளில் இருந்திருக்கலாம் என்று கருதப்படுகிறது. இருபத்திரண்டு புதிய வினைகள் பின் பழந்தமிழில் சேர்க்கப்பட்டுள்ளது. இவ்வாறு மொத்தத்தில் இருபத்து ஒன்பது கடன் வினைகள் பின்பழந்தமிழில் காணப்படுகிறது.

முன் இடைத்தமிழில் ஆறு வினைகள் வழக்கிழந்துவிட்டன. அவை பின்வருவனவாகும்:

வ. எண்	வினை	பொருள்
1	அனுபவிP	'மகிழ்வறு'
2	அனுமிP	'தீர்மானி'
3	துன்னு	'தை'
4	வக்கிரிP	'சந்தத்தை அதிகரி'
5	வட்டிP	'சுழலச்செய்'
6	வர்த்திP	'வசி'

உற்பவிP 'தோன்று', கணிP 'வருவதுரை', சோகாP 'துன்பறு', தண்டு 'தண்டி' என்பன பிந்தைய காலத்தில் காணப்படுவதால் அவை கிளைமொழிகளில் இருந்ததாகக் கருதப்படுகிறது. அறுபத்தி எட்டு

வினைகள் முன் இடைத்தமிழில் காணப்படுகின்றது. மொத்தம் தொண்ணூற்று ஏழு வினைகள் முன் இடைத்தமிழில் பதிவு செய்யப்பட்டுள்ளது

பின் பழந்தமிழில் நாற்பத்தி ஐந்து வினைகள் வழக்கிழந்துவிட்டன. அவைகள் கீழே பட்டியலிடப்பட்டுள்ளன.

வ.எண்	வினைகள்	பொருள்
1	அசிP	'உண்'
2	அரவிP	'சப்தம் உண்டாக்கு
3	அருத்திP	'பிராத்தி'
4	ஆகரிP	'கல'
5	இலக்கிP	'வரை'
6	இலங்கிP	'துள்ளு'
7	இலைச்சிP	'முத்திரையால் அடையாளப்படுத்து
8	உலோபு	'மோசமாக இரு'
9	உவனிP	'அம்பு எய்யத் தொடங்கு
10	எச்சு	'தொழு'
11	ஓசனிP	'போகமுயல்'
12	கமைP	'மன்னி', 'தாங்கு'
13	கிறிP	'குறும்புகாட்டு', 'ஏமாற்று

14	கீர்த்திP	'புகழ்'
15	குஞ்சிP	'காலை நிமிர்த்தி மடக்கு'
16	குதுகலிP	'மகிழ்'
17	கும்மலிP	'வெளிப்படுத்து'
18	கோவிP	'கோப்படு'
19	சங்கற்பிP	'தீர்மானி'
20	சண்ணிP	'பூச'
21	சதிர்P	'சக்திபெறு'
22	சம்மதிP	'மதி'
23	சமழ்	'துன்புறு'
24	சவிP	'ஜெபி'
26	சழி	'மிகநெருக்கமாக கிட'
27	சீவிP	'வாழ்'
28	தியானிP	'தியானி'
29	நமல்	'தொழு'
30	நிச்சிP	'தீர்மானி'
31	பந்திP	'கட்டு'
32	பராமரிP	'கருது', 'விசாரி'

33	பருமிP	'அலங்கரி'
34	பவ	'தோன்று'
35	பிண்டிP	'உருட்டு'
36	பிரார்த்திP	'ஜெபி'
37	புசிP	'உண்'
38	மட்டிP	'வியாபி', 'அணி'
39	வசிP	'வாழ்'
40	வருத்திP	'உருவாக்கு', 'வளரச்செய்'
42	வருணிP	'விளக்கு'
43	விகற்பிP	'வேறுபடு'
44	விரோதிP	'வெறு'
45	வாதிP	'துன்புறுத்து', 'அழுக்கு'

நாற்பத்தி ஆறு புதிய சமஸ்கிருத வினைகள் பின் இடைத்தமிழில் சேர்க்கப்பட்டுள்ளன.

2. கடன் வினையடிகளின் பொருண்மைக் களங்கள்

சமஸ்கிருதத்திலிருந்து கடன்வாக்கப்பட்ட சொற்கள் வேறுபட்ட பொருண்மைக் களங்களைச் சார்ந்தவை. கடன்சொற்களை குறிப்பாக பெயர்களைப் பொருண்மையியல் அடிப்படையில் பொருண்மைக் களங்களாக பாகுபாடு செய்யும் முயற்சி வைத்தியநாதன் (Vaidyanathan 1971: 27) என்பரால் செய்யப்பட்டது. நமது வினைகளை பின்வரும் குழுமங்களில் அடக்கலாம்.

1. மதச் சொற்கள்
2. தத்துவயியல் சொற்கள்
3. உளவியல் சொற்கள்
4. பொதுச் சொற்கள்

2.1. மதப் பொருண்மைக் களம்

பல இயல்பு சொற்கள் மதச் சொற்களாக உள்ளன. இது இடைக்காலத்தில் தமிழர் வாழ்வில் மதம் முக்கியத்துவம் அடைந்துள்ளதைக் காட்டுகின்றது. பொதுவான பொருள் உணர்த்தும் இயல்புச் சில சொற்கள் கூட மத உணர்வுப் பொருளைப் பெற்றுள்ளன. எடுத்துக்காட்டாக ஆடு 'குளி', நோல் 'சகி' போன்ற சொற்கள் கூட இடைக்காலத் தமிழில் மத உணர்வுப் பொருளைப் பெற்றுள்ளன. எடுத்துக்காட்டாக ஆடு 'குளி' (பதிற்றுப்பத்து 86-10) என்ற வினை மதச் சூழலில் கடவுள் சிலைகள் (விக்கிரகங்கள்) பால், தயிர், நெய் போன்ற பொருட்களால் பரிசுத்தக் குளிபாட்டலுக்கு உட்படுத்தப்படுவதைக் குறிப்பிடும். இது மத அடிப்படையிலான பொருண்மை மாற்றமாகும். இதுபோன்று பல இயல்புச் சொற்கள் பொருண்மை மாற்றம் அடைந்துள்ளன. பின்வரும் அட்டவணை இத்தகைய பொருண்மை மாற்றங்களை வெளிப்படுத்தும்.

வினை	இயல்புப் பொருள்	மத உணர்வுப்பொருள்	வரும் இடம்
ஏத்து	'புகழ்'	'தொழு'	பரிபாடல் 15-18
சேர்	'இணை'	'தொழு'	மணிமேகலை 9-7
பணி	'கீழ்படி'	'தொழு'	சிலப்பதிகாரம் 10-213
போற்று	'பாதுகா'	'தொழு'	பரிபாடல் 4-52
வரு	'உருவாகு'	'அவதாரமெடு'	பரிபாடல் 4-32

வைP	'வை'	'தொழு'	மணிமேகலை 10-14
வீழ்	'விழு'	'தொழு'	மணிமேகலை 24-87
இரைP	'ஓலி'	'தொழு'	தேவாரம் 2-8-6-4
உருகு	'உருகு'	'வருந்து'	நாலாயிரத்திவ்வியபிரபந்தம் 2565-4
உள்கு	'சிந்தி'	'தியானி'	தேவாரம் 2-21-1-4
உன்னு	'சிந்தி'	'தியானி'	தேவாரம் 2-21-9-3
எண்ணு	'சிந்தி'	'தியானி'	தேவாரம் 1-94-6-2
ஒருங்கு	'அவிழ்'	'தியானி'	நாலாயிரத்திவ்வியபிரபந்தம் 380-4
கருது	'சிந்தி'	'தியானி'	தேவாரம் 2-66-10-2
குனி	'குனி'	'தொழு'	சீவச்சிந்தாமணி 2662-2
சார்	'அண்மைப டு'	'தொழு'	சீவச்சிந்தாமணி 221-4
சிந்திP	'சிந்தி'	'தியானி'	தேவாரம் 5-5-9-3
சூழ்	'பரவு'	'வணங்கு'	சீவச்சிந்தாமணி 2892-2
துளக்கு	'கலக்கு'	'தியானி'	சீவச்சிந்தாமணி 2738-4
நவில்	'சொல்'	'தியானி'	பெருங்கதை 1-34-224
நினை	'சிந்தி'	'தொழு'	நாலாயிரத்திவ்வியபிரபந்தம்

			1276-2
புகல்	'சொல்'	'தொழு'	தேவாரம் 2-22-1-2
புலம்பு	'வருந்து'	'தொழு'	தேவாரம் 7-66-2-3
மதி	'மதி'	'தியானி'	தேவாரம் 2-8-6-4
வேளிP	'ஆசைப்படு'	'தொழு'	தேவாரம் 4-30-2-1
காண்	'பார்'	'தொழு'	வில்லிபாரதம் 5-4-78-2
சூடு	'அணி'	'தொழு'	வில்லிபாரதம் 2-1-149-4
நாடு	'பரிசோதி'	'தியானி'	வில்லிபாரதம் 2-1-149-4
முன்னு	'எண்ணு'	'தியானி'	வில்லிபாரதம் 1-7-73-4
வகுP	'செய்'	(கடவுளால்) 'உருவாகு'	கம்பராமாயணம் 2-5-4-2
வேண்டு	'விரும்பு'	'ஜெபி'	வில்லிபாரதம் 5-2-14-2

தனி வினைகள் மட்டுமன்றி கூட்டுவினைகளும் தெய்வ உணர்வை உணர்த்தும் படி தமது பொருண்மையை மாற்றியுள்ளன. *சென்னிறு* 'நல்லொழுக்கப் பாதையில் நிறுவு' (நாலாயிரத்திவ்வியபிரபந்தம் 3230-2) நிறு 'நிறுவு' என்ற வினையிலிருந்து உருவாக்கப்பட்டது. *வரஞ்செய்* 'ஆசீர்வதி' (நாலாயிரத்திவ்வியபிரபந்தம் 987-3), *தொண்டுசெய்* 'கடவுளுக்குச் சேவைசெய்', பணிசெய் 'கடவுளுக்குச் சேவைசெய்' (திவாகரம் 5-33-1-4), பணிமாறு 'இசைக்கருவியை ஊது' (பெரியபுராணம் 2831-1), *வலஞ்செய்* 'இடமிருந்து வலமாக சுற்று' (நாலாயிரத்திவ்வியபிரபந்தம் 2300-2) என்ற கூட்டுவினைகள் பக்தி காலகட்டத்தில் உருவாக்கப்பட்டவை.

'தொழு' என்ற கருத்துரு பழந்தமிழுக்குப் பழக்கமானது; குறைந்தது பதினெட்டு வினைச் சொற்கள் பழந்தமிழில் காணப்படுகின்றன. அவைகள் பின்வரும் அட்டவணையில் தரப்பட்டுள்ளன.

வ.எண்	வினையடிகள்	பொருள்	வருமிடம்
1	அயர்	'தொழு'	அகநானூறு 240-9
2	இறைஞ்சு	'தொழு'	புறநானூறு 6-19
3	கூப்பு	'தொழு'	அகநானூறு 282-17
4	செப்பு	'தொழு'	பதிற்றுப்பத்து 82-1
5	தொடு	'தொழு'	புறநானூறு 399-26
6	தொழு	'தொழு'	புறநானூறு 150-8
7	படு	'தொழு'	புறநானூறு 306-4
8	பர	'தொழு'	அகநானூறு 289-15
9	பழிச்சு	'தொழு'	அகநானூறு 115-9
10	பேணு	'தொழு'	அகநானூறு 22-6
11	வணங்கு	'தொழு'	குறுந்தொகை 362-4

12	வழிபடு	'தொழு'	நற்றிணை 9-2
13	வழுத்து	'தொழு'	ஐங்குறுநூறு 299-3
14	வழுத்து	'தொழு'	புறநானூறு 143-11
15	குவிP	'தொழு'	சிலப்பதிகாரம் 10-203
16	தாழ்	'தொழு'	சிலப்பதிகாரம் 16-141
17	பரசு	'தொழு'	சிலப்பதிகாரம் 25-114
18	வரை	'தொழு'	சிலப்பதிகாரம் 7-38-3

இடைத்தமிழிலும் 'தொழு' என்ற கருத்துருவி உணர்த்தும் பல சொற்கள் பயன்படுத்தப்பட்டன. எடுத்துக்காட்டாக, கும்பிடு (நாலாயிரத்திவ்வியபிரபந்தம் 2351-3) சோத்திடு (தேவாரம்7-2-1-3) போன்றன முதன் முதலாகக் காணப்படுகின்றன. மட்டுமன்றி சமஸ்கிருதத்தில் இருந்து கடன்வாங்கப்பட்ட வினைச்சொற்கள் பலவும் 'தொழு' என்ற கருத்துருவை வெளிப்படுத்தின. அவைகள் பக்தி காலத்தில் நுட்பமான பொருண்மை வேறுபாடுகள் காட்டின. எடுத்துக்காட்டாக 'தொழு' என்பது வேறுபட்ட உடல் உறுப்புகளின் செயல்களுடன் தொடர்புகொண்டிருந்தன. பின்வரும் அட்டவணை இதை வெளிப்படுத்தும்.

வினை	பொருள்
அஞ்சல்	(கைகளால்) தொழு
அருச்சிP	(கைகளால்) தொழு
சேவிP	(கைகளால்) தொழு
நமல்	(கைகளால்) தொழு
பூசிP	(கைகளால்) தொழு
பாரிP	(கைகளால்/பூக்களுடன்) தொழு
கீர்த்திP	(வாயால்) 'தொழு'/'புகழ்
துதிP	(வாயால்) 'தொழு'/'புகழ்
தியானிP	(மனதால்) 'தொழு/தியானி'
பிரார்த்திP	(மனதால்) 'தொழு/தியானி'
வந்திP	(மனதால்) 'தொழு/தியானி'

கைகளால் தொழுவதை உணர்த்தும் வினைளில் சில நுண்ணிய வேறுபாடுகள் உள்ளன. எடுத்துக்காட்டாக *அருச்சிP* கைகளால் பூக்களை கடவுள் சிலையின் மேல் வீசுவதைக் குறிப்பிடும்; *நமல்* கைகளைக் முகத்துக்கு நேர் உயர்த்திக் குவிப்பதைக் குறிப்பிடும். *கீர்த்திP*, *துதிP* என்ற வினைகளால் குறிப்பிடப்படும் 'புகழ்' கடவுளின் வேறுபட்ட பண்புகளைக் கூறிப் புகழ்வதைக் குறிப்பிடும். மத அல்லது தெய்வ உணர்வை

உணர்த்தும் பல கடன்வினைகள் உள்ளன. அவைகள் பின்வரும் அடவணையில் பட்டியலிடப்பட்டுள்ளன.

வினை	மத அல்லது தெய்வ உணர்வை உணர்த்தும் பொருள்
அலங்கரி	'அலங்கரி'
கம்பிP	'பயப்படுத்து'
கேது	'அழு' 'கூப்பிடு'
சங்கற்பிP	'உறுதிசெய்'
சபிP	'சாபமிடு'
சவிP	'பிரார்த்தி'
சாதிP	'தண்டி', 'அழி'
பயP	'அஞ்சு'
பாலிP	'பாதுகா'
பாலிP	'கொடு'
பாவிP	'எண்ணு', 'தியானி'
பாவிP	'கற்பனைசெய்'
போதிP	(மதம் தொடர்பானவற்றை) 'கற்பி'
மந்திரிP	'கலந்தாலோசி'
மந்திரிP	'மந்திரம் ஜெபி'

மோகரிP	'கர்ஜி'
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மேலும் புராணப் பண்புகொண்ட வினைகளையும் மத அடிப்படையிலான வினைகளில் காணலாம்.

வினை	புராணப் பண்பு உணர்த்தும் பொருள்
அங்குரிP	'தோன்று'
அவதரிP	'பிற'
உதிP	'பிற'
உற்பவிP	'பிற'
சபிP	'சாபமிடு'
சோதிP	'சோதனைசெய்'
தண்டிP	'தண்டனைகொடு'
நசிP	'அழி'

மதப் பழக்கங்களுடன் தொடர்புள்ள வினைகளும் உள்ளன.

வினை	மதப் பழக்கம்
சண்ணிP	(சந்தணம்) 'பூச'
முண்டிP	(கோவிலில்) 'தலை மழி'

வேதிP	(திருநீறு) 'பூச'
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6.2.2. பிற பொருண்மைக் களங்கள்

தர்க்கம், தத்துவம் உளவியல் என்ற பிற பொருண்மை களங்களிலும் வினைகள் புதிதாக சேர்ந்துள்ளன அல்லது இவ்வினைகள் தர்க்கம், தத்துவம், உளவியல் ஆகிய களங்களுக்குப் பொருண்மை நீட்சி அடந்துள்ள என்பதற்கான சான்றுகளை இடைத்தமிழ் நூல்களில் காணலாம்.

6.3. கடன் வினையடிகளைக் கண்டுபிடிப்பதில் சிக்கல்

இந்த ஆய்வு முக்கியமாகத் தமிழ் இலக்கியங்களின் சொல்லடவைகளின் அடிப்படையில் செய்யப்பட்டுள்ளது. கடன் வினைகளை இயல்பு வினைகளிலிருந்து பிரித்தறியும் செயல்பாடு சென்னைப் பல்கலைக் கழகத் தமிழ்ப் பேரகராதியின் (Tamil lexicon) அடிப்படையில் செய்யப்பட்டுள்ளது. ஆனால் தமிழ் பேரகராதி சில சொற்களைப் பற்றி உறுதியாகத் தீர்மானிக்க இயலவில்லை. அவைகள் சாத்தியம் (probable (Prob.), ஒருவேளை, (Perhaps (Perh.)) ஒப்பிடு (compare (cf.)) என்று குறிப்பிடப்பட்டுள்ளன. (ஒப்பிடு என்பது தமிழ்ப் பேரகராதியில் ஒரு சாத்தியமான உறவு அல்லது பொருத்தம் தந்தால் மட்டும் பயன்படுத்தப்பட்டுள்ளது.). இந்தோ ஆரியன் அல்லது சமஸ்கிருத மூலங்களை ஒப்பிட்டு சிக்கலைத் தீர்மானிக்கும் முயற்சி இங்கு மேற்கொள்ளப்படவில்லை. இருப்பினும் திராவிட மொழிகளின் சொற்பிறப்பியல் அகராதியைப் (Dravidian Etymological Dictionary) பயன்படுத்தி சில சந்தேகத்திற்கு உரியனவை தீர்மானிக்கப்பட்டுள்ளன. பின்வரும் அட்டவணை இதை உணர்த்தும்.

வினை அடிகள்	தமிழ் பேரகராதியில் குறிப்பிட்ட படி	திராவிட மொழிகளின் சொற்பிறப்பியல் அகராதியில் நோக்கீட்டு எண்
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அதவு	cf. hata 'kill'	133
அவலிP	cf. abla 'suffer', 'lament'	265
சரி	prob. sar of SR 'slip away'	2360
சிரைP	cf. kushR 'shave'	1564
சுண்டு	cf. suNTh	2662
வய	cf. vaSa	4297

திராவிட மொழிகளின் சொற்பிறப்பியல் அகராதியுடன் ஒப்பிட்டு ஆய்ந்த பின்னரும் 'ஒப்பிடு', 'சாத்தியம்' என்று அடையாளப்படுத்தப்ப எல்லா வினைகளையும் தீர்மானிக்க இயலவில்லை.

6.4.சொல்மாற்றத் தோற்றம்

சமஸ்கிருத்திலிருந்த வினைகளைக் கடன்வாங்குவது முன் பழந்தமிழ் காலத்திலேயே தொடங்கப்பட்டது. சில எடுத்துக்காட்டாக *துதிP* 'புகழ்', *சோதிP* 'பரிசோதி', *பூசிP* என்ற வினைகளைக் கூறலாம். இந்த கடன் வினைகள் திராவிடக் குடும்பத்தைச் சார்ந்த ஒன்றுக்கும் மேற்பட்ட மொழிகளில் காணப்படுகின்றன. எனவே அவற்றை முன் வரலாற்றுக் காலத்திலேயே கடன் வாங்கப்பட்டவைகளாகக் கொள்ளவேண்டும். இவ்வகையிலான வினைகள் எமெனோ மற்றும் பரோவால் (Emenau and Burrow 1962) அவர்களின் இந்தோ ஆரியனிலிருந்து திராவிட மொழிகளுக்குக் கடன் வாங்கல் என்ற நூலில் குறிப்பிடப்பட்டுள்ளன. இது சமஸ்கிருதத்திலிருந்து கடன் வாங்கல் முன் வரலாற்றுக் காலத்திலேயே தொடங்கிவிட்டது என உணரலாம். ஆனால் அவைக் பிற காலத்திலும் வருவதால் அவற்றை சொல்மாற்றத் தோற்றம் என்று கருத வேண்டி வருகின்றது.

பின்வரும் அட்டவணையில் மேற்சொன்ன கடன் வினைகள் இந்தோ ஆரியனிலிருந்து திராவிடமொழிகளுக்குக் கடன்வாங்கல் என்ற எமெனோ

மற்றும் பரோவின் நூலிலிருந்து (1962) நோக்கீட்டு எண்ணுடன் தரப்பட்டுள்ளன.

வினை அடிகள்	பொருள்	எமினோ மற்று பரோவின் நூலிருந்து (1962) நோக்கீட்டு எண்
அதிசயிP	'விய'	8
உதிP	'தோன்று' (பிற)	44
கண்டிP	'வெட்டு	71
சோதிP	'பரிசோதி' (test)	180
துதிP	'புகழ்', 'தொழு'	212
துன்னு	'தை',	215
படிP	'கூறு'	242
படைP	'பரிமாறு'	319
பராமரிP	'கவனி', 'பாதுகா'	255
பூசிP	'தொழு'	274
பூரிP	'நிரப்பு', 'ஏராளமக இரு', 'நிரம்பியிரு'	275
மதுரிP	'இனி'	285

5. மீள் கடன்வாங்கல்

சமஸ்கிருத்தத்திலிருந்து கடன்வாக்கப்பட்ட சில வினைகளுக்கு இரண்டு வடிவங்கள் இருப்பதைக் காணலாம். இதில் ஒரு வடிவு முற்பட்ட காலத்திலும் மற்றொன்று அதற்குப் பிற்பட்ட காலத்திலும் காணப்படுகின்றது. இதன் பொருள் ஒரே மூலத்திலிருந்து ஒரு வினை இரண்டாவதும் கடன்வாங்கப்பட்டுள்ளது என்பதாகும். எடுத்துக்காட்டாக *தண்டு* என்பது *தண்டு*, *தண்டிP* என்ற இரண்டு வடிவங்களில் 'தண்டனையளி' என்ற பொருளில் வருவதைக் காணலாம். இவற்றில் *தண்டு* (பத்துப்பாட்டு 10-425) முற்பட்ட காலத்திலும் *தண்டி* பிற்பட்ட காலத்திலும் (தேவாரம் 4-91-3-10) வரும். இரண்டும் ஒரே சமஸ்கிருத மூலத்திலிருந்து (daNT) கடன்வாங்கப்பட்டவை. வேறு எடுத்துக்காட்டுகள் கீழே தரப்பட்டுள்ளன.

கடன் வினை	பொருள்	சமஸ்கிருத மூலம்
அரவு ~ அரவிP	'ஓசை உண்டாக்கு'	rava 'கர்ஜி'
உலோவு ~ உலோபிP	'பேராசைப்படு'	lo:bha
தொனிP ~ துவனிP	'ஓலி'	dhvani

மீள் கடன்வாங்கல் கருத்துரு அடிப்படையில் இரண்டில் ஒன்று முன்னரே கடன் வாங்கப்பட்டதாகக் கொள்ளலாம். *அரவு* 'ஓசையுண்டாக்கு', *உலோவு* 'பேராசைப்படு', *தொனிP* 'ஓலி' என்பன முற்பட்ட காலத்தில் கடன்வாங்கப்படதாகவும் இவற்றிற்கு இணையான வடிவங்களான *அரவிP*, *உலோபிP*, *துவனிP* என்பன பிற்பட்ட காலத்தில் கடன்வாங்கப்பட்டதாகவும் கருத இயலும். மூலத்திற்கு நெருக்கமாக இருப்பது முற்பட்ட காலத்திலும் சிறிது விலகி இருப்பது பிற்பட்ட காலத்திலும் கடன் வாங்கப்பட்டதாயும் கொள்ள இயலும். பிற்பட்ட காலத்தில் சமஸ்கிருத்திலிருந்து ஒரு விதி அடிப்படையில் வினைகள்

கடன்வாங்கப்பட்டதாகக் கருத இயலும். இ என்ற வினையாக்கியை உபயோகித்து கடன்வாங்கப் பட்டதாகக் கருத இயலும்.

6. சுருக்கவுரை

கடன் வினையடிகள் என்ற தலைப்பில் அமையும் இந்த இயல் பிற மொழிகளிலிருந்து குறிப்பாக சமஸ்கிரதத்திலிருந்து கடன்வாக்ககப்பட்ட வினைகள் பற்றி விளக்கமாகக் கூறுகின்றது. முதலில் பழந்தமிழில் கடன் வினைகள் பற்றி விளக்கப்படுகின்றது. இப்பகுதியில் முன்பழந்தமிழில் கடன் வினையடிகள், பின்தமிழில் கடன் வினையடிகள், முன் இடைத்தமிழில் கடன் வினையடிகள், பின் இடைத்தமிழில் கடன் வினையடிகள் என்பன பட்டியலிடப்பட்டுள்ளது. இப்பட்டியல்களிலிருந்து கிடைத்த செய்திகள் 'தெரியவருபவை' என்ற தலைப்பில் தரப்பட்டுள்ளன. இதைத் தொடர்ந்து கடன் வினையடிகளின் பொருண்மைக் களங்கள் என்ற தலைப்பின் கீழ் முதலில் மதப்பொருண்மைக் களத்தில் கடன்வாங்கப்பட்ட வினையடிகள் பட்டியல்கள் பட்டியலிட்டு விளக்கப்படுகின்றன. மூன்றாவதாக கடன்வினைகளைக் கண்டுபிடிப்பதில் சிக்கல்கள் பற்றி விளக்கப்படுகின்றன. இதைத் தொடர்ந்து சொல்மாற்றத் தோற்றம் பற்றி விளக்கப்படுகின்றது. ஐந்தாவதாக மீள் கடன்வாங்கல் பற்றி விளக்கப்பட்டுள்ளது.

துணைநின்ற இலக்கியங்கள்

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கோபாலகிருஷ்ணமாச்சாரியர் கம்பென.

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நோக்கீடுகள்

Using Extensive Reading to Develop Student Autonomy in Learning the English Language

Ali Mohammad Hekmat

alihekmat125@gmail.com

Mohammad Tamim Aslampoore

tamim_aslampoore@yahoo.com

Mohammad Mustafa Kamal

kapulttps@gmail.com

Muhammad Naeem yaqubi

M.naeemyaqubi1988@gmail.com

The Department of English Language
Kabul University of Medical Sciences Abu Ali Ibn Sina
G49M+JQX, Kabul University Rd, Kabul, Afghanistan

Abstract

Extensive reading as a technique of learning is suggested by many education researchers. It assists English language learners to overcome learning English as a foreign language. Second language learners tackle various challenges. They come to the classroom, learn new vocabulary, expressions, and conversation up to the end of the school day, but when they leave the classroom, they stop thinking in English. Extensive reading is a learning technique that increases learner autonomy. Therefore, selecting reading material suitably is a must in conducting extensive reading program. Keeping this in mind, this paper aims to use extensive reading technique to find out its effect on learners' autonomy development in learning the English Language. In order to find whether extensive reading promotes learners' autonomy, the technique was implemented across the course curriculum. This paper would report learners' and teachers' perceptions regarding reading extensively. A semi-structured interview was conducted to present the results of qualitative

approach and it came up with a descriptive result. Data came from semi-structured interview records and notes. The participants were randomly selected among second semester of the medicine faculty, English language classes and English teachers at Kabul University of Medical Sciences. Outcomes and results were discussed in detail.

Keywords: Extensive reading, Learners' autonomy, Pedagogical approach, Semi-structure interview, Kabul.

Introduction

A pedagogical approach that encourages students to learn a second language rapidly is extensive reading. This means reading vast amounts of passages and obtaining a general comprehension of what is read; of course, it constructs autonomy. In addition, extensive reading helps students improve both general knowledge and gain support in promoting second language acquisition. Using intensive reading to develop students' autonomy in English Language learning is the point that this research paper attempts to discuss. Extensive reading is very significant for learners to improve their learning habits, promote vocabulary learning and develop knowledge of learning sentences and paragraph structures, and raise encouragement for reading.

Reading is the most significant factor of enhancing learning autonomy; so, the more text students of English language read, the more information they gain, and their confidence is built undoubtedly. The concept of extensive reading comes from theories that rank the importance of input in second language leaning. Using extensive reading for teaching reading techniques is helpful for learners. It is argued that extensive reading has positive influences on the affective areas of reading, such as attitude and motivation (Grabe, 2009).

Numerous studies have documented the happiness and enjoyment experienced by second language learners participating in extensive reading programs. However, while there is a wealth of research in how extensive reading affects skills and abilities, there is surprisingly little investigation into how different teaching methods can impact this effect. This study aims to fill in this gap by exploring how learner autonomy in extensive reading influences attitudes toward

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second-language reading. Specifically, learner's autonomy is defined as the ability and willingness to learn in a self-directed manner (W. Pongsatornpipat, 2021).

According to Brown (2012), extensive reading involves the independent selection and reading of large quantities of material at a comfortable level. Al-Mansour (2014) advocates for the inclusion of extensive reading materials in curricula as a means of improving reading and writing performance. Judge (2011) asserts that personalized reading experiences can cultivate learner autonomy, which in turn promotes learning achievement and increased motivation.

Nation (2009) emphasizes that reading should be the primary focus of a reading program, with minimal time spent on other activities. Therefore, extensive reading programs typically do not require learners to complete comprehension tests or exercises related to the books they read. Instead, learners are asked to complete a brief record form that includes the book title, level, date, time taken to read, and a brief evaluation of the book. In foreign language reading programs, oral book reporting is one possible activity that can be incorporated.

Extensive reading is closely connected with learner autonomy, as noted by (Brown, 2012). The significance of learner autonomy is particularly evident in the realm of foreign language education, and it is unsurprising that English language instruction has placed great emphasis on this concept. Nonetheless, there are relatively few studies exploring the correlation between extensive reading and learner autonomy. This study seeks to address this research gap.

Objective

This research aims to discuss the opinions of foreign language students and teachers on oral book reports, as well as encourage self-directed learning in extensive reading courses. The study also includes a case analysis where learners picked a graded reader and presented an oral report to their classmates. Data was collected through semi-structured interviews conducted with both learners and instructors of an English language program at Kabul Medical University of Sciences.

Significance of the Study

Extensive Reading can provide numerous advantages for those learning a language. These benefits encompass improvements in reading and writing abilities, listening and speaking proficiency, expansion of vocabulary, as well as boosts in motivation, self-confidence, and empathy. Moreover, individuals who engage in extensive reading tend to become more independent learners, skilled communicators, exceptional writers, and overall exceptional learners. (Maley, A 2008).

Research Questions

This investigation suggests answers to the research questions:

1. What are the students' perceptions in relation to extensive reading effects?
2. What are the teachers' perceptions in relation to oral book reporting with specific attention to learner autonomy?

Literature Review

Extensive reading is beneficial for language learners as it offers understandable input and supports the acquisition of a second language. It creates a relaxed and unrestricted learning environment that facilitates language acquisition.

According to Shaffer (2012), language learners are typically exposed to the second language in a controlled and gradual manner. However, extensive reading can improve overall language ability and promote learning autonomy by providing additional information for conversation.

Erfanpour, M.A. (2013) believed that extensive reading is important for language learners as it helps them to develop automaticity in recognizing words. By providing more exposure to the language, learners are able to improve their ability to acquire new forms from the input. This emphasizes the significance of the quality of language exposure that learners receive.

Extensive reading is essential for language learners because it allows them to effortlessly recognize words and enhances their ability to understand new structures from the input. The quality of language exposure that learners receive is crucial for their development. According to Webb and Chang (2015), children in grades three to twelve can learn up to 3000 words a year through reading, with only a small percentage of direct vocabulary instruction. Furthermore, J. Lee (2015) found that extensive reading can improve writing skills, with students who read extensively before college becoming better writers when they enter college. These findings support the use of an input-based, acquisition-oriented reading program based on extensive reading to promote improvements in students' writing abilities.

Extensive reading programs can act as a catalyst for learners to engage in reading. To achieve this, it is important to select reading materials that align with students' preferences, interests, and needs. This approach was successfully implemented in Yemen by incorporating familiar and culturally relevant titles such as Aladdin and His Lamp. In a study conducted by Tamrackitkum (2010) in Southeast Asia, various strategies were presented to motivate learners to read, including the use of extensive reading and regular library usage to cultivate a reading habit.

According to Byun (2010), incorporating extensive reading can help reinforce previously learned language and provide high-interest materials for both children and adults. Graded readers, which have controlled grammatical and lexical complexity, offer regular repetition of new language forms, allowing for automatic reinforcement and retention of new input. This can lead to increased confidence and autonomy in learning, as well as improved reading skills and strategies. However, for students who require reading for academic purposes, additional training in study skills and strategies may be necessary to effectively read longer texts and books.

Al-Mansour (2014) emphasizes the significance of extensive reading in building students' self-assurance and aptitude in handling longer texts. It promotes the utilization of textual repetition. Findings from cognitive psychology have shaped our comprehension of how the brain operates

during reading, resulting in cognitive overload as only a portion of signals need to be processed for successful interpretation.

Kolb and Brunsmeyer (2017) also recognize redundancy as a crucial tool for comprehension, and extensive reading as a way to identify and manage redundant elements in texts. Al-Mansour (2014) also highlights the benefits of extensive reading in developing students' confidence and ability to tackle longer texts by utilizing textual redundancy. Our understanding of cognitive psychology has shown that the brain only needs to process a fraction of signals to interpret the message, leading to overload if all signals are processed.

Imrie (2007) implemented a delivery system library of graded readers in a Japan university, where students borrowed books to take home on a weekly or bi-weekly basis and kept a record of their reading. This approach resulted in a significant increase in the number of students reading graded readers and was found to be an effective way to foster learner autonomy.

The theory that reading more text can enhance a second language learner's understanding is backed by input-focused language acquisition theories, such as Krashen's reading hypothesis. This hypothesis asserts that comprehensible written input through reading is essential for acquiring various language skills like grammar, vocabulary, spelling, and others. Though this theory has faced criticism, providing sufficient input remains a fundamental principle in language education, and extensive reading is an effective method to create an input-rich learning environment. (Ellis, 2005).

According to Day and Bamford (1998) and Grabe (2009), extensive reading can have positive effects on learning autonomy and the emotional aspects of reading, such as attitude and motivation. Additionally, numerous studies have shown that second language learners derive pleasure and satisfaction from extensive reading. Despite these findings, there has been a lack of systematic research on the after effect of extensive reading approach. Reading attitude is defined as a learner's

emotional response to reading, which can either encourage or discourage them from engaging in reading activities (Yamashita J. 2004).

Methods and Materials

Research Design: The research design of this study was qualitative, using semi-structured interviews to obtain descriptive results.

Data Collection Tools: Participants were randomly selected from second semester English language classes in the medicine faculty and English language teachers at Kabul University of Medical Sciences.

Sampling Method: The study aimed to explore the role of extensive reading in promoting student autonomy and their attitudes towards reading. Thematic analysis was used to categorize and analyze the data, which was reported thematically without bias.

Sample Size: This qualitative study included students in English language classes, and the English language teachers. Data analysis was based on the research questions. The study was conducted at Kabul University of Medical Sciences and followed APA citation rules. Data not related to the research questions were excluded.

Results

The study aimed to gather opinions from English language learners and teachers about preparing oral book reports. The data was collected through notes taken by the interviewer and semi-structured interviews with first and second semester Medicine English language classes. The data was analyzed using Miles B, Huberman's (2009) pattern-coding framework. To ensure reliability, each researcher coded the transcriptions and agreed on the extracted codes. The researchers identified contextual themes by reading each participant's transcript and created a matrix of major themes under specific headings. Supporting quotes were listed and discussed under each heading.

The study was conducted using qualitative research methods and followed appropriate citation rules.

Themes and similar ideas from semi-structured interviews with second language learners and teachers in a medicine faculty were analyzed. The participants shared their perceptions on the effects of extensive reading reports on learner autonomy. Initially, the learners faced difficulties with preparing their oral book reports, but with guidance on identifying key points and supporting them, they overcame these challenges. This was also noted by the teachers, who observed that the learners became more autonomous and proficient in extensive reading. One student expressed feeling more comfortable and motivated to read additional books beyond the curriculum and course syllabus after being introduced to guidelines on how to read extensively.

The participants expressed a preference for extensive reading over written book reports, as it not only improved their reading, vocabulary, and speaking skills but also made them more reflective and active learners who could express and discuss their ideas with peers. The learners emphasized the importance of choosing their own books, which gave them a sense of responsibility and motivation for their learning. One participant mentioned that reading their favorite subjects and titles helped them gain extra information and enjoy the learning process. In addition, both teachers and learners agreed that extensive reading was beneficial for individual performance and motivation, as well as for becoming more reflective and autonomous learners.

According to the teacher interview, extensive reading has become more appealing to second language learners because it allows them to develop their autonomy and reflect on their learning by exchanging ideas with peers. The learners also emphasized the importance of selecting their own books, which gave them a sense of responsibility and motivation for their learning. One participant in the student interview noted that reading their favorite subjects and titles helped them gain additional information and enjoy the learning process while becoming a more autonomous learner.

The interview with the teachers revealed that extensive reading has become more appealing to second language learners as it allows them to develop their autonomy and reflect on their learning through exchanging ideas with peers. The learners emphasized the importance of choosing their own books, which gave them a sense of responsibility and motivation for their learning. The teacher agreed that allowing students to choose their own books had a positive effect on their learning autonomy and motivation as they were able to share the knowledge they gained and discuss ideas with classmates. The teachers and learners both believe that extensive reading is effective for improving learners' autonomy, speaking, and listening skills. Learners become effective readers and improve their comprehension through extensive reading, while also becoming better speakers and writers.

Based on the interview, the second language learners preferred reading individually as they were able to choose their own favorite books and take responsibility for their own learning. The teachers and learners agreed that extensive reading had a positive impact on learners' autonomy, speaking, and listening skills. Additionally, the teachers believed that extensive reading had long-term benefits for learners' vocabulary, grammar, and pronunciation. One teacher stated that through extensive reading, learners were able to study the usage and pronunciation of unfamiliar words in different contexts, which ultimately improved their pronunciation over time.

Discussion

The interviews conducted with both students and instructors revealed that the most noteworthy outcome of utilizing the extensive reading approach was the consensus on its ability to increase motivation in learning, which is closely linked to learner independence. The result shows that extensive reading approach helps second language learners to become autonomous learners. The participants expressed their thoughts brilliantly. They stated that extensive reading is very helpful in all areas such as improving overall proficiency, vocabulary learning, speaking skills, writing skill and adding general knowledge. They also claimed that extensive reading assists them to comprehend the text easily. Extensive reading is an out-of-class activity, and its supportive approach helps students to improve overall skills in learning a second language.

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According to our interviews with both students and instructors, the extensive reading approach was found to have a significant impact on increasing motivation in learning, which is closely linked to learner independence. This aligns with Grabe's (2009) assertion that extensive reading positively impacts learning autonomy and effective domain of reading, such as attitude and motivation. In addition, Ellis (2005) highlights that extensive reading is an easy way to create an input-rich learning environment. The teachers we spoke with agreed that extensive reading is a simple way of learning that motivates students to enhance their learning autonomy. Imrie's (2007) study on the longitudinal project of extensive reading also suggests that extensive reading with graded readers is effective in fostering learning autonomy. The teachers in our research paper echoed this sentiment, stating that extensive reading has long-term effects on learners' reading achievement, particularly in vocabulary, grammar, and pronunciation, which further intensifies student learning autonomy.

Researchers reported that extensive reading causes joy and pleasure among second language learners. A student who interviewed shared his idea that reading his favorite books is joyful for him. Therefore, extensive reading increases learners' learning autonomy. This approach assists learners to learn language easily and construct learning autonomy. Besides it helps learners to become responsive readers. Learners are able to tap into their own motivation and take charge of their learning when they assume control and responsibility, which is a challenging feat for teachers to accomplish.

Conclusion

The purpose of this research was to explore how extensive reading can promote learner autonomy in English language courses, and to understand the perceptions of both language learners and teachers towards this approach. The study conducted semi-structured interviews with selected students and English teachers, which revealed a strong positive impact of extensive reading on language learners' autonomy. Learners and teachers reported that extensive reading helped them take responsibility for their learning, improve their reading and speaking skills, and increase their motivation to learn the language. This study addresses a gap in the field of English language

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teaching and suggests that further research is needed to investigate the effects of extensive reading on language learning and autonomy. By promoting learner autonomy, extensive reading offers a promising approach for language teachers to increase their students' intrinsic motivation, which can be a difficult task.

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Ali Mohammad Hekmat
alihekmat125@gmail.com



Mohammad Tamim Aslampoor
tamim_aslampoor@yahoo.com

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Mohammad Mustafa Kamal

kapulttps@gmail.com



Muhammad Naeem yaqubi

M.naemyaqubi1988@gmail.com

**The Department of English Language
Kabul University of Medical Sciences Abu Ali Ibn Sina
G49M+JQX, Kabul University Rd, Kabul, Afghanistan**

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Ali Mohammad Hekmat, Mohammad Tamim Aslampoore, Mohammad Mustafa Kamal and
Muhammad Naeem yaqubi

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Routes to Roots and Roots to Routes: A Study of Michael Ondaatje's *Anil's Ghost*

Vandana Sukheeja, M.Phil., Ph.D. Research Scholar

Dept. of Management & Humanities, SLIET, Longowal, Sangrur, Punjab-148106
9914150650
vandanasukheeja@sliet.ac.in

JapPreet Kaur Bhangu, Professor of English

Dept. of Management & Humanities, SLIET, Longowal, Sangrur, Punjab-148106
9815980299
jappreetkaurbhangu@sliet.ac.in

Abstract

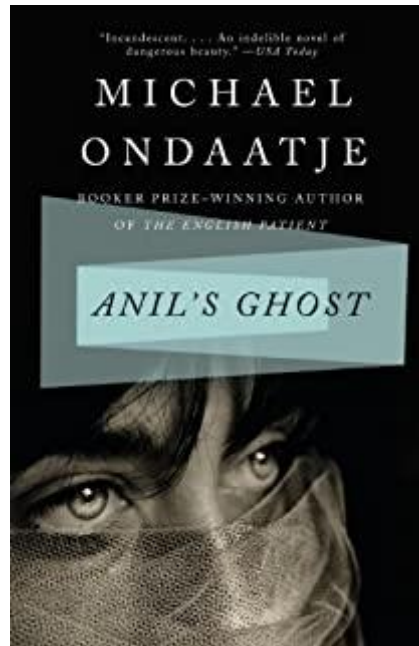
In the present times, mobility opens up new paths to humanity. On the one hand, it brings new opportunities and a sense of achievement for migrants in foreign lands; on the other there is an earnest desire to keep the bond with the birth land. This desire let them take the back routes to homeland. However returning to home and to one's roots entails changing notions of identity construction, citizenship and home. Political, economic and social scenario of the homeland forces a migrant back to the host land feeling safe, secure and established there instead of sticking to the roots. This article traces the journey of Anil to her roots in the homeland and her efforts to identify herself to the roots as portrayed in Michael Ondaatje's *Anil's Ghost*. It also examines the causes that force her to take routes back to the host land and how back and forth mobility affects the identity of migrants in the present transcultural times. While examining this journey, this article also explores the civil war of Sri Lanka and its effects on the migrants.

Keywords: Michael Ondaatje, *Anil's Ghost*, civil war of Sri Lanka, identity of migrants

Introduction

Michael Ondaatje is a Sri Lankan born Canadian novelist, essayist, poet, dramatist, and non-fiction writer who moved to England in 1954 and to Canada in 1964. Canada becomes his country of destination where he has been living since then and at the same time travelling throughout the world. He has seven novels to his credit - *Coming Through Slaughter* (1976), *In the Skin of a Lion* (1987), *The English Patient* (1992), *Anil's Ghost* (2000), *Divisadero* (2007), *The Cat's Table* (2011), *Warlight* (2018) - along with several poetry collections. He is a winner of several prizes such as Giller Prize (Canada) (2000), Governor General's Literary Award for Fiction (Canada) (2000), Man Booker International Prize (2007), Commonwealth

Writers Prize (2008). *The English Patient* is his most celebrated novel which was also adapted into a film in 1996.



Courtesy: https://www.amazon.com/Anils-Ghost-Michael-Ondaatje-ebook/dp/B000FC1GMY/ref=sr_1_4?crid=HERKIXW2S5E9&keywords=michael+ondaatje+books&qid=1682610138&sprefix=Michael+Ondaatje+%2Caps%2C749&sr=8-4

Anil's Ghost is a story of violence and traumatic homecoming and is told from the perspective of Anil Tissera, the female protagonist of the novel, a fully westernized character who returns to a civil-war ridden country, Sri Lanka, her birthplace after her fifteen-year long stay in England and America. She comes to her homeland as forensic anthropologist on a seven-week long project for an international human rights group in Geneva unwelcomed by the local government. Her assimilation in the foreign culture is to such an extent that she forgets Sinhala language, a common link between her and her country of birth without which she often feels herself a handicap whether it is to understand the local people or to convey her thoughts to them. However, now a completely transformed individual, she finds herself to be an outsider for the natives and is unable to identify herself as Sri Lankan. She has neither been accepted by the people nor by the government and ultimately, she has to leave the country.

Avinash Jodha rightly avers, "*Anil's Ghost* is an expatriate's journeys into the landscape of origin beyond the personal relationships and nostalgia to seek a newer belonging and responsibility, the journey from countering violence to the *eyes* of Bhuddha, an unfailing faith in redemption and an understanding" (Jodha 164). Ondaatje beautifully narrates the anguish and painful moral dilemma of the protagonist, a transcultural subject who tries to find her roots in the country.

Civil War in Sri Lanka

In order to understand the plot, it is important to know the historical background of Sri Lanka. Sri Lanka, a small island in South Asia, has been in crisis due to civil war since 1980s. In “Author’s Note” that prefaces the text, Ondaatje summarizes the groups as there were “three essential groups: the government, the antigovernment insurgents in the south and the separatists guerrillas in the north” (Unnumbered). Sarath Diyasena avers:

The bodies turn up weekly now. The height of the terror was 88 and 89, but of course it was going on for long before that. Every side was killing and hiding the evidence. *Every side*. This is an unofficial war, no one wants to alienate the foreign powers. So it’s secret gangs and squads. ... The government was not the only one doing the killing. You had, and still have, three camps of enemies – one in the north and two in the south – using weapons, propaganda, fear, sophisticated posters, censorship. Importing state-of-the-art weapons from the West or manufacturing homemade weapons. A couple of years ago, people just started disappearing. Or bodies kept being found burned beyond recognition. There’s no hope of affixing blame. And no one can tell who the victims are. (Ondaatje 17)

Thus, the tragic history of Sri Lanka is significant in understanding this text; to know the reason why people start disappearing suddenly and what happens to them.

Mobility

People leave their homeland and settle in the host land often voluntarily and sometimes involuntarily. The movement that used to be forced one in the past has now-a-days become self-wished. The reason for this movement can be better job opportunities, upward social status, improved financial conditions and future security. Every day throughout the world, a number of people from third world countries are migrating towards first world countries in search of the meaning of their life. And in this search, one has to pass through several changes and transformations – prominently geographical and cultural that lead to an identity crisis and problem of self-recognition.

As mobility and migration has been “a constant and influential feature of human history. It has supported the growth of the world economy; contributed to the evolution of states and societies, and enriched many cultures and civilizations” (Koser, 332), at the same time, there is always an urge in a migrant to connect and return to his/her roots. Working simultaneously in the homeland as well as host land is what is called the success. But this success is a bit about the complexities in that space of reintegration as for migrants it seems actually difficult to adjust in the changed political and social atmosphere.

Ondaatje outlines and evaluates problems and difficulties faced in the process of intercultural integration as well as negotiations and compromises in one's identity construction after return. His interrogation of Anil's identity crisis through time and space and her living in the cultural-in-betweenness space of her homeland stumbling on the crossroads of intercultural encounter while searching for her roots reveal that the new generation does not like to exist on the fringes or the margins rather their desire is to be at the centre-stage and participate in the activities.

Changed Notion of Home and Belonging

Connection with the homeland is one thing that provides a feeling of belonging and intimacy. There is a complete change in the concept of home and belonging in case of Anil. She does not feel any sense of belonging or attachment to the country of her birth rather she behaves and performs as an outsider concerned only about the task assigned. Sri Lanka has never been a home to her that provides sense of security and protection. Rather, she has to face estrangement, alien surroundings and even life threatening situations in her homeland. Hostility of the land does not let her feel intimate to anyone. Apart from Anil, the locals also live in perpetual fear of disappearing – Gunasena, Ananda and his wife and many others are the victims of the government apathy – not knowing about the certainties of their lives.

Anil's movement from birth land to host land and return to homeland is her reconstruction of herself as a subject away from home. She makes home in the host land away from home in the homeland. When she returns to earlier home, Sri Lanka after fifteen years, it does not appear to be the same home of her past. It lacks the peaceful ambience of the past and hence her unwillingness and failure to support the transformed Sri Lanka. But it is her birth country and she has natural emotional attachment with it. Her situation is that of conflict and “she occupies a space that is simultaneously one of belonging and unbelonging” (Kamboureli 34). She does not offer herself to be treated as a native or local and remains neutral involved in her work. Though she returns to her birth land, she does not act as a diasporic subject helping her land and its people but as a “westernized outsider who can no longer fluently speak her mother tongue” (Burrows 167). She, “is indeed fashioned to be an alternative image of the diasporic subject to that of the writer Ondaatje” (Kamboureli 30).

Ondaatje provides a realistic picture of the present world revealing the hypocrisy of the governments. The Sri Lanka Anil returns to does not offer her a red-carpet welcome rather by hostile government and its official who does not offer her any help even in the initial stage of being at the airport. As a forensic scientist, Anil is assigned the task to search government archaeology sites, find bodies and their age. She is more interested in her work rather than talking to her team member, Sarath Diyasena – an archeologist she is attached with.

Transcultural World

Till now the identity and recognition of people of a country is determined by its borders but currently “the fixed borders of the modern territorial state have almost invariably encompassed a diversity of ethnic, cultural and linguistic groups with mixed identities and allegiances; and the relationship between these entities – the nations and nation-states – have been variable and sharply contested” (Held et al. 48). Thus, the contemporary transcultural practices have disturbed the conventional model of sovereign nations making them abode of multicultural and multi-ethnic folk.

Ondaatje has established himself as transcultural writer and his characters’ “names and identities are not fixed entities, but cultural and ideological constructions” (Cook 4). In this sense, *Anil’s Ghost* thrives with people of multiple and transcultural identities. Meenakshi Thapan’s observation is quite apt:

“...the multiplicity, heterogeneity and difference inherent in the way individuals experience migration in relation to the dimensions of race, gender, ethnicity, culture, citizenship and work and how, while each of these informs the immigrant’s identity, it is constituted within a larger framework along structural and psychological divides between the public and private, the past and the present, loss and belonging, well being and despair” (Thapan 55).

Thus, operating at multiple levels with multiple concepts, Ondaatje deals with issues such as social and cultural displacement, race, and gender.

It is also noteworthy that Ondaatje provides a real picture of a westernized Sri Lankan who faces clash of cultures after return to the homeland. Undoubtedly Anil embeds herself in the foreign culture that shapes her identity but her long time physical and geographical distance from her land interferes in her bond with Sri Lanka. Going abroad at the age of eighteen for her education, she adopted and assimilated herself in the foreign land of Europe and North America as she had “courted foreignness” and felt “completed abroad” (Ondaatje 54) whereas in Sri Lanka it is other way round, as “she realized she was moving with only one arm of language among uncertain laws and a fear that was everywhere” (Ondaatje 54) and “those who were slammed and stained by violence lost the power of language and logic” (Ondaatje 55).

Multiple Narratives

Ondaatje as a master narrator brilliantly weaves his narrative at multiple levels. As a liberal identity in terms of gender, Anil’s masculine name suggests her disavow toward traditional authentic marks. She proves herself to be a “determined creature” (Ondaatje 67) when she trades with her brother for his unused second name giving him “one hundred saved rupees, a

pen set he had been eyeing for some time, a tin of fifty Gold Leaf cigarettes she had found, and a sexual favour he had demanded in the last hours of the impasse” (Ondaatje 68).

Her relationship and breakup with Cullis reveals her power and authority over her own life. The incident of stabbing Cullis’s arm with the small knife indicates her willingness to displace herself from his life before going to Sri Lanka. She does not want to continue with her relationship due to his comfortably settled married life and not to carry forward his memories to Sri Lanka escaping the past. No doubt, their relationship has tender aspect and Cullis does not want to let it go but “she was determined to underline their crimes towards each other, their failures. It was just this she wanted to be certain about, although she knew that later there would be other versions of their fatal romance” (Ondaatje 265). And she achieves whatever she wants may be with fury and violence and her determination is of the nature of warrior who fights for everything and anything in her life. She fights for her name; she fights for her independence with her ex-husband and Cullis; she fights for her professional truth and neutrality until she leaves Sri Lanka.

Socially constructed styles, social institutions and practices, hybridity in fashion, music, film, and visual arts are discernible in mobility that encourage the creation of new social fields connecting people of different nations. This forms an individual’s relations with his/her newly adopted geographical dislocated homes and home societies. Homi Bhabha’s notion of hybridity is no longer a negative concept rather considered as an achievement. For example, Anil takes solace under the umbrella of western literature and music at the time of her illness and at the same time the cotton thread of ‘protection’ on her left wrist looking paler under her rubber glove (Ondaatje 18-19) reflects her connection with native culture.

Mobility leads to manifold consequences. Khalid Koser in his book *International Migration: A Very Short Introduction* writes, “Migration is inextricably linked with other important global issues, including development, poverty, and human rights” (Koser 220). It leads to the growth and development of people, lessens the poverty, however the contrary viewpoint given by Rushdie is also true. He willfully concedes to the relation between mobility and migrant in an interview to Kumkum Sangari in 1984 saying, “If you arrive in society as a migrant, your position is automatically a dislocated one, and so you have to work out a literary mode which can allow that kind of conflict of descriptions to take place in it. ... I do feel that physical and geographical displacement makes you self-conscious about your position” (Sangari 250). These are two opposite notions but equally factual and imposing. Anil is able to gain because of her movement but at the same time her spatial and temporal dislocation takes her away from her roots and she has to make genuine efforts to rebuild them.

Multi-ethnic and multi-cultural societies – consequences of mobility – sometimes lead to an atmosphere of fear and violence. Ondaatje’s unbiased narration of working of the government

forces, the Tamils and the insurgents against each other and aesthetic expressions of fear, hardships and suffering of common man discern the fact that violence always harm whoever comes in its way without distinguishing anyone. Political violence is a well-known historical fact.

Mobility and Identity

Anil and Palipana highlight the relationship between mobility and identity. Their first meeting in the Grove of Ascetics identifies them as individuals as well as same in certain aspects. Anil identifies herself as Western-trained forensic scientist and Palipana as an archaeologist gaining a reputation for his skill in piecing evidence together. Their similarity lies in the fact that both are self-made personalities.

The process of knowing identity of Sailor builds up a new relationship between Anil and Ananda, a local working in a mine. Ananda is a key person in reorganizing the features of Sailor by observing the habits and working of locals that signifies how life style and culture of a place helps identification of its inhabitants. He is a voice of marginalized as John Bolland aptly notes, “It is the quest to reconstitute “Sailor” - his appearance, manner and place of work, the location and form of his execution - that becomes the central metaphor of the novel, representing the possibility that the marginalized subject might yet outface the attempt by the powerful to elide his presence from the official account” (Bolland 85). This helps Anil to solve the mystery of Sailor. While Anil observes Ananda working on the skull and constructing its shape, she feels handicapped in the absence of common language link being unable to make him understand what she requires. Still, her relation with Ananda is sympathetic and protective one. She saves Ananda’s life when in a fit of memory of his missing wife and loneliness he attempts to kill himself without caring for the consequences. Her concerns are not due to her own profession or his importance for work rather as a human being for the sake of compassion and sympathy. Thus, Ananda’s identity is quite fluid from being a miner to a discoverer to a constructor ending the narrative in a positive note.

Conclusion

To conclude, Ondaatje in *Anil’s Ghost* explores the infinite field of human communication with its possibilities and limitations – particularly language barrier, native and foreigner, Sri Lanka, and the vast world outside. Simultaneously, the clash of cultures and tension between west and east is articulated with globalization and transculturalism manifested in Anil with her individuality without sacrificing one part for the other and local identity embodied in Sarath, Gamini and Ananda. Ondaatje highlight recent trends in the mobility to move from routes to roots and vice-versa where a migrant does not feel belonging to the place of origin as much as to the place of arrival.

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Empathy & Reality in Dalit Autobiographies: A Brief Discourse

Boudhayan Biswas

Ph.D. Research Scholar, Centre for English Studies
Jawaharlal Nehru University, New Delhi, India

boudhayanbiswas3000@gmail.com

Contact: +91 7980223577

Abstract

Dalit autobiographies are significant literary works that shed light on the lived realities of India's marginalised and oppressed Dalits. These memoirs frequently give an unvarnished and uncompromising portrayal of Dalits' social, economic, and cultural struggles, highlighting the impact of caste-based prejudice on their daily lives. Dalit authors use the autobiographical genre to tell their own tales while also portraying the collective realities of their group. These works serve as a kind of resistance against oppression, providing a forum for Dalit struggles and ambitions. They offer a fresh take on India's history and culture, questioning mainstream narratives and elevating the voices of those who have been suppressed for generations. Manohar Mouli Biswas' autobiography *Surviving in My World, Growing Up Dalit in Bengal*, reflects the harsh realities of Dalit existence, like poverty, prejudice, and violence, as well as how Dalits have fought these pressures. This study attempts to navigate through the autobiography using the tools provided to decode Dalit aesthetics in Dalit literature.

Keywords: Dalit, Autobiography, Empathy, Sympathy, Reality

Introduction

Annada Shankar Ray, a bitter opponent of the partition of 1947, in an immensely quotable Bengali rhyme *Teler Sishi Bhanglo Bole* (Because the Oil Jar Broke), voiced his protest against the absurdity of the country's bifurcation:

You scold the little lass
when she drops the glass
but what about you,
adult brats
when you shatter India
into little parts. (Das 378)

The partition of 1947, by dividing the community geographically and uprooting many from their territorial anchorage, finally destroyed the Namasudra caste-oriented movement. The Namasudra community hesitated about the partition based on religion and thought that

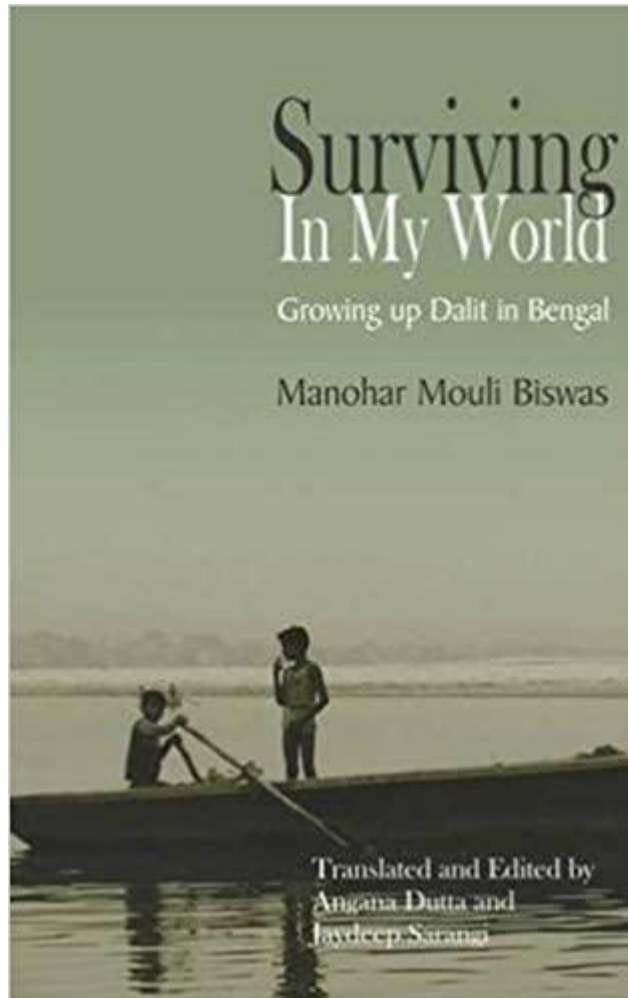
the Hindus and Muslims could cohabit and coexist in undivided Bengal. They wanted a peaceful communal cohabitation despite partition. The leaders like Jogendranath Mandal and Rasiklal Biswas, who were associated with the Scheduled Caste Federation founded by B.R. Ambedkar based on what they surmised, were totally against that kind of freedom of the country, at the cost of dividing the nation; and that too basing it on Hindu-Muslim separatism. Independence from the hands of the British resulted in the partition that had an enormously cruel impact on the life of the common people of Bengal. This division caused both Dalits and non-Dalits to face tremendous grief and suffering. If reality is examined thoroughly, it will be found that the Dalits had too few resources to fight the dreadfully adverse conditions in which they found themselves. This study deals with those dreadfully adverse conditions after the partition of 1947 that the Namasudra Dalits faced in independent India. Articulating those experiences through their autobiography cements the Dalit aesthetics of empathy and reality.

Dalit Testimonios

Sharmila Rege prefers to refer to some Dalit life narratives as '*testimonios*'. (Rege 13) Rege utilised John Beverly's expertise to explain what a testimonio is:

By testimonio I mean a novel or novella-length narrative in book or pamphlet (that is, printed as opposed to acoustic) form, told in the first person by a narrator who is also the real protagonist or witness of the events he or she recounts, and whose unit of narration is usually a "life" or a significant life experience. Testimonio may include, but is not subsumed under, any of the following textual categories, some of which are conventionally considered literature, others not: auto-biography, autobiographical novel, oral history, memoir, confession, diary, interview, eyewitness report, life history, novela-testimonio, nonfiction novel, or "factographic" literature. (Smith et al. 92-93)

The goal of testimonios is not to create a literary product but rather to transmit a group's experiences of tyranny, captivity, and struggle. In recounting their experience, the narrator establishes some agency and encourages readers to actively participate in and evaluate the event. Rege emphasises the relevance of Dalit life experiences as testimonials in establishing the freedom to express oneself not only as an individual but also on behalf of a wider group. They question the "official forgetting" of the history of caste oppression, conflicts, and resistance, either overtly or implicitly. (Rege 13)



Courtesy: https://www.amazon.com/Surviving-World-Growing-Dalit-Bengal/dp/9381345090/ref=sr_1_1?crid=OSRBJ57YAZUH&keywords=Surviving+in+My+World%2C+Growing+Up+Dalit+in+Bengal&qid=1682637913&s=books&prefix=surviving+in+my+world%2C+growing+up+dalit+in+bengal+%2Cstripbooks%2C228&sr=1-1

Surviving in My World, Growing Up Dalit in Bengal by Manohar Mouli Biswas, translated by Angana Dutta and Jaydeep Sarangi, is a “testimonio” which portrays a hard-hitting picture illustrating the atrocities that the Namasudra community faced during colonial, post-independence and post-partition Bengal. The hierarchical disjuncture and asymmetrical power relations in mid-twentieth century Bengal are highlighted in this autobiographical work. This book establishes that the Namasudras has been a tremendously independent-minded and peaceful, hardworking community where most of them were from East Bengal in the pre-partition era. A kind of extreme hatred in following someone’s dictate or giving in to slavery works in them. They were the people of mud and water. They were natural warriors of physical labour. That something was physically impossible did not have a place in their dictionaries. They were hardworking people by birth. Labour was another name for life to them. They were the living epitomes of life, elementary and abstemious, wrestling poverty, living on two handfuls of rice a day, a dash of enjoying the beauty of nature while living in its

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Boudhayan Biswas, Ph.D. Research Scholar

Empathy & Reality in Dalit Autobiographies: A Brief Discourse

midst, learning to tolerate scarcities and complaints. Despite having talent and intelligence, these people remained unwanted in society. They were transformed into leftovers of society.

The developmental benefits of colonial modernity, like railways, education and healthcare, never reached them. This pattern was not of one life but that of Generations. “It was living like a prisnika- a water hyacinth- living on the verge of death and dying on the verge of life!” (Biswas, *Surviving* 39)

Sekhar Bandyopadhyay mentions that in colonial India in the East Bengal region, the land was monopolised by high-caste Hindus and better-class Muslims. (Bandyopadhyay 6) In the socio-economic pyramid, the high-caste Hindu *bhadralok* was at the top, followed by the Muslim rent receivers who belonged to the peasant community. Then the Namasudra elites were smaller in number than the Muslim rent receivers. They were landholders and had education and jobs. But despite economic mobility, they still had to share the same experience of social humiliation and disability. At the bottom of the pyramid were boatmen and fishermen, the Namasudra peasant population. Biswas’ family belonged to this category.

Manohar Mouli Biswas was born in a remote village known as Matiargati in 1943 in the district of Khulna and has experienced caste-based discrepancies in colonial Bengal since childhood. He gives the example of one event that solidified his belief that Namasudras were untouchable. If the boats of the Muslims and Shudras were on the same spot, the higher caste Hindus usually avoided the latter. They preferred to board a Muslim boat. It was a deliberate effort to keep the Namasudra people outside the boundaries of intimacy in the Hindu consciousness. They were only used in the headcount to make Hindus the majority. Socially, economically, culturally and educationally, they were a massive heap of garbage at the bottom. (Biswas, *Surviving* 56)

Human communities are a matter of natural resources, but the Namasudras have failed to transform themselves into resources. When Biswas witnessed as a child how people were victims of discrimination even in their attempt to become boatmen, it left a wound within. They could not own anything- They couldn’t hang onto the trade on the strength of ownership. Unable to use money as capital, they were dependent solely on their labours as capital. Opposed towards slavery, despite becoming defeated soldiers in occupations under the dictates of others, they could wear a crown of victory. (Biswas, *Surviving* 57) Even within the worker or labour class, the Namasudras were discriminated against, and we can see a hint of disappointment and non-admiration for communist ideologies in Biswas’ writing.

Biswas lived in a joint family, helping his father and uncle to cultivate the land. He was the first to be educated in his family. He recalls a debate on education among his father, grandfather and great-uncle. His grandfather, Haradhan, often said, “I do not know how to read and write. I could not make you all literate, but does it mean that even your children will remain as mukku, illiterate, as this old man?” (Biswas, *Surviving* 2). His grandfather wanted

to educate the children. But he could not manage to do it. Biswas's uncle argued differently from the reality of Dalit life,

Will our children be able to become babus if they are educated? They cannot, they cannot, they cannot! Even if our children get educated they won't be able to become babus. They will have to do manual labour, they will have to hold onto the butt of the plough- such is the inscription in the scriptures by the Gods. (Biswas, *Surviving* 4)

The uncle believed that those who would evaluate qualifications were bound to find deficiencies in the children from illiterate families. Biswas' father, on the other hand, had a distinct point of view. He believed in himself and his children despite the odds. While he realised his children were unlikely to become judges or lawyers, he saw no reason they couldn't work as a peon in an office or a constable at a police station. His faith in his children helped them to see a future beyond society's expectations and restrictions. (Biswas, *Surviving* 5) Narayan Rao, a Telegu poet from Warangal, commented at the All India Dalit Writers Conference held in Hyderabad in 1987, 'The dead cannot be exploited; so, the hoodlums do not want the dalit to die-they exploit him through his entire lifespan.' (Biswas, *Dalit Literature* 44) In the tenth chapter, Biswas says,

I ACHE WITH pain under the weight of my memory. Breaking the doors of the past means that so many things have come forth. Many more remain locked in the cage of yesteryears. Whatever has come out, I have narrated one by one. It is not a story of someone growing up with a middle-class lifestyle that is usually taken to be standard. Those who are born into light, set forth their feet towards school, holding of their parents' hands; those who get to eat a bellyful twice a day, who wear new clothes during festivals, wear shoes on their feet, get treatment when sick, who bear no stamp of malnutrition on their bodies, get to wear warm clothes in winter, who grow up with care and concern- this is not their story. (Biswas, *Surviving* 77)

Biswas, in his autobiography, added another interesting story at the very end, about one of his female friends named Rushita during his time as a central government employee long after partition and independence during the 70s in Calcutta. He became an engineering supervisor in the Department of Posts and Telegraph. He met Rushita after a long time and was invited by her to her house for lunch. Rushita's mother was a university professor. At some point during lunch, Rushita's mother says with a smile, 'A big "but" has defeated us - our minds and hearts have not been able to overcome it. It is our fault, not yours - the fault of all high caste people.' (Biswas *Surviving* 85) When the readers think that the protagonist made it big in life after a considerable struggle, they are brought into reality within seconds. Despite equal or even a little higher educational qualifications, Biswas failed to become equivalent to Rushita. The words with which her mother had bid farewell remained alive within him as a deep wound, and time could not heal it.

Another special mention should be Manoranjan Byapari's autobiographical work *Itibritte Chandal Jiban (Memoirs of a Chandal Life Vol 1 and 2)*, a chilling discourse; militant in texture. His coming to India as a refugee after partition, stories of hooliganism during the Left Front government after 1977 and facing jail time is a story of a deprived Namasudra man who fell to the evil forces without proper education and guidance in society. But the exciting part is how he became a writer after learning the Bangla language and wrote two volumes of the pure non-fictional history of a Namasudra man crossing the hurdles of hardship and surviving as a Dalit in post-independence Bengal.

Byapari's autobiography also traces the tragic history of the refugee settlements after 1947. In the refugee camp, the segregation of people based on caste identity was surprising. People with perfect caste pearls in their pockets received preferences in the settlement in market areas, business centres, developed areas and posh localities. In contrast, people with lower castes, such as Namasudras, were given settlements in hilly areas, barren lands, unproductive areas, marshes and on the sides of the Eastern Railway tracks. Most of these people had been given allotments outside Bengal.

In 2012, the autobiography of Byapari was unveiled at the Kolkata Book Fair. Before becoming a writer, Byapari worked as a rickshaw puller and a hostel chef, where he cooked daily meals for many boarders. However, he has established himself as a major presence in Bangla Dalit literary circles and gained prominence as a political figure. His accomplishments have piqued the media's interest, and the *Times of India* published an article on 11 March 2012 that drew parallels between Alexander Dumas, a French author, and the American film *Shawshank Redemption* with Byapari's Book. The reporter said, 'Like the Count of Monte Cristo, Edmund Dantes, he learnt his first letters on the prison walls. Like Andy Dufresne in *Shawshank Redemption* he swam through the foulest-smelling river and came out clean.' (Biswas, *Dalit Literature* 63) The reporter further adds,

His life is a study in contrast and the contradictions begin right with his name-Manoranjan Byapari. He is not a trader of entertainment that entices the mind but a narrator of pain. His journey from a life among crooks to the world of books fulfils all criteria for an epic- conflict and struggle, journey to hell, redemption and resurrection. He is possibly the only rickshaw-puller in the world set to have his work published by Oxford University Press. (Biswas, *Dalit Literature* 63)

Empathy & Reality

Autobiography, particularly Dalit autobiographies, is extraordinary as literature, contributing to a counter-canon. This is a kind of narrative where a single exposure gives multidimensional propensity. These narratives sometimes give rise to self-glorification and sometimes glorify the caste in which the individual is born. They reveal the plight of being

oppressed and subjugated by an individual more substantial than the maelstrom surrounding him. A Dalit autobiography is, by its merits, a reality show: a sincere effort of accurate life exposure. What happens is that each Dalit autobiography exposes a different kind of taste in literature, which can help pupils study the livelihood and survival details of marginal people in depth, in particular, the sub-caste in which the autobiographer is born. It provides a better understanding of the area of cultural and ritual entities. An autobiography implies self-exposure, whether positive or negative and the Dalit autobiography, in particular, demonstrates, in addition, caste discrimination and its adverse impact on society. In Bengal, the Dalit autobiography contributed to identity politics before independence.

Because of India's diversity, the concept of merger via uniformity is difficult to realise. As a result, those at the bottom of society are frequently socially, educationally, culturally, and intellectually isolated, as evidenced by their autobiographical writings. These works represent marginalised people's difficulties, showing their battles to find a place in a society that frequently emphasises uniformity over variety.

When a Dalit writes about Dalits, he expresses his direct experiences and interactions of life, suffering and battles in the discourse of his writing. And that can create Dalit consciousness and perception through natural expression to the readers, which a Dalit reader realises as one that a fellow Dalit brother or sister has suffered. It is readily acceptable to him and makes him Dalit-conscious. To see the Dalits through a Dalit's eye is one thing, and to see Dalits through a non-dalit's eye is something else. One stands on reality, and the other on pseudo-reality, a portrayal attempted through imagination. Dalit men and women are on the same plank of negation, deprivation and suffering.

The non-Dalit writers were not born into the Dalit community, nor did they grow up in its midst. They have seen these people close up and felt their deprivations and sorrows in their hearts. Their pens exude sympathy, which evokes pity, love and sharing.

But Dalit literature is not based on Sympathy but survives on Empathy and a new component that forms part of the aesthetics of Dalit literature - Reality. It is based on *anubhava* (experience) and takes precedence over *anumana* (speculation). (Biswas, "Dalit Mirror" 7) No fantasy is involved or works behind it.

The fact that hierarchy causes terrible grief to many people is difficult for mainstream non-Dalit writers and individuals from the upper strata to comprehend. Even poor caste Hindu writers cannot fathom and explicitly narrate the caste injustices of society. Writing Dalit literature from the mainstream is not aesthetically Dalit but a literature of imagination and sympathy.

The Dalit life narrative arises as a genre that tries to negotiate the Dalit's place within their society, changing the individual journey - key to autobiographical writing - into a community discourse. This alteration changes the "I" to a "We," signifying the Dalit community's shared experiences. The purpose is to share the Dalit experience and increase awareness of the social, economic, and cultural concerns that afflict this marginalised minority. In this way, a Dalit's life story serves as a vehicle for personal and social reform. (Biswas *Dalit Literature* 62)

Tony Morrison, an Afro-American writer, took six years to complete her novel *Beloved*, and in the year 1993, she came to international prominence by acquiring the Nobel Prize for Literature. As soon as the news aired, the media assembled in her house and were curious about her next project. In response to the questions, she said, "I'm born in Black, I know the Black well, I write about the Black." (Biswas, *Dalit Literature* 112)

Conclusion

Manohar Mouli Biswas, in *Dalit Literature, Aesthetic Theory and Movements*, reinterpreted her words, "I'm born in Dalits, I know the Dalits well, I write about the Dalits." (112) The recognition of one's Dalit identity, according to Yogendra Meshram, catalyses the production of Dalit literature. This understanding not only drives a longing for liberty but also defines an individual's nature. Dalit literature is founded on revolt against oppression and resistance against insults, and recollections of past and current conflicts form its core. Dalit writers hope to influence their futures by relying on their experiences and conserving the past and present as witnesses. Because they were born into Dalit homes, these writers have a distinct ethical sensibility that allows them to create a new type of aesthetics. (Biswas, *Dalit Literature* 43)

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The Concept of Romanticism: Friedrich von Schlegel, August Wilhelm von Schlegel, and Heinrich Heine

Dr. S. Sridevi

Principal and Professor
Research Department of English
Chevalier T. Thomas Elizabeth College for Women
Chennai 600011
sridevisaral@gmail.com

Abstract

This paper attempts to study how Heinrich Heine redefined romanticism in his seminal treatise “The Romantic School” and aims at bringing into argument how Friedrich von Schlegel and August Wilhelm von Schlegel have exemplified the ideology of Romanticism. These German thinkers responded to Indian thought, religious practices and also delved into deep analyses of Catholicism and the way Christianity influenced European or German thinking. Heine argues that Romanticism is a social response to Christianity’s rigid disciplines of asceticism. Scholars opine that the Schelling brothers also have contributed to the definition of Romanticism and these views are also valid.

Keywords: Romanticism, Heinrich Heine, Friedrich von Schlegel and August Wilhelm von Schlegel

All the writers of the nineteenth century have been highly influenced by romanticism. Writers of realism had to grapple with this challenge of poetic writing styles as “a realist artist cannot be satisfied with a direct denial of modern prosaic reality but must find in it itself elements of human initiative worthy of artistic depiction.” Vishnevsky remarks that “delimitation and polemics with romanticism” can be noticed in “Goethe, Schiller, Pushkin” and remarks that there are conflicts between realism and romanticism in the works of “Lermontov, Heine, Balzac, Stendhal and Merimee.” Scholars opine that the nineteenth century realism is seen to be “debunking” the “romantic element inherent” in its writings. “The greatest German revolutionary poet of the 19th century, Heinrich Heine, is also a Romantic in terms of the starting point of his poetic creativity, but his significance goes far beyond Romanticism” as Heine “mercilessly ridicules any Romantic naive, sentimental philistine utopia.” (Vishnevsky)

Christian Johann Heinrich Heine (1797-1856) was a German poet whose international literary reputation and influence were established by the *Buch der Lieder* (The Book of Songs 1827), frequently set to music. His two studies of German culture, *Die Romantische Schule*

(“The Romantic School” 1833–35) and *Zur Geschichte der Religion und Philosophie in Deutschland* (“On the History of Religion and Philosophy in Germany” 1834–35) have influenced Europe in a phenomenal manner. He represents the post-Romantic crisis in Germany, dominated by the achievements of Goethe and Schiller. (Jeffrey L. Sammons)

Friedrich Schlegel (1772–1829) was a German literary critic whose works have come to be reassessed in the last several years because of the philosophical importance of early German Romanticism which was a counter-movement to German Idealism and as a contributing factor within idealism’s development. (Speight)

August Wilhelm von Schlegel (1767-1845) was a German essayist, translator and poet. He is considered to be one of the founders of the German Romantic Movement. Schlegel had in-depth knowledge of art, history, literature, architecture, anthropology and foreign languages, making him an expert in comparative literature and linguistics. He created the journal *Indische Bibliothek* and inaugurated the domain of Sanskrit studies in Germany. He is known for his translations of William Shakespeare into German. (Hay)

This paper attempts to study the literary and critical thoughts of these three German writers and thinkers who contributed to nineteenth century critical and creative energies in Germany, France and thus Europe in general. They have something in common that they all thought a lot about the new writing styles that arose in Europe as a result of colonialism, wars and other geopolitical issues. Each had their opinions regarding Romanticism, a leading literary and philosophical movement of their age.

Friedrich von Schlegel is supposed to have recommended romantic writing to classical writing. Speight says that this preference might have occurred “perhaps under the influence of Herder” as pointed out by Eichner earlier in 1956. Friedrich Schlegel understood the concept of the romantic as “the wide mixture of forms and genres that characterised mediaeval literature” and perceived “even Shakespeare’s plays or Dante’s *Commedia* to be classified as *Romane*.” If we attempt to see “from this historical perspective, the Roman becomes the central dividing line between ancient literature and the literature of the current age.”

Friedrich von Schlegel claimed that Greek poetry converged in epic and German poetry would converge in Roman and argued that Romantic poetry is a “progressive”, “universal poetry.” To him the job of writing has to “fuse poetry and prose” seasoned with “inspiration and criticism.” According to him poetry has to be “lively and sociable” and he perceives “life and society” to be “poetical.” He collides poetry and prose and states that a “genuine theory of poetry would be a theory of the novel.” Speight remarks that to Friedrich von Schlegel “the fragment is among the most characteristic figures of the Romantic movement.” Friedrich von Schlegel considers “a fragment as a particular” that has a “certain unity.” Hence it emerges “like a small work of art” and has to be “complete in itself like a hedgehog.” (Speight)

August Wilhelm von Schlegel played a major role in defining the concept of Romanticism in Germany, and Heinrich Heine rose against these interpretations of Schlegel. “The Romantic School” battered the reputation of August Wilhelm von Schlegel in Germany, say scholars. “Schlegel’s reputation” did not recover from the sharp critique of Heine’s analysis in “*Die Romantische Schule*.” Heine criticised August Wilhelm von Schlegel’s translations of Shakespeare for “polishing his words ever so sweetly and fastidiously” and scholars argue that Heinrich Heine viewed Friedrich and August Wilhelm Schlegel as “critics and interpreters rather than poets.” It is opined that “the rediscovery of Shakespeare’s greatness in the 19th century was due, not only to Schlegel’s translations, but most importantly to his special approach to Shakespearean theatre” as he felt it “should be analysed on the grounds of” creating a “historical difference.”

It is this identification of the “difference between the ancients and the modern” that “set the basis for his theoretical use of the concept Romantic” and this interpretation “became the key-concept in his comprehension and reevaluation of modernity.” It is said that August Wilhelm von Schlegel gave “the word *romantic* a systematic significance and affirmative tone from the very beginning.” Johann Heinrich Voss who translated Homer’s *Odyssey* in 1781 and *Iliad* in 1793 into German argued that August Wilhelm von Schlegel’s Shakespeare “was not Shakespeare but Schlegel.” Hay discusses these using ideas from Kenneth E. Larson, who had published a research paper on Heinrich Voss in 1989. Though such negative criticisms are around regarding these translations of Schlegel, still “his translations into German of the works of Shakespeare are still and by far the best.” Katia D. Hay claims that Schlegel’s “Romantic ideals are in fact embedded in an enlightenment project.” In the 1809 preface to his “Lectures on Dramatic Art,” August Wilhelm von Schlegel wrote that his purpose was to “to liberate his listeners and readers from what he calls a “despotism in taste.” Hay notes that he wanted “to prepare the German public for a German Romantic theatre.” (Hay)

August Wilhelm von Schlegel prepared his country to try bringing out plays in the style of Shakespeare, with a high sense of nationalism, Hay contends. In fact, Schlegel’s Shakespeare translations themselves are German in tone, as suggested by Voss, we are reminded by Hay. Europe gradually slipped out of Aristotelian traditions of writing, and writers began to be more responsive to their contemporary social and cultural needs. Thinkers, perhaps, began to address this shift as Romanticism, suggests Hay. Schlegel “introduced in all of his lectures historical, social, and cultural observations.” He “did not believe he actually had a big influence on the German public,” and by 1828 he remarked that a “shift of taste had taken place in Europe, a shift that showed how the Romantic ideals had in fact widely pervaded European audiences” (Hay).

Katia D. Hay holds that Schlegel’s “cosmopolitanism” was mixed up with a strange form of blind, romantic nationalism” and says further that from a historical perspective August Wilhelm von Schlegel could be seen as a great predecessor to later philosophic thought:

In this specific sense, August Wilhelm von Schlegel could be understood as a thinker of difference in a much more radical way than other philosophers of his time. Although Schlegel's writings have not been considered as philosophical as those of other 19th century German philosophers, his approach to art and its history, and his reflections on language and cultural differences are much closer to what is sometimes called a postmodern comprehension of aesthetics than that of his contemporaries. Indeed, in his characteristically unpretentious style, August Wilhelm von Schlegel anticipates philosophers such as Nietzsche, Blumenberg, or Deleuze. (Hay)

Schlegel's cosmopolitanism shows signs of Europe breaking out of its rigid cultural frames and loosening itself to understand and accept other cultures and civilizations. Mobilisation of people across continents in a social structure dominated by the printing press and transfer of knowledge of other languages and literatures resulted in an enlargement of vision and gradually society produced thinkers like Nietzsche.

Heinrich Heine reinterprets this established notion of *romantic* as explained by the cosmopolitan Schlegel from a different, Christian perspective. Heine illuminates the Romantic School in Germany as the reawakening of poetry amidst people, inspired by Christianity:

It was nothing else than the reawakening of the poetry of the Middle Ages as it manifested itself in the poems, paintings, and sculptures, in the art and life of those times. This poetry, however, had been developed out of Christianity; it was a passion-flower which had blossomed from the blood of Christ. I know not if the melancholy flower which in Germany we call the passion-flower is known by the same name in France, and if the popular tradition has ascribed to it the same mystical origin. It is that motley-hued, melancholic flower in whose calyx one may behold a counterfeit presentment of the tools used at the crucifixion of Christ—namely, hammer, pincers, and nails. This flower is by no means unsightly, but only spectral: its aspect fills our souls with a dread pleasure, like those convulsive, sweet emotions that arise from grief. In this respect the passion-flower would be the fittest symbol of Christianity itself, whose most awe-inspiring charm consists in the voluptuousness of pain. (Heine)

Heine argues that in "France, Christianity and Roman Catholicism are synonymous terms." He becomes poetical and rhetorical and expounds the principles of original Christianity that emphasised on human restraint and moral discipline, arguing for the high quality of thinking prescribed by the religious fervour and how it came to be misinterpreted gradually showing an ambivalent attitude that he is referring to

that religion whose earliest dogmas contained a condemnation of all flesh, and not only admitted the supremacy of the spirit over the flesh but sought to mortify the latter in order thereby to glorify the former. I refer to that religion through whose unnatural mission, vice and hypocrisy came into the world, for through the odium which it cast on the flesh the most innocent gratification of the senses was accounted sins; and, as it was impossible to be entirely

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spiritual, the growth of hypocrisy was inevitable. I refer to that religion which, by teaching the renunciation of all earthly pleasures, and by inculcating abject humility and angelic patience, became the most efficacious support of despotism. Men now recognise the nature of that religion and will no longer be put off with promises of a Heaven hereafter; they know that the material world has also its good, and is not wholly given over to Satan, and now they vindicate the pleasures of the world, this beautiful garden of the gods, our inalienable heritage. Just because we now comprehend so fully all the consequences of that absolute spirituality, we are warranted in believing that the Christian-Catholic theories of the universe are at an end; for every epoch is a sphinx which plunges into the abyss as soon as its problem is solved. (Heine)

One can't help thinking that this ambivalent attitude towards Roman Catholicism might have influenced his thought pattern regarding the poetic theories proposed by Friedrich von Schlegel as he converted to Catholicism after he came under the impact of Indian thought.

In his essay "Philosophy of Life," Friedrich von Schlegel writes in a very different note that recognises other cultures and rites, rising above the practice of viewing the 'other' as inferior:

We have here taken the olden heathenism in a very simple light, and quite generally as a materialism assuming a poetic form and expression, but one, at the same time, in which, as soon as we pierce through its poetical investiture, we discern many points of contact with Pantheism. When, however, pursuing a searching historical inquiry into the heathen modes of conception, we enter thoroughly and deeply into its details, we meet therein with so many magical rites and usages, that, in spite of any previous inclination to the contrary, we feel indisposed to deny the possibility of a demoniacally-affected imagination having, in some degree, influenced the character of heathenism. And, indeed, even in a philosophical point of view, there does not exist any sufficient reason for such a denial. This, however, as we formerly said, is a matter which needs not to be taken into consideration at present. (Schlegel in "Philosophy of Life")

The worldview of this European scholar that "heathen modes of conception" has magical rites that are governed by laws of "poetical investiture," much different from the institutionalised monotheism, also finds in Pantheism a larger scope for the power of imagination to play in its approach. The western perception of considering nature-based Gods as pantheism could be the strategic point in which the Indian religious system differs from it, as it has been woven closer to the ecological system of the universe, and it is this that would have affected the young Schlegel that we note in his writings on Indian systems. To the western mind pantheism became a doctrine that identifies God with the universe or the worship or tolerance of many gods. The Indian mind does not view so, instead it has created icons of nature as Gods, and celebrates the worship of multiple Gods and it has not institutionalised in a single structure its patterns of worship. An individual is given the freedom to worship, and the

commonalities are few amidst various sections of people. Caste is rigid and worship pattern is fluid in India. Schlegel writes further on India, its riches, caste system and civilization:

For three if not four thousand years India has preserved unchanged its institution of castes, and all its essential customs and laws. The very fact that this ancient empire, so extensive, so abundant in riches, and so singular in its nature, and with a civilised population equal to that of the whole of Europe put together, should be now conquered and held in subjection by the sea-ruling isles of Britain, which the ancients named the Cassiterides, or Tin Islands, and described as the ultimate limits of the habitable world, is one of the most remarkable signs of our days. That in such great historical events, and such singular juxtapositions, there rules some grand and mysterious design of the Mind which regulates the course of human affairs, we cannot but feel... Already has this remarkable approximation of the extreme East and West led to important consequences. The enlargement of our historical information, by the sources discovered in the East, has alone been so considerable as to give greater coherence and consistency to our knowledge of the earlier, and, indeed, of the very earliest times, and of the origin of mankind, and to have afforded a growing testimony and a strong confirmation of the truth of the sacred narrative. (Schlegel in “Philosophy of Life”)

The enlargement of historical information which was given to the westerners due to colonialism created a strong impact on their thinking. The expansion of the human mind and its scope for understanding the universe became a possibility after the 16th century with global political, economic, and social transactions. The mystery of human existence and its viable cultural and spiritual expressions is a topic to be discussed carefully, Schlegel feels. The German thinkers had begun to question the differences in other religions and social systems after the migration or colonisation of European countries to other continents. We notice that either they reassess themselves, or they venerate their thought practices.

On the contrary, Heine chooses to interpret the power of his land’s cultural and spiritual practices, the need of the hour then, as perceived by society, and agrees to “the benefits which the Christian-Catholic theories effected in Europe.” He claims that “they were needed as a wholesome reaction against the terrible colossal materialism, which was developed in the Roman Empire, and threatened the annihilation of all the intellectual grandeur of mankind.” The practice of “ascetic spirituality becomes manifest” while one reads “Petronius or Apuleius, books which may be considered as *pièces justificatives* of Christianity,” he points out. “The flesh had become so insolent” in the Roman empire “that Christian discipline was needed to chasten it,” Heine feels. (Heine)

E. J. Kenney in his introduction to *Golden Ass* by Apuleius says that “between the sixth and the thirteenth centuries” the book was “largely lost to view, and it was as a magician that its author was celebrated.” In *City of God* Augustine discusses the “place of demons in the scheme of things,” and he “repeatedly cites Apuleius as the prime witness of the Platonic position,” and Augustine is uncertain as to if Apuleius had “actually undergone

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metamorphosis” and this, Kenney remarks “evidently betokens acceptance of the fact that such things were possible.” Kenney further insists that the “picture that emerges from the *Apology*” (A Discourse on Magic in which Apuleius defends himself) tells us of a “society where religion and magic perforce co-existed.” Apuleius, during the second century AD was prosecuted for performing magic and “the elaborate character of Apuleius’ defence shows that these matters were taken seriously,” notes Kenney. The Renaissance reinvented Apuleius “as a storyteller, when he was rediscovered by Boccaccio.” Various authors took ideas from this tale: “Boccaccio in the *Decameron*, Cervantes in *Don Quixote*, and Le Sage in *Gil Bias*.” The story of the ass began to be used in allegories and satires. Through “the tale of Cupid and Psyche that Apuleius’ book has exerted its greatest influence.” and: the story has been a perennial source of inspiration to poets, dramatists, composers for opera and ballet, and artists.” Shakespeare would have read it in “Adlington’s translation” and “*A Midsummer Night’s Dream* and *Othello*” the influence of Apuleius. (Kenney)

Kenney’s interpretation of Apuleius gives us another perspective in understanding the interpretations of European culture by Heine. We realise that Heine views the birth of Romanticism as a social response to “Judaic spiritualism.” He argues that “the ruddy barbarians became spiritualised through Christianity” and thus “European civilisation began.” One is reminded of the German poet Friedrich Hölderlin (1770–1843) who wrote about “the ordered oaks” in his famous poem “Ages of Life” (Holderlin). The past is viewed by Holderlin in a flash, and we notice how has begun to view other cultures and their Gods:

Euphrates' cities and
 Palmyra's streets and you
 Forests of columns in the level desert
 What are you now?
 Your crowns, because
 You crossed the boundary
 Of breath,
 Were taken off
 In Heaven's smoke and flame;
 But I sit under clouds (each one
 Of which has peace) among
 The ordered oaks, upon
 The deer's heath, and strange
 And dead the ghosts of the blessed ones
 Appear to me. (Holderlin)

The Hypostyle Hall in the Karnak temple in Luxor, Egypt covers an area of more than 55,000 square feet. It is filled with 134 gigantic sandstone columns arranged in 16 rows, with an average diameter of nearly 10 feet. 12 columns are in the central aisle with open papyrus capitals. They supported an 82 feet ceiling. They are now around 70 feet high. The rest of the

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columns have closed papyrus bud capitals. They supported two sloping 50 feet high roofs. Now they are 34 feet in height. These columns were built by Seti I and his son Ramesses II between 1294 – 1213 BCE. (The Urge to Wander).

Like the columns of forest in Egypt, Germany also has symmetrically ordered and planned oaks in its thick forest - a sign of discipline and order. Civilizations are created and are destroyed in the great movement of time, Holderlin points out in a philosophical tone. The argument is that Europeans began to break away from a rigid monotheistic environment into viewing a broader world and understanding other civilizations. German Romanticism and philosophy slowly developed into a cosmopolitan phenomenon, due to this emergence of social thinking.

It can be argued that Heine thinks along these lines and views his society going through a paradigm shift created by the Church and its rigid interpretation of Judaic Christianity. Hence “the Catholic Church earned in this regard the highest title to our respect and admiration,” states Heine, and “through grand, genial institutions it controlled the bestiality of the barbarian hordes of the North and tamed their brutal materialism.” The mediaeval art gives “evidence of this mastery of matter by the spirit” and “epic poems of that time may be easily classified according to the degree in which they show that mastery,” Heine points out further. The epics of the period were “purely Christian in their nature.” The spirit of Christianity reflected strongly in “German sacred poetry” and “*Barlaam and Josaphat*,” a very famous German poem that talks about “self-denial, continence, renunciation” and scorns “all worldly pleasures” (Heine). History tells us that these mediaeval poems were global in spirit and themes born out of spiritual experiences from Asia and merged with Christian spirituality. *Barlaam and Josaphat* is associated with Buddhism and studies tell us how stories travelled across to different lands:

Images of Buddha with the Greek lettering *BOAAO* (*‘Boddo’* for Buddha) were found on gold coins from the Kushan empire dating back to the second century CE. Buddha was mentioned in a Greek source, *‘Stromateis,’* by Clement of Alexandria as early as around 200 CE, and another reference to Buddha is found in St Jerome’s *‘Adversus Jovinianum’* written in 393 CE. A religious legend inspired by the narrative of the ‘Life of Buddha’ was well known in the Judaeo-Persian tradition and early versions in Persian, Arabic, Hebrew, Armenian and Georgian have been discovered. The story became commonly known as ‘Barlaam and Josaphat’ in mediaeval Europe. The name Josaphat, in Persian and Arabic spelled variously *Budasf, Budasaf, Yudasaf* or *Iosaph*, is a corruption of the title *Bodhisattva* which stands for ‘Buddha-to-be,’ referring to Prince Siddhartha who became Gotama Buddha with his enlightenment. (Igunma)

Heine interprets his society from a particular stand like his contemporaries and remarks that “dawn is gradually breaking over the old German forests, the ancient Druid oaks are being felled, and in the open arena Christianity and Paganism are battling” as Christianity is breaking

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through the primitive forces of Europe. (Heine). If we were to use the phrase of Holderlin, the oak forests are now “ordered” in a prim and proper manner. We have to understand how institutionalised religions operated in a pluralistic society and negotiated with the already existing rituals and practices, co-existing with equal rights. Heine and Holderlin view Christianity as a disciplining force on Europe.

In reality, old religions lived with ease with new religions and in this respect Gassman writes how old religions coexisted with new religions and that during this period Christians “shared rituals and beliefs with non-Christians” resulting in “a new way of thinking about the human race and its religious differences” that “came to pervade both Roman law and late antique culture.” He observes further:

What kind of religious practices would a ‘gentile’ convert to Christianity have known, prior to the progressive banning and displacement of traditional religion across the fourth through sixth centuries? ... The gods of the Mediterranean world were the objects of a vast complex of local and transregional cults, philosophical ideas, and literary, artistic, and architectural traditions. In literature and learned discourse, the Roman pantheon was equated with the Greek. The same was done with the gods of other nations, by a procedure often called the *interpretatio Romana* or *interpretatio Graeca*. Thus, antiquarian writers and philosophers identified YHWH with various gods, including Dionysus, Osiris, and Saturn, or with a god not known to them. The historian Tacitus claimed that the Germanic peoples worshipped Mercury, Hercules, and Mars... the deities known in Old Norse as Odin, Thor and Týr; and that, among those peoples, some of the Suebi worshipped Isis... (Gassman).

Heine refers to this period of religious negotiations and intersected cultures and contextualises further that spiritual energies have culminated in bringing in a gentler social order of chivalry that led to Romantic School. These processes merge slowly and Heine notices the power of Christian virtue of self-sacrifice shaping human thought and art:

But now from this Christianised, spiritualised brute force is developed the peculiar feature of the Middle Ages, chivalry, which finally become exalted into a religious knighthood. The earlier knighthood is most felicitously portrayed in the legends of King Arthur, which are full of the most charming gallantry, the most finished courtesy, and the most daring bravery ... By the side of this cycle of legends we find the kindred and connected legends of the Holy Grail, in which the religious knighthood is glorified, and in which are to be found the three grandest poems of the Middle Ages, *Titarel*, *Parcival*, and *Lohengrin*. In these poems we stand face to face, as it were, with the muse of romantic poetry; we look deep into her large, sad eyes, and ere we are aware she has ensnared us in her network of scholasticism and drawn us down into the weird depths of medieval mysticism. (Heine)

Heine expostulates that German Romantic poetry is born right from the meeting point of Christianity, scholastic in nature, with the mediaeval legendary social structures via

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mediaeval German Arthurian romances with chivalrous knights, with mediaeval mysticism. This period shows a blend of earlier European religions, legends and Christian spirituality. The mythical gallant King Arthur emerged as a symbol of Christian grace, courtesy, and gentle bravery. Heine expounds this emergence of the new Christian symbol of order, discipline, selflessness, empathy, and grace as the rise of Romantic thought against the traditionally established tough image of the warrior of Greek times. This Christian mysticism had “sad eyes” that reflected the guilt of mankind for its violent nature that inflicted pain on innocent people as taught by Christian doctrines of self-sacrifice. These narratives went on expanding into many and these chivalrous romances had Christian themes, later popularised by operas, and Heine writes that scholasticism was in the hearts of these poems that metaphorized on Christian themes of the denial of the self:

... we find poems which do not unconditionally bow down to Christian spirituality; poems in which it is even attacked, and in which the poet, breaking loose from the fetters of an abstract Christian morality, complacently plunges into the delightful realm of glorious sensuousness. Nor is it an inferior poet who has left us *Tristan and Isolde*, the masterpiece of this class. Verily, I must confess that Gottfried von Strasburg, the author of this, the most exquisite poem of the Middle Ages, is perhaps also the loftiest poet of that period. He surpasses even the grandeur of Wolfram von Eschilbach, whose *Parcival*, and fragments of *Titurel*, are so much admired. At present, it is perhaps permissible to praise Meister Gottfried without stint, but in his own time his book and similar poems, to which even *Lancelot* belonged, were considered Godless and dangerous. Francesca da Polenta and her handsome friend paid dearly for reading together such a book;—the greater danger, it is true, lay in the fact that they suddenly stopped reading.

Gottfried von Strassburg is considered to be one of the greatest mediaeval German poets, as discussed by Heine. His “Tristan und Isolde” shows “learning” that had been given to him “by the cathedral and monastery schools of the Middle Ages.” The poem is based on a “Celtic legend of Tristan and Iseult” which “reached Germany through French sources.” Gottfried’s “purpose” was “to present to courtiers an ideal of love” derived from the “romantic cult of woman in mediaeval courtly society” a kind of love that “ennobles through the suffering with which it is inseparably linked.” Gottfried is supposed to have written “the finest of the mediaeval versions of the Tristan legend” that exemplified “the mediaeval courtly spirit” with an “elevated tone of its content” and exquisite “skill of its poetic technique.” It is claimed to be “the inspiration for Richard Wagner’s opera “Tristan und Isolde” (1859)” (Britannica).

Wagner captured most of the mediaeval romances in his opera and his music took these narratives to the populace. We remember Nietzsche’s friendship with Wagner which, perhaps, created a kind of German nationalism that celebrated local German legends. Heine captures the essence of Romanticism and notices it in the fine sentiments of Christian love and mediaeval chivalry.

Heil, a contemporary historian, says that the followers of Romanticism “transformed the like “center of Francesca from a sinner languishing in hell” as portrayed by Dante in his *Divine Comedy* “into an exemplar of female agency and a cultural icon” and “composers” like “Pyotr Ilyich Tchaikovsky and Sergei Rachmaninoff,” artists like “Dante Gabriel Rossetti and Auguste Rodin” and writers like “Leigh Hunt and Lord Byron” recreated Francesca emphasising “the tragic elements of the tale” (Heil). Composers took the narratives of love and tragedy, and the popular imagination welcomed these musical love stories:

Classic art had to portray only the finite, and its forms could be identical with the artist's idea. Romantic art had to represent, or rather to typify, the infinite and the spiritual, and therefore was compelled to have recourse to a system of traditional, or rather parabolic, symbols, just as Christ himself had endeavoured to explain and make clear his spiritual meaning through beautiful parables. Hence the mystic, enigmatical, miraculous, and transcendental character of the art-productions of the Middle Ages. Fancy strives frantically to portray through concrete images that which is purely spiritual, and in vain endeavour invents the most colossal absurdities; it piles Ossa on Pelion, Parcival on Titirel, to reach heaven. (Heine)

Christ's symbolism and stories contain values and spiritual meanings and have miraculous and transcendental qualities. Imagination portrays meanings through concrete images. Religion creates stories like the story of the Aloadae who were two giants who attempted to storm the home of the gods by piling three mountains--Olympos, Ossa and Pelion--one on top of the other. Heine chooses to call it a colossal absurd thing. In the same vein he dismisses mediaeval stories like Parcival. Written in the first decade of the thirteenth century, Parzival is the greatest of the mediaeval Grail romances. It tells of Parzival's growth from youthful folly to knighthood at the court of King Arthur, and of his quest for the Holy Grail.

Heine compares his land with other lands and observes that “similar monstrous abortions of imagination have been produced by the Scandinavians, the Hindoos, and the other races” and thus “strive through poetry to represent the infinite; among them also do we find poems which may be regarded as romantic.” (Heine) So, in short, Indian poetry is indeed romantic in nature, he does agree. But these foreign poems have not affected German or French poetry, he insists strongly. “Christ himself had endeavoured to explain and make clear his spiritual meaning through beautiful parables,” Heine contends by insisting that beauty as a quality is found in the parables of Christ that also insisted on rigid morality (Heine). It is a fine blending of morality and aesthetics, he suggests, quite aggressively.

August Wilhelm von Schlegel looks at the situation from a different perspective. He remarks that “diverging” in “opposite directions” is human nature. “Harmony and contrast” are the basic elements of nature. Hence, he points out that we have classical and romantic poetry - two opposite elements. He hypothesises further:

The term is certainly not inappropriate; the word is derived from *romance*—the name originally given to the languages which were formed from the mixture of the Latin and the old Teutonic dialects, in the same manner as modern civilisation is the fruit of the heterogeneous union of the peculiarities of the northern nations and the fragments of antiquity; whereas the civilisation of the ancients was much more of a piece...the romantic drama, which, strictly speaking, can neither be called tragedy nor comedy in the sense of the ancients, is indigenous only to England and Spain. In both it began to flourish at the same time, somewhat more than two hundred years ago, being brought to perfection by Shakspeare in the former country, and in the latter by Lope de Vega. (August Wilhelm von Schlegel)

He appreciates Indian drama too and accepts that Indians

possess a rich dramatic literature, which goes backward through nearly two thousand years. The only specimen of their plays (*nataks*) hitherto known to us in the delightful *Sakontala*, which, notwithstanding the foreign colouring of its native climate, bears in its general structure such a striking resemblance to our own romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by the English translator (Sir William Jones), if his fidelity were not attested by other learned orientalisists. (August Wilhelm von Schlegel)

August Wilhelm von Schlegel finds similarities between the Indian play *Sakuntala* by Kalidas and the plays by Shakespeare. He remarks romantic drama began in “allegorical and religious pieces called Moralities and Mysteries” (August Wilhelm von Schlegel). Shakespeare took the liberty to break the classical structures of classical drama, and Schlegel calls this phenomenon as Romanticism: “The romantic poets take the liberty even of changing the scene during the course of an act.” they violate “the Unity of Time by the violation of the Unity of Place.” Most of the English and Spanish plays can be classified as romantic dramas as they break all classical rules, he notes, as the “romantic delights in indissoluble mixtures.” These plays have “all contrarities: nature and art, poetry and prose, seriousness and mirth, recollection and anticipation, spirituality and sensuality, terrestrial and celestial, life and death, are by it blended together in the most intimate combination.” Romantic poetry “is the expression of the secret attraction to a chaos which lies concealed in the very bosom of the ordered universe, and is perpetually striving after new and marvellous births,” he declares. Romantic poetry is not always linear-structures and does have a “fragmentary appearance” but it “approaches more to the secret of the universe.” (August Wilhelm von Schlegel in “Lectures on Dramatic Art and Literature”)

Heine does not accept this school of thought and designates it as “Romantic School.” He observes that “at the head of this school stand the brothers August William and Frederic Schlegel.” Heine attacks them as he feels that “this school began with a criticism of the art productions of the past, and with recipes for the artworks of the future.” He proposes that “the Schlegels were entirely imitators of Lessing” (Heine). He states further saying that the

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Schlegels could not provide reliable theories of Romanticism and re-emphasises that the mediaeval romantic poems were Christian poems:

These were chiefly the Christian-Catholic productions of the middle ages. The translation of Shakespeare...with Protestant ...smiles ...was solely intended for polemical purposes... Calderon was translated and ranked far above Shakespeare...Our poetry, said the Schlegels, is superannuated; our muse is an old and wrinkled hag; our Cupid is no fair youth, but a shrunken, grey-haired dwarf. Our emotions are withered; our imagination is dried up: we must re-invigorate ourselves. We must seek again the choked-up springs of the naïve, simple poetry of the middle ages, where bubbles the elixir of youth. (Heine)

Heine's comments on the Teutonic race become significant in a modern sense after we have witnessed the semitic hatred and the voice of Heine is prophetic. Heine's argument is that "the political condition of Germany was particularly favourable to those Christian old German tendencies ...No people are more loyally attached to its rulers than are the Germans." Heine notes that Germany's princes

sought to awaken in the German people a sense of homogeneity, and even the most exalted personages now spoke of a German nationality, of a common German fatherland, of a union of the Christian-Germanic races, of the unity of Germany. We were commanded to be patriotic, and straightway we became patriots,—for we always obey when our princes command...The patriotism of the Germans... consists in narrowing and contracting the heart, just as leather contracts in the cold; in hating foreigners; in ceasing to be European and cosmopolitan, and in adopting a narrow-minded and exclusive Germanism. (Heine)

The politics and nationalism of the period influenced the celebration of the Teutonic model of writing as "German patriotism and nationality were victorious," Heine remarks. Therefore "the popular Teutonic-Christian-romantic school" and "the new-German-religious-patriotic art-school triumphed" and "Napoleon, the great classic, who was as classic as Alexander or Cæsar, was overthrown, and August William and Frederic Schlegel, the petty romanticists, who were as romantic as strutted about as victors," says Heine in a bitter attack (Heine). This aggressive attack on the Schlegel brought down their reputation as literary critics.

Heine interprets social modes as reacting to rigid Christianity again and again. He feels the "spiritualism of Christianity was a reaction against the brutal rule of imperial Roman materialism" and opines that "the revival of the love for Grecian art and science was a reaction against the extravagances of Christian spiritualism" and hence he suggests that it is possible to perceive that "the romanticism of the middle ages may also be considered as a reaction against the vapid apings of antique classic art." (Heine)

Katia D. Hay contends that “A.W. Schlegel was a remarkably talented translator” and “he translated over 16 Shakespearean plays, five plays by Calderón de la Barca, and selected pieces by Dante, Petrarch, Giovanni Boccaccio, Miguel de Cervantes, Torquato Tasso, and Luís de Camões.” They were “published in 1804 as *Blumensträuſſe italiänischer, spanischer, und portugiesischer Poesie, (Bouquets of Italian, Spanish, and Portuguese Poetry).*” His theory of Romanticism is different from Heine’s as had wider exposure to Oriental languages and literature and philosophy. He “made the first complete translation of the *Bhagavadgītā* from Sanskrit into Latin” and he could “rightly be regarded as one of the first and most significant founders of Indology in Western Europe” as he also published the “scholarly journal *Indische Bibliothek* (1820–1830)” and “set up a Sanskrit printing press with which he provided the first printed editions of the *Bhagavadgītā* (1823) and *Rāmāyana* (1829) in continental Europe.” His perception of romantic art came to be influenced by oriental writing as well as reading the plays of Shakespeare. Hay states further:

The idea of longing or *Sehnsucht* is indeed essential in Schlegel’s account of Romanticism and must be understood in relation to the difference between ancient and modern art ... constituted the real object of Schlegel’s analysis in his *Lectures on Dramatic Art*. This opposition may be summarised as follows: whereas ancient poetry is plastic, sensual, harmonious, and, overall, a poetry of enjoyment of the present; modern poetry is a poetry of desire and longing (*Sehnsucht*), hovering between the idealizations of a remote past and an unknown future ... ‘Romantic spirit’ is also found in the works of Shakespeare, and ... in the spirit of romance cultures and languages, which, for Schlegel, are the result of a fusion between Latin and Teutonic languages... (Hay)

August Wilhelm von Schlegel views Romanticism as a cosmopolitan art imbibing features from many types of art from various systems and structures. Friedrich von Schlegel views it as a continuity of Greek, mediaeval and other local elements of European culture; Heinrich Heine prefers to interpret it as a child of Judaic-Christian ideology. In a contemporary mode of thinking, living in a globalised society, it might be argued that August Wilhelm von Schlegel’s views of cosmopolitan - colonialism impacted - Romanticism might answer all the questions we have regarding the shift in poetic taste during nineteenth century Europe.

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