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Metaphorical and Metonymical Compounds in Brand Names and Advertisement Slogans of Commercial Products and Services

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Abstract

The present study reports the use of metaphorical and metonymical compound expressions in the brand names and advertisement slogans of some selected commercial products and services with a view to exploring semantic patterns of those compounds. Because of having particular meaning structures, these compounds make the audience interpret them in a way as desired by the authority, hence achieving the goals of persuasion. These metaphorical and metonymical compound expressions do not follow the regular morphological structures of English compounding but are motivated by metaphorical and/or metonymical realization of the word, which helps the company present their products and services in a new fashion that has not been thought of by the audience before. The paper further highlights the benefits that the companies may derive because of using such compounds instead of the traditional compound expressions in the brand names and advertisement slogans of the products and services.

Keywords: Metaphorical compound, metonymical compounds, semantic structures, advertisement slogan

1. Introduction

The necessity of designating newly invented things, objects, places, concepts, etc. is, obviously, a universal cause of lexical innovation (Weinreich 1963: 56). Our knowledge about the world is continuously expanding in multifarious directions owing to the tremendous success in scientific innovation, industrial production, and commercial expansion across the globe, resulting in the inception of innumerable ideas, things, places, concepts, etc., which demand effective linguistic labelling. Language, being a dynamic phenomenon, possesses a fascinating set of mechanisms for designating those new influxes of innovations in our everyday life. Compounding is one of those well-known and regular processes of lexical innovation in English language. Along with some other linguistic processes, compounding takes a very significant part in designating those new concepts, things, places, etc. in the most economical manner. Biber and Clark (2002 in Teresa Fanego, María José López-Couso Javier

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Pérez-Guerra 2000: 43-46) observe that the use of compounding has been increasing in recent times, especially in more formal genres such as news and academic writing, and it is among the most common methods in the language for noun modification.

The most regular morphological structure of English compounding is the combination of two lexemes which are semantically related to the compound as a whole and are regarded as the essential components of the compound. One of the constituents acts as head and the other as modifier. And the compound is the hyponym of the head. However, in some cases of compounding there is no intrinsic relation between the meanings of the constituents and the meaning of the compounds as a whole. Nor does the compound refer to something which is connected literally to either the head or the modifier. Rather the meaning of the compound is established metaphorically and/or metonymically, hence the terms metaphorical and metonymical compounds. Although metaphor and metonymy are very common in everyday languages (Lakoff and Johnson 1980: 37), the use of compound expressions formed on the basis of metaphor and/or metonymy is not so frequent in everyday language. They are used, nevertheless, in certain type of texts and discourses for achieving some special purposes. The brand names and advertisement slogans of commercial products and services are good examples of the areas in which metaphorical and metonymical compound expressions are noticeable as these texts aim at achieving special goals. Metaphorical and metonymical language is used in advertising because of their enormous ability to represent concepts while facilitating learning about the products' or services' brand slogan (Musté, Paloma, Keith Stuart, Ana Botella 2015; 354). The present study investigates the use of metaphorical and metonymical compound expressions in the brand names and advertising slogans of some selected commercial products and services with a view to examining what semantic structures operate in the formation of the compounds in question. The study further gives an account of purposes of the use of metaphorical and metonymical compound expressions in the brand names and advertising slogans of the commercial products and services.

2. Method

The study investigates and analyses the semantic patterns of metaphorical and metonymical compound expressions appearing either in the brand names or advertisement slogans of some selected commercial products and services. To accomplish this goal, I have collected eighteen metaphorical and metonymical compound expressions used in the brand names and advertisement slogans of commercial products and services from several advertising databases (for example, www.coloribus.com, www.adsoftheworld.com, www.advertolog.com, and www.greenwashingindex.com) and simple searches in Google Images. Since the focus of the study is not to analyse the prototypical compound expressions, but the metaphorical and metonymical ones in specific domains, I have retrieved only the texts of those brand names and advertisement slogans which contain any kind of figurative compound expressions. Therefore, the selection of the brands and advertisement slogans is prevented from any sort of influence and bias as the aim of the study is to analyse the semantic structures of metaphorical and metonymical compound expressions only in the

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brand names and advertisement slogans of commercial products and services. Further, the study focuses only to the analysis of noun-noun metaphorical and metonymical compound expressions since there is constraint in scopes of this paper. Besides, as it has been observed that the noun-noun metaphorical and metonymical compounds are formed in a remarkable variety of ways, a description of this phenomenon would be worthwhile. That is to say, the study analyses the semantic structures of these compounds with the combined application of metaphor, metonymy, and conceptual blending in the context.

3. Theoretical Discussion

3.1 What is a Compound?

A compound is a linguistic construction formed through the process of compounding which, in terms of its linguistic analysis, is the most productive as well as perhaps the most controversial process of word formation in English (Plag: 2003). In most of the traditional literature on morphology and word-formation, a compound is defined as a word which is composed of two or more words, the combination of which constitutes a single word with a meaning often distinct from the meanings of the individual components (Jack Richards, John Platt, and Heidi Weber 1985: 54, R.L. Trash 1993: 53). However, it has to be stressed that the term *word* includes so diverse linguistic phenomena that a completely unquestioned and unanimous definition of the term has yet to be proposed in linguistics. "This is not surprising since the category *word*, like other linguistic categories, has no clear boundaries, but overlap with neighbouring categories just as colour categories such as *red* and *orange* or *green* and *blue* cannot be separated from one another by clear lines (Schmid 2011: 25). So, the status of the term *word* as well as *compound* turns out to be questionable on that assumption. It, therefore, makes sense first of all to define typical representatives of the category *word* and *compound* using suitable criteria or attributes (Schmid 2011: 25). Hence, the definition of compound by Schmid (2011: 121) is more specific: "typical compounds are composed of two constituents, each of which is either a free lexical morpheme (*barman*) or contains at least one free lexical morpheme (*building-block*)". Bauer (2001: 695) also proposes similar kind of definition for compound: "a lexical unit made up of two or more elements, each of which can function as a lexeme independent of the other(s) in other contexts, and which shows some phonological and/or grammatical isolation from normal syntactic usage".

3.2 Types of Compounds

English compounds can be classified from different perspectives. Since the focus of this study is to analyse the semantic structures of metaphorical and metonymical compounds appearing in the brand names and advertisement slogans of commercial products and services, the classification of compounds from the semantic point of view is briefly discussed here only. From the semantic dimension, the most traditional and pervasive classification of compounds is proposed by Leonard Bloomfield (1933). He suggested two main groups of compounds: (1) endocentric and (2) exocentric compounds. In endocentric constructions, the complete compound is the hyponym of the grammatical head: b*edroom* is a kind of room; a *beehive* is a kind of *hive* (Bauer 1983). The semantic heads of these compounds are inside the

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compound, which is the reason why these compounds are called endocentric compounds. This is the prototypical compound construction which is characterised with respect to the semantic structure by the fact that the modifier modifies or specifies the meaning of the head (Schmid 2011: 123). On the contrary, exocentric compounds are not hyponyms of the head elements. Neither are the heads of these compounds part of the compounds themselves. Rather, the heads are outside of the compounds. For example, *blue-stocking* is not a kind of *stocking* but refers to a *well-educated woman*. *Highbrow* is not a kind *brow* but an *intellectual person*. Exocentric compounds most frequently denote people by profiling salient characteristics which stand metonymically for the whole person (Schmid 2011:125). Bloomfield (1933 in Benczes 2006: 8) argues that in the majority of cases of the exocentric compounds, there is some sort of *metaphor* or *metonymy* at work in the meaning of these compounds. This type of compound is very old and found in the Old Indic grammars of Sanskrit, where it is called *bahuvrihi* compound. Since the relationship between the profiled characteristics and the referent is very often that of 'having', i.e. a possessive relationship, the term *possessive compound* is also used in addition to the term *bahuvrihi compound* (Schmid 2011: 125).

3.3 Metaphorical Compounds

Metaphors are defined as two distinct concepts presented as being similar. Interpreters seek and invent possible similarities between the two concepts and create new meanings in doing so (Black 1962, Giora et al. 2004). Several linguists have observed that many of the nominal compounds in English are metaphorical to some extent. Pamela Downing (1977) and Beatrice Warren (1978) have noted that there are numerous noun-noun combinations in English where the semantic relation between the two constituents of a compound is that of resemblance or comparison. More precisely, the second constituent is compared to the first constituents. They cited the hypothetical *moon-fish* – a fish whose appearance resembles the moon – and *club foot* – a foot that is shaped like a club – as examples respectively. Réka Benczes (2006: 108) argues that such compounds bear a metaphorical relationship between the two constituents of the compounds – the source domain is represented by the first constituent, while the target domain is represented by the second constituent. Therefore, the meaning of the compound as a whole is based upon the conceptualisation of the entity designated by the second constituents through the entity designated by the first constituent. This conceptualisation is activated by a conceptual metaphor. Besides, the cognitive linguistic view of metaphor also argues that metaphor is conceptual in nature: it is the understanding of one conceptual domain in terms of another.

3.3 Metonymical Compounds

Metonymy, in general, is a figure of speech which enables one part or aspect of an experience to stand for some other part or the whole of that experience. Whereas metaphor involves two domains of experience, metonymy only requires one. Metaphor is based on similarity, but metonymy requires contiguity, i.e. closeness of association. According to George Lakoff and Mark Johnson (1980: 35) metonymy has primarily a referential function,

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that is, it allows us to use one entity to stand for another. Metonymical compound is therefore a kind of compound expression on which metonymy can act upon in different ways: on the modifier; on the profile determinant; on both constituents of the compound; on the compound as a whole; or on the relationship between the two constituents of the compound (Benczes 2006: 141). Metonymic relationships can be of different kinds: *part for the whole*, *product for the producer*, *place for the event*, *controller for controlled*, and so on. To Benczes (2006: 141), metonymical compounds are the result of creative thought processes rooted in conventional usages of conceptual metonymies.

4. Semantic Structures of Metaphorical and Metonymical Compounds:

Cognitive linguistics claims that the way we construe events or things can also be metaphorical or metonymical (Langacker 2000). This implies that profiling can also be affected by conceptual metaphor or metonymy. Therefore, in the case of a noun–noun constructional schema, the modifier element, the profile determinant or the semantic link between the two components can also be influenced by metaphor and/or metonymy. Not only that, metaphor and metonymy may also act upon the head constituent, the modifier, the relation between the two constituents of the compound, and the compound as a whole (Benczes 2006: 90). In this chapter, I have analysed the semantic structures of some compound expressions found in the brand names and advertisement slogans of selected commercial products and services with the combined application of metaphor, metaphor, metonymy, and conceptual blending in the context.

Courtesy: https://www.amazon.com/Chanel-Rouge-Coco-Lipstick-Emilienne/dp/B00TQT7I2O/ref=sr_1_5?gclid=CjwKCAjw-ITqBRB7EiwAZ1c5U5AkzVNurdKzqxVChoVjL2MtcBcrcfFqivXExm0GulQIPVXL8E6HlxoC6ywQAvD_BwE&hvadid=344376473464&hvdev=c&hvlocphy=9019691&hvnetw=g&hvpos=1t1&hvqmt=e&hvrand=8702751671552501841&hvtargid=aud-646675774026%3Akwd-91013336&hydadcr=20971_9313647&keywords=chanel+lipstick&qid=1564614921&s=gateway&sr=8-5

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4.1 Metaphorical Compounds

French kiss

The compound appears in the slogan of the famous lipstick brand Channel Lipstick. It reads: "Channel Lipstick – a French kiss". Here the image metaphor is at work in the formation of meaning of the compound. It involves the mapping of one image onto the other. The schematic structure of one domain (the source domain) is mapped onto another domain (target domain). 'French kiss' is known as an amorous kiss in which the participants' tongues extend to touch each other's lips or tongue. It is of slow, passionate kiss, which is considered intimate, romantic, erotic or sexual and considered as the epitome or romance, and if done out of pure passion, even beauty. In the metaphorical image mapping, the attributes of 'French kiss', namely its intimacy, passion, romance, beauty, etc. are superimposed on the lipstick. The Channel Lipstick is understood as 'French Kiss'. 'French Kiss' leaves the experiencers with the sensation of romance, intimacy, passion, beauty, etc. The lipstick also provides the users with the same kind of sensation. One conceptual domain is understood in terms of another, i.e. elements from the source domain (French kiss) are taken onto the target domain (lipstick).

Boutique Airlines

The airline company Adam Air uses this compound in their advertisement slogan which reads "Adam Air: The boutique Airlines". This metaphorical compound is based on the relationship of resemblance or comparison. More precisely, the second constituent, N2, is compared to the first constituent, N1. Boutique literally refers to a small shopping outlet which sales very stylish, sophisticated, fashionable, and elite clothing and jewelry items. When the word 'boutique' conflates with an airline service, it metaphorically means that the airline service is as stylish, sophisticated, fashionable, and elite as any other product could be. In the context of this slogan, the operation of the airline in question is highly specialised and elite. In this compound, it is the first, modifying constituent that is understood metaphorically. That is, the compound follows the N2 is N1 compounding pattern: boutique airlines refers to an airlines that is understood as the boutique (elite, fashionable, stylish, etc.) amongst the other airlines.

Lemon gown

This compound appears in the advertisement slogans of a food product 'Haloumi in Brine' produced by South Cape Fine Foods. Haloumi is salty cheese originating in Cyprus and made from sheep's or goat's milk. It is cooked by being grilled or fried because it melts very slowly. The interesting slogan written on the packet of the product reads as: "It just needs to be kissed gently by a frying pan/Then dressed in a lemon Gown". Here the compound 'lemon gown' contains a metaphorical head noun – *gown* and a non-metaphorical modifier noun – *lemon*. 'Lemon gown' (target domain) is compared with the fancy outer garment (source domain) of women. The image metaphor works in the semantics of this compound. The features of the source domain, i.e. the loose outer garment of woman are

mapped on the target domain, 'lemon gown'. The source domain i.e. the special garment worn by women gives women the features of being beautiful, wonderful, elegant, and fanciful. In the same way, putting some lemon on Haloumi would make it look wonderful, tasty, and appetizing. The 'lemon gown' then metaphorically functions as the clothing for the product by giving it additional look and taste.

Labour pains

The Volvo motor car company makes use of this compound in their advertisement slogan which reads as "Volvo cuts the price of parts and eases labour pains". Here the last two components – labour pains – of the slogan form a metaphorical compound expression. It metaphorically refers to the additional costs of labour for maintaining the Volvo car. The compound contains a metaphorical head noun and a non-metaphorical modifier noun. Here, the metaphor is the result of the process of a conceptual blending of 'pain' with the problem of additional labour cost, where one input (pain) is linked to the domain of 'the human body' and the other (additional cost) to the domain of 'car maintenance'. Pain gives intense physical discomfort and unhappiness to animate beings. Additional labour cost for maintaining car also produce irritation and frustration to the owner. That is, the physical problem (pains) of animate beings is used metaphorically to refer to the problems involved with the potentiality of additional labour costs for maintaining car.

Sleep thief

The compound appears as a name printed on a special maternity and post-pregnancy nightwear product of Mothercare. The product is designed for comfort and fancy. Here, the image metaphor operates in the semantics of the compound. The image of the source domain (thief) is mapped onto the image of the dress. A 'sleep thief' operates in keep and calm environment while owner of the house indulges in deep sleep. The dress in question is compared to sleep thief as it provides the mother or would-be-mother in deep sleep and tranquility with absolute comfort when she wears it. A 'sleep thief' never disturbs the sleep of the owner of the house while stealing. This particular dress of Mothercare also never gives any discomfort to the wearer while she wears it during nighttime. The owner of the house cannot understand the presence of a 'sleep thief' while the thief functions. Similarly, the nightwear fits the body of the wearer in such a way that she hardly feels the presence of it with her body.

Highway star

Nissan Grand Livina's slogan is 'Highway Star'. In this case, the second constituent of the compound is metaphorically based. *Star* has already become a common term for us to refer to something that is popular, for examples, movie *star* and football *star*. This word is a part of metaphor when we use it on that case. The literal meaning of star is any of the heavenly bodies, except moon, appearing as fixed luminous points in the sky at night. It can also mean having something that the others may not have, or leading in every aspect from the others. The image metaphor is again at work in the compound. The images of the qualities of

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star have been mapped onto the qualities of the car in question. Based on the slogan, this car possesses the feature that other cars do not have. Like the star in the sky, this car will become the center of attention on highway. This car is the leader in the highway in every respect as it is a star on the highway.

Working partner

"The Working Partner" is the slogan of Isuzu D-Max, a popular automobile brand. In literal interpretation, *partner* is the one who works together with us and helps us in every occasion, particularly in business. The image metaphor operates in the semantics this compound construction. The characteristics of a partner in business are mapped on to the car of Isuzu D-Max. A business partner plays an important role in the running of a business by providing money, labour, and other resources. Likewise, the car is a working partner in the business. It supports the owner in different ways for running the business by picks up things from one place to another. It is not just a car that can drive the owner to work, but a part of their business as it functions as a tool or media to carry out different activities.

Cactus feel

The compound *cactus feel* appears in the advertisement slogan of Able fabric softener. The slogan goes as "Removes the cactus feel from your clothing". Cactus is a kind of plant which is covered with innumerous prickles. That is the reason why it has earned the reputation over the years for being prickly and unwelcoming. In this case also, image metaphor works in the formation of the meaning of the compound. The image of the source domain – cactus – has been mapped upon the concept 'scratchy' and 'uncomfortable'. The compound then metaphorically means 'scratchy and uncomfortable feel'. In the context of the advertisement slogan, it means that 'Able' fabric softener will remove the scratchy feel from the clothes. The further implication of this slogan will be that the fabric softener will make clothing feel more comfortable.

Submarine sandwich

The compound 'submarine sandwich' refers an Italian sandwich – a large soft bread roll, filled with a combination of things, such as meat, cheese, eggs and salad. The compound is constituted of a metaphorical modifier and a non-metaphorical head. It exemplifies a relatively straightforward case of image metaphor where the shape of a submarine is superimposed on the shape of a sandwich (Benczes, 2006: 109). The sandwich is like a submarine — on a highly abstract level: the long, sturdy shape of the submarine corresponds to the long and bulky contour of a submarine sandwich (Benczes, 2006: 109).

Life cover

This compound is the name of an insurance policy of a Scottish life insurance and pensions company Scottish Windows. The second constituent of the compound contributes to the metaphorical understanding of it. The mechanism of image metaphor is at work in the meaning of the compound. The image of the characteristics of cover is mapped onto the facilities of the insurance policy of the company. The function of cover is to keep something

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protected from potential dangers or accidents. This feature of cover gives the meaning to the product of the company. The product name, i.e. *life cover* metaphorically indicates that the people who buy this particular insurance policy will remain protected from any kind of potential distress. While cover removes the risk of anything from being spoiled, *life cover* removes the risk of its owner from being fell into any distress and misery.

Fruit orchard

The compound 'fruit orchard' appears in the advertisement slogan of Mills window cleaner. It reads as "Bring home a fresh fruit orchard". This compound is formed on the basis of 'whole for the part' metonymical relationship operating on the modifier and the head. One of the major features of the head element of the compound – *orchard* – is to produce fruits. By extension, the modifier *fruit* can also stand metonymically as the *smell* of the fruit since *smell* is one of the features of fruit. So the 'whole for the part' metonymic relationship operates in case of both the modifier and head. In the context of the advertisement slogan then, the compound 'fruit orchard' as a whole metonymically stands for 'fruit scent'. The advertisement then metonymically refers to the idea that 'Mills' window cleaner 'bring home a fresh fruit scent'.

4.2 Metonymical Compounds
Cover Girl

'Cover Girl' is an American cosmetic brand whose famous slogan is "easy breezy beautiful cover girl". A 'cover girl' is an attractive young woman whose photograph features on the front cover of a magazine. She may be a model, celebrity or entertainer. This compound belongs to the large, general group of metonymical compounds. There is a 'domain for appearance' metonymical relationship between the modifier and the head. The domain expression, 'cover' (cover of magazine or newspaper), stands for the action itself i.e. appearing on the cover; thus the 'domain for action' conceptual metonymy acts upon the modifying element of the compound. Here the modifying element (the domain of action) stands for the action (of appearance). Therefore, the meaning of the compound can be analysed with the help of the 'domain for appearance' conceptual metonymy.

Toddler sales

According to Warren (1978: 24), there are certain noun-noun combinations which are "incomplete", i.e. combinations that have a member that is not overtly expressed but which she nevertheless assumes to be a part of the compound so as to be able to account for its semantic interpretation. However, Réka Benczes (2006: 152) opines that there are no left-out nouns in the so-called incomplete compounds. Rather the first noun of the compound, i.e. the modifying constituent, is metonymical which denotes an entity that is cognitively salient. For the present compound too, it seems that the middle constituent is omitted. But for Benczes, the first element of the compound i.e. 'toddler' is metonymically related to the so-called omitted constituent 'products/goods'. The literal meaning of 'toddler sale' then would be the *product* for the toddlers is on sale. The 'toddler' metonymically stands for the 'products' for

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the toddlers. Therefore, the metonymical relationship of 'user for product' is at work in the semantic of this compound.

Flying partner

This compound appears in the advertisement slogan of Sriwijaya Airlines, which reads "You're flying partner". This compound is formed on the basis of a different process of metonymic motivation. Lakoff and Johnson (1986) argue that metonymy is a figurative language imputing human qualities to things that are not human. The expression 'flying partner' then metonymically indicates that the plane, an inanimate object, will act as a partner of the passengers. From our world knowledge we know that partnership only happens between people. Partners carry out a number of functions and activities in the business, which is typical of human beings. But with the use of this compound, it is suggested that the plane which is a non-living thing will build up partnership with the passengers. The plane has been given human attributes. Therefore, 'flying partner' then metonymically refers to plane.

Burger King

The compound *Burger King* is the brand name of an American global chain of hamburger fast food restaurants. This compound is also based on metonymic motivation proposed in Lakoff and Johnson (1986). The word *king* generally refers to the most important person and the head of a country or clan. A king possesses some supreme qualities which are not generally found among the common folk. When an object or thing is described as king, then it is considered as the best or most important of its kind. According to Lakoff and Johnson (1986) metonymy is the attribution of the qualities of a human being to the qualities of the object or thing. In the case of the compound 'Burger King' too, the qualities of a human king are attributed to the qualities of a non-living entity i.e. restaurant which produces the best quality burgers. The fast food restaurant Burger King is the king, the supreme restaurant for hamburgers amongst other fast food restaurants.

Dairy Queen

Like the previous compound, this compound 'Dairy Queen' is also the brand name of a chain of soft serve ice cream and fast-food restaurants owned by International Dairy Queen Inc. It is also a metonymical compound on the same ground as *Burger King*. A queen is a woman eminent in rank, power, or attractions and regarded as the finest or most outstanding in a particular sphere or group. When an object or thing is described as queen, then it is considered as the best or most important of its kind. In the case of the compound 'Dairy Queen' too, the qualities of a human queen are attributed to the qualities of a non-living entity i.e. restaurant which produces the best quality dairy products. The fast food restaurant Dairy Queen is the queen, the supreme restaurant for dairy products amongst other fast food restaurants.

Babynest

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Babynest is an online baby shop. For this compound, metonymy operates on both of the constituents of the compound. According to Warren's (1978: 24), this compound seems to be incomplete. However, taking Benczes' (2006: 52) concerns into account, it can be said that the modifying constituent refers to an entity that is cognitively salient, metonymical. The modifying element *baby* metonymically refers to *baby products*. U*ser for accessories* metonymical relationship is involved here. In the case of the second constituent, *category* (place) and *member of the category* (nest) metonymical relationship is at work. 'Babybest' then does not refer to a location where babies live. Instead, it stands metonymically for the place/domain where baby products are available. Therefore, a combination of a metonymical modifier and a metonymical head element together constitute the meaning of the compound as a whole.

Pizza Hut

Pizza Hut is an American restaurant chain and international franchise that offers different styles of pizza along with side dishes. Here the constituents of the compound – profile determinant and the modifier – are connected on the 'located and location' metonymical relationship. Pizza is a kind of food item and hut is a small or humble dwelling of simple construction, especially one made of natural materials, as of logs or grass. The combination refers to a place (hut), particularly a fast food restaurant where pizza can be found. The implication of the compound could be that the pizza found at Pizza Hut is made of pure natural ingredients.

5. Advantages of using metaphorical and metonymical compounds

Language used in brand names and advertisement slogans is different from other type of texts both in terms of structures and functions. Indeed, conceptual metaphor and metonymy play important role in brand names and advertising slogans, as "an appropriately selected metaphor may work wonders in promoting the sale of an item" (Kovecses 2002:59). Brand names and slogans language usually tends to be very short and catchy by the use of various types of linguistic devices. Because of the brevity of the brand names and advertising slogans, they frequently have to contain a heavily loaded use of metaphorical and metonymical expressions to connect with latent associations and to create the brand names and slogans' emotional bonding power (Musté, Paloma, Keith Stuart, Ana Botella 2015; 351). The associations and bonding power causes consumers to use more cognitive efforts to interpret the text and if the effort is rewarded with relevant meanings, consumers will appreciate the brand names and slogans more (Luuk Lagerwerf and Anoe Meijers 2008: 19-30). Another very important benefit of using metaphorical and metonymical compound expressions in the brand names and advertisement slogans in the commercial products and services is that it provides the text with quality of openness. Openness is defined as the number of particular thoughts an expression may elicit in an individual (Luuk Lagerwerf and Anoe Meijers 2008: 19-30). When a commercial product or service name and slogan contain metaphor or metonymy, the consumers associate the products or its features with a number of

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other similar or related things. This association on the part of the consumers ultimately results in appreciation of the product or service (Luuk Lagerwerf and Anoe Meijers 2008: 19-30).

Metaphor and metonymy are conceived of as "pervasive and parts of ordinary, everyday way we think and act as well as talk" (George Lakoff and Mark Johnson 1980: 37). They provide artful deviations or incongruities resulting in intrinsic rewards that come from processing various interpretations of the text (McQuarrie and Mick 1999). Resolving such deviations or incongruities leads to favorable attitudes about the text among the readers (McQuarrie and Mick 1999). They further inject novelty and imagination increasing motivation among readers to read and process the text in the most economical way (Goodstein 1993, and Oliver, Robertson and Mitchell 1993). Therefore, using metaphorical and metonymical compound expressions in brand names and advertisement slogans of commercial products and services makes impact on the thought processes of the consumers, hence helping the concerned authority in achieving their intended purposes.

6. Conclusion

With the inception of newly invented products and services in the commercial markets, companies and advertisers depend largely on linguistic means for providing effective names and appealing slogans for the promotion of their products and services. Figurative language, especially metaphorical and/or metonymical compound expressions are found to be used in the brand names and advertisement slogans of some commercial products and services for the purpose of making them exclusive as well as thought-provoking to the eyes of the readers. These compound expressions are metaphorical and/or metonymical because the meaning structures of these compounds are largely dependent either on metaphor or metonymy or both. Whereas the semantic structures of metaphorical compound expressions are found to be based on the mechanisms of image-metaphor, modifier-profile determinant, conceptual blending, etc., the meaning structures of metonymical compound expressions are mostly based on 'whole for part', 'domain for action', 'user for product', 'located and location', etc. metonymical relationships. Therefore, the brand names and advertisement slogans of commercial products and services consist of metaphorical and metonymical compound expressions whose meaning structures are influenced by the combined operation of the mechanisms of metaphor and metonymy.

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Appendix

Compound expressions and their sources:

Compounds	Sources
French kiss	Slogan of Channel lipstick
Boutique airlines	Slogan of Haloumi in Brine by South Cape Fine Foods
Lemon gown	Slogans of Adam Air
Labour pains	Slogan of Volvo
Sleep thief	Name of a product of Mothercare
Highway star	Slogan of Nissan Grand Livina
Working partner	Slogan of Isuzu D-Max
Cactus feel	Slogan of Able fabric softener
Submarine Sandwich	
Life cover	Scottish Windows life insurance
Fruit orchard	Slogan of Mills window cleaner
Cover girl	Slogan of Cover Girl
Toddler sales	Name of an Australian supper shop
Flying partner	Slogan of Sriwijaya Airlines
Burger King	Name of an American global chain restaurant
Dairy Queen	International Dairy Queen Inc.
Babynest	Online baby shop
Pizza Hut	American restaurant chain

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The Influence of Self-Concept on Happiness State of Adolescents

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Abstract

Self-concept is a feeling of knowing oneself and the dynamic construction of who one is in the moment. The development of self-concept is one of the major important tasks during the adolescence period. The successful establishment of positive self-concept has been found to have link with the happiness state of the individuals.

Hence the present study was taken up to find out "The influence of Self-concept on the happiness state of adolescents". A total of 200 adolescent girls and boys in the age group of 12-17 years, studying in 8th and 9th classes at various schools in Bangalore city were identified for the study. Saraswat R.K (1993), self-concept scale and Peter Hills, (1998) Oxford Happiness Questionnaire were used to elicit information from respondents. A basic data sheet was used to collect information regarding demographic details. The data was concluded and tabulated and analyzed. Statistical analysis was done using the student t test, F test and Coefficient of correlation.

The result showed that respondents selected for the study had either moderate levels or high levels of self-concept. There were no significant gender differences with regard to self-concept, while a significant gender differences was observed for the levels of happiness state. A significant positive co-relation was observed between Self-Concept and Happiness state among the female respondents while non- significant differences was noted among the male respondents. The number of siblings and type of family were found to have the highest influence on self-concept. The study, therefore, concludes that self-concept is an important predictor of happiness and hence fostering self-concept through various activities among adolescents is essential.

Keywords: Adolescents, Self-concept, Happiness state.

Introduction

Adolescence is the most crucial period of human development. It is characterized by rapid and revolutionary changes in the individual's physical, mental, moral, emotional, spiritual, sexual and social outlook. These changes transform adolescents' vision of the self into more complexes, well-organized and consistent picture. The important transformation that occur during this period is the way adolescent think about and characterize themselves that is, in their self-conception.

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Self-concept is very simply stated as the perception of an individual about himself/herself, involving attitudes, feelings, and knowledge about one's skills, abilities, appearance, and social acceptability. It is also defined as the value that individual places on his or her own characteristics, qualities, abilities, and actions.

During the adolescence period structurally, self-concept become more differentiated and better organized and changes in its structure in concurrence with their achievements, socialization, exposure to the outside world, opinions of others, and family support, they experience during the transition from childhood into adolescence.

Compared with children, who tend to describe themselves in relatively simple, concrete terms; adolescents are more likely to employ complex, abstract and psychological characterizations. Adolescents become highly critical of their previously constructed self-concept due to physical changes and the tensions between their ideal self and how they see themselves during this period.

However, during this process of redefining of self-concept, adolescents may experience vagueness, confusion, and discontinuity of the self, due to restating of their roles as they emerge from childhood. In a period of such uncertainty, strong approval from and a feeling of belonging with others may be very important to adolescents.

Peers exert dominant influence on them as in comparison to their parents during this period. Hence their satisfaction with these peer relationships and their approval are important to the development of a good self-concept.

An adolescent is more likely to have higher levels self-concept and self esteem if their peers accept them. On the other hand, those who are less accepted tend to be at greater risk for problems in later social and psychological functioning.

Thus, the development of self-concept is one of the major important tasks during this adolescence period. It is believed that the successful establishment of positive self-concept has been found to have link with the happiness state of the individuals.

Happiness is relative condition. At every developmental level there are times of happiness and satisfaction as well as times of unhappiness and dissatisfaction. When pleasant experiences outweigh the unpleasant, the individuals will be satisfied and regard themselves as happy. Since happiness is subjective, only the persons involved can say whether they are happy or unhappy.

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During the adolescence period, the positive self -concept formed with respect to their health, physical attractiveness, degree of autonomy, academic performance, living conditions etc are the major influence on their happiness state.

In view of the above discussion the present study has made an attempt to find out the influence of self- concept on happiness state among the adolescents with the following objectives

The Specific Objectives of the Study
1. To assess the following dimensions of self-concept among the adolescents.
    a) Physical
    b) Social
    c) Temperamental
    d) Moral
    e) Educational
    f) Intellectual
    g) Overall self-concept

2. To assess the happiness state among the adolescents.

3. To examine the influence of self-concept on the happiness state of adolescents.

Hypotheses
1. Majority of the respondents will have moderate level of self concept for the following dimensions of self-concept.
    a. Physical self-concept
    b. Social self-concept
    c. Temperamental self-concept
    d. Educational self-concept
    e. Moral self-concept
    f. Intellectual self-concept

2. Gender do not exert any differential influence on the self-concept among the respondents.
3. There is no significant gender difference among respondents with respect to Happiness state.
4. The self-concept does not have any influence on the happiness state of the respondents.
5. The Self -Concept is significantly correlated with Happiness state among the respondents.

Research Design
 The entire study was divided into five phases

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PHASE -1   Identification of appropriate tools

An extensive survey was conducted to identify the most appropriate tools for assessing the self-concept and happiness state of the respondents selected for the study . The tools identified and selected for the present study were.

1. **R.K. Saraswat (1981) SELF-CONCEPT QUESTIONNAIRE**
2. **PETER HILLS, (1998) OXFORD HAPPINESS QUESTIONNAIRE**

PHASE -2   Selection of schools

Initially a survey of different schools in Bangalore city was carried out.

The researcher personally met and briefed about the current study and the relevance of such study in today's society was highlighted. The schools that evinced keen interest in the research study were short listed.

Finally taking into consideration the logistic reasons and interest evinced, four schools located in Bangalore city, namely, Jnanaganga Public School, Byelakeri, Bangalore. Navodaya Kishore Kendra, near Singapura circle, Vidyaranyaura Post, Bangalore. Sheshadripuram High School, Sheshadripuram, Bangalore and Athena Public School, Bangalore were selected for drawing the samples necessary for the present study.

PHASE- 3   Selection of the samples

Since it is not feasible in the research to study the entire population, a sample or portion of finite population is taken as representing a wider universe. A random sample of 200 adolescents including both boys and girls between 12 to 17 years studying in classes of 8th and 9th standard were selected for the study. Initially an ice-breaking session was held with the sample selected for the present study to establish a rapport. The researcher introduced herself and then explained the sample the purpose of study.

PHASE-4   Administration of the tools

After the rapport was built with the samples selected for the present study, the investigator first administered the self-concept questionnaire. She assured the respondents that there was no right or wrong response. She requested the respondents to answer as honestly as possible. She assured the respondents about the confidentiality of their responses and asked them to feel free to seek any clarification or explanation for the statements provided in the scale identified for the study. They were also assured that there was no time limit for answering.

After the respondents had filled the self-concept questionnaire, the filled questionnaires were collected back from the respondents. They were then provided with 30 minutes of relaxation

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time. During this period casual discussion, sharing of jokes, etc. were carried out. At the end of the relaxation period the happiness state questionnaire was administered to the respondents.

PHASE -5   **Statistical Analysis**

Compilation, analysis and interpretation of data

The data obtained from the respondents through questionnaire was complied, systematically tabulated and statistically analyzed.

The date is analyzed statistically using the following measures:
1. Student 't' test
2. 'F' test
3. Coefficient of correlation.

Result and Discussion

TABLE -1

Personal Characteristics of the respondents

Socio-demographic variables	Category	Respondents					
		Males N=100		Females N=100		Combined N=200	
		N	%	N	%	N	%
Age in years	12-13 years	21	21	20	20	41	41.0
	14-15 years	75	75	76	76	151	151.0
	16-17 years	4	4	4	4	8	8.0
Ordinal position	First born	42	42	54	54	96	96.0
	Second born	38	38	34	34	72	72.0
	Third born	18	18	12	12	30	30.0
	Later born	2	2	-	-	2	2.0
	Nil	34	34	42	42	76	76.0
	One	44	44	50	50	94	94.0

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Number of Siblings							
	Two+	22	22	8	8	30	30.0
Type of family	Nuclear	71	71	77	77	148	148.0
	Joint	25	25	23	23	48	48.0
	Extended	4	4	-	-	4.0	4.0
Total		100	100.0	100	100.0	200	200.0

Table 1 Depicts the personal characteristics of the respondents. Table 1 indicates that majority of both male (75%) and female (76%) respondents were 14 -15 years old. The next highest percentage of them (male -21% and female -20%)) were 12 -13 years old. Least percentage of both male and female respondents were 16 -17 years old. The majority of both the male (42%) and female (54%) respondents were first born. The next highest percentage of them were second born.

When the number of siblings was considered, reveals that majority of both male (44%) and female (50%) respondents had only one sibling. With regard to type of family, the majority of both male (71%) and female (77%) respondents had hailed from nuclear families. The next highest percentage of both male (25%) and female (23%) respondents were belong to joint family.

When the total sample was considered, majority of the respondents were 14-15 years old (151%), first born (96%) and were belong to nuclear family.

TABLE -2
Assessment of physical self-concept among male and female respondents.

Physical		12-13 years		14-15 years		16-17years	
		N	%	N	%	N	%
Male	**High**	09	31	33	45	01	25
	Moderate	12	57	38	53	03	75
	Low	-	-	02	02	-	-
	High	05	28	31	41	03	75

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Female	Moderate	13	72	43	56	01	25
	Low	-	-	02	03	-	-

Table 4 depicts the assessment of physical self-concept among the respondents. Majority of both the male and female respondents belonged to all the age groups had 'Moderate' level of physical self-concept except among the female respondents belonged to 16-17 years old who indicated 'High' level of physical self-concept.

The next highest majority of male respondents belonged to all the age group (31% of 12-13 years, 45% of 14-15 years and 25% of 16-17 years) had 'High' self-concept, while among female respondents the next highest percentage of the respondents belonged to the 12-13 years (28%) and 14-15 years (41%) had 'High' self-concept, and the respondents of 16-17 years (25%) had 'Moderate' level of physical self-concept.

Validation of Hypothesis

Hence Hypothesis (**1a**) stating that majority of the respondents will have moderate level of physical self-concept was accepted for all the age groups except for 16-17 years old female respondents.

Table -3

Assessment of Social self-concept among male and female respondents.

Social		12-13 years		14-15 years		16-17years	
		N	%	N	%	N	%
Male	High	10	47	32	43	02	50
	Moderate	11	53	38	53	01	25
	Low	-	-	03	04	01	25
Female	High	11	62	42	55	01	25
	Moderate	07	38	32	43	02	50
	Low	-	-	02	02	01	25

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Table 3 depicts the assessment of Social self-concept among the male and female respondents. Among the male respondents, majority and equal percentage of the respondents belonged to the age group of 12-13 and 14-15 (53% each) had 'Moderate' level of social self-concept, whereas the respondents of 16-17 years (50%) had 'High' level of social self-concept. Among female respondents, majority belonged to the age group of 12-13 years (62%) and 14 - 15years (55%) had 'High' level of social self-concept, while the respondents belonged to 16-17 years (50%) age group had moderate level of social self-concept.

Validation of Hypothesis

Hence Hypothesis **(1b)** stating that majority of the respondents will have moderate level of social self-concept was accepted for 12-13 and 14-15 male respondents and 16-17 years old female respondents. While the hypothesis was rejected for 16-17 years old male respondents and12-13 and 14-15 years old female respondents.

Table -4

Assessment of Temperamental self-concept among male and female respondents

Temperamental		12-13 years		14-15 years		16-17years	
		N	%	N	%	N	%
Male	**High**	06	29	26	35	02	50
	Moderate	15	72	46	54	02	50
	Low	-	-	01	01	-	-
Female	**High**	07	44	40	53	02	50
	Moderate	10	55	35	46	01	25
	Low	01	01	01	01	01	25

Table 4 represents the assessment of temperamental self –concept among the male and female respondents. Majority of the male respondents belonged to the age groups of 12-13 , 14-15 years (72% and 54% respectively) had moderate level of temperamental self-concept while the male respondents of 16-17 years (50% each) had either high or moderate level of temperamental self-concept .Among the female respondents majority of the respondents belonged to the age groups of 12-13 years (55%) had moderate level of temperamental self-concept ,whereas the

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majority of the respondents belonged to the age category of 14-15 years (53%) and 16-17 years (50%) had high level of temperamental self-concept.

Validation of Hypothesis

Hence Hypothesis (**1c**) stating that majority of the respondents will have moderate level of temperamental self concept was accepted for 12-13 and 14-15 male respondents and 12-13 years old female respondents. While the hypothesis was rejected for 16-17 years old male respondents and 14-15 and 16-17 years old female respondents.

Table -5
Assessment of Educational self-concept among male and female respondents

Educational		12-13 years		14-15 years		16-17years	
		N	%	N	%	N	%
Male	**High**	14	67	46	64	03	75
	Moderate	07	33	26	35	01	25
	Low	-	-	01	01	-	-
Female	**High**	11	65	50	65	01	25
	Moderate	06	34	23	31	03	75
	Low	01	01	03	04	-	-

Table 5 shows the assessment of Educational self-concept among male and female respondents. The majority of the male respondents belonging to all the groups and female respondents belonged to the age groups of 12-13 and 14-15 years (65% each) had high level of educational self-concept. Whereas the female respondents belonged to the age group of 16-17 years (75%) had moderate level of educational self-concept.

Validation of Hypothesis

Hence Hypothesis (**1d**) stating that majority of the respondents will have moderate level of educational self-concept was rejected for all the age groups except for 16-17 years old female respondents.

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Table -6

Assessment of Moral self-concept among male and female respondents

Moral		12-13 years		14-15 years		16-17years	
		N	%	N	%	N	%
Male	**High**	15	72	36	50	02	50
	Moderate	06	28	35	48	02	50
	Low	-	-	02	02	-	-
Female	**High**	13	73	48	63	03	75
	Moderate	05	27	23	31	01	25
	Low	-	-	05	06	-	-

Table 6 indicates the assessment of Moral self-concept among male and female respondents. The majority of the male respondents belonging to the age groups of 12-13 (72%) and 14-15 years (50%) had high level of moral self-concept while the respondents of 16-17 years (50% each) had either high or moderate level of moral self-concept. And female respondents belonged to all the groups had high level of Moral self-concept.

Validation of Hypothesis

Hence Hypothesis **(1e)** stating that majority of the respondents will have moderate level of moral self-concept was rejected for both male and female respondents.

Table -7

Assessment of Intellectual self-concept among male and female respondents

Intellectual		12-13 years		14-15 years		16-17years	
		N	%	N	%	N	%
Male	**High**	06	29	28	38	01	25
	Moderate	15	71	44	61	03	75
	Low	-	-	01	01	-	-

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		High	08	44	32	24	03	75
Female		**Moderate**	10	56	62	56	01	25
		Low	-	-	05	06	-	-

Table 7 indicates the assessment of Intellectual self-concept among male and female respondents. The majority of the male respondents belonging to the age groups of 12-13 (71%), 14-15 years (61%) and 16-17 (75%) had moderate level of Intellectual self-concept. Among the female respondents, the respondents belonged to the age group of 12-13 and 14-15 years (56% each) had moderate level of Intellectual self-concept. Whereas the female respondents belonged to the age group of 16-17 years (75%) had high level of Intellectual self-concept.

Validation of Hypothesis

Hence Hypothesis (**1f**) stating that majority of the respondents will have moderate level of intellectual self-concept was accepted for all the age groups except for 16-17 years old female respondents.

Table -8
Mean comparative Assessment of self-concept dimensions

Dimensions of Self Concept	Number	Male		Female		Significance of t value
		Mean	**SD**	**Mean**	**SD**	
Physical	100	28.45	4.71	28.39	4.90	0.0882[NS]
Social	100	28.72	5.53	29.80	4.93	1.4578[NS]
Temperamental	100	27.81	4.36	28.85	4.74	1.6149[NS]
Educational	100	30.83	4.63	30.90	5.23	0.1002[NS]
Moral	100	29.73	4.74	30.42	5.80	0.9212[NS]
Intellectual	100	28.61	5.22	27.37	5.12	1.6960[NS]
Overall	100	174.18	18.71	175.77	18.68	0.6014[NS]

NS   Not significant

Table 8 depicts the Mean assessment of self-concept dimensions among the respondents. Among both the male and female respondents, the highest mean scores were observed for the Educational dimension of the self-concept. The next highest mean score (male-29.73 and female-

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30.42) was noted for the moral dimension of the self-concept .The least mean score was observed for the temperamental dimension (27.81) among the male respondents while among the female respondents the least mean score (27.37) was observed for intellectual dimension of self-concept.

The comparison of mean assessment between the genders indicated that the male respondents had scored slightly highest mean scores for physical and intellectual dimensions of self-concept when compared to female respondents. Whereas the female respondents had scored slightly highest mean scores for social, temperamental, educational and moral dimensions of self-concept compared to male respondents.

When the above data was subjected to statistical analysis, a non-significant difference was observed between the gender.

Validation of Hypothesis
Hence hypothesis **(2)** stating that gender do not exert any differential influence on the self-concept among the respondents is accepted.

Table -9
Comparison of mean levels of Happiness state among Male and female respondents

Dimension	Number	Male		Female		Significance of t value
		Mean	SD	Mean	SD	
Happiness state	100	69.98	22.66	79.04	21.71	2.8870**

** Significant at 1% level

Table 11 shows the Comparison of mean levels of Happiness state among Male and female respondents.

It is evident from the table that highest mean score was observed among the female respondents 79.0) when compared to the male respondents (69.98).

Hence when the above data was subjected to statistical analysis a significant difference at 1% level was observed between the genders.

The probable reason for the significant differences between male and female respondents could be that the females are more expressive and vent out their feelings unlike the males and hence maintain the happiness state.

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Validation of Hypothesis

Hence the hypothesis **(3)** stating that there is no significant gender difference among respondents with respect to Happiness state is rejected.

Table-10

Correlation between Self -Concept and Happiness state among males and Females

Correlation	Males	Females
Self -Concept V/s Happiness state	0.0880^{NS}	0.1976^*

* Significant at 5% level   NS   Not significant

Table 16 reveals Co-relationship between Self-Concept and Happiness state among male and Female respondents.

A significant positive co-relation at 5% level was observed between Self-Concept and Happiness state among the female respondents while nonsignificant differences were noted among the male respondents.

The results clearly indicated that as the self concept increases the happiness state of the female respondents as self-concept increases, whereas among male respondents there is no significant relationship between the variables.

Validation of Hypothesis

Hence the hypothesis **(6)** stating that the Self-Concept is having significant correlation with Happiness state among the respondents was rejected for the female respondents, while accepted for the male respondents.

Conclusion

The result showed that respondents selected for the study had either moderate levels or high levels of self-concept. There were no significant gender differences with regard to self-concept, while a significant gender differences was observed for the levels of happiness state. A significant positive co-relation was observed between Self-Concept and Happiness state among the female respondents while non-significant differences were noted among the male respondents. The study, therefore, concludes that self-concept is an important predictor of happiness and hence fostering self -concept through various activities among adolescents is essential.

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The Role of 'Water' in Vedic Activities

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Abstract

Water is the part of our life. it is the most common liquid on earth. It is a liquid that descends from the cloud as rain, from streams, lakes and seas and it is a major constituent of all living organisms. It is an odourless, tasteless, very slightly compressible liquid oxide of hydrogen H_2o which appears bluish in thick layers. Water is the elixir of life, has taken today the centre stage all over the world. It covers 73.4% of the earth's surface. Human body is made of approximately 71% of water. It helps to carry out many important jobs in human body such as removes bacteria from bladder, helps in digestion, carries nutrients and oxygen to the cells and maintenance the sodium balance in the body. The health benefits being by the water.

Human life is fully dependent on the five basic elements, which are earth, water, fire, wind and sky. Among them, water is considered as the most essential and vital element for the survival of all. Water provides clarity of mind. Since our brain is mostly water. It depends on proper hydration. Drinking of more water is helpful in the freshness of mind. These are the usefulness of water in the present life, in the Vedic period also, water had a special role in various activities. The Indian philosophy through its *Vedas*, *Upaniṣads* and *Brāhmaṇas* has given some effective statements to the importance of water. Water is considered according to Hindu religion as the source of purity. In the Vedic period, there was a method of sanctifying oneself with water before starting any funeral ceremony or any sacrificial work. Not only that, water was also used as an important component to maintain peace in the field in the sacrificial fire. In this paper, there has been discussed this necessity of water in several ways.

Keywords: water, Vedic activities, functions, sipping, purified, sacrifice, obsequies

Methodology

This work is mainly based on secondary sources of information such as published documents, books, journals, etc. The paper makes use of previously published works in addition to citing from original vedic texts, etc. Data are collected through the overview of previous works and related texts. These primarily include *Vedas*, *Vedāngas*, *Brāhmaṇas* and *Sūtras*. In this approach, the data collection begins with specific observation of the previous literatures and then I analyse the data collected. For interpretation I follow current trends of

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research methodology on Indology.

Human life is fully dependent on five basic elements. Among them, water and air are most important for the survival of humans. With the help of wind, people breathe, and proper watering keeps the blood circulation of the body in a right way and regulates all organ activities. So, it is a common fact that water is life. Because, every life in this earth is nourished by water. Drinking of water, bathing with fresh water has a great importance for removing the impurities from body. So, in our ancient scriptures, the usefulness of bath through freshwater is discussed very seriously.

पवित्रं वृष्यमायुष्यं श्रमस्वेदमलापहम्।
शरीरबलसन्धानं स्नानमोजस्करं परम् ॥ (च. सू. *5.94*)

Bathing is purifying, libidinal stimulant and life-giving. It reduces fatigue, sweating and dirt. It brings about strength in the body and enhances ojas. The Indian philosophy through its *Vedas*, *Upaniṣads* and *Brāhmaṇas* has given some effective statements to the importance of water. Water is considered according to Hindu religion as the source of purity. It makes us pure and fresh. Our ancient *Dharmasūtras* literatures also established this concept in a gentle way. *Boudhāyana Dharmasūtra* says

अद्भिश्शुद्ध्यान्ति गात्राणि। *(बौ. ध. 1.5.8.2)*

This means, our body becomes fresh and clean through water. This water is very much important in sacrificial works also. In sacrifice, the first work is to pure himself through *Ācamana*, which we can be achieved through water. *Ācamana* is the way, by which a sacrificer pures himself. *Boudhāyana* says- त्रिरपो हृदयं गमाः पिवेत्। *(बौ. ध.1.5.8.15)* that a sacrificer should sips the water three times in this way, that it reaches till his heart. This concept of sipping is clearly defined by *Goutama* in his *sūtra* शुचौ देश आसीनो दक्षिणं बाहुं जान्वन्तरा कृत्वा यज्ञोपवीत्यामणिबन्धनात्पाणीप्रक्षाल्य वाग्यतो हृदयस्पृशस्त्रिश्चतुर्वाऽप आचामेत्। (गौ. ध. *1.1.35)* That he should be seated in a pure place, placing his arms between his knees, arranging his dress and, after washing his hands silently, sip water three or four times that reaches till his heart.

This method of sipping is reserved for *Brāhmaṇas*. The procedure of sipping is different for different castes. The warrior caste (*Kṣatriya*) should sip the water three or four times that reaches till his throat. For *Vaiśyas* this sipping water should be tasted, and a *Śūdra* should touche the water by his lips for sipping. In *Manusmṛti*, this method is clearly defined.[1] And through the *Ācamana* the sacrificer becomes blameless and faultless.

Haradatta also explains this concept in *Mitākṣarā* commentary - आचमनादिना नित्यं शुचिः शक्तिविषये न मुहूर्तमाप्यप्रयतः स्यात् । But sipping is strictly prohibited at the time of walking, standing,

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[1] हृद्राभिः पूयते विप्रः कन्ठगाभिस्तु भूमिपः।
वैश्यऽद्भिः प्राशिताभिस्तु शूद्रः स्पृष्टाभिरन्ततः॥ (मनु. 2. 62)

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lying down or bending forward. However, this method of sipping is not implemented just before the sacrificial work. In order to purify oneself after eating in funeral ceremony, it is necessary to take care of it. In the *Āpastambha Dharmasūtra* we get support for this view- आचम्य चोध्वौ पाणी धारयेदाप्रोदकीभावात् । (आ. ध. *2.8.19.8*).

But the water which has been defiled with colours, perfumes or flavouring substances, and is collected in unclean places is not suitable for sipping.[2]

Āpastambha Dharmasūtra also mentions this idea as भूमिगतास्वप्स्वाचम्य प्रयतो भवति । (आ. ध. *1.5.2*).

By doing *Ācamana* through water on earth a person becomes clean and pure.

Water is also helpful in sacrificial work for cleaning or scaring the firewood and alter. *Adhvaryu* takes the sprinkling water, and sprinkles in the firewood with this mantra: 'a black deer, living in the den, art thou. I sprinkle thee, agreeable to *Agni*'[3] etc. Again he sprinkles in the alter, with this text - 'Thou art the alter, I sprinkle thee, agreeable to *Barhiṣ*'[4] etc.

Again, in one *sūtra* of *Boudhāyana,* seer prays to water for his own purification -
आपः पुनन्तु पृथिवी पृथिवी पूता पुनातु माम ।
पुनन्तु ब्रह्मणस्पतिर्ब्रह्मपूता पुनातु माम ॥
यदुच्छिष्टमभोज्यं यद्वा दुश्चरितं मम ।
सर्वं पुनन्तु मामापोऽसतां च प्रतिग्रह स्वाहेति ॥ (वौ. ध. *2.5.8.11)*

This means, water makes the world pure, pure world makes me pure, *Brahmaṇaspati* makes me pure, *Brahma* makes me pure. I have committed sins by eating uneatable foods and the endowment I have taken from worthless persons. Water makes them all faultless.

Again, in *Dāna Karma* also the water is important. *Āpastambha* says that a person should have relief of some water before commencing the given work.
सर्वाण्युदकपूर्वाणि दानानि । (आ. ध. *2.4.9.8)*

Here is another statement said by *Boudhāyana* about the importance of water.
आयं गौः पृश्रिरक्रमो दित्येतामृचं त्रिरन्तर्जलं पठन् सर्वस्मात्पापात्प्रमुच्यते । (वौ. ध. *4.4.4.3)*

This means, if a person utters the mantra आयं गौः पृश्रिरक्रमो three times standing in water, he is relieved from all sins. Gautama also declares this concept in his sutra - अन्तर्जले वाऽघमर्षणं त्रिरावर्तयन्सर्वपापेभ्यो विमुच्यते । (गौ. ध. *3.6.11*). He says that if a person goes down in the water and utters

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[2] न वर्णगन्धरसदुष्टाभिर् याश्च स्युरशुभागमाः। (ब. ध. 3.36)

[3] कृष्णो स्याखरेष्ठोऽग्नये त्वा जुष्टं प्रोक्षामि वेदिरसि बर्हिषे त्वा जुष्टां प्रोक्षामि बर्हिरसि स्रुभ्यस्त्वा जुष्टं प्रोक्षामि। (यजु:. सं. 2.1)

[4] ibid.

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the verse of *Aghamarṣaṇa ṛṣi* three times, his intentional and unconscious sins shall go away.[5] These statements present that to purify oneself and protect oneself from any type of sins everywhere, water is considered as the vital element.

Water plays a strong role in both life and death for everyone. After death, the norm of giving water to dead people is prevalent since ancient times. Seer *Āpastambha* has discussed this matter. He says - केशान्प्रकीर्य पांसूनोप्यैकवाससो दक्षिणामुखास्सकृदुपमज्ज्योत्तीर्योपविशन्त्येवं त्रिः । (आ. ध. *2.6.15.7*) This means that when a person is shrugging his hair, mixing dust, holding one garment, facing towards south, giving water three times to the dead people, the soul of the deceased gets peace as a result of water donation. Not only that, the person who gives water to his forefathers, he himself also gets satisfaction.[6] When a *Brāhmiṇ*, after bathing, satisfies his predecessors with water, he obtains the whole reward for the performance of the obsequies (*śrāddha*).[7]

शान्तिरापः तदद्भिः शान्त्या शमयन्ते (श.ब्रा. *2.6.2.18*)

Water is peace, because peace can be achieved through water. Water is a means of purification; with water we accordingly purify ourselves. आपो हि वै सत्यं (श.ब्रा. *7.4.1.6*) that truth is the same as the waters or waters are the truth. Hence it is said, where waters flow, that is a form of the truth. We come to know about the importance of water from these verses of *Śatapatha Brāhmaṇa*.

Like *Dharmasūtras*, there is a lot of information about the necessity and information of water in *Brāhmaṇa* literature. The *Brāhmaṇas* are a layer or category of Vedic Sanskrit texts embedded within each *Veda*. These are particularly noted for their instructions on the proper performance of rituals.

The *Brāhmaṇa* literatures have discussed the importance of water mostly from sacrificial point of view. As it is established in *Kouṣītakī Brāhmaṇa* - शान्तिर्वै भेषजमापः शान्तिरेवैषा भेषजमन्यते यज्ञे क्रियते (कौ. ब्रा. *5.1.4*) The water is peace and herbal. By this, peace and medicines are made after the sacrifice. That is why, after the completion of the sacrifice, the sacrificer touches the water saying *Vaṣatkāra*.

'यज्ञं वा आपः' in this verse of *Kouṣītakī Brāhmaṇa, yajna* is compared to water. That is, if one goes to the water, then it is thought that he is going to the object of sacrifice. The sage invites water to fulfil all the wishes of the sacrificer, as it is said that all objects of desire are

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[5] उदकस्यान्तर्निमग्नस्त्रिराद्रात्रमघमर्षणं त्रिरभ्यस्य सर्वस्मात्पापात् ज्ञानकृतादज्ञानकृताश्च मुच्यते। (

[6] वारिदस्तृप्तिमाप्नोति। (मनु. 4.229)

[7] यदेव तर्पयत्यद्भिः पितॄन्स्नात्वा द्विजोत्तमः।
  तेनैव कृत्स्नमाप्नोति पितृयज्ञक्रियाफलम् ॥ (मनु. 3.283)

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the waters.[8] We can conclude from this hymn of *Śukla-Yajurveda* that water (*Āpaḥ*) is very important in sacrificial work.

देवीरापो अग्रेगुवो अग्रेपुवोऽग्न इम मद्य यज्ञं नयताग्रे।

यज्ञपतिं सुधातुं यज्ञपतिं देवयुतम् ॥ *(शुक्लयजुः सं. 1.12)*

In this hymn, seer prays to the god of water to lead forward the sacrifice, to lead forward the sacrifice's lord, take good care of the sacrificer and take him closer to god. So, it is ordered that the sacrificer drink water before commencing the sacrificial work, and thus the *Brahmacāriṇ* suffers no harm of any kind as it is declared in *Śatapatha Brāhmaṇa* - "अमृतं वा आपो मृतमशानेत्येवैनं तदाह तदेनमुभयतो मृतेन परिगृह्णाति तथा ह्यास्य ब्रह्मचारी न कां चनातिमार्च्छति। *(श.ब्रा. 11.5.4.5)*

Sacrifice is a sacred duty. It is said that when a man gets attracted to the sacrifices and make sacrifices, he takes his second birth - यं यज्ञं उपनमति स यज्ञायते तद्द्वितीयं जायते । *(श. ब्रा. 11.2.1.1)* Therefore before commencing this action, the equipment needed for this work has to be purified. All the instruments of *yajna* are sanctified by the water spray. The significance of water scarcity is the sanctity of the sacrifice - तिरोहितमि वास्त्यथ प्रोक्षणस्य वन्धुर्मेध्यामेवैतत् करोति । *(श. ब्रा. 3.6.1.11)* Not only that, whatever obstacles or turmoil arises in *Yajna,* they are removed or cooled by water- "यद्वे यज्ञस्य रिष्टं यदशान्तमापो वै तस्य सर्वस्य शान्तिरद्भिरेवैनत्तच्छान्त्या शमयन्ति" ।*(श. ब्रा. 12.4.1.5)*

For this reason, seer *Adhvaryu* takes some water in a *kamandulu* and sprinkles it on the altar of *Āhavanīya Agni* with this hymn इदं विष्णुर्विचक्रमे.

Water is also used to destroy enemies at the time of sacrifice. *Śatapatha Brāhmaṇa* declares वज्रं वाऽऽपो । *(श. ब्रा. 12.9.2.6)*. Thus, the priest matches the water with thunderbolt and throws it in that direction where there are enemies with this mantra of *Śukla-Yajurveda*- दुर्मित्रियास्तस्मै सन्तु योऽस्मान् द्वेष्टि यं च वयं द्विष्मः । *(शुक्ल. सं. 20.19)*

The destructive power of waters has also been prescribed in one verse of *Atharvaveda*, where seer *Atharvā* says,

आपो यद् बस्तपस्तेन तं प्रति तपत योऽस्मान् द्वेष्टि यं वयं द्विष्मः । *(अ. सं. 2.23.1)*

The scriptures and Brahmanical texts were intimately connected with the people of Vedic period. There are instructions on religious rituals for households in the *Dharmasūtras*. On the other hand, in the *Brāhmiṇ* texts, there are discussions on the rules of sacrifice. Water

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[8] आपो वै सर्वे कामाः स एषोऽकामः सर्वकामो न ह्येतं कस्य चन कामः । (श.ब्रा. 10.5.4.15)

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has been identified as one of the most sacred elements in the Vedic period- *पवित्रं वा आपः । (श. ब्रा. 1.1.1.1)* Before starting any action, a person has to purified himself with water. The significance and importance of water for various Vedic activities are mentioned in the *Dharmasūtra* and *Brāhmiṇ* books. But not only in the Vedic period, but also in the present society the tradition of purifying oneself with water is prevalent before starting any good action, which is an essential part of human livelihood.

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Acknowledgement

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Sadism and Despotism in Vikas Swarup's Novel *Q & A*

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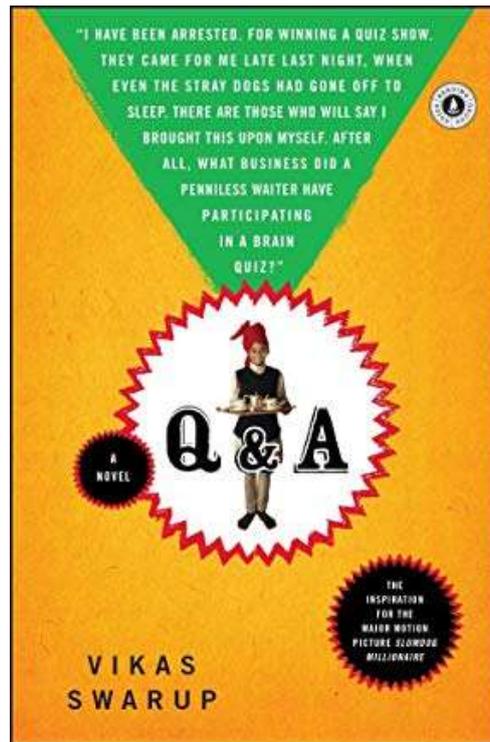
Courtesy: https://www.amazon.com/s?k=Vikas+Swarup+q+%26+a&i=stripbooks-intl-ship&ref=nb_sb_noss

Abstract

Sadism is the tendency to derive pleasure, especially sexual gratification, from inflicting pain, suffering or humiliation on others. Despotism, on the other hand is something dominance through threat of punishment and violence. The novel Q & A has huge social impact and it represents some of the serious problems that haunt the Indian society. This paper analyzes the consequences of Sadism and Despotism through the characters of Premkumar, Shantaram and Shyam. It also highlights the real sufferings of women in India.

Keywords: Vikas Swarup, *Q & A*, Sadism, despotism, chauvinistic, livid bruises, pockmarks, poignant, melancholy, scald, stupor.

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Vikas Swarup is a famous Indian English writer who formerly served as the official spokesperson of the Ministry of External Affairs of India and currently the High Commissioner of India to Canada. Swarup is well known for his novel *Q & A* published in 2005, adapted in film as *Slumdog Millionaire*, the winner of Best film for the year 2009 at the Academy Awards, Golden Globe Awards and BAFTA Awards. *Q & A* novel is set in India and tells the story of how a penniless poor young waiter becomes the biggest quiz show winner in history. Critically acclaimed in India and abroad, this book is an international best seller and has been translated into forty two languages. It is a funny, poignant and colourfully written first novel of the author. The TV quiz show is used as a vehicle through which the Indian society is examined in its real colours.

Swarup presents Nita as a Bedni girl, engaged in prostitution in Basai Mohalla in Agra. It has once been a notorious place where the flesh trade flourished with all other sinful activities. A village near the Taj Mahal called Basai was historically set up for prostitutes who entertained the Mughal Army personnel and later British Soldiers. Swarup takes such a place to picture it as an example based on typical Redlight areas that thrives in India. In Basai Mohalla, the protagonist of the novel meets a Bedni girl named Nita. Nita is a Seventeen year old girl from the Bhind district in Madhya Pradesh.

The Bedia Community in this district has a strange tradition, that one girl from each family must serve as a communal prostitute called the Bedni. The Bedia woman is both the bread winner as well as the home-keeper. For both these roles, she is dependent on prostitution. Sex is a family business where young girls engage in prostitution. Gangs from the Bedia and Nutt communities kidnap girls, and give them injections to make them to reach puberty. The girls are then sent to Mumbai and even to the Gulf countries for prostitution. India is a source, destination, and transit country for women and children subjected to sex trafficking. India has three million sex workers, of whom 1.2 million are below the age of 18, according to a government estimate, and the South Asian nation traffics more women for sex than any other country. Shreya Pareek Experts estimate millions of women and children are victims of sex trafficking in India.

Shreaya Pareek in her article 'This community celebrates Birth of a Girl child. Here's why it is not Good News' tells:

> The Bedia Community of MP celebrates the birth of a girl child for a very different reason. In the heart of Madhya Pradesh, every time when a woman is pregnant the family hopes the child won't be a boy. The Bedia Community wishes to have more girls. As soon as a girl attains puberty, she is considered 'ready' to take up the profession that has been followed by many generations in her community.

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The Bednigirl kept for this purpose earns money and sustains the entire family while the men of the family remain doing nothing and spend their time drinking and playing cards. Nita's situation proves to be more ironic as her own brother Shyam acts as her pimp. He is not ready to release her and lose her earning potential. He has even disregarded her injuries as he had allowed Premkumar to use her for five thousand rupees. Nita refuses to satisfy him and as a result Sadist Premkumar abuses her, "She has livid bruises all over her face and her lips are peculiarly twisted, as if her jaw has been dislocated. There is blood on two of her teeth, and her left eye is blackened. "(328) Nita is in the emergency ward of Singhania Hospital with "deep red welt marks on her slimback, as if someone has used a horsewhip…. There are cigarette-burn marks all over her chest, looking like ugly pockmarks" (329).

It is a village girl's fate in wealthier India. Mumbai and Calcutta have the country's largest sex industry.

In the novel Nita's parents are still alive and she has a brother, and a sister who is happily married. Her mother had the right to decide which of her two daughters would marry and which one would become a prostitute. Her mother chose Nita to become the Bedni, because her "beauty became a bane." (305). At the age of twelve, she lost her virginity and she was put on sale. She is the "goose which lays golden eggs" (315) for their family.

Premkumar behaves terribly with another woman, the great actor Neelima Kumari, the Tragedy Queen of India. Sadist Premkumar exploits the women as they are poor and vulnerable. She tortures Neelima slowly. There is a core of melancholy surrounds (Neelima) her.

> She almost invokes and welcomes death with this twisted logic. She even recalls her role in a film name Woman and renders the lines "oh life, how fickle you are, it is death, which is my real lover, my constant companion. Come death, take me in your arms, whisper the sweet sound of silence in my ears and waft me away to the land of eternal love." (260)

Neelima has a larger family, but she lives like an orphan. Her ex-lover Premkumar visited her often. Whenever he comes to meet Neelima he makes some marks. "But this time things are more serious. She is in bed with a deep cut above her left eyebrow and her cheek is swollen. She has difficulty speaking". (264). She suffers in silence. "It is the destiny of a woman to suffer in silence." (265). Later her injuries become more serious with swollen cheeks and cigarette burn marks all over her chest. "She is crying too. 'I do not want to live with a mask anymore… I want to be a real woman for once in my life" (265). She wants to remove her mask but does not have the mental strength to do so. She becomes more depressed and finally she ended her life by committing suicide. Premkumar's Sadistic and chauvinistic behaviour makes Neelima Kumari, the famous Tragedy Queen of India to commit suicide.

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Another character named Shantaram, used to work in the Aryabhatta Space Research Institute, a famous space scientist and a violent drunker. Shantaram fights with his wife and also with his colleagues and lost his job and fortunes. Finally, he works as a sales assistant in a clothes showroom and they are forced to live in a Chawl. Shantaram beats his wife and throws a piping hot cup of tea at his wife. Gudiya, daughter of Shantaram tries to shield her mother and the burning liquid scalds her face. Mrs. Shantaram takes her daughter to the hospital. "Her face is completely bandaged; only her black eyes can be seen." (78).

Barely a week after Gudiya returns from the hospital, he does something to her again. "He tries to touch her. But not like a father… Gudiya screaming, 'Papa, don't touch me! Papa, please don't touch me!" (81). The next night, Shantaram again comes home in a drunken Stupor and tries to molest Gudiya. "You are more beautiful than all the stars and planets. You are my moon. You are my Gudiya, my doll. Yesterday you evaded me, but today I will not let you leave me."

Shantaram continuously tries to molest Gudiya, his own daughter. He breaks a bottle over his wife's head and molests his daughter. Gudiya was depressed because of her father's behavior losing her mind says "'I will not live much longer, Ram Mohammad Thomas,' She sobs. 'I will commit suicide rather than submit to my father" (84) Ram, the protagonist promise Gudiya that he will never allow such things to happen. But what was Gudiya's crime? Simply that "She was born a girl and Shantaram was her father." (84). Garima Tiwari opines, "Anyone who has watched 'Slumdog Millionaire', the Oscar-winning movie, would have seen tiny speck of this dark side of India".

Thus, the novel portrays Despotism and Sadism through the characters of Premkumar, Shantaram and Shyam and shows a clear picture of Bedia Community and their culture through the character of Nita, a Bedni girl. The novelist penned his talents to focus on the real living characters from the Suburbs of Delhi.

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Creation of Universe: A Study of Vedic Concept

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Abstract

The principle of cause and effect finds a privileged place in the Vedas. The Vedas recognize the fact that creation out of nothing is an impossibility. Science has also arrived at the same conclusion that matter can neither be created or destroyed. It is immaterial whether science succeeds in ascertaining the exact nature of fundamental particles or not, but the truth remains that whatever be the form of ultimate physical existence is a reality which cannot be denied. The Vedic theory comprehends the existence of an eternal material cause governed by the omniscient lord. In the 4th *Ṛk* of the same hymn a question has been posed which further throws light on the nature of the initial cause. Vedas have explored this fascinating aspect of our existence and have propounded a comprehensive concept on its creation.

Keywords: Creation of Universe, Immaterial, Cosmogony, Omniscient, Devotion, Cosmic Energy.

Methodology

The paper makes use of previously published works in addition to citing from original Vedic texts, etc. Data are collected through the overview of previous works and related texts. In this approach, the data collection begins with specific observation of the previous literatures and then I analyse the data collected. For interpretation I follow current trends of research methodology of Indology.

Introduction

There are four Saṁhita known as *Ṛg, Yajur, Sāma and Atharva*. *Ṛgveda i*s said to be the *Jnāna kāṇda*, one pertaining to knowledge*, Yajurveda* is said to pertain to *Karma*, *Sāma Veda* pertains to devotion through Rāgas (36 musical modes) and *Atharvaveda* details with

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various subjects such as health, medicine, architecture and the like, all concerned with humans. In a nutshell, the knowledge can be divided into two broad divisions.

The principle of cause and effect finds a privileged place in the Vedas. The Vedas recognize the fact that creation out of nothing is an impossibility. Science has also arrived at the same conclusion that matter can neither be created or destroyed. It is immaterial whether science succeeds in ascertaining the exact nature of fundamental particles or not, but the truth remains that, whatever be the form of ultimate physical existence, it is a reality which cannot be denied.

A *Ṛk (M 10/S81/2) (1)* –
> *Kim svit āsīt adhiṣṭhānam*

What was the station? What was the material? How was it done?
How was the ultimate cause?

> *Kathā āsit yataḥ Bhūmim janyan Viśvakarmā*
> *Vidyāmaurṇot mahinā Viśvackṣaḥ*

Creation of Universe of According to Hindu Belief
According to ancient Hindu beliefs, this universe is made of five basic elements:

1) *Kṣiti* (earth)
2) *Āpaḥ* (water)
3) *Tejaḥ* (fire)
4) *Vāyuḥ* (wind)
5) *Ākāśam*(sky)

According to *Ṛgveda,* each life on this planet came into existence from water[1]. It is usually the basic need of all living creatures. Thus, the Vedic theory comprehends the existence

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ततः क्षरत्यक्षरं तद्विश्वमुप जीवति॥ (ऋ. सं. 1.164.42)

Note. From her the clouds shed abundant rain, and thence the four quarters live, thence the moisture spreads, and the universe exists. (tr. By H.H. Wilson)

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of an eternal material cause governed by the omniscient lord. In the 4th *Ṛk* of the same hymn a question has been posed which further light on the nature of the initial cause.

The *Ṛk (4)* asks –

Kim svit vanam, kā a sā bṛkṣa āsa yatah dyāvā prthivī ni tatakṣuḥ

Which was the forest, which the tree, from which they fabricated heaven and earth?

The *Ṛk* further asks –

Kāḥ u sa bṛkṣa āsa ?

Which the tree?

The farther part of *Ṛk* poses a leading question which guides us to the conclusion that the existence of the initial cause must be accepted as an axiom. The *Ṛk* says –

Manīśaṇaḥ manasah pṛcchata it u tat
Yat adhi atiṣthat bhuvanāni dhāryan.

Inquire, sages in your minds what (place) he was stationed in when holding the worlds.

A *Rk (M. 1, S.164/2)* describes this universe as a chariot resting on a single dynamic wheel rotation perpetually. The *Ṛk (13)* says –

Sapta yunjanti rathameka chakrameka
aśvo vahati saptanāmā,
trinābhi cakramajaramanarvam
yatremā viśvā bhuvanādhi tasthuḥ

(Eka chakram ratham) To the chariot of one wheel *(Sapta yunjanti)* seven constituents are attached, *(Eka aśvo)* But indeed the single energy *(vatati saptanāmā)* carries itself into seven forms *(one being transformed into rūpāṇi defferent forms)*

In this, *Ṛk* the universe is described allegorically as a chariot which rest on a rotating wheel. This rotation wheel signifies the ever-changing phase of the universe. The wheel is made up of an outer and an inner rim.

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The main devatas of the *Veda* which form the pivot on which the cosmos revolves are *Aditi, Āpaḥ, Indra, Soma, Ūṣā, Naktam, Apaṁ, Napāt, the Ādityās Viṣṇu, Pūsā, Varuṇa, Mitra, Aryamā, and Savitā Agnit, Marutaḥ, Rbhuḥ, Hiraṇyagarbhaḥ, Mātriśvā. Ekaṁ sat viprā bahudh*ā *vadanti*, express in a slightly different from by *Yāska* –

Eka Ātmā bahudhā stayate.

The other aspect of the *Devatā* is *Apuruṣavidhā,* the non-intelligent or material aspect the corporal aspect. This dual nature of god is what exactly is described in a Ṛk (16) -

Ahaṁ rāṣtrī sangamni vasunām

I am Lords creative faculty, I have co-travelled with matter. The ingenuity of creation can be seen as far as the material universe extends.

Another *Ṛk* gives the reason for multiplicity of names of the lord. The *Ṛk (10/114)* says *(8)* –

Sahasradhā mahimānah sahasram
Yāvad Brahma viṣṭhitam tāvatīvāk

The thousand great (function) are in a thousand places; as Brahma is variably developed, so is speech.

There is no polytheistic worship in the Vedas; monotheistic ideology is cherished throughout the work the *Ṛk (10/114/5)* declares *(18)* –

Ekaṁ santaṁ bahudhā kalpayanti

Many forms of the bird, which is (only) one.

The other *Ṛk (10/82/3)* says *(19)* –
Yo davānām nāmdhā eka eva

Who is the name-giver of the gods - he is one.
He, the sustainer of the names of gods, is only one indeed.

Another *Ṛk (20)* –

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Anueko Vadati yatdadāti tadrūpa minat eka eyate

The *Ṛk* further says –

Viśvā ekasys vinudaḥ titīkṣate yastākṛṇo prathamam

This universe is *vinudah root nud* to give incentive to the outcome of your incentive.

The *Ṛks* of *Ṛg-Veda Mandala 5, Sūkta 62* are devoted to explaining the source of the continuous release of the solar energy and it has been stated there that a cyclic reaction is set up and of the two great electrical powers which jointly represent the matter part of fundamental particles, it is only one of these that makes the cycle rotate, thus governing continuous release of energy from the body of the sun. The first *Ṛ*k of the above reference says (132) –

Ṛten ṛtamapihatam dhruvam vām
Sūryasya yatra vimucantyaśvān
Daśa śatā saha tasthustadekam
Devānām śreṣṭham vapuṣāmapaśyam

The real true eternal nature of you both O, Mitra, Varuṇa (apihitaṁ) is hidden *(ṛten)* due to the natural phenomenon.

We get another glimpse of the Vedic view on atomic structure in *Sūkta* 62 of Mandala 5.

The fifth *Ṛk* says –

Anu śrutāmamatim vardhadurvim varhiriva yujaṣā rakṣmāṇā
Namasuantā dhṛtadakṣādhi garte mitrāśthe varuṇelāsvantaḥ

The heavenly bodies are produced from the chemical part while plant and animal life are produced from the other biological part.

These two board divisions have been designated as *Soma* and *Pūṣan*. A *Ṛk* (2/40) says (284) –

Somā pūṣaṇā jananā rayiṇāṁ
Jananā divo jananā Pṛthivyā

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<p style="text-align:center;">Jātau viśvasya bhuvansya gopau</p>
<p style="text-align:center;">devā akṛṇvannamṛtasya nābhiṁ.</p>

The life sustaining principle *pusan* has been further classified in two divisions, one of which sustains the plant life, while the other sustains the animal life.

The *Ṛk* (2/4/2) says (287) –

<p style="text-align:center;">Imaṁ vidhanto apāṁ sadhasthe bhrgavo vikṣvāyoḥ</p>
<p style="text-align:center;">eṣa viśvānyabhyastu bhūma devānāmagniraratir jīrāśvaḥ</p>

(*Imaṁ vidhantaḥ Bhḥgavaḥ*) Utilizing this Agni energy, the learned (*dvitā adadhuḥ*) classify it in two ways (*apām sadhasthe*) (One) in the field of active primordial matter comprising of chemical part and (*vikṣu is locative of viśa*) in the field of human beings, or more generally, animal lives (*āyoh*) - classification of men. (*aratiḥ* = Servant Vedic Grammar, pg 257)

Servant (*devānām*) of devas (*esā*) this (*jīraśah*) fast moving (*bhūmā agniḥ*) pervasive agni energy (*viśvāni abhyastu*) may be available all round to all.

The use of *ghrtaṁ annaṁ* in animal and plant life is at once seen in the *Ṛk* (10/5/4) which says (288) –

<p style="text-align:center;">Rtasya hi vartanayaḥ sujātamiṣo vājayā pradivaḥ sacante.</p>
<p style="text-align:center;">adhīvāsam rodasī vāvasāne ghrtairannair vāvrdhāte madūnām</p>

The ancient celebrators of the rite desiring (boons) wait on (Agni), rightly born, for the sake of food; the all-comprising haven and earth cherish him, who abodes above the heavens, with the sacrificial butter and food (produced) from the water.

It was the *Śvetāśvetara Upniṣad* which first threw light on the hidden meaning imbibed in the symbol *Hirayaṇyagarbhaḥ*. The *Upaniṣadic* texts clearly revealed that *Hiraṇyagarbhaḥ* is some physical situation of extraordinary importance so much so that the being seen of the birth of this situation glorifies God himself. The text (4/12) runs as follows (145) -

<p style="text-align:center;">Hiraṇyagarbhaṁ paśyat jāyamānam</p>
<p style="text-align:center;">Sa no buddhaya śubhayā sama yunktu</p>

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Let he who saw the *Hiraṇyagarbha* taking birth, enjoin us with good intellect; visualizing the act of the inception of *Hiraṇyagarbha* is of such a supreme importance that this has been seen as an act bestowing glory on his divine lordship such that the *Ṛṣi* while praying makes a mention of it as a distinction of his great achievement.

Etymology of the Words *Hiraṇyagarbhaḥ* and *Hiraṇyam*

The word *Hiraṇya* in Vedic literature stands for brilliancy, glitter or glow. A *sūtra (kandikā chap.7)* of *Śatapatha Brāhmaṇa* difines *hiraṇya* as follows:

Joytrivai hiraṇyam jyotireṣo amṛtam hiraṇyam.

Hiraṇyam is light, a glow, it is the eternal glow.

This means that *hiraṇyaṁ* represents the everlasting glow of eternal fundamental particles.

Thus, *Hiraṇyagarbhaḥ* means that which sustains in its womb the glow of fundamental particles. And this indeed is the true analysis defined by *Amarkośa*:

Hiraṇyaṁ hiraṇyamayaṁ aṇdaṁ tasya garbha iva.

One who holds the glowing mass of fundamental particles in its womb is *Hiraṇyagarbhaḥ.* This glowing fire ball refers to the glowing initial mass of matter that appeared at the beginning of cosmos, as will be seen from discussion to follow.

Thus, *Hiraṇyagarbhaḥ* is a befitting title for the lord, for the act performed by him.

Lastly, the talk of vilam (cavity) in the vast expanse of matter is a direct reference to isolated hales which were completely cut off from the rest of the vast expanse of nature. This solution seems to be in keeping with the spirit of the *Ṛks* which describe *Vṛtras* (Śambara's forts) as isolated centers cut off from creative cosmic activity.

All the auxiliary literature very clearly endorses the Vedic view of the origination of the cosmos from an initial fire ball. The *Mahābhārata Ādiparvam* (1/1/29) says (146)-

Niṣprabhe asmin nirāloke Sarvastamsāvṛtte

bṛhadaṇḍamabhūdekaṁ Prajānāṁ bījamavyayaṁ

adbhutaṁ cāpyacintyaṁ ca sarvatra samatā gataṁ

avyakaṁ kāraṇaṁ sūkṣam yat tat sadasadātmakaṁ

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Without light enveloped by darkness all around, there came one great ball into being which was the fundamental seed of all that would be miraculous, thinkable everywhere alike of unmanifested fundamental cause and that was in its intrinsic nature of two *Sat and Asat forms.*

Conclusion

The paper brings out a complete technical terminology of Vedas related to cosmogony. The connoted meaning of such terms as *Aditi*, *Āpah*, *Hiraṇyagarbhaḥ*, *Apām Napāt*, *Mitra*, and *Varuṇ*a are elaborated. The author has comprehensively established the *Ṛg Vedic* concept relating to the evolution of creation. Interpretations of hymns have been based on Vedic grammar, and roots of the words and are well supported by other subordinate texts such as Brahman books, Upanishads and others. Interrelations of hymns with continuum ofcentr4al underlying thoughts contained in s*ū*ktas have been decisively revealed in the book.

Vedas have explored this most fascinating aspect of our existence and have propounded a comprehensive concept on its creation. What that concept is? How do the most revered texts explain the evolution of the universe? What are their views on the issue? These are definitely the questions which must have crossed the minds of all those connected with the study of philosophy specifically Indian philosophy. This book addresses these questions.

Delving in the question of creation of the universe and how it all might have happened is not only one of most ancient inquisitiveness which has captured the imagination of human mind but also most logical outcome of human curiosity. *Ṛg Veda* is foremost among the four Vedas, considered to be one of the oldest texts known to mankind. For centuries Vedas are not only revered but are considered by many as treasure house of knowledge and wisdom. All ancient branches of Indian philosophy be it Brahman books, Upanishad or Bhagwad Gita drew their inspiration from the Vedas.

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Rabindranath Tagore's Portrayal of Conflict Between Tyrannical Forces and Sense of Freedom

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Abstract

This paper is an attempt to project Rabindranath Tagore as an adept in making use of his dramatic skill for exploring the conflict between tyrannical forces and sense of freedom in his dramatic realm. Making special reference on Tagore's masterpieces *Mukta Dhara*, *Natirpuja* and *Chandalika*. This paper projects the conflict between the tyrannical forces and sense of freedom through his characters. Thus, this paper presents how powerfully Tagore used his dramatic skill in exploring the conflicts.

Keywords: Rabindranath Tagore, tyrannical forces, conflict, freedom, awareness, equality, casteism, discrimination, power, protest.

Rabindranath Tagore (1861-1941) is an outstanding modern Indian playwright whose phenomenal dramatic career numbering over-sixty plays occupies a prime position not only in Bengal but also in modern Indian theatre. He has rightly been called "the father of modern Indian stage-craft" (Ghosh 57). He wrote plays of every kind-tragic, comic, farcical and symbolical plays, writing them in blank verse, in rhymed couplets, in prose and in mingled prose and verse. "He admired Shakespeare, probably he admired Ibsen, probably also Maeterlinck; and he knew his Kalidas very well. He would try his hand at drama like them – yet it could not be like quite like them" (Iyengar 122). His plays, a production of his own style mixing the elements of *Jatra* with classical *Sanskrit* dramas, are not on Aristotelian or the Shakespearean models, but Tagorean dramas in quantity and quality achieve a high degree of excellence. Basically, his plays are – "the vehicle of ideas, rather than the expression of action" (Thompson 51). In the words of Amiya Chakraborty, "Tagore's play is the play of feeling, not of action" (P 123).

Generally speaking, Sanskrit dramas, the great epic Mahabharata and the folk tradition of Bengal culture wielded tremendous influence on Tagore, and he was eager to produce a new dimension to the Bengali stage. Tagore's plays are said to be a kind of Santiniketan plays. Niharranjan Ray is of

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the opinion that "Rabindranath is matchless in his symbolic plays" (P 56) and Satyendranath Ghoshal holds:

"every symbolical or allegorical play of
Rabindranath of Rabindranath is a
Magnificent dramatic work." (P 45)

Myriad-minded Rabindranath Tagore, as a prolific writer, tried his hand successfully in almost all the major forms of literature and as such, we have inherited immortal poetry, ethical and delightful plays, moral and rhythmic prose. Every branch of literature that he has touched has turned out golden. As a man of versatile genius and achievements, Tagorean writings – dramas, novels, essays, short-stories, numerous letters, reminiscences, speeches, poetry of various kinds, songs, travelogues, sermons, criticism and articles on politics, on education and even on psychology and economics – shower down in India and abroad with a rich fund of creative imagination. As a writer of astonishing scope and versality, he is said to have been endowed with manifold excellences. He was a poet, actor, producer, director, translator, painter, educator and dramatist. He was not only a gifted playwright but also an enthusiastic and successful actor:

"It was not that the public clamoured for
his appearance, he also loved to act" (Kripalani 455).

Universally acknowledged as a poet par excellence for his *Gitanjali* (song offerings), Rabindranath Tagore, Nobel Laureate is regarded as the most eminent modern Indian writer gaining a permanent place in the map of world Literature and his world-wide acclaim as a social, political, religious and aesthetic thinker proves his penetrating intellectuality and far-sighted capability. To attest to the fact that he was a good actor who loved to act, his first appearance as an actor in *Alikbabu* by Jatindranath Tagore brings a lot of reputations and admirations from all literary circles. The reputed critic Thompson comments, "Among his many gifts, he is a great actor; All Bengali knows that he can act" (P 51). Indeed, he acted in the role of different characters in his plays. For examples, he played the role of Valmiki in *Valmiki Prativa* (The Genius of Valmiki, 1881), the blind monk in *Kal Mrigaya* (The Fate of Hunter, 1882), the role of Bikramdeb in *Raja O Rani* (the King and the Queen 1889), Raghupati in *Visarjan* (Sacrifice 1890), Kedar in *Vaikuntha's Khata* (1897), the month in *Saradotsav* (the Autumn Festival, 1908), Upali in *Natirpuja* (1926). In this way, he established a new trend in his own written plays even though dramatization on stage. As director and producer, Tagore's every twist and turn were very educative to the whole community and to the participants. He need to write plays to fit the actors and actresses available to him.

What is generally understood from an analysis of Tagore's plays is that he has shown his dramatic skill in exploring the conflict between tyrannical forces and freedom especially in the three masterpieces of his, namely, *Mukta Dhara* (1922), *Natirpuja* (1926) and *Chandalika* (1933). In fact, a conflict in which tyranny in decentred and defeated and freedom achieves a victory at the ultimate can be discerned in most of his major plays, which show a common pattern in exploring how his plays have death with the themes of tyranny and freedom. This common pattern is well-worked out in *Mukta-Dhara*, a play of three acts by Tagore, with a dramatic focus on the subject of political tyranny. Here is *Mukta Dhara*, the King of Uttarakut Ranajit desires to control the source of Shiv-tarai's

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economic well-being and to that end, he has had a great dam erected to prevent the waters of Mukta Dhara from reaching the plains below. The king is quite confident that the poor and defenseless people of Shiv-tarai must be at his mercy forever. The focusing point is that the king Ranajit, scientist Bibhuti, the mob of Uttarakut belong to the class of tyrannical forces representing tyranny of exploitation, narrow nationalism, injustice, inhumanity and insensitiveness while Maharaja Visvajit, an ascetic Dhananjaya, the people of Shiv-tarai, the crown prince Abhijit are all for freedom, freedom from the clutch of king's political oppression, freedom from Bighuti's inhumanity and heartlessness, narrow nationalism, free flow of Mukta Dhara, free trading.

Mukta Dhara means 'a free stream' referring to a mountain spring the waters of which flowed from their source in the mountain kingdom of Uttarakut down the mountain slopes in the plains and into a country called Shiv-tarai. These waters were essential to the people of Shiv-tarai for their very fields which yielded food and other products as well as to sustain the people. The people of Shiv-tarai have long been subject to the authority of Ranajit, the king of Uttarakut and these people have been paying him the taxes which he, as the king, had been imposing upon them. In certain years of food-shortage, the people had been unable to pay these taxes, and on such occasions, the king felt deeply annoyed with them for their default. The people of Shiv-tarai had, of course, been resenting the dictatorial rule of the king Ranajit but had been feeling helpless till the Yuvaraja of Uttarakut, namely Abhijit, came as their governor and began to treat then with a rare compassion and leniency. But now the situation has become even more complicated, for the people of Shiv-tarai because the royal engineer Bibhuti has after years and years endeavour, succeeded in building a dam across the waters of Mukta Dhara. Bhibut is a scientist who, with the help of his scientific equipment and at the sacrifice of numerous human lives, has constructed a dam which would enable the king Ranajit to stop the flow of the water of Mukta Dhara into Shiv-tarai at his own will. The construction of his dam means that from now onwards, the people of Shiv-tarai would become wholly dependent on king Ranajit's mercy. If the king decides at any time to prevent the flow of the waters of Mukta Dhara into Shiv-tarai, he has only to shut the sluice gates of Bhibuti's dam and the people of Shiv-tarai would then be able to sow no crops and reap no harvest. Bhibuti's dam is thus intended to fetter and imprison the waters of Mukta Dhara. Eventually, the dam is breached by the Yuvaraja who resents the blocking of the waters of Mukta Dhara and by breaching the dam, restores to Mukta Dhara the freedom which it originally had.

In *Mukta-Dhara*, the tyrannical forces- the political tyranny of the king, the inhumanity of the scientist, the wrong demands of the people of Uttarakut, the racial discrimination and domination are in conflict with the forces for freedom are – the natural rights of the people of Shiv-tarai, the natural flow of the Mukta-Dhara and the supporters of free-trade by opening of the Nandipass. At last, the tyrannical forces are defeated and freedom wins victory, thereby bringing out the meaning of the play so clearly: "Although it is not heavily underlined, the meaning of the play is clear: Human values are paramount and to ignore this truth is to canter towards self-destruction" (Iyengar 135).

In *Natipuja*, there is a conflict between spiritual freedom represented by Srimati and the tyrannical forces of inequality, caste hierarchy, inequality represented by Ratnavali (the main opponent of Srimati), Ajata Satru, Devadatta and to some extent by Lokesvari. However, their tyrannical power

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is suggested to be no less ominous. In the play, Tagore shows the true victory of the freedom of spirit over the tyranny of inequality, inhumanity, casteism, vain beliefs, superiority in Ratnavali. In brief, Ratnavali becomes a prisoner of outdated mindset and is chained in old concepts and she gives a tough resistance against the emerging social beliefs. Devadatta and Ajatasatru are not present physically, yet their tyrannical activities are suggested through dialogues of others.

Ratnavali is depicted as trying to perpetuate a tyrannical system of religious beliefs. There is a vast gap of ideas between old and new, between tyrannical tendencies and new approach to truth, non-violence and love in humanity prevailing in Buddhism. The manifestation of different dialogues and statements of Lokeswari proves that she is tormented in between ideas of wrong and right, false and truth; no doubt, she represents tyranny to others Srimati is the incarnation of toleration. She has been tortured mentally and physically. But spiritually she exists in a world of freedom that no tyranny can destroy.

Although Srimati is, by profession, a dancing girl, whose function is to provide entertainment and pleasure, she is at heart a potentially religious person. When she is alone, or even where there are others around her, she suddenly begins to sing a religious song like the one that begins thus:

"At dead of right, what whisper came?
        I know not, I.
was it is waking, was it in dream?
        I know not, I" (Act I: 94).

Upali's willingness to accept alms from the dancing girl arouses much resentment among the royal princess and more especially in Ratnavali. Even the Queen mother Lokeswari feels deeply annoyed with the Buddhist Bhikshu who had expressed his willingness to accept almost from mere a dancing girl and she feels deeply disturbed with the Buddhist religion, which permits a Buddhist monk to take alms from a person who occupies a low position and belongs to a degraded profession. Lokeswari fears that the Buddhist religion would degrade persons of royal birth and would raise beggars to the position of a king. The fact is that the princesses and even the mother Queen Lokeswari herself have not understood the Buddhist teachings even though they have become followers of the Buddhist religion. They have not understood the Buddhist message that all human beings are equal in the eyes of the Lord. Thus, they are still in bondage to the old concepts of caste hierarchy and unaware of the true sense of the spiritual freedom. However, as Srimati sings these words:

"Salutation to the Buddha who teaches!
Salutation to the Dhamma That saved!
Salvation to the Sanga which is Supreme!   (Act – I, 102).

Lokeswari herself joins in the singing. In other words, Srimati's singing stirs Lokeswari's own hidden reverence for the Buddha and her deep-seated desire to get free from the shakle of unfreedom. Srimati not only becomes a devoted follower of the Buddha but also a determined and fearless

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follower. Then comes even bigger and more pleasant surprise for her. The Bhikshu Utpalaparna comes with the news that she had been selected by the Buddhist monks to lead the ceremony of worship at the altar in the royal garden where the birth of the Buddha is to be celebrated on the occasion of vasanta purnima. This is, indeed, a great honour for Srimati. The Bhikshuni Utpalaparna confirms saying:

> "To-day is vasanta purnima – the full moon of
> spring. We celebrate the birth of the Lord Buddha.
> It will be Srimati's task to lead the rites of
> worship at the altar beneath the Asoka" (Act – I – 105).

This leads to the conflict between Srimati, representing the force of freedom and Ratnavali, representing the force of tyranny.

In *Natir Puja*, the tyrannical forces are casteism, inequity, inequality, intolerances and false religious beliefs. The forces of freedom are equality, sympathy, dignity as human being and realization of ultimate spiritual values. At last, the tyrannical characters are transformed and freedom wins.

In *Chandalika*, Prakriti's carnal desire devouring fever of possessive passions are defeated. She is overcome by conscience and by the spirit of renunciation. The triumph of spiritual instincts over her sensuality finds expression in a strange sadness, in wistful melancholy. She releases Ananda from her selfish desire and devotes herself to the noble mission of Ananda who is a symbol of higher and larger good. The gratification of tyrannical sensual love transforms itself into the freedom of spiritual love. "*Chandalika* (the outcaste), not exactly a play on the caste system, shows us a conversion, following the outcaste girl's love for Buddha's disciple, Ananda. She persuades her mother, a sorceress, to bring Ananda to her. But overcome by conscience, she begs forgiveness and lets her go" (Ghosh 66). However, at the last moment, Ananda was able to save himself from his moral and spiritual downfall by praying to Lord Buddha to give him the strength to resist the temptation to which he had been to the point of yielding. Tagore has made a very skillful use of this legend to write a play having a spiritual and practical significance even today. Prakriti echoes Tagore's radical ideology that caste system is the humiliation of the Divine spirit, when she condemns her mother",

> "Fie, Fie, mother, I tell you again,
> Don't delude yourself with this
> self-humiliation – it is false and
> a sin" (Act-I; P-152).

The theme of this play is a conflict, which takes play in the mind of Prakriti; the Chandal girl's awareness of herself as a human being has been aroused by Ananda's assurance to her that she is a human being like all others and she should not hesitate to give him water to quench his thirst. At the time of giving water to Ananda and as a result of new awakening in her mind that she is a human being like all others, she also falls in love with Ananda and then she forces her mother to employ her magic powers to bring Ananda to her embrace. In the words of Beena Agarwal, "The very act of providing

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water brings her to the realization of her equally significant existence. She becomes crazy to possess the monk under all circumstances" (P 89).

Thus, the conflict between tyrannical forces and forces of freedom has been beautifully explored in the three masterpieces of Tagore – *Mukta Dhara, Nitirpuja* and *Chandalika*. It has to be understood that Tagore has made a skillful use of his dramatic power to deal with the themes of tyranny and freedom in many forms and guises.

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Linguistic Factors Affecting Wring Skills of College Learners in Oman

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1. Introduction

Writing is the most challenging of the four language skills and also the most neglected one (Arapoff, 1972). It is the skill required for most academic tasks such as taking and making notes, writing passages, essays and exams, doing projects, making presentations, and communicating through emails. It is also the most commonly assessed skill in exams at various levels and for various purposes.

Motivation is the most crucial determining factor that can affect an individual's language learning (Hohn, 1995). However, a learner's motivation level could be influenced by various linguistic, attitudinal, and environmental factors which comprise a major part of their life. A thorough knowledge of these aspects can help the teacher understand the learners better and to identify appropriate learning and teaching strategies to help them enhance their writing skills.

2. Need and Focus of the Study

The present study focuses on the linguistic factors which may be responsible for the lack of motivation towards writing skills of learners at undergraduate college level in the six colleges of Applied Sciences in Oman located in Ibri, Sur, Rustaq, Nizwa, Sohar and Salalah. These colleges enrol approximately 7000 students (Al Shmeli, 2009, p2). It reveals how various aspects related to the learners' L1 such as their pronunciation, spelling, script, inhibitions and challenges influence those of their L2.

3. The Study

The study was conducted using structured interviews and questionnaires as well as informal conversations with students, their parents and grandparents, English teachers of all the six colleges of Applied Sciences, school teachers, and teacher supervisors. Analysis of the errors in the target learners' written work also offered greater insight.

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4. Findings of the Study

The study shows that there are various linguistic factors that are directly responsible for the low motivation level of undergraduate EFL learners towards enhancing their English writing skills.

The first impediment to writing effective essays in English is that the target learners have to also master writing in the Modern Standard Arabic, which is their medium of instruction throughout their schooling. Altoma (1969) states that there are at least two different languages in every Arab country: 1) Classical Arabic also known as Literary or Modern Standard Arabic (MSA) which is slightly modernized and is used in written communication, lectures, speeches and on radio and television, and 2) Colloquial Arabic, with its many regional dialects, which is the first language of all Arabs. MSA and Colloquial Arabic are different in terms of vocabulary, grammar and pronunciation. It was found that the students commit quite a few errors in their writing in MSA since it is their L2. When they have no control over errors in their own language, they naturally find it hard to cope with the challenges of a foreign language with its own distinct script and writing conventions and other nuances.

English is a language written not only in the Roman script unlike Arabic, but also in the direction opposite of what the target learners are used to reading and writing. This makes it doubly challenging to learn. It means first the learners need to decode the script and then move in a direction contrary to what is normal to them.

Moreover, the learners find it difficult to follow the handwriting of the English teachers because different foreign and local teachers write differently, and some teachers may have a bad handwriting which can consume a lot of students' time and energy besides focusing on their own writing skills.

Students also find Arabic grammar rules complex. Therefore, learning a new set of grammar rules of a foreign language such as English is all the more difficult for them to follow and apply accurately.

The data analysis shows that spelling in English is challenging to the learners as English is a non-phonetic language. The Arabic spelling system does not orthographically represent the common vowels that are articulated. In other words, they do not write the short vowels while writing words.

For example, /kitæb/ is written as 'ktab' (كتاب), and /ʌhmed/ as 'Ahmd' (أحمد)

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Therefore, many students do not write the vowels while writing some Arabic names in English such as 'Humood' which is written as 'Hmood'.

The same strategy is extended to writing English words.

For example, 'remember' is written as 'rmmbr'.

Such errors occur because of negative transfer.

Learners have not acquired dictionary skills in learning Arabic because of the complications in its use. As a result, they tend to avoid consulting the dictionary in English classes and miss exposure to reading opportunities which are essential for improving writing skills.

It is also noticed that all government documents are naturally in MSA to ensure comprehension for all the citizens of Oman. Students who study in Arabic medium schools learn English just as a subject for less than five hours a week. Those who study in English medium colleges also do not get adequate exposure to the target language in day to day communication in colleges because they are required to fill in application forms in Arabic. In addition, internal communication such as notices, circulars, and text messages to students from the administration and other departments are all written in Arabic in English medium colleges.

Another significant reason identified is that many major subjects in the college are taught in Arabic to ensure optimal comprehension for the students. Thus, students are deprived of a major source of exposure to the target language (English). Inadvertently, these teachers are sending across message that English is not always essential in an English medium college, rather than simplifying their lectures in English to suit the language level of the learners.

Moreover, many English teachers seem to lack linguistic competence in English. This is not a negative comment about these teachers, but a sad revelation of the teaching and learning situation in Oman where teachers are forced into teaching English even though they are linguistically ill-equipped besides being unprepared to face the disinterested large classes.

4.1   Error analysis

The analysis of errors in the essays and other forms of writing point to two main reasons: the interference or influence of the mother tongue and the influence of the other skills on their writing. Here, errors are referred to also as problems since errors are basically caused due to the problems that the learners encounter while using the language.

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Errors in the handwriting of learners

The handwriting of some learners is difficult to decipher as they do not resemble the English alphabet and contain letters that do not have a regular size.

Reason: They are not used to writing from left to right and have not been given sufficient practice in writing the English alphabet when they were introduced to it. As a result, the strokes they use to form the letters move form right to left making some letters appear inaccurate.

They are also confused between the letters 'b' and 'p' and write a 'b' in place of a 'p'.

Reason: there is no /p/ in the Arabic language, which causes them to pronounce the /p/ as /b/ which may be directly transferred into their writing.

For example, 'paper' is misspelt as 'baber'.

Errors of capitalization

Capital letters are missing, or the wrong letters are capitalized including those in the middle of a word.

Reason: There is no concept of capitalization in Arabic

Errors in spelling

Many spelling errors occur due to various factors discussed below. Nation (1990, 2001) describes knowing a word or a lexical item receptively and productively as involving form, meaning and use. Knowing the form of a word receptively involves being able to recognize the sounds of the word, whereas productive knowledge involves being able to pronounce the word. In this section we can see how the inaccurate reception and production of a word may affect its spelling besides other possible reasons mentioned.

Errors resulting from direct transfer from other skills into the written form

Some learners are unable to separate words in the correct place. For example, they write *'indy and'* instead of 'India and' or *'Want come'* instead of 'want to come'.

This happens especially in word boundaries when a word ends in a sound that is repeated at the beginning of the following word. Here they transfer words directly from what they have heard into their writing.

Errors due to the differences in the English and Arabic alphabets and the sound systems:

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Many learners find it difficult to comprehend the non-phonetic nature of English since the only language that they read and write is Arabic which is phonetic. As a result, they tend to spell English words as they hear them.

For example, they spell 'family' as 'famile', 'with' as 'weth' and 'college' as 'collig' which are phonetically similar. They find it difficult to differentiate between the vowel sounds /i/ and /e/, /u/ and /ɒ/ and use them interchangeably.

For example, they spell 'sit' as 'set' and 'cooking' as 'coking'.

The possible reason for this error is that there are words in Arabic in which the vowel sounds mentioned above are used interchangeably. For example, 'Ibri' is pronounced as /ibri/, /ubri/ as well as /ʌbri/, and the sounds /u/ and /ɒ/ are represented by the same letter و in Arabic. As a result, the learners use the same rule while spelling words with the two sounds.

Similarly, some learners use the letter 'y' in words that have the sound /ei/.

For example, they spell 'today' as 'tody' or 'maybe' as 'mybe' or 'miby'.

The reason may be that in Arabic, the letter ي (read as /jə/ and the equivalent of the English letter 'y' which stands for the sound /j/) represents the sounds /j/ /i/, /i:/ as well as /ei/. As a result, the students apply the same rule while spelling English words that contain a 'y' misjudging that the Arabic ي and the English 'y' have the same vowel functions in written English.

They are confused between the consonant sounds /p/ and /b/, /dʒ/ and /g/, and /f/ and /v/ and use them interchangeably while speaking which affects their spelling as well.

For example, they spell 'pay' as 'bay', 'orange' as 'orang', and 'life' as 'live'.

In the case of /p/ and /b/, as mentioned earlier, since /p/ is not available in Arabic, their ears are not tuned to differentiate between the two bilabial plosives. Therefore, they use the letter 'b' in the place of the letter 'p', for example, 'bebsse' for 'Pepsi'.

However, they are aware of the fact that there is a difference between the two and that they need to pay extra attention to the voiceless plosive, some learners become over-conscious and write 'p' even in the place of 'b', for example, 'pak' instead of 'back'.

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They find it hard to distinguish between /ʤ/ and /g/ probably because they use the two sounds interchangeably in Arabic as there is just one letter ج (called /ʤi:m/ or /gi:m/).

They cannot differentiate between /f/ and /v/ perhaps because their ears are not able to distinguish between the two sounds. In Arabic, there is no /v/, but there is a /f/ which is very close to the sound /v/. Hence they pronounce /v/ as /f/ and it affects their spelling also.

Another error committed by the learners is in spelling words with silent letters, for example, 'teacher' is spelt as 'teache', 'message' as 'massag', 'mosque' as 'mawsk', 'talk' as 'tok', etc.

The possible reason is the unavailability of silent letters in Arabic. They do not see the reason why a letter is present in a word, but is not articulated. Therefore, they write what they hear from the teacher or from the audio in the class.

Omission of Some Vowels

It is noticed that some learners tend to omit the vowels in words that have the short vowel sounds /i/, /ə/ and /u/.

For example, they spell 'finish' as 'finsh', 'student' as 'studnt', and 'Quran' as 'Qran'. Modern Standard Arabic has a six-vowel system: /ə/, /a:/, /i/, /i:/, /u/ and /u:/ out of which only the long vowels are represented in writing. The short ones are indicated only in children's books, the Quran, and some special texts for foreigners who are not familiar with the alphabet (Panos and Ruzic, 1983). As a result students may apply the same system while spelling English words omitting some short vowels not realizing that they are considered spelling errors in English.

Errors in Vocabulary

Some of the errors in vocabulary may be due to the application of mother tongue writing style. For example, in Arabic, when they refer to their teacher, they address him/her as 'my teacher'. As a result, they make sentences such as, 'Good bay my best teacher' and 'Yes my teacher'.

It has been observed that many learners are unable to differentiate between the words 'he' and 'she'. They tend to refer to female members as 'he'. The reason could be that in Arabic the word for 'she' is /hija/ and for 'he' is /hua/. As /hija/ sounds partly similar to the English 'he', they are confused and, therefore, use 'he' instead of 'she' in English.

Most learners use 'learn' or 'study' instead of 'teach' as we can see in the following sentences.

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My teacher learn me grammar.
He studying me English.

The reason is that in Arabic there is just one word for all the three terms. Therefore, they apply the same rule in their English sentences.

Errors in Syntax

As mentioned earlier, there are many structural and syntactical differences between English and Arabic, but the learners apply the Arabic rules in their English writing and speaking. Following are some errors they commit in their English writing. Most of them are due to negative transfer which Callies (2015, p 130) describes as a transfer of the learner's L1 patterns which are different from those of his/her L2 "causing errors in language production". According to Jarvis and Pavlenko (2008:182), these errors occur "when assumed similarities conflict with objective differences".

Most learners tend to omit the indefinite article, as in: 'It's happy family', or join the indefinite article 'a' with the noun that follows as if they were a single word, such as , 'alot' instead of 'a lot' or 'afriend' instead of 'a friend'.

This could be because Arabic has no indefinite article and the learners find it difficult to comprehend and apply the concept of articles in English. As Scott and Tucker (1974) identify, there is an indefinite morphological marker in Arabic which is usually neither spoken nor written which shows that indefiniteness is indicated by the absence of a definite article. Extension of this concept in their written English leads to omission of the indefinite article in English.

They sometimes use the definite article in the place of the indefinite article since it comes more naturally to them as Arabic uses a prefix 'Al' pronounced as /ʌl/ or /el/, which is the equivalent of a definite article in English, before all nouns including names of places.

Most learners make sentences that lack subject-verb agreement while writing in English. For example: He live in Izki.

The rule about adding an 's' to the verb for third person singular in the present tense is a concept that is quite difficult to follow for most of the learners even in higher classes in the college perhaps because such a concept is not available in Arabic.

It is common to see learners use present tense instead of past tense. The reason for errors in past tense could be that in Arabic the verbs are not inflected in past tense. Moreover, the

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auxiliary verb /kænə/ is added before the verb to indicate completed actions. Panos and Ruzic (1983) explain that while English can combine various tenses with simple, perfective and progressive aspects, Arabic, which is a highly aspectual language, makes two basic distinctions: the perfect and imperfect aspects. The perfect describes a completed action (frequently in the past), whereas the imperfect describes a situation not yet completed (often in the present or future). Since the meaning of the aspect is based on the completion or incompletion of the action rather than the time of completion or incompletion, both aspects can be used to describe an action in the past, present and future. As a result, learners use the same rule for making sentences in English which leads to errors.

The data shows that many learners omit the copula while forming sentences in English. For example: *His exams very easy.*

The reason for this type of error could be that the sentence mentioned above is grammatically correct in Arabic. Panos and Ruzic (1983) explain, '... there is no surface structure copula or verb present in Arabic sentences of this type.'

For example, in Arabic, the equivalent of '*Ahmed is in the house*' is /ʌhmed fi: ʌl beit/ which is '*Ahmed in the house*' if translated word to word. This is precisely what the learners do while forming sentences in English. They think in Arabic and translate their Arabic sentences into English to use them in their writing which leads to errors.

Most learners omit the apostrophe followed by an 's' when required to indicate possession.

For example: My father name Mohammed.

Sometimes they over-generalize the rule by adding the apostrophe followed by an 's' even when making plurals.

Reason: In Arabic there is no concept of apostrophe and a letter or suffix to indicate possession.

In some cases, a vowel sound is used to show possession in Arabic, but they do not require an apostrophe and a letter as in English.

It is observed that most learners tend to use the adjective after the noun as in, '*book English*' instead of '*English book*' or 'pen blue' instead of 'blue pen'.

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The reason is that in Arabic, the adjective follows the noun, and so the learners transfer this rule to English.

Many learners tend to make negative sentences without any form of 'do'.

For example: *The teacher not help. I not come to class yesterday.*

Arabic does not have an equivalent of the English operator 'do'. As a result, learners apply the Arabic rule while using English.

The above mentioned challenges are likely to discourage the slow learners from working on their writing skills since almost everything about the target language may appear difficult to them.

Conclusion

Knowledge of L1 is useful for the learners to understand L2 to an extent. However, L1 may also be a great hindrance to learning L2 as it forces the learner to think in the first language preventing him/her from thinking in the target language leading to many errors. In order to analyze the errors and understand the challenges that the learners encounter while learning or being forced to learn a foreign language, the teacher needs to be familiar with the learners' native/first language and its nuances. It can help the teacher understand the learners better and provide them with the linguistic as well as motivational support that they need.

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Kama Vs *Dharma* in the Path of *Ananda*:
Allasani Peddana's *Manucharitramu*

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Manucharitramu or *Swarochisha Manucharitramu* is one of the *Pancha Kavyas* (the five best works) in Telugu literature. It was written by Allasani Peddana (1470 -1533 A.D.) who is known as Andhra Kavita Pitamaha (the father of Telugu poesy). Peddana was a part of the *Asthadiggaja* (Eight Great) poets in Sri Krishnadevaraya's court (1471-1529 A.D.). *Manucharitramu* was considered as one of the most prominent texts in Telugu literature after *Ramayanamu, Mahabharathamu* and *Mahabhagavathamu.*

Manucharitramu is the first erotic *Prabandha* in Telugu literature written in 16th century. *Manucharitramu* is an episode in the *Markandeya Purana* which was translated into Telugu by Marana (14th Century) in 150 verses. Allasani Peddana took the theme from *Markandeya Purana* and expanded it into six chapters with 600 poems by adding his ideas and descriptions.

Generally, in Indian literary writings, Sri Ramachandra of *Ramayana* is considered as an *Eka Patni Vratudu* (a man with one wife). After that, it is difficult to find such person in literary writing. After Sri Ramachandra, Pravarakhya, one of the prominent characters in *Manucharitramu* is treated as an *Eka Patni Vratudu* (a man with one wife). Another female character Varuthini fell in love with Pravarakhya at first sight and expressed her love to him, however, Pravarakhya refused her love and went on his own way to follow his dharma.

An outline of the story is given here.

Pravarakhya, a traditional *Brahman* was living along with his wife Somidamma in Arunaspadapuram town. In appearance, he looked like a *Manmatha*. He was an excellent scholar and a great devotee who worship his guests as deity. He was known for his donations and never

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asked for any kind of economic support from anyone. One day, a Siddha, great sage, visited his house. While having conversation, Pravarakhya asked Siddha about the holy places in this universe. Siddha narrated that he had visited several places around the world. Pravarakhya was surprised and asked him 'how it became possible for you at a very young age'. Siddha told him that though it is a secret, he wants to tell Pravarakhya as he is taking good care of him. He told him that he got a special ointment made from a magical plant by the grace of Lord Parameshwara and once applied on the feet, he can visit any place quickly. Pravarakhya expressed his wish to the Siddha to visit holy places. The Siddha applied the magical ointment to Pravarakhya's feet. Soon after that, Pravarakhya visited some places in the *Himavat* Mountain. But, by afternoon, he remembered his parents, and his duty to perform *puja* too. However, he noticed that there is no ointment on his feet to move quickly. It had vanished because of the sunlight. When he wanted to find his way to Arunaspadapuram, he did not find anyone to inquire.

After walking a short distance, he found a beautiful *Ashramam* and thought that it must be a sage's place. In the *Ashramam* he came across a young gorgeous woman. Her name was Varuthini and she belonged to the *Apsarasa Vamsha* (lineage). Rambha, Urvasi, Menaka and other Apsarasas are her friends in *swargaloka*. Varuthini fell in love with Pravarakhya at first sight. She felt that he is more handsome than Manmatha and wondered if he will join her. She would like him the king of her erotic dynasty. Pravarakhya requested Varuthini to tell the way to his place if she knew. However, Varuthini slowly diverted the topic and expressed her love for Pravarakhya. But he refused to reciprocate her love and informed her about his family life and his duties. However, Varuthini kept on insisting. Finally, he understood that she didn't want him to leave and she might give him trouble. At last, he prayed to Agnihotra (the God of Fire) to show the path to Arunaspadapuram. With his help, he reached home.

A Gandharva, who had a desire for Varuthini and was rejected by her earlier, noticed the entire episode. He assumed the form of Pravarakhya and succeeded in getting her love by cheating. When he noticed that she was pregnant, he told a lie to Varuthini that he has to go home because his parents and wife are worried about him. Varuthini accepted his request. As a result of their relationship, they had a child named *Swarochi*. Varuthini after giving birth to *Swarochi*, left her at *Deva Loka*. Once he attained youth, *Swarochi* became the ruler and later married four women (Manorama, Vibhavasini, Kalavati and Harinangana) and had a child with Harinangana named *Swarochishamanu*.

How to Live: Varuthini's Perspective on Life
In Puranas, there are several stories about Apsarasas who are more beautiful and who entertain the gods and other residents of the s*wargaloka*. In some stories, it is mentioned that Indra, the king of gods, used to send these Apsarasas to disturb the Tapas (concentration) of

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sages who are vying for his chair in *Devaloka*. The Puranas have mentioned 14 Vamshas of Apsarasas in this universe and these Vamshas are created by Brahma with his mind.[1] Gods and human who will be fortunate enough to go to *Swarga** will have all kinds of rights over Apsarasas.

Varuthini's character is described in two chapters in *Manucharitramu*. According to Peddana's *Manucharitramu*, Varuthini is an Apsarasa who is a young and beautiful woman; she might be a teenager, dancer, singer, musician and great scholar who has special knowledge of *Kamashastra*.

> "A body gleaming like a lightning
> eyes unfolding like flowers,
> hair black as bees,
> a face lit up with beauty,
> proudly curved breasts,
> a deep navel-
> a woman, but from another world"
>
> (Peddana, Allasani. *Manucharitramu*,
> *Trans.*Velcheru Narayana Rao,
> David Shulman,Stanza 25, Chapter 2.)

Though she was born in the Apsarasa's (*Deva Veshya*) clan, she was not happy with her clan and place; she did not want to go with everyone. She might have seen several handsome people in the *devaloka* but those handsome people have relationships with several women, which she did not like at all. She stayed in the Himalayas in a beautiful house. She is unlike other Apsarasas who want to dance in the court of Indra and get appreciation from him and other *devatas*. She is eagerly waiting for a meaningful and aesthetic life and waiting to experience it. She became very sad when she looked at the sages who were spending their valuable life for Tapas and not enjoying the life with food and women. Before looking at Pravarakhya, one Gandharva expressed his love for Varuthini but she rejected his proposal. She expected physical beauty and good character as well. When she had seen Pravarakhyafor the first time, she was attracted to his physical appearance and body language; she had fallen in love with him. She thought about Pravarakhya in her mind:

> "Where did he come from, this man
> more lovely than Kubera's son or spring
> or the moon or Love himself [2]?There is no one
> to compare to him

---

[1] Not with the hand, that's why they are looking so beautiful.

2 Nalakubara (Kubera's Son) Spring (Vasanata), the Moon and the love god are all exemplars of male beauty. (Peddana, Allasani. *Manucharitramu*, 581)

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Can a Brahman be so handsome? If only
he would take me, love
Would be my slave

We've seen them all.
Gods, *garudas, nagas,*
Those who move through the sky like *kinnera*s, *siddhas*, *sadhya*s,
charanas, vidyadharas, gandharvas and then humans-
We 've seen young males from all these classes.
None of them can compare with him"

(Ibid. Stanzas 35 & 37, 2 chapter)

Varuthini had great art that she knew very well when, where and how to hide or express her inner feelings to others.

How to Live: Pravarakhya'sPerspective on Life

The Kavya begins with the narration of the city of Arunaspadapuaram.

"There was a city called Arunaspada in the country where good
people live,

The Brahmans there were so proud of their learning in all fields
that they disdained even Bramha, the first god, for growing
senile. The warriors were so tough they could send a servant to
summon even Rama of the ax to their presence.
The merchants were rich enough to put Kubera back in business
witha start-up loan if ever he went bankrupt.
The farmers prospered from their plows. They could give so
much to Shiva,
The first beggar, that he'd never need to beg again.
The courtesans were so expert in dancing
that they could dismiss the most beautiful women from heaven,
with single flourish of their saris.
There even a budding branch was harder than iron".

(Ibid. Stanza 50, 1 chapter)

The above-mentioned stanza shows that Arunaspadapuram is the symbol for Vedic based *varnashrama dharma* system and has mentioned everyone from Brahmana to Shudra along with the courtesans. Everyone is following their Dharma by following their duties and due to that, it became an ideal place for human life where one can achieve their principal object in life. In that ideal society, there was a Brahmana called Pravarakhya, a very handsome person, and people thought that he was Kamadeva (The God of Love), reborn in human form. He was a great scholar, and was treated as a jewel of a *Brahman*, a wonderful teacher and he was intent on following all

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kinds of rights and duties. He was happy with his wife and parents and was rich too. He even performed several Yagnas at a very young age. Apart from all these, he was free from desire. So his beauty was totally beyond the reach of all women, like Champak flower for all hovering bees.[3]

*Purushartha*sin Indian Scriptures

According to Indian scriptures, the principal object in life is to complete *purusharthas, viz. dharma, artha, kama* and *Moksha**. They denote virtue, wealth, desire and emancipation respectively.[4] In many scriptures *dharma* is mentioned first, *artha* second, *kama* third and finally *moksha* at the fourth position.

Dharma as Purushartha

From time immemorial, the word *Dharma* has been used by different authorities in several senses and it has different meanings in dictionaries and scriptures. It is not required to quote all those meanings here; however, one or two quotations are essential for the paper.

> "*Dharma* as the privileges, duties and obligations's of a man, his standard of conduct as a member of the Aryan community, as a member of one of the castes, as a person in a particular stage of life"
> (Banerjee. *Apaddharma in the Mahabharata –*
> *A critical study*, 30)

> "Dharma is said to be the instruction, discipline, duty and the law of the right path for man. In the Indian tradition, Dharma is not limited to just one manifestation. Individual and social expressions of religious experience are subject to the diversity of *Math* (religious belief), *Marga* (a way), *Panth* (religious brotherhood), *Samaja*and *Sampradaya*. *Sampradaya* means, tradition and traditional doctrine or knowledge, a particular system of religious teaching, a religious doctrine of worshipping one particular deity."
> (Pair. *The Concept and Treatment of Purusartha in Indian Philosophy*,22-23)

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[3] Generally, hovering bees never go to Champak flower because if the bee goes close to *Champak* flower, it will die. In poetic convention, there is hostility between hovering bee and *champak* flower. Similarly, though he was a handsome man, no woman ever goes to him because he is free from desire for other women.

[4] (*Purusasya Arthah means purusasyaprayojanam* i.e. goal of person).

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The above mentioned definitions speak about every aspect of social life of a person. It means the person has to follow social customs, manners and his behavior is very important for personal life as well as his social life. Therefore, the person who is following *dharma* Shastras should have systematic life to attain *Moksha* (Salvation).

Kama as Purushartha

Kama is the ultimate cause of all creation.

> "There are two happiest things in this world; one is Tapas at Ganga river and the other is physical union with women" (Peddana, Allasani. *Manucharitramu*, *Ed.* Anantaacharya, 285).

According to Sanskrit rhetoricians, one of the happiest things in the universe is male and female physical relationship.[5]

Though it is common to human beings and nonhuman beings, human beings have set up some rules to live a better life in society. It has a very important role in the social setup. The word *Kama* has different meanings and applications in different contexts. But when it comes to the narrow sense, it has just one meaning i.e. sexual desire. In ancient and medieval time, *Kama* was an important concept, which had many positive applications and it was explained from several points of view.

Kamashastra became an important text in India during medieval period and several commentaries are available in Sanskrit as well as in regional languages. Some independent works on *Kamashastra* were also written by several poets during the medieval period. Some of the known texts are:

Yashodhara's *Jayamangala* commentary, Veerabhadra's *Kandharpa Chudamani*, Bhaskara Nrusimha's *Vatsayana Sutra Vritti*, Padmasri Baudha Bikshu's *Nagara Sarvasvamu*, Kokkaka Kavi's *Rati Rahasyamu*, Jyotishvaracharya's *Kancha Sayakamu*, Harihara Bhattu's *Rati Rahasyamu*, Rudra Kavi's *Smara Deepika*, Meena Natha's *Rati Ratna Pradeepika*, Deviraju Maharaju's *Rati Ratna Pradeepika*, Kalyana Mallu's *AnangaRanga*, Ranti Deva's *Yogadhikaramu,* Nagarjuna's *Vasheekaranatantramu*, Kshemandra's *Kamasutra Saramu,* Saumidatti's *Vitavruttamu*, Acharya Dattaka's *Dattaka Sutramu*, Kuchamara's *Kuchamara Tantramu*, Kanchi Natha's *Deepika*, Ramachandra Bhuphendra's *Prakashika*, Revanaradya's

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[5] The Sanskrit Acharyas had given the highest honor for *Sringara Rasa* in *Rasa theory* ever since the beginning of poetics. There is a separate chapter entitled *Sringara: Rasa Raja* in *Glimpses of Indian Poetics* by Satya Dev Choudhary.

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Smaratattva Prakashika, Erraya Kavi's *Kokkokamu*, Nelluri Shivarama Kavi's *Kamakala Vilasamu*, Gopinatha Venkata Kavi's *Brahmanada Shatakamu*, Mushtipalli Soma Bhupala's *Andhra Rati Rahasyamu*, Revanaradhya's *Smara Tatva Prakashika*, Veeranaradhya's *Pancha Ratnamu*, Raja Anupa Simha's Wife's *Kama Prabodham*, Kamadeva Kavi's *Kama Saram,* Jyotiswaracharya's *Pancha Sayakamu*, Kavi Prabhuvu's *Rati Rahasya Teeka*, *Kama Kautuka Manjari* by unknown author, Nelluri Shiva Rama Kavi's *Kama Kalanidhi*, Bhagavat Kavi's *Ashta Nayika Darpanam*, Pokala Narasimha Rao's *Sarasa Jana Manobhi Ramam*, Gunakara's *Kama Pradeepam*, Nityanatha's *Kama Ratnam*, Vidyadhara's *Rati Rahasyam*, Sharanga Dhara's *Sringara Paddhati,* Vishwesvara Kavi's *Rasa Chandrika*, Akbar's *Sringara Manajari,* Chitradhara Kavi's *Sringara Sarini*, Deveswara Kavi's *Stee Vilasam*, Varadacharyas' *Kamanandam*, Ananta Pandita's *Kama Samuham*, Nagarjuna's *Rati Shastram*, Keshava's *Kama Prabhuta*, Arjuna Varma's *Eswara Kamitam*, Nareshwaradatta's *Durta Vita Samvadam*, Shyamilaka's *Pada Tadanam*, Panchagnula Adinarayana Shastri's *Kamasutramu*, and *Kalavidhi Tantram*, *Kautuka Manjari*, *Madana Sanjeevani, Kama Yoga Ratnavali, Rati Saramu, Rati Sarvaswam, Veshyangana Kalpam, Vajeekarana Tantram, Suratotsava Kamashastramu, Srungaram Moda Pradeepam, Smara Rahasyam* texts' author's names are not available. There are around ten to fifteen works along with the above-mentioned writings.

The above-mentioned works show the importance and popularity of *Kamashastra* in medieval India. It was taught as a literary text to the students after a certain age in medieval and also a prescribed text in medical science. *Dharma Shastra's* mentioned that a person is eligible to get salvation after marriage only. Human life is incomplete without experiencing *Kama*. But *Kama* should be experienced in *Dharma* method only.

> "Vatsyayana considers that individual ethics, meaning the accomplishmentof one's individual social duty, are essential for success in the domain of prosperity and love" (Danielou, Alain. *The Complete Kamasutra,* v)

Kama Vs *Dharma*: Varuthini and Pravarakhya's Perspectives on life

By the end of 15th century, *Prabandha* has become a popular genre in Telugu literature and several poets have tried to compose erotic Kavyas. Some of the critics also mentioned that s*ringara rasa* became a relative to several poets and they became Ekalavya[6] Shishyas (students) to Vatsayana. Prabandha poets' heroines became popular characters in *Prabandha* literature because of their beautiful physical appearance.

Though Indian scriptures mentioned *Chaturvidha Purusharthas*, there is no consensus among philosophers in their order. Different philosophers hold different views regarding this

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[6] Ekalavya is a self-learned person in The Mahabharata

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order. As mentioned earlier in this paper, in many scriptures, *Dharma* is mentioned at first, Artha at second, *Kama* at third and Moksha at the fourth. Some scholars mentioned that Artha is at first because entire human life depended on money. Without money, one cannot achieve economic value in the life and cannot complete even family life peacefully and without peaceful life, no one can get salvation.

Charvaka[7] philosophical school had given first place for *Kama*. According to *Charvakas,*

> "Enjoyment is the only end of human life.
> -------------
> They believe that there is no heaven, no final liberation nor any soul in another world
> ------------
> In Ethics, *charvaka* regards sensual pleasure as the summmum bonum of life. Eat, drink and be merry, for once the body is reduced to ashes there is no hope of coming back from here again. There is no other world. There is no soul surviving death.
> --------------
> Out of the four human values- *Dharma*, Artha, *Kama* and *Moksha*- only *Kama*or sensual pleasure is regarded as the end and Artha or wealth is regarded as the means to realize that end, while *Dharma* and Moksha are altogether rejected". (Sharma, Chandradhar. *A Critical survey of Indian philosophy*, 42 ,46)

In *Manucharitramu*, Pravarakhya is representative for Vedic *Dharma* who followed his dharma very systematically in his life whereas Varuthini argues like a *Charvakas* though she doesn't belong to same school and moreover she does not belong to *Chaturvarna* system as well as *Chaturvidha Purushartha* system because she belongs to *Deva Veshya* clan. Varuthini's clan is supposed to spend time with people who like them, having physical relationship with them is not a *papa* (Sin) and she doesn't need *Swargaloka* because her birthplace itself is *swargaloka* and she doesn't have to face death at all.

Whereas Pravarakhya is a *brahman*, who is serving his parents and is happy with the wife, who prefers Yagna and Vedic lifestyle. He has control over the Arishad Varga[8] His ultimate goal is to follow Vedic *Dharma* and achieve the last stage of *purushartha,* i.e. Moksha. When Pravarakhya had seen Varuthini for the first time, he asked her about her details and requested the way to his hometown and gave benediction to her as a *Brahman*.

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[7] Charvaka or Lokayata is one of the philosophical schools of ancient India and the followers of this school rejected Vedas, Vedic ritualism, and supernaturalism.
[8] Kama (Lust), Krodha (Anger), Lobha (Greed), Moha (Delusory Emotional Attachment or Temptation), Mada (Pride), Matsarya — (Jealousy).

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While introducing herself to Pravarakhya, she mentioned that

> "My name, young man
> is Varuthini you must have heard
> of Ghritaci, Tilottama, Harini,
> Hema, Rambha and Sasirekha.
> They are my friends.
>
> > (Peddana, Allasani. *Manucharitramu*,
> > *Trans.*Velcheru Narayana Rao,
> > David Shulman, stanza 44, 2 chapter)

She also had given her complete bio data for Pravarakhya where she shows her relationship with godly people and her talent

> "The Goddess born from the ocean of milk[9]
> In the wake of the crescent moon
> is our sister. Our gift is in making
> music to fan desire, with voice and lute,
> so pure it can melt a stone.
> The arts and sciences of making love
> come naturally to us, with our mother's milk.
> men go through huge sacrifices- offering up
> horses crowning Kings- just
> to win our hand. We Perform
> on stages set with emeralds, in the shade
> of wishing trees on Golden Mountain,
> and the courts of the great gods
> are where we hone our skills". (Ibid, Stanza 43, 2 chapter)

She gave him a hint that 'she is staying alone in her house; you please come and take my hospitality'. It means she expressed her physical desire for Pravarakhya. In scriptures, it is mentioned that a guest can have physical relationship with the host.[10] Similarly Varuthini offered hospitality to Pravarakhya. He too has knowledge about scripture and he understood when Varuthini offered hospitality at her house. He requested her only one thing that is how to go to his place.

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[9] Lakshmi

[10] There was tradition in ancient India that host should treat guest as deity and deity expects three things from the host i.e. Food, Sleep and Sangamam (Intercourse), so the host should provide these three things to guest; without these, *Athithi pooja* is incomplete and the host will get sin if he does not provide. (Dharma Rao, Tapi. Devalayalameedabutubommalenduku, 38).

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When Pravarakhya did not respond to her hint, Varuthini openly informed Pravarakhya that she had fallen in love with him at first sight and she desired him. However, Pravarakhya addressed Varuthini as a mother; it shows his mindset about other women and he further says that

> "A Brahman lost in his senses is prey to the sharp arrows
> of the love god, who is skilled at leading one astray
> Such a man will be ruined, falling from the path
> that leads to the kingdom of pure joy" (Ibid. Stanza 60, 2 chapter)

People will be attracted to gold, but gold is never attracted to anyone. Similarly, many people are attracted to the Apsarasas, but not all Apsarasas are attracted to human beings. Here, she herself surrendered to Pravarakhya, yet was rejected. She understood that he has control over his senses. She asked him several questions. When heaven of happiness is right in front of you, what is the need of torturing your body by fasting and killing your senses?

> "Would a blind man miss the moonlight?
> You're rejecting the company of a godly woman.
> You prefer to fall back into the dark well
> of a family life. You are like and owl who sees daylight
> and rushes to hide in its dark corner".
> (Ibid. Stanza 56, 2 chapter)

Even Pravarakhya understood her knowledge and informed her:

> "You talk like a scholar. We have never seen one
> like you before. You seem to be an expert in the science
> of love. You say the path of the Vedas
> is wrong, and making love is right. Why argue
> with you? This is how your tradition interprets
> the text about the path to final freedom"
> (Ibid, Stanza 64, 2 chapter)

Varuthini did not stop her interpretation on scriptures and asked him one important question about illegitimate relationship in scripture.

> "Did Brahmans expel Parashara from his caste because of what he did with
> that fisher girl?
> Did Vishwamitra lose status in his clan because he took Menaka?
> Did the sage Mandakarni lose his powers when he lived with godly woman?
> Did the Gods dismiss Indra from his throne just because he was Ahalya's
> lover?
> Are you greater than all of them?

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All those pseudo sages who pretended to live on wind, water and leaves who
wear chastity the belts made of iron-
Aren't they prisoners in the arms of ravishing women?
(Ibid. Stanza 73, 2 chapter)

She directly asked Pravarakhya the meaning of '*Anando Brahma*' (*Blissful Brahma*). She told him that *Anandam* is also available through intercourse. Generally, inscriptions mention that people will go to *Swarga* after the death; meaning people are eligible to go to *Swarga* without body. Finally, in *swarga*, people will enjoy with Apsarasas. She told that she is a Apsarasa, he can enjoy *Swarga* experience on earth with the body. She requested 'whatever luxury items are available in heaven is available with me and you get all these items and enjoy with me'.

Pravarakhya replied to Varuthini
"Young lady, how could you possibly know
 that happiness that comes from the god of fire
when he is satisfied by offering made to him day
after day, morning and evening? Nothing is dearer to me
than the fire sticks, *darbha* grass, and the three fires
themselves. Will the body last? Don't speak to me
about these fleeting pleasures, like Honey on mustache"
(Ibid, Stanza 65, 2 chapter)

Varuthini understood that it is difficult to make him understand her love through conversation and finally rushed at him and fell on him but Pravarakhya put his hands on her shoulder and pushed her hard. She almost fell but stood her ground. Then immediately she started blackmailing him emotionally by crying. She said you have hurt me here with your nails. She showed him. She said:

"You said you've made offerings to the fire
and prayed. Did any good come from all those things
you've done with no kindness in your heart?
All you need is the kindness- and the rest
will follow. What use is your learning if you don't know this simple truth."
(Ibid. stanza number 72, 2 chapter)

Pravarakhya understood that it is difficult to talk to her, he prayed to the lord, and with his grace he reached his home immediately. Varuthini was surprised and she thought that he may come back to her. But a Gandharva understood the entire episode and he assumed the form of Pravarakhya and came back to her. They stayed together for some time, when she became pregnant he requested her permission to go to his home. Varuthini also delivered a baby boy and left him in the *Himalayas* and went back to *Devaloka*.

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Conclusion

> "In human life, there is a constant conflict between *Atma* (soul) and the senses and the same has been delineated in *Manucharitramu*."
> (Achyuta Rao, Tekumalla. *Manucharitramu; Katha samvidhanam- Shilpamu; Vimarsha – Samadhanamu,* 217).

Human beings always expect happiness in life. This happiness can be divided into two ways. First is carnal pleasure (happiness through the material world); the second is divine bliss (*Brahmanandam*). The first one, carnal pleasure, is experienced by all beings which is available in the material world, but it is temporary and will end very quickly. The second one, *Bramhanandam*, does not require any material and does not have an end. It requires devotional life and concentration on good things. Very few people get to experience *Brahmanandam* in life. According to *Dharma Shastras*, *Brahmanandam* is possible when a person follows the Vedic lifestyle in a systematic manner from birth to death.

However, Varuthini mentioned Parashara, Vishwamitra, Mandakarni, Indra from Indian scriptures. It is true that Parashara was treated as *Brahman*. Viswamitra did not lose his place. Mandakarni did not lose his power, and gods did not dismiss Indra. Her argument is correct from her point of view but still there is a story that Parashara, Viswamitra and Mandakarni's were treated as great sages in the universe, at the same time again same scriptures mentioned that they have not left their desire over women which is negative attribute to their characters. If they had not been attracted to women, certainly they could have become king of gods and occupied Indra's position. They just lost their years of extreme Tapas for women only. In Indra's case, it is different in various scriptures, due to his weakness for women, though he was the king of gods, he was cursed by human being and lost his image.

> "Vatsayana has written a few stanzas about features of *Maha Pativrata* and mainly focused on other aspects of women, their features, illegitimate relationship and other things. Finally, he mentioned in the text that readers should imbibe only good qualities from the book"
> (Narayanacharyulu, Puttaparthi. *Prabandha Nayikalu*, 109)

According to Pravarakhya, he would have enjoyed *Swarga* on earth with Varudhini if he had accepted her proposal. But whatever merit he earned as *Sat Brahmana* in his lifetime would be lost and also, he would be away from parents and wife. According to *Dharma* Shastras, Atma may leave earthly attachment after human's death but when a person does not perform his duties in his lifetime, it may be a great sin. As per Varudhini's *Loka Dharma,* her role and behaviour

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with Pravarakhya is justified. When it comes to Pravarakhya, a *Sat Brahmana*, he was also supposed to perform his *Dharma*and he chose the right path and did not expect *swarga* because once *Atma* goes to *swarga*, it means rebirth for Atma. Rather he chose *Moksha* where there is no rebirth and *Atma* gets merged into God.

*In Indian Mythology, Swarga is define as a place where *Atma* (soul) can get complete happiness up to certain time, after that Atma will get rebirth and pain where as Moksha is that Atma (soul) will merge into God and there won't be any rebirth and pain.

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A Study on Teacher Education for Addressing Gender Equity in English Language Courses of B.Ed. and D.ELEd in Manipur

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Abstract

The contents prescribed for pedagogy of English in B.Ed and D.EL. Ed courses which are compulsory for student teachers aspiring to teach English language in school are very important as these PSTE programmes are preparing teachers to cope up with any issue relating to teacher education. A lot of change has been taking place in the education system, according to which it needs to address the issues of gender discrimination arising out of culture and traditions and from different backgrounds of society. It is meant to strengthen the capacity of an education system to reach out to all learners ensuring a stable growth of the society. A developing society should ensure inclusive education irrespective of language, gender, and ethnicity/cultural and disability. With fast growing education system, it witnesses a paradigm shift from conventional methodologies to innovative pedagogy practices. Being the Lingua Franca, English is an essential part of school curriculum. Therefore, there is need to explore the preparedness of English language teachers to identify and take care of the gender equity among the children studying together in education settings. With insufficient exposure about the diverse learners, when teacher is introduced to the different learning needs in the service, they find faults with the individual learner rather than modifying his/her pedagogy practice. Majority of English Pedagogy courses of B.Ed. under Manipur University and D.El.Ed under SCERT don't adequately prepare student teachers to be sensitive towards gender equity. While there is a great need of English language taking care of gender equity in most PSTE programs, it is evident that pedagogy paper is not updated and need to be re-evaluated.

Keywords: NCTE-2014, Pre-Service Teacher Education (PSTE), Gender Equity, Inclusive Education, Gender Discrimination, Innovative Pedagogy

1. Introduction

There is still a lot to say about different types of inequalities apparent within the classroom. Teachers engaged less frequently with female students, asking them fewer questions, while at the same time providing males with more feedback. This history of education has perpetuated its' gender inequalities as teachers, students, and people in general have been socialized to think that males are in general smarter than women, especially when

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it comes to Math and Science fields of study. A well trained classroom teacher is the single most important factor in the success of inclusive education programmes (Sharma and Das, 2015). He or she should be very sensitive to the educational needs of children. Pre-Service Teacher Education (PSTE) prepares teachers for teaching in the classroom. As the name indicates it is the education of teachers before they enter the education system as teachers are entrusted with the responsibility of teaching the students. Ideally, PSTE should be an enriching experience for student teachers so that they could justify the demanding role of teaching professional.

Today, issue of gender inequality is a concern within the international community. In 1995, on the occasion of the Fourth World Conference on Women, UNDP has implemented substantial measures such as the gender related human development the GDI, the human development index (HDI), indicator of women's participation IPF. These indicators have led to many measures for gender inequality. Despite this, gender inequality can be observed in almost all developing countries and even in developed countries. Gender inequality in education can prevent the reduction of fertility rates, infant mortality rates and may also have negative effects on children's education and health. It can also affect economic growth through a number of channels. Undoubtedly, it is the prime responsibility of the Pre-service Teacher Education (PSTE) to prepare teachers to address the gender discrimination of students in inclusive classrooms.

Several studies had been conducted to find out the teaching/learning process of English in Manipur. Singh (2002) explored the problem, prospect and status of English in Manipur in his research "A Critical Scrutiny of the Position, Problems and Prospects of English in Manipur". Devi (2006) explored the difference between the sentence structures in English and Manipuri language in her research "Sentence structure in English and Manipuri Language', A contrastive study. Sujeta Beishamayum (2010) explored linguistic problems in learning English language in her research "Communication and linguistic problems faced by Meiteiron speakers in learning English language." However, there is no study available with regard to the study of "A Study on Teacher Education For Addressing Gender Equity in English Language Courses of B.Ed. and D.El.Ed in Manipur". In the light of the above background, we will investigate the contents prescribed for pedagogy of English in B. Ed. and D.El,T.Ed. courses and find out how the PSTEs are preparing teachers for their roles in education settings without gender discrimination.

The Structure of the Paper

In section 1.1, we will discuss the methodology adopted in the study while section 1.2 discuss objectives of the research paper, 1.3 deals with questions of the research or hypothesis and 1.4 section deals with observation and in the section 1.5, we have findings and an analysis of syllabus of B.Ed. under Manipur University and D.El.Ed. under SCERT. This is followed by section 1.6, where we discuss the findings of the study conducted and conclude with some suggestions to address the gender disparity in the classroom.

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1.1. Methodology

The contents prescribed for pedagogy of English courses which are compulsory for student teachers aspiring to teach English language in schools were studied to find out how the PSTE is preparing teachers for this role. Pedagogy of English syllabus of PSTE programs under Manipur University and SCERT post 2014 are taken into account for this study. The year 2014 has special significance here, for this was the year when the NCTE revised the PSTE curriculum and issued directives related with for revised curriculum and duration of the PSTE to meet the need of the hour in teacher education. The core curriculum of PSTE remains same for all students aspiring to be teachers of various subjects but different subjects like English, Mathematics, EVS and other subjects have different pedagogy courses.

1.2. Objectives of This Research Study are to:

- Study how PSTE programs prepares English teachers for identifying gender issues and sexist languages in their education settings,
- Study how PSTE programs prepares English teachers for modifying pedagogy practices for addressing gender discrimination in inclusive education settings
- Study how PSTE programs preparing English teachers for adapting the assessment evaluation process to assess the students' achievements in inclusive education settings
- Study how PSTE programs prepares English teachers for working in collaboration with special teacher, counsellors and other allied health professionals to address this gender problem in inclusive education setting.

1.3. Research Questions or Hypotheses

1. Is the PSTE program preparing teachers to identify the gender issues arising out of teaching learning process, social and economic disadvantages?
2. Is the PSTE program preparing student teachers to modify the pedagogy based on gender equity?
3. Is the PSTE program preparing teachers for teaching verbal communication and writing practices without gender biased languages?
4. Is the PSTE program preparing teachers to check sexist languages and other activities causing gender discrimination?

1.4. Observations

Being the Lingua Franca, English is an essential part of school curriculum in India. The present paper explores the preparedness of English language teachers to identify and take care of the language learning needs of learners. The table below explains the nature and identification of different Learner's in language classrooms.

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Table-1:
Challenges in the syllabus and language classroom:

S. No.	Nature of Challenge	Identifying characteristics
1.	Sexist languages: (challenges associated with verbal aspect of language)	- Lots of mistakes in verbal communication etc. - Difficulty in following verbal communication - Inability to frame appropriate pronouns in terms of gender biased languages.
2.	Sexist languages: (challenges associated with written aspect of language)	- Poor grammar - Difficulty in organising and expressing their thoughts without gender biased languages in writing.
3.	First Generation Learners: (difficulty may result from lack of support for learning English at home)	- May have inconsistency in academic achievement. - May show irregularity in completing the written work/assignments. - May hesitate in participating in discussions.
4.	Students with English as second language: (difficulty may result from lack of support for learning English at home)	- May hesitate in speaking in English in front of peers. - May have inconsistent academic performance.
5.	Children with social and economic disadvantages: (difficulty may result from lack of support for learning English at home)	- May hesitate in participating in group activities - May show absence of interest in peers - May have unstable academic result and performance.
6.	Different activities catering to gender equity: (difficulties may arise due to nature and culture)	- May hesitate in participating in group activities - May show absence of interest in peers. - Children may also feel shy and find it difficult to mingle and initiate

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		conversation with other children

1.5. Findings

Keeping the discussed gender issues lacking in English language courses of B.Ed. and D. El. Ed and their needs (Table-1) in mind, we enquired the pedagogy course of English and their reliability towards preparing reflective and sensitive professionals. The contents prescribed for pedagogy of English course which is compulsory for student teachers aspiring to teach English language in schools was studied to find out how the PSTE is preparing teachers for this role. The tables below give the analysis of pedagogy of English course of PSTE programmes in Manipur. The tables below also indicate whether the pedagogy of English syllabus caters to this gender equity in the context of learning English or not. Overt mention of these gender issues indicates the further possibility that the course might be preparing English teachers for teaching in education settings without gender discrimination.

Table-2

S.No.	Universities	Course content of Pedagogy paper of English in-lieu with inclusive setup
1.	Manipur University (B.Ed.)	• Language across the curriculum discusses first language acquisition and second language learning, language diversity, multilingualism and basic language competencies- LSRW. • Objective of the pedagogy paper includes importance of English language as a second language • Learner's assessment includes Remedial teaching (error analysis attitude towards errors and mistakes in second language learning). • Reading and reflecting on texts. • Sessional work includes Diagnosis of learner difficulty in speaking English and preparation of remedial exercises.
2.	SCERT, Manipur (D.El.Ed.)	• Pedagogy of English: historical view of English as a second language, general principles of teaching English, behaviouristic, Structural and Eclectic Approach, Cognitive and Constructivist Approaches. • Different types of learners, teaching in a large classroom and Methods of teaching.

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		Strategies for writing and assessment.

Table 3

Gender equity as a Challenge	Whether these curriculum of B.Ed. and D.El.Ed discuss them in their Pedagogy papers of English.
1.Language learning problem (sexist languages)	No
2.Other problem requiring attention of language teachers (Verbal language as well as in writings etc)	No
3.First Generation Learners	No
4.English as a second language	Yes
5.Disadvantages (Social or Economical background)	No
6.Assessment of gender biased languages.	No

1.6. Discussion

The above tables are prepared after closely studying the objective, Course content, Practicum and suggested readings of Pedagogy paper of English for Manipur University and SCERT, Manipur. The tables clearly show that majority of English Pedagogy course of Manipur University and SCERT don't adequately prepare student teachers to be sensitive towards gender equity needs. With insufficient exposure about learners, when teacher is introduced to the different learning needs in the service, they find faults with the individual learner rather than modifying his/her pedagogy practice. While there is a unit on inclusive structure of gender issues in most PSTE programs, it is evident that pedagogy paper is not updated and need to be re-evaluated.

Conclusion

To justify the need of gender less English classroom, teachers must be prepared in the PSTE programs. They must understand the individual differences of different learners and yet embrace them together. It is ironical that student teachers are introduced to the concept of inclusive education through an isolated paper or unit and the same is not included in all pedagogy papers. Only if student teachers are trained and empowered to enhance the learning opportunities for gender equity could they provide enriching experience to all young minds. If the teacher is well aware of the needs of these gender less class, he/she can modify his/her approach of teaching by introducing the story via discussion, verbal communication and writing practices using different techniques to make these children aware of these gender discriminatory words. These innovative approaches will not only be helpful for special needs

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of children but will be engaging to the whole class. Although there is no one way or solution to be appropriately prepared to deal with inclusive and gender discrimination, PSTE is the central key to enable and enrich the student teachers to be reflective and sensitive professionals. It is the responsibility of the English language teacher to value and treat learners' needs equally and to offer equity based quality education to them. This can only be achieved if the English language teacher himself/herself is enlightened and sensitized to deal with learners without segregating them from their peers and is also ready to work in collaboration with the special education teachers. The same applies to language teachers who could be sole partners of evolution.

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How Does a Language Become Social and Cultural Identity for the Members of Syed Speech Community in Aligarh: A Case Study

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Abstract

The main aim of the study focuses on the particular style of speaking by the members of Syed speech community. This study also explains how members of Syed speech community maintain their identity on different linguistic levels.

This is a pilot research because it focuses a small group of people who belongs to a particular speech community among the Muslims.

The objective of the study is to show that how they people are linguistically marked amongst the Muslims which they are living with them but Syeds occupy a special place because of some phonological distinctive features.

Keywords: Syed speech community, social identity, cultural identity, Aligarh

Methodology

The method which is used in this research is an observational method. Participant are being observed by the Investigator in different social domains.

Data Collection

This study was conducted in February 2018. It took six month span to complete the survey. Method which was used for the purpose of collecting the data is Labov's Observer paradox. Fifty informants participated in this study, twenty five males and twenty five females. The tools which were used in the field are as follows:

1. Selection of the informant was not random; there were selected group of people who belong to a particular community.
2. Direct and indirect conversation.
3. Telephonic conversation.

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4. Meetings in religious or marriage ceremony.
5. Direct observation method, people were observed by the observer when they don't know that they are being observed.

Data Analysis

Data is recorded by the investigator with the help of tape recorder. After listening again and again to find out what are the peculiarities of their speech to make them different among the Muslims as whole.

Objectives of the Study

The main objective of the present study is to highlight the linguistic features of a particular speech community.

- Another objective of my research is to show the linguistic identity of a particular speech community in Aligarh.
- The topic has not been taken yet.

Background

- **Historical Background**: Some historical facts about the Syed families are:
  - ➢ They have well-recorded history of kinship relationship to the Qabila-e-Banu Hashim in Saudi Arabia. They have a great command over the language before and after Islam.
  - ➢ They occupy a very important post called Servant of Khana-e-Kaba which uplifts their social status amongst the Muslims across the globe.

Introduction

- Syed Speech Community in Aligarh: A group of people who have come from the different parts of the country live together and share a common language in their community because they maintain their identity.
- They share a common culture and religious beliefs.
- They are surrounded by different speech communities and languages such as Hindi, Urdu, English, Hindustani and the most important dialect is Braj.

Speech Community

Regardless of the linguistic differences among them, the speech varieties employed within a speech community from a system because they are related to a shared set of social norms (Gumperz 1964).

- Labov (1972: 120-1) The speech community is not defined by any marked agreement in the usage of language elements, so much as by participation in a set of shared norms: these norms may be observed in overt types of evaluative behavior, and by the uniformity of abstract patterns of variation which are invariant in respect to particular levels of usage.

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Identity

I think this is not an easy question. Identity is a very packed term that, apart from its literal meaning, can have a lot of connotations. Every person has some personal identity, as well as social and cultural identity, which means that they identify with or follow some specific values, traditions and points of view, not necessarily at the conscious level. As a student of linguistics, I should also point out that *Linguistic Identity* defines us as a language user belonging to a particular speech community. Apart from this, we may also identify ourselves as belonging to a professional group, family background and as individuals who ith our own unique way of expressing ourselves.

There are other identity markers also according to what we have in common. For example, nationality, locality, religion, ethnicity, etc.

- Henri Tajfel and John Turner state that "social identity theory states that the in-group will discriminate against out group to enhance their self-image."
- In-group means "us"
- Out-group means "them"
- According to Hogg & Abrams, self-categorization and social comparison produce different consequences. The social categories that individuals place themselves in are designed and constructed by the society and exist only in relation to other contrasting categories.

Cultural Identity

- (Kohls, 1996) defines culture as an integrated system of learned behavior patterns that are characteristics of the members of any given society. Culture refers to the

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total way of life of a particular group of people. It includes everything what a group of people thinks, says, does and makes, in addition to its systems of attitudes and feelings. Culture is learned and transmitted from generation to generation.

Linguistic Identity of Syed Speech Community

Some important characteristics of Syed family are as follows. These features include their linguistic identity amongst the different groups. Through this linguistic identity they recognize themselves and are recognized by others. Through these features some unique identification in a society is attached to them. A very common sentence which has been used for a long, long, time by the Muslims for Syed's family is **"ye to bhai sheen qaaf wale log hain"**. This expression tells us many linguistic and non-linguistic meanings.

Some Expressions are used by the Common Muslims in Aligarh
- AsslamuAlai Kum
- AsslawaleKum
- Saam ale Kum
- SaaliKum
- Shukriya
- Thanks
- KhudaHafiz
- Allah Hafiz

Above expressions are very much frequently used by different speech communities.

Some Verbal Expressions which are used by Syed's group. But these are phonetically and syntactically marked.
- AsslamuAlai KumWa RahmatullhiWa Bara Katuhu
- Al Ham Du Lillah
- JazaKumullahKahir
- Masha Allah
- One thing is very important when the members of Syed speech community meet together and depart, they use only one expression for both the situations **"Asslamualaikumwarahmatullahiwabarakatuhu".**

Some special features by which Syed members are different from other groups of Muslims
- Physically and phonetically demonstrated Politeness
- Pronunciation

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- Place of articulation
- Lexical selection
- Syntactic pattern
- Non-verbal signs

Politeness

When they communicate with the in-group and out-group, they show the highest degree of politeness. They are very polite in nature never show any anger. They believe in peace and love and show sympathy always towards the others. They also respect the other's belief.

Pronunciation

They are very highly conscious about the pronunciation of the word. Incorrect pronunciation of the word is not acceptable within this group.

These are the homophonous sounds, for non-Syed members there is no difference, but it matters for the members of the Syed speech community.

Syntactic Pattern

One very important factor of the members of Syed speech community is that they have only one expression for both singular as well as plural, which is **"hǝm"** and it is a marked term for the members of Syed speech community.
- Some nonverbal signs
- Facial expression
- Gestures.

Conclusion

Now on the basis of above discussion, it is clear that some characteristics of Syed family give them a linguistic identity amongst the different groups of people. The Syed community members recognize that these features give them distinct identity. Non-Syed community members also recognize these features as unique identification for the members of the Syed community. Not only language but other features are observed.

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Politeness Strategies in Conversation: An Analysis of the Film
Mr. and Mrs. Iyer

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Courtesy: https://www.amazon.com/Mrs-Original-Motion-Picture-Soundtrack/dp/B077MFQD1N
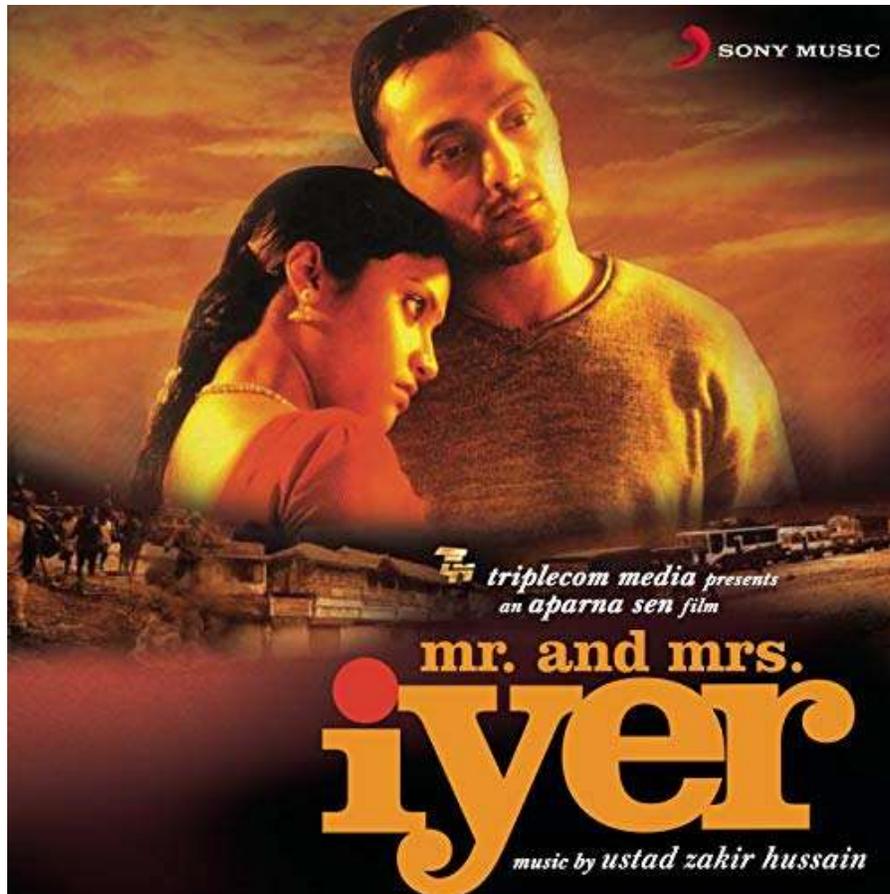
Abstract

Politeness is one of the most important attributes of conversation that affects interlocutors' interpersonal relations. People, in all societies, employ various strategies of politeness to ensure friendly relation. Different types of strategies employ different types of expressions resulting in different effect on

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the hearer. The present paper is an attempt to analyse and understand the implication of Brown and Levinson's politeness strategies—bald-on-record, positive politeness, negative politeness and off-record strategies—in the conversation that takes place in the film *Mr. and Mrs. Iyer.*

Keywords: *Mr. and Mrs. Iyer*, analysis of film, politeness, bald-on-record, positive politeness, negative politeness and off-record strategies.

Politeness Strategies: An Overview

Language is not only a medium of communication but it also carries emotions, styles, moods, intentions, etc. of the conversant. Thus, the choice of factors affecting the relation between the interlocutors plays a crucial role during conversation. One of these factors is politeness strategies which bring the interlocutors close to one another. However, perception of politeness varies from culture to culture, community to community, person to person, gender to gender, etc. That is why it is not easy to predict that a particular expression or use of language will always be regarded as polite.

Politeness can be manifested through verbal (linguistic) and non-verbal (Non-linguistic) expressions as per the demand of situation or goal. The verbal expressions include the use of particular type of linguistic items or constructions and a strategic use of language. Non-verbal expressions entails various types of bodily expressions like, nodding one's head to greet others, extending hands to help others, giving way to others in a queue, a standing ovation to show respect to others, etc. In this way, the interpretation of politeness in a speech event requires to be looked from different angles to reach the most convincing interpretation.

On reviewing literature, we find that the term 'politeness' as a formal discipline, was recognized during the 1970s. Since then, a number of books and articles have been written on the topic. Scholars such as Lakoff (1973), Grice (1975), Brown and Levinson (1978) and Leech (1983) have contributed immensely to the theoretical formulations of politeness phenomenon to be studied as a formal linguistic discipline. Since the publication of Brown and Levinson's seminal article on politeness in 1978, many sociolinguists and anthropologists got interested in the study of this socio-cultural phenomenon especially in exploring how politeness is realized in different linguistic patterns and languages.

Watts (2003) argues that the concepts of politeness and impoliteness as understood by linguists are not the same as that understood by common man. According to him, there is a great distinction between the 'folk/lay interpretations' of politeness as viewed by the members of a socio-cultural community and the 'technical interpretation' of politeness as used by linguists in pragmatics and sociolinguistics as a theory of (im)politeness. He also refers these as 'first-order (im)politeness' and 'second-order politeness'. Second-order (im)politeness invites an in-depth

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study of social behaviour, cultural practices and language usage (Watts, 2003: 4; Watts *et al.* 2005: 3).

Brown and Levinson's theory of politeness is based on the concept of face-management. The term 'face', here, refers to a person's 'social standing or esteem' (Cameron, 2001: 79), 'reputation, prestige and self-esteem' (Culpeper, 2001: 238) or 'public self-image', and, therefore, it is 'something that is emotionally invested, and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction' (Brown and Levinson, 1987: 61). They believe that people, generally, observe each other's face in interaction and this observance is largely based on the interactants' mutual vulnerability of face. Every individual's face depends upon every other individual's face being enhanced or maintained. Face is regarded as an individual's basic want (desire). Therefore, it is our general expectation that it is in the interest of every individual to maintain one another's face. 'Maintaining one another's face involves protecting a person's honor or self-esteem' and therefore 'one must avoid behavior that may cause shame to another' (Ukosakul, 2005: 120). Realisation and manifestation of politeness is all pervasive in all cultures and people are expected to observe politeness norms in order to show respect to one another's feelings and face wants. In this connection, it would be apt to quote, "it is a universal characteristic across cultures that speakers should respect each other's expectations regarding self-image, take account of their feelings and avoid face threatening acts" (Cutting, 2002: 45).

In our daily life, we see that sometimes interactants fail to satisfy each other's face wants and this leads to 'face threatening acts' (FTAs). Consequently, the one whose face gets threatened tries to defend it and in doing so, he, intentionally or unintentionally, does the same with his counterpart. This face threatening may be directed to any of the two aspects of face, 'positive face' and 'negative face', depending upon the orientation of act. Positive Face is an individual's desire to be approved of or appreciated by at least some others while Negative Face is an individual's desire that his/her actions should not be hindered by others (Brown and Levinson, 1987: 62). Hudson termed them as 'solidarity face' and 'power face' respectively (1996: 114).

According to Brown and Levinson, FTAs are unavoidable as any type of communication between two individuals involves a certain degree of face threat to the speaker's and/or the hearer's face. However, it is generally seen that people, almost in every society, try to avoid or mitigate the effect of potential FTAs by employing certain conversational strategies to achieve their goals. In this regard, Brown and Levinson have proposed four super-strategies namely bald-on-record, positive politeness, negative politeness and off-record strategy that people employ in order to minimize the potential face threat to one's or other's face.

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Bald-on-record strategy involves the use of direct, unambiguous, clear and concise expressions without any redressive action. Usually, it is used between close friends or familiar ones. Nevertheless, it can be used by strangers in case of efficiency or urgency, when threats to hearer's face are not so great or when the speaker is superior to the hearer in terms of social status or power.

Positive politeness is oriented towards the hearer's positive face want. In this, the speaker tries to build a friendly relation with the hearer and tries to assure that he respects the hearer's desires, wants, actions, etc. This strategy is used mainly between individuals of similar interest, shared background, shared culture, and intimate relationship. Positive politeness strategy comprises 15 sub-strategies.

- Strategy 1: Notice, attend to H (his interest, wants, needs, goods)
- Strategy 2: Exaggerate (interest, approval, sympathy with H)
- Strategy 3: Intensify interest to H
- Strategy 4: Use in-group identity markers
- Strategy 5: Seek agreement
- Strategy 6: Avoid disagreement
- Strategy 7: Presuppose/raise/assert common ground
- Strategy 8: Joke
- Strategy 9: Assert or presuppose S's knowledge of and concern for H's wants
- Strategy 10: Offer, promise
- Strategy 11: Be optimistic
- Strategy 12: Include both S and H in the activity
- Strategy 13: Give (or ask for) reasons
- Strategy 14: Assume or assert reciprocity
- Strategy 15: Give gifts to H (goods, sympathy, understanding, cooperation)

(Brown and Levinson, 1987: 103-129)

Negative politeness is directed towards the addressee's negative face want that is his want to be unimpeded by anyone. Here, the speaker tries to assure that he cares for the hearer's negative-face wants and will not intrude into his personal territory. In this sense, 'negative politeness is characterized by self-effacement, formality and restraint, with attention to very restricted aspects of H's self-image, centring on his want to be unimpeded' (1987: 70). Therefore, negative politeness demands the speaker to redress probable FTAs to addressee's negative-face by making a strategic use of language—such as apology, request, hedges, deference, indirect expressions, leaving options, etc.—in case he intrudes into the addressee's freedom of action. Negative politeness strategies are used mostly when the speaker and the

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hearer do not share intimate relationship or are strangers. This super-strategy consists of 10 sub-strategies.

- Strategy 1: Be conventionally indirect
- Strategy 2: Question, hedge
- Strategy 3: Be pessimistic
- Strategy 4: Minimize the imposition, R_x
- Strategy 5: Give deference
- Strategy 6: Apologize
- Strategy 7: Impersonalize S and H
- Strategy 8: State the FTA as a general rule
- Strategy 9: Nominalize
- Strategy 10: Go on record as incurring a debt, or as not indebting H

(Brown and Levinson, 1987: 132-210)

Off-record strategy is used when the speaker wants to perform an FTA but does not wish to take its responsibility. In such a situation, he speaks in such a way that a number of intentions or interpretations can be attributed to his utterance. And thus, the speaker leaves it up to the hearer to interpret the utterance in his own way. Therefore, the speaker 'leaves himself an 'out' by providing himself with a number of defensible interpretations; he cannot be held to have committed himself to just particular interpretation of this act' (Brown and Levinson, 1987: 211). Off-record strategy consists of 15 sub-strategies.

- Strategy 1: Give hints
- Strategy 2: Give association clues
- Strategy 3: Presuppose
- Strategy 4: Understate
- Strategy 5: Overstate
- Strategy 6: Use tautologies
- Strategy 7: Use contradictions
- Strategy 8: Be ironic
- Strategy 10: Use rhetorical questions
- Strategy 11: Be ambiguous
- Strategy 12: Be vague
- Strategy 13: Over-generalize
- Strategy 14: Displace H
- Strategy 15: Be incomplete, use ellipsis

(1987: 213-227)

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The current study is an attempt to put these politeness strategies into test of the conversations that take place in the film *Mr. and Mrs. Iyer* considering its characters as portrayal of live conversation and to assess their pros and cons in day-to-day life.

An Outline Summary of the Film *Mr. and Mrs. Iyer*

Mr. and Mrs. Iyer, an Indian film in English released on 19th July 2002 is written and directed by Aparna Sen, a famous actress, screenwriter and filmmaker of Bengali cinema, and produced by N. Venkatesan and Rupali Mehta. The background of the story is based on the aftermath of 9/11 USA attacks, 2001 Indian Parliament attack and the 2002 Gujarat riots. It bagged many national and international awards for best direction, best screenplay, best actress and best feature film on national integration, and also received good reviews from film critics, newspapers and magazines internationally. The stylistics of language employed by Aparna Sen in the dialogues makes the film remarkable for the use of politeness strategies.

The film is based on the backdrop of sectarian riot between Hindus and Muslims. It is woven around two leading characters, Meenakshi Iyer, a Tamil Brahmin housewife and Raja (Jahangir Chaudhary), a wild life photographer, who get to know each other during a short course of journey to Calcutta by bus. Meenakshi is carrying her baby named Santhanam. During journey, Raja helps her feed the baby. The bus is carrying different types of passengers such as a group of jolly youngsters, a married couple, a Muslim couple, a mentally challenged boy with his mother, men and women of different castes and religions. In the middle of the journey, their bus gets stuck in a hues traffic jam caused by a sudden eruption of communal violence. Hours after the sunset, a handful of Hindu extremists barges into the bus and drags the Muslim couple out of the bus. A few passengers try to stop them but they thrash and warn them off serious consequences. Seeing this horrific scene, they lock themselves in to spend their night. In the morning, all the passengers go to a nearby city in search of food and safe place until the situation gets normal. Raja along with Meenakshi and Santhanam too goes there but they don't get any room. While walking down the street, they encounter a police officer named Rajesh who asks them to stay in a forest bungalow for the time being. The deserted look of the bungalow makes Meenakshi unhappy. However, having no choice, they decide to spend the night. The watchman of the bungalow provides them food and rest. Next day, they again go to the city in search of a room but fail. At a restaurant, they encounter the four young girl passengers of their bus who mistake them as husband and wife. The girls ask them to tell their love story. Both Meenakshi and Raja fabricate a story to entertain the girls. Late night, they get back to the bungalow and spend some happy moments talking to each other. On next day, they catch a train to Calcutta. Reaching Calcutta, Meenakshi introduces Raja to her husband, Subramaniam Iyer who thanks him for helping his wife on the way. While departing, Raja gives Meenakshi his camera roll containing the shots taken during their journey, as a token of memory and then they say goodbye to each other.

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Analysis and Interpretation of Politeness Strategies in the Film *Mr. and Mrs. Iyer*

Raja and Mrs. Iyer (Meenakshi Iyer) are going to Calcutta by bus. During journey, Mrs. Iyer feels thirsty. She searches for the water bottle in her bag but to her surprise she finds her baby's bottle. Sensing something unusual, Raja asks her the reason. Below is an excerpt of the conversation between them:

1. Raja: What happened?
2. Mrs. Iyer: I forgot my water bottle.
3. Raja: What is that there?
4. Mrs. Iyer: (Shows the baby's bottle)
5. Raja: I will get it. (turns and addresses a fellow passenger) Excuse me, may I have that bottle of water, please.

Since Mrs. Iyer's parents had already introduced her to Raja at the bus stop and requested him to help her daughter during the course of journey as she was carrying her baby. Being aware of the situation, Raja asks her, 'What happened?' when he notices her fidgeting with the bag. Although the given expression is a bald-on-record statement which puts pressure on Mrs. Iyer to respond to the Raja's question, it does not prove to be face threatening to her as Raja is pretty sure that his goodwill gesture of help would not be considered wrong. This is primarily because of the little familiarity shared by them during their brief course of the journey.

Mrs. Iyer's quick reply 'I forgot my water bottle' is an indication that she no longer considers Raja a complete stranger and is willing to lower guard of inhibitions for a stranger and ask her for his help. Her reply is straight, brief and unambiguous, which indicates that she employs bald-on-record strategy. Raja and Mrs. Iyer have developed a bond that is socially viable by all means—need and provision. Mrs. Iyer is the needy woman who is travelling alone with her newborn baby and Raja is a photographer whose attitude towards Mrs. Iyer holds a gentleman's consideration.

Noticing Mrs. Iyer fidgeting with a bottle, Raja asks, 'What is that there?' which is a bald-on-record expression since it is straightforward and directed to her negative face. His query gets a non-verbal response from Mrs. Iyer who shows him the baby's bottle. The gesture of showing the baby's bottle has an implication that she could not drink water from it. Having understood her gesture, Raja issues an expression, 'I will get it' which is a promise or an offer to find water for his friend. His statement undoubtedly sounds good to Mrs. Iyer who really needs water to quench her thirst. Thus, Raja employs positive politeness (Offer, promise) to enhance her positive face wants.

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Then, he turns towards a lady passenger and says, 'Excuse me, may I have that bottle of water, please.' From the expression, it seems that Raja is aware of the potential face threat to his passenger's negative face as both being unfamiliar to each other. And any infringement into his passenger's freedom of action will certainly cause threat to her negative face. Therefore, he uses the expression 'excuse me' to mitigate potential FTAs caused to her negative face in case she responds to his indirect request 'May ... please.' He uses indirect request to give the passenger freedom to accept or decline his request. In this way, Raja employs negative politeness (Apologises)to show respect to the hearer's negative face.

Raja's uninvited request to the lady passenger irritates her brother who is already fumed at frequent commotion caused by baby's unusual behaviour. And in a fit of anger, he counters Raja with a question, perhaps misunderstanding his intention. Below is an excerpt of the same.

6. Passenger: Now what?
7. Raja: This water.
8. Passenger: OK.
9. Raja: Here (to Mrs. Iyer).
10. Mrs. Iyer: Oh! Thank you. (She drinks water.) Thank you. You are being so kind.
11. Raja: No problem. How did you imagine, you would manage all by yourself?

Noticing commotion, the passenger expresses his feeling of disgust using the expression, 'Now what?'This statement is potentially argument triggering in nature and it is most likely as if he is geared up for a face off. Thus, it threatens Raja's positive face. However, sensing confrontation, Raja responds precisely 'This water' also showing the water bottle. He makes a dismissive statement directed at the disgusted old man to quash his fury for confrontation. Raja's smart gesture of politeness can be understood as a strategy not to confront for his focus is to help Mrs. Iyer. He successfully convinces the old man of the necessity of water for them at the moment. Here, Raja's implication of politeness strategy with the old man cools down his temper and he turns to be polite and he closes off the conversation using bald-on-record expression 'OK'.

Obtaining the bottle, he, further, offers it to Mrs. Iyer, using expression 'Here' which enhances her positive face. This expression is an example of bald-on-record strategy. Raja's prompt help proves him to be a useful, resourceful and dependable man in crisis. Raja's implication of the strategy not only quenches Mrs. Iyer's thirst but also invokes in her positive politeness in the form of gratitude, 'Oh! Thank you...You are being so kind.' that she expresses to Raja. Raja's initiative of positive politeness (Notice, attend interest to H) encourages in Mrs. Iyer too. Her implication of positive politeness shrugs off the little pain that Raja took for her. That is why he uses the expression 'No problem.' to maintain the balance of politeness and fulfil her face wants. These exchanges of strategies of politeness between the two develop an intimacy

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as a result Raja dares to ask her a personal question, 'How did...by yourself?' It is the impact of intimacy that he notices Mrs. Iyer in a state of quite a mess in managing her baby all alone. The intimacy developed due to exchange of positive politeness makes the people take care of each other which allow them to employ bald-on-record strategy for human concern.

In response to Raja's question challenging her ability to carry her baby all alone, Mrs. Iyer gives her own explanation. Below is the excerpt of the talk between them.

12. Mrs. Iyer: Actually, he is never like this. You know. He usually goes to sleep in the bus. We have brought him twice before.
13. Raja: Must have been a lot younger then. He is probably a lot more excitable now.
14. Mrs. Iyer: That's true. Please go back to your paper. I didn't mean to disturb you.
15. Raja: No. Same old stuff. Jews and Arabs clashing in Palestine. Catholics and Protestants clashing in Belfast. What time does this bus reach the city?
16. Mrs. Iyer: Around five. It usually stops on the way around four. That is when I had thought, I will feed Santhanam, you know.

Further to cooperate with Raja, Mrs. Iyer gives the reason of travelling all by herself. She holds the child's unusual behaviour responsible for her incompetence to handle the situation. Using the expression 'You know', she presumes Raja to be already experienced of the whole situation. And her strategy becomes successful in bringing out a favourable response from Raja, '...a lot younger then...probably a lot more excitable now.' He uses the word 'probably' to convey that whatever he has said is just his conjecture. Thus, he lets Mrs. Iyer agree or disagree with his view and thereby he employs positive politeness strategy (Be optimistic) by becoming optimistic and using hedge.

Raja's strategic use of hedge impresses Mrs. Iyer. As a result, she immediately approves of Raja's presumption by saying 'That's true.' She, in fact, tries to avoid any unnecessary conflict between her and Raja which is also the reflection of the implication of the positive politeness (Avoid disagreement) that has increased solidarity between the two. She not only tries to avoid conflict in talk but also makes an effort to give Raja freedom of action in the expression 'Please go back to your paper. I didn't mean to disturb you.' She makes it clear that her idea isn't to disturb him which could be an indirect indication of her being sorry for untoward disturbance and concern for each other's space. In this way, she enhances Raja's negative face by employing apologies, a tool of Negative Politeness.

Raja notices that Mrs. Iyer must have received FTA to her negative face while apologising for the little pain he took for her, so to make a balance of the degree of face wants, Raja denies the fact of having got disturb by saying 'No' just to minimise the perceived FTA to

her face. Then, with the expression 'Same old stuff. Jews and Arabs clashing in Palestine ...' he presupposes her knowledge about news to convince that nothing is new in the newspaper. Thus, Raja shares common ground which is an example of positive politeness. And further to engage her in conversation, Raja asks, 'What time does this bus reach the city?' which is a bald-on-record expression. Raja's strategy succeeds in bringing Mrs. Iyer back to conversation. Consequently, she not only responds to his question but tells him her future course of action to feed her baby Santhanam, which is added information. It is the impact of Raja's strategy that enhances closeness of relation as result she reveals the name her baby. In this way, she employs bald-on-record strategy in the expression 'Around five.' and positive politeness (Presuppose/ raise/ assert common ground) in the expression 'It usually ... you know.' Both Raja and Mrs. Iyer go on length talking about several things. Below is the conversation between them.

17. Raja: Santhanam! Is that his name? Rather formal for a baby of his age. Don't you think?
18. Mrs. Iyer: Why? It is another name for the god Kartikeyan. It's a common Tamil name actually.
19. Raja: And is that common too?
20. Mrs. Iyer: What?
21. Raja: To name your children after gods and goddesses. I mean every second boy is called Rahul, Rohit, or Joy these days. (Drinks water)

Raja gets surprised to hear the baby's name as Santhanam, which is clear from his rhetorical question, 'Is that his name?' His comment, 'Rather formal for a baby of his age.' indicates that he is a bit critical of the name for the baby of such a tender age, however, he tries to soften his imposition by using the expression 'rather'. To make his point stronger, he affirms it by a rhetorical question 'Don't you think?' Thus, he employs bald-on-record and negative politeness strategy (Question, hedge) respectively. But, contrary to his expectation, she also responds with a rhetorical question 'Why?' followed by an explanation '... name of the god Kartikeyan...'of her implicit disagreement. Giving the reference of god Kartikeyan and Tamil culture, she presupposes Raja's awareness about her culture and practices and thereby she observes positive politeness strategy (Presuppose/raise/assert common ground).

Having understood the mythological and cultural connection of the name, Raja asks Mrs. Iyer whether it is a common practice. She, however, doesn't get what he has asked that is why she raises a question 'What?' expecting him clear his words. This is an example of bald-on-record strategy. At this, Raja completes his previous question by adding an infinitive clause as a supplement 'To name your children after gods and goddesses'. To make his point clearer, he tells about the current trend of naming babies as an afterthought 'I mean ... Rahul, Rohit, or Joy these days.' However, he uses hedge 'I mean' to give her freedom to agree or disagree with his belief. In this way, Raja employs two strategies, the first, bald-on-record strategy to be direct and

precise and the second, negative politeness strategy (Hedge) to minimise face threatening. Mrs. Iyer extends the conversation further by tell Raja the reason behind the naming of her baby. The following is the conversation between her and Raja.

22. Mrs. Iyer: Ah! That's true. Actually, I wanted to call him Suresh you know. But…but we come from a very orthodox family and my in-laws are more conservative than my family. They named him.
23. Raja: Does he have a pet name or something? I mean what do you call him at home? Santa?
24. Mrs. Iyer: Santa?
25. Raja: Aye. I mean, I used to have a friend in college and his name is Murugan. Do you know what we used to call him?

Raja's indirect way of seeking Mrs. Iyer's approval to his personal opinion gets a big thumb up with her expression 'Ah! That's true' which is an example of positive politeness strategy (Avoid disagreement).She tries to keep the honesty in the conversation intact by using the expression 'actually' followed by whole story of the baby having been named as Santhanam, in view to satisfy Raja's positive face. The expression 'you know' is used to get Raja's attention for a greater explanation in this regard. Thus, she employs positive politeness strategy (Presuppose/ raise/ assert common ground).

Mrs. Iyer's favourable response encourages Raja's inquisitiveness to ask 'Does he have a pet name or something?'In order to make his point obvious, he rephrases the given question using the hedge 'I mean ...' that can be seen as either his curiosity to know the baby's pet name or a strategy to just stay engaged in the conversation. In a nutshell, the meaning is two-fold in nature. The topic is definitely a common ground to bring them back to the conversation. Mrs. Iyer gets surprised to hear her baby's pet name as 'Santa'. She repeats the same to confirm whether he is serious or just kidding. She is also surprised at his frivolity for coining the informal identity for such a religious name for her son. This sudden deviation amuses her to the point of surprise. Thus, we see that both Raja and Mrs. Iyer employ bald-on-record strategy.

In order to clear Mrs. Iyer's doubt, Raja uses an affirmative expression 'Aye' followed by an example of his college friend Murugan 'I mean ... name is Murugan'. First, the expression 'Aye' is an example of bald-on-record strategy as it is the most precise response to her question. Second, mentioning his friend, Raja tries to convince Mrs. Iyer that he is not kidding. Rather, he tries to intensify her interest by introducing a real life example. And for that, he also asks her, 'Do you know what we used to call him?' which is a strategy to increase her curiosity about the person. In this way, Raja uses bald-on-record strategy along with positive politeness strategy

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(Intensify interest to H).Mrs. Iyer got interested in Murugan's pet name. As a result, she enquires about the same in the following conversation.

26. Mrs. Iyer: What?
27. Raja: Murgi! (Chicken)
28. Mrs. Iyer: (Laughs) Murgi! No, he is just Santhanam!
29. Raja: It's quarter-past three. He seems to be asleep. You want to get some rest while we can.
30. Mrs. Iyer: Aye.

Raja succeeds in evoking Mrs. Iyer's interest on the topic when she enquires about the same just using the question word 'What' which an example of bald-on-record expression. She uses bald-on-record strategy because she is sure that her direct and brief expression will have little face threatening to Raja's positive face the given action is demanded by him; rather it would be a welcome. In a similar way, Raja tells her his friend's pet name as 'Murgi'. Apparently, his utterance is very short but complete in itself as it communicates the message clearly in a discreet manner. Thus, Raja also involves bald-on-record strategy to satisfy Mrs. Iyer's excitement.

Listening to such a funny name 'Murgi', Mrs. Iyer couldn't control her laughter. Her sudden spurt of laughter makes Raja laugh too. Laughing is a symbol of increasing solidarity and friendliness between them. The exchange of laughter certainly enhances both the interactants' positive face. Mrs. Iyer is so amazed that she repeats the given name with rising tone as if she wants to know whether Raja is sincere in what he has said or is merely pulling off a joke for the sake of humour. However, without waiting for an answer, she clarifies that her baby is called just Santhanam. Using the expressions 'no' and 'just', she rebuffs all the possibilities of the baby being called by other name. Thus, the expression goes very precise and plain which is an example of bald-on-record strategy.

Noticing the topic of conversation nearing the end or no further scope for development, Raja shifts Mrs. Iyer's attention towards the fact that it's late enough while talking and the baby seems be asleep. Therefore, out of concern, he asks Mrs. Iyer to take some rest. The expression 'It's quarter-past three ... rest while we can.' is a clear indication of the fact that Raja is really concerned about his friend and her baby's comfort. Raja's act of catching her attention towards the time and asking her to take some rest is certainly a good gesture of his amicable behaviour. Raja uses an off-record strategy (Gives hint) in the expression 'It's quarter-past…be asleep.' to communicate that it has been late enough, and they should let the baby sleep. The use of inclusive pronoun 'we' indicates that the speaker and the hearer are the members of same group which is an example of positive politeness strategy (In-group-identity). Mrs. Iyer welcomes his

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idea of having rest by saying 'Aye'. Her precise reply is an example of positive politeness strategy (Avoid disagreement) as well as bald-on-record strategy because it is a direct expression.

The outcome of observance of politeness strategies develops intimacy between Raja and Mrs. Iyer. In the film, there is another scene that suffices a good contrast of non-observance of politeness strategies that results in disturbing the developed intimacy.

Below is the conversation between Raja and Mrs. Iyer takes place in a dilapidated forest bungalow wherein they stop for a while as they failed to find out any unoccupied hotel after a communal riot broke in the city. Seeing the uninhabitable condition of the bungalow, Mrs. Iyergets frustrated and decides to leave the place. However, she quits her idea after Raja's intervention. Raja requests the watchman to clean the room and make hot water ready for baby's bath. After some time, the watchman reports to them.

1. Watchman: Hot water ready for baby's bath, room is clean.
2. Mrs. Iyer: Thank you. (addressing to baby) Santhanam! Come.
3. Watchman: *Mem sahab!* What you taking for lunch? Chicken curry or egg curry?
4. Raja: Chicken.
5. Mrs. Iyer: Strictly vegetarian.
6. Raja: Well, I'm not. *Mere liye chicken curry banaao.* (Make chicken curry for me.)

Being aware of his guests' needs, the watchman reports them after finishing his task. His expression 'Hot water ready for baby's bath, room is clean.' serves like a balm to them who badly need some rest after a long tedious journey. The statement enhances Mrs. Iyer's positive face wants by offering her hot water and clean room. Though, it is an example of positive politeness (Offer, promise), it can also be seen as an off-record statement (Give hints) as it involves no specific addressee. In her response Mrs Iyer too enhances the watchman's positive face by expressing thanks which is an example of positive politeness (Give gifts to H – goods, sympathy, understanding, cooperation).

With the expression '*Mem sahab*', the watchman asserts difference in power, ranking and distance between him and Mrs. Iyer, which is a strategy to give respect to her negative face and thereby he employs negative politeness (Give deference). The expression 'What you ... egg curry?' is a bald-on-record question as it puts some pressure on Mrs. Iyer to respond, however it doesn't poise face threatening as it is deemed to act in her favour. Surprisingly, Raja interrupts between the two by ordering 'Chicken', which is unwelcome because he hadn't been asked to table his choice. In this way, Raja causes face threatening to both the interactants.

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Raja's interruption infuriates Mrs. Iyer. So, as a damage control and to restore her negative face, she turns down both the choices by using the implicature, 'Strictly vegetarian.' The utterance goes contrary to Raja's expectation, which certainly causes an FTA to his negative face. In turn, Raja too defends his face by stating 'Well, I'm not. *Mere liye chicken curry banaao.*' to sound his point clearer or an indirect implication of counter argument for what Mrs. Iyer has said and thereby causing an FTA to her negative face. However, the given bald-on-record expression doesn't pose any threat to the watchman's face as Raja is deemed to enjoy greater social status and power which authorises him to ignore the watchman's face wants. Once again, the watchman makes an attempt to get Mrs. Iyer's order. Below is the conversation.

7. Watchman: *Sahab ke liye chiken curry aur mem sahib ke liye…?* (Chicken curry for sir and for Madam…?)
8. Mrs. Iyer: Nothing.
9. Watchman: *Kuchh nahin* (Nothing)?
10. Raja: *Haan, kuchh nahin. Aur please jaldi karo mujhe bhookh lagi hai.* (That's right. Nothing, And please hurry up. I'm hungry.)
11. Watchman: *Ji* sir. (Yes, sir)

Perceiving tension between Raja and Mrs. Iyer, the watchman employs an indirect and elliptical question, '*Sahab ke liye chiken curry aur mem sahib ke liye…?*' to give Mrs. Iyer a choice. It is an example of off-record strategy (Be incomplete, use ellipsis). Raja's indifferent behaviour hurts Mrs. Iyer so badly that she angrily refuses to take anything, despite the watchman's best effort. The expression 'Nothing' is an example of bald-on-record strategy. At this, the watchman gets surprised and confirms the same through a rhetorical expression, '*Kuchh nahin?*'which is an example of positive politeness strategy (Seek agreement). Hearing Mrs. Iyer's inappropriate response, Raja again interrupts her by saying '*Haan, kuchh nahin ... bhookh lagi hai.*' in raised voice. The expression sounds a threat to Mrs. Iyer's positive face if she expects Raja to respect her interests and wants. Then, the watchman says, '*Ji* sir.' which is an example of positive politeness strategy (Offer, promise). No sooner has the watchman left than Mrs. Iyer starts complaining Raja for indifferent attitude. Below is the conversation between the two.

12. Mrs. Iyer: Exactly what do you think you are doing? Iyers are Tamil Brahmins and very strict vegetarians. We never eat food cooked by strangers. (Speaks in her vernacular about caste) (God knows what caste he belongs to!)
13. Raja: What?
14. Mrs. Iyer: You want everyone to find out the truth?

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15. Raja: Meenakshi we are in the 3rd millennium. This is 2001 and please don't give me all that Tamil Brahmin bullshit okey. I have loads of Tamil friends. None of them hang up about caste as you.
16. Mrs. Iyer: You won't understand.
17. Raja: (INDISTINCT) Right. I won't understand. Thank God for that. And please, you can please relax about that room. It is all yours.

Noticing Raja's uncooperative behaviour, Mrs. Iyer complains him of his stubborn attitude in the expression 'Exactly what do you think you are doing?' and further she tries to justify her decision of not taking food cooked by strangers referring to Tamil Brahmins' high morals and practices. Her expression, undoubtedly, causes an FTA to Raja's negative face as she puts herself above Raja in terms of caste hierarchy and morals. However, Raja fails to make out what she means. Then, she says, 'You want ... find out the truth?' in rising tone to show her resentment which is also a strategy to cause FTA.

Addressing Mrs. Iyer by her first name 'Meenakshi' and using an inclusive marker 'we', Raja tries to establish rapport with her and make her understand that she is overpowered by the old conservative beliefs and practices which have no value in modern times. Thus, he, on the one hand, employs positive politeness strategy (Use in-group identity marker) to treat her as a member of his group and on the other hand, uses the expression 'bullshit' and criticises her for believing in casteism that clearly indicates that her face is threatened.

With expression, 'You won't understand.' Mrs. Iyer tries to prove that she has better knowledge and understanding of her culture than Raja and thereby she damages his positive face. In reaction, Raja asserts his inability to understand those beliefs and thanks God for the same. The expression 'Thank God for that' is an implication to the fact that it is good not to understand those outdated beliefs, which certainly make a mockery of her cultural beliefs and high morals. However, in the next expression 'And please…all yours.' he observes positive politeness (Give gifts) by offering her to enjoy the bedroom independently.

Outcome and Scope
The analysis of the first scene from the film, *Mr. and Mrs. Iyer*, shows that both Raja and Mrs. Iyer consistently observe a range of politeness strategies in conversation to bring each other close, create a comfortable environment and keep each other in good humour. Among them the most frequent are bald-on-record and positive politeness strategies. They use positive politeness to share common ground, show concern and develop friendly relation, and bald-on-record strategy to convey that they are friends and their acts are for the benefit or in the interest of other. They also use negative politeness and off record politeness strategies either to give the hearer freedom of action or to avoid conflict. While in the second scene, both Raja and Mrs. Iyer

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constantly ignore each other's face wants, though they are expected to observe. And this non-observance of politeness strategies results in spoiling their relations.

Thus, it becomes obvious that politeness serves a crucial role in conversation. It keeps interlocutors in good humour and they enjoy one another's company. Absence or non-observance of politeness strategies may cause conflict or disharmony in relation. So, to avoid conflict in interaction, we must observe politeness strategies which help us to sustain relationship and achieve intended goal.

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Film Selected:

Mr. and Mrs. Iyer (2002) Aparna Sen (Director) and N. Venkateshan and Rupali Mehta (Producer).

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Bharati and the Art of Translation

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Courtesy: https://en.wikipedia.org/wiki/Subramania_Bharati

Abstract

This paper throws light on Bharati's art of translation to which glorious tributes and compliments were given for attaining the pinnacle of success. As far as the poetic world of Bharati is concerned, one must have historical context in mind. Truly speaking, translating a poem by a poet opens new lanes in the literary world.

Keywords: Subramania Bharati, Translation, Versatile Genius, National Poet, Devotional Love, Liberty.

Subramania Bharati occupies a prime status as a poet of the New Age in the history of Indian literature. Even though he lived only thirty nine years, he is said to have left behind a legacy, of which the whole country feels really proud. It is said that Bharati started his literary career initially as

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a translator of English articles into Tamil, for the sake of journals and newspapers. He himself had acknowledged his indebtedness to the task of translation, for he laboured in coining Tamil words during the process of translation of English Essays. Glorious tributes and compliments were paid to his translating abilities. The method that he followed for translation work was found to be something extraordinary, for he could translate the English original in one reading with no corrections. Such was the power of Bharati in the art of translation. No wonder, he was well versed in translating English to Tamil and Tamil to English.

Bharati was fortunate to have Aurobindo's friendship and company. Aurobindo was indeed held responsible for the spiritual growth in Bharati's mind, for Aurobindo was the one who turned Bharati's mind to the Vedas and to Patanjali's *Yoga Sutras* and initiated him into the truth of things, the secret of world-existence as the play of Shakti. Under Aurobindo's influence, Bharati translated the *Gita* and a chapter from Patanjali into Tamil and hymned the glory and greatness of Mahashakti in poem after poem. Greatly praised as a national poet, his writings are now recognised as national literature. Generally speaking, poets please and enlighten people, while patriots serve their country. But only a few are gifted with patriotic fervour and Bharati is said to have been one among the few.

Bharati as a poet has to be studied chiefly with the historical context in mind. Unrest and upheaval against the British prevailed in the country. Bharati as a poet with his roots in the distant past, affected by charges in his own times, saw in a clear vision, the horizon of far-away future, and so used translation as a media for propagating his ideas all over India.

A study of Bharati as a poet will not suffice without references to various influences of English Romantics like Wordsworth, Shelley, Byron and Keats and also American poets like Whitman and Emerson. Bharati was highly indebted to the Romantic poets and had a lot in common with the English Romantic poets – his passionate defence of freedom in all its forms like the emancipation of the oppressed, the women -- in the pervading lyricism and aestheticism of his poems. The American poet Walt Whitman also wielded a considerable influence on the poetry of Bharati. In fact, Bharati was probably among the first of the Indian poets to experiment with 'verse libre'.

Whitman's poetry was devoid of rhyme, alliteration and such poetic devices. Whitman believed that the meaning of poetry was in words, not in rhyme and so he wrote free verse, retaining only the rhythmic beauty of the language. Bharati had followed the same trend in many of his English translations and English poems.

Bharati was born in a time when literature, especially poetry was in the hands of poets who composed high class poetry. Those who composed simple verses for the average man in the street was condescendingly referred to as versifiers and their compositions were considered to be of a low order. This class distinction persisted through centuries until Bharati arose on Tamil literary horizon.

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Bharati put an end to the traditional poetic style of eulogising great people. He wrote poems in simple, lucid style and with equal felicity and ease. Patriotic, devotional love or heroic – any kind of poetry flowed through his pen with great ease and vigour. He followed the same trend in writing poems in English and his translations.

Bharati's poems in English are in fact very few in number, when compared with his output in Tamil. Yet, they proved his greatness as a poet in an alien tongue. It would be more appropriate to refer to the foreword given by C.R. Reddy and K.S. Venkatamani in the collection of Bharati's English works namely ***Agni and other Poems and Translations and Essays and other Prose Fragments***:

> "When a poetic soul like Bharati's happy beyond dream in his own mother-tongue turns to an alien language for the aching joy of self-expression, it is no surprise to find that the art becomes laden with a more serious thought. For the highest aim of expression even in art is after all self-realisation. This intense longing for the Divine is visible in every song and every page of this collection. We shall not analyse the finalities of each. Analysis is a kill joy though the Tamil mind rejoices in it" (Agni iv).

Bharati's poems in English are 21 in number which could be divided into three categories; Bharati's own poems in English, English renderings of his own Tamil poems, his translations of three of Nammalwar's ***Tiruvaymoli***, three of Nachiar's ***Tirumoli*** and two of Arunagiri's ***Tiruppugal***. As Prof. Dr. V. Sachithanandan puts it, "Bharati's English poems, in their way of presentation and the handling, we are reminded of Tagore, Whitman and Aurobindo. Yet these poems were born out of Bharati's individuality. His Shakti tantra and Vedantic philosophy enabled him to write such poems. Some of his English renderings are not repetitions but are complementary to his Tamil poems."

Translation of one's poems in another language known to the poet is not a new one. This custom is a very old one which prevailed from the time of Romans and Sanskrit poets. Of course, a poet translating a poet's work opens new lanes in the literary world traffic, according to Schlegef, Taylor and Fitzgerald. At the same time, the poet as a translator had to come across a few problems in the process of translation. It could not be assured that a poet's poetic imagination would be proficient in another language other than his mother-tongue. There may be exceptions like Samuel Beckett, who could successfully bring out dramas both in French and in English, with equal merit and appreciation. The same applies to Bharati who could write poems in Tamil and also in English for which the collection of English poems stands as an evidence.

The first poem 'Agni – The Goodwill in the collection is a repetition of his Tamil poem 'Velvi Thee'. Bharati is said to have adopted free verse in his translation reminding one of Tagore. This poem may be the result of Bharati's involvement in the study of Vedic seers and Upanishads. Many images originated from the poet's own imagination. The next two poems are about Krishna, one of Hindu deities. Bharati's major work ***Kannan Pattu*** is a compilation of 23 songs, where

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Kannan undergoes several metamorphoses. Bharati might have felt like Tagore in considering God to be one among our dear and near ones. A paragraph from Tagore's **What is Art?** Would exemplify the above statement:

> "In India, the greater part of our literature is religious, because God with us is not a distant God; He belongs to our homes as well as to our temples. We feel his nearness to us in all the human relationship of love and affection and in our festivities" (Ramakrishnan 12).

Human passions, feelings and emotions can never be effaced but they can be sublimated. Human love in the hands of Alwars and Nayanmars has become a divine one. Viewing God as the bridegroom and the devotees as brides is a very ancient one. Our Alwars and Nayanmars who were deeply read in the Sangam classics adopted the same literary tradition. Bharati who had been cradled in the lap of the same tradition went a step ahead for he gave immortal expression to man's various relationships with God. Bharati viewed God in different forms such as a friend, mother, father, servant, king, disciple, master, and child. While others adored and sang in praise of Kannan, Bharati added the epithet 'amma' and called his favourite as Kannamma. No wonder, Bharati, an ardent devotee of Shakti sang in praise of Kannamma. Of the 23 songs on Kannan, Bharati had translated only two, namely, 'Krishna my mother' and 'In each other's Arms'. The Tamil version 'Kannan-En Thai' appeared in **Gnana Bhanu** started by Subramania Siva in 1913 and the English version 'Krishna my Mother' was published in 1915.

The poem 'In Each other's Arms' is a translation, of his own Tamil poem 'Kannamma – En Kathali subtitled 'Yoga'. Bharati himself had given a note that the Supreme Divinity is imagined as the beloved Kannamma and the human soul as the lover and the burning desire of the soul for unification knew no laws. Kannamma is described as the essence of life, jnana and the quintessence of the Vedas. As the lover desires his spiritual sustenance from his beloved, he has no life without her. The poem is a string of antithetical images which stress the idea of Synthesis or union with the Divine for which the Yogi lives:

> "Thou to me the flowing light
> And I to the discerning sight
> Honied blossom thou to me
> Bee enchanted I to thee;" (Agni 5)

What use has the eye for me if there is no sight? Without light, man is spiritually blind and his existence is futile and meaningless. What is life to the bee without honey? What is man if he has not tasted of the honey of the experience of the Divine. The third poem 'Lakshmi' is an adaptation of Bharati's own Tamil poem '**Thirumagalai Saran Pukuthal**'. The revolutionary Zeal of Bharati made him declare that he would put an end to the tyranny of indigence all over the earth. Bharati strikes a new note in this poem. The poem 'Love Thine Enemy' a translation of 'Pakaivanukku Arulvai', is a historical and political significance. 'Veduthali Kummi', a famous Tamil poem was also translated into English by Bharati, under the title 'The Kummi of Women's Freedom'.

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In fact, Bharati planned to start a *sangam* in order to develop the language, especially Tamil, in various aspects. Bharati wanted the world to recognise the literary merits of Tamil poetry. Bharati's renderings into English of select verses from Nammalvar's ***Tiruvaymoli*** is considered to be the epitome of the Vedic truths. Bharati gave a vivid account of Nammalvar in English essay and acknowledged his merits:

> "The lines which we have translated
> are a fair specimen of the great Alwar's
> poetry" (P 113)

The second rendering of 10 stanzas, starting with the line 'Tis glory, glory, glory!' is a 'Hymn of a Golden Age'. The third rendering titled 'Love-Mad' is also an English rendering of the best of Nammalwar's ***Tiruvaymoli***, wherein we have the depiction of God's love in the best Nayaki Nayaka Bhava. Bharati was able to see even

> "In the raven's sable hue
> Nanda Laala" (Nanthakumar 38).

He felt the presence of God in fire. He realised God in things by the vision of Divine love. The three poems that follow Nammalwar's ***Tiruvaymoli*** are the translations of Nachiar's ***Tirumoli***. Even though he encountered difficulties in translating and coining of words, Bharati was successful in the poetic translation of a poetic spirit from one language to another and the representation of the ideas and images of the original in a form altogether diverse from their own but perfectly adapted to the new conditions of time, place, custom and the habit of mind in which they reappear:

> "Considerable agreement exists that poetry
> should be translated into poetic form,
> but there is less agreement on the question
> whether or not the same verse form, rhyme
> scheme should be used in the translation" (41)

So, Bharati takes the privilege of translating a verse into prose-verse or any form that he fancied.

To conclude, it may be said that Bharati's name and fame as a translator should be, no doubt, brought to light and a pride of place should be assigned to him as a translator, though he followed no fixed theories of translation. No doubt, Bharati is a versatile genius striking a new note in the art of translation.

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English Language Teaching: A Review

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Abstract

English is a global language; and is used all over the world. English is a symbol of people's aspirations for quality in education and an active participation in National and International life. The visible impact of the presence of English is that it is being demanded today by everyone at the very initial stage of schooling. ELT in India is vibrant and dynamic today. The context of the whole teaching paradigm has its own transition. The article traces the course of the change, along with the causes and consequences for the course of ELT.

Keywords: English Language Teaching (ELT), English Language, Role of a Language Trainer, LPT, Technical theory.

Introduction

Every educational system has its own objectives which aim at bringing about desirable changes in pupil. In order to bring about those changes, the institutions arrange learning experience. The success of learning can be judged only in terms of the changes brought about by this experience. This is a learning experience and evaluation process. English has become a global language and teaching it as a foreign or second language in many developing countries has increasingly become a universal demand. Due to its association with the British colonizer, English started life in India as not just a foreign language, but as a much-hated language.

English has come a long way, just as the status of the language underwent constant reinvention; the whole ELT paradigm also travelled the complete gamut of modification. In the closing years of the Twentieth century English began to emerge as the global language, the classroom was transformed because of the change in the environment of the learners. Whereas in the earlier surrounding acquisition had been poor with regard to English, suddenly every language user seemed to be jumping upon the learn- English- bandwagon. The liberalization of

the economy ushered in all kinds of reasons to learn the language. While earlier in the century students who had specialized in English joined either teaching or the civil services, now a whole new spectrum of job opportunities has opened up. There are now call centres that need trainers to equip their employees with communication skills, there are multinationals who have been recruiting marketing staff that needed to be taught spoken English, there are medical transcription centres which need efficient translators and reporters. Those desirous of immigration to the west needed professional help for clearing tests like the IELTS. Hence, the avenues where ELT came to be required all over the world are unlimited today.

Although a foreign language is now as much a regional language as any other language in most of the developing countries, English has been taught in our schools and colleges for many decades. It occupies the position of associate official language. It is used widely as a link language in offices and among the educated people. It is not only a compulsory subject at school, college and university but is also the medium of instruction to the large extent. It is the language of science and technology. It occupies the position of a second language in the school curriculum and for higher education. English language has been assigned the role of library language. Without exception, every secondary school child begins; to learn English as a subject, usually for six years but in some cases, only for three years.

This contemporary position of English shows English language teaching occurring at all levels of Education, mainly as a second language. This brings us to our present topic of interest - a history of English language teaching. English language teaching as a discipline has come into its own during the past several decades all over the world; along with it, English language teaching historiography also has gained prominence. It is now possible to cite a large body of literature devoted to this area of study. But even though English language teaching has been going on for many decades, there is no document which contains a comprehensive history of English language teaching. Now English language teaching has gained the status of a new discipline and has gained relative importance on our educational programmes. It is felt that a comprehensive history of English language teaching is needed.

Language Learning

Each language is formatted, and structured differently, and the different structures offer users different suggestions to meaning. So, when we learn our first language, our brain / mind 'tunes into' the way the particular language works, and we learn to pay attention to particular cues to meaning that are most helpful. When we meet a new language, our brain / mind automatically tries to apply the first language experience by looking for familiar cues. Part of learning a foreign language is developing new understandings about the particular cues to meaning that the new language offers, and that differ from those of our first language. The transferability of knowledge, skills and strategies across languages depends closely on how the two written languages work.

Role of a Language Teacher

Teaching is the end of all learning. A teacher's primary role is not only to enable the students to understand what he/she is intending to say or teach. It is also the duty of the teacher to understand what the student wants and says.

In teaching-learning process, two things play vital roles; one is the delivering capacity of the teacher and the other one is the receiving capacity of the students. Without the two aspects, the teaching-learning process will not be a successful one. Teaching-learning process is just like making sound by clapping. Without two hands, we cannot clap. In the same way without a right teacher and students, the teaching-learning process is meaningless. Teaching should be worthy of learning a concept deeply and broadly. Teaching should facilitate the students to face the world, which is full of political, social, international as well as personal controversies, without fear. It should give self-confidence to the students. Through effective teaching, the students should be enabled to go for right choices, judgments and decisions individually.

In the process of teaching learning, the teacher should try to understand the students first. Only then, he can enable the students to understand him or his teaching. Theory with practice on some of the teaching topics may enable the students to understand the concept easily. Success of a teacher in his/her attempt in enabling the students to understand what is the concept taught by the teacher, depends on the methods he/she applies. The teacher may be good, but the students' physical problems may lead him to ignore the teaching.

Alternatively, sometimes, the background of family of the students may drive them to be dull. Hence, the teacher should take into account everything at the school level, the teaching-learning process is monitored by the teacher by repeated class tests and examinations. Based on the results (marks scored by the students), different methods are adopted to improve teaching in case of negative result. At the college levels, the same traditional (Macaulay) method of examinations is used. The only difference is the volume of syllabus prescribed for the college students will be more than that at the school level.

Teaching English as a Second Language

A fully English proficient student is able to use English to ask questions, to understand teachers, and reading materials, to test ideas, and to challenge others in the classroom. Four language skills contribute to proficiency as follows: Reading - the ability to comprehend and interpret text at the age and grade appropriate level; Listening - the ability to understand the language of the teacher and instruction, comprehend and extract information, and follow the instructional discourse through which teachers provide information; Writing is the ability to produce written text with content and format fulfilling classroom assignments at the age and grade-appropriate level; Speaking - the ability to use oral language appropriately and effectively

in learning activities (such as peer tutoring, collaborative learning activities, and question/answer sessions) within the classroom and in social interactions within the school. Hence, the teacher should keep this in mind while teaching English as a second language to the students.

Technical English - Theory

The main objective of this course is to help students to develop listening skills for academic and professional purposes: a) to help students acquire the ability to speak effectively in English in real-life situations; b) to inculcate the reading habit and to develop the effective reading skills in the students; c) to help the students to improve their active and passive vocabulary in using words; d) to familiarize the students with different rhetorical functions of scientific English; e) to enable students write letters and reports effectively in formal and business situations. The lab training is given with the assistance of Networked Computers and specially designed software.

The objectives of the practical training are given below:

• To equip students of engineering and technology with effective speaking and listening skills in English

• To help them develop their soft skills and people skills, which will make the transition from college to workplace smoother and help them excel in their jobs

• To enhance student performance at Placement interviews, Group Discussions and other recruitment exercises.

The lab practice is divided into two categories as "English Language Lab" where the listening comprehension, reading comprehension and vocabulary and speaking tests are conducted, and "Career Lab" where writing tests on Resume/ Report preparation and Letter writing are conducted. The students are also given training in presentation, Group Discussion and interview skills. Forty per cent of the total marks (100) in final examinations is given for the English Language Lab practice and the rest of 60% is given for the Career Lab Practice, for which the test and evaluation are decided by the examiners during the final examinations.

In our country, based on their background, we have to design the syllabus and adopt methods to test their English language proficiency. Therefore, it is necessary to go for a detailed discussion as to whether the existing curriculum is fulfilling the need of the hour and is suitable for the students in achieving their goals; and also consider whether the present methods for testing the proficiency of the students are suitable; and opinion and suggestions from the teaching faculty of the English language departments in technical institutions are to be obtained. Taking into consideration all the above points and undertaking a detailed analysis, a real solution may be arrived at for the betterment of the students as well as the society.

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Hills of Nainital:
A Backdrop for the Novels of
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Courtesy: https://www.amazon.com/Things-Leave-Behind-Namita-Gokhale/dp/4691278303
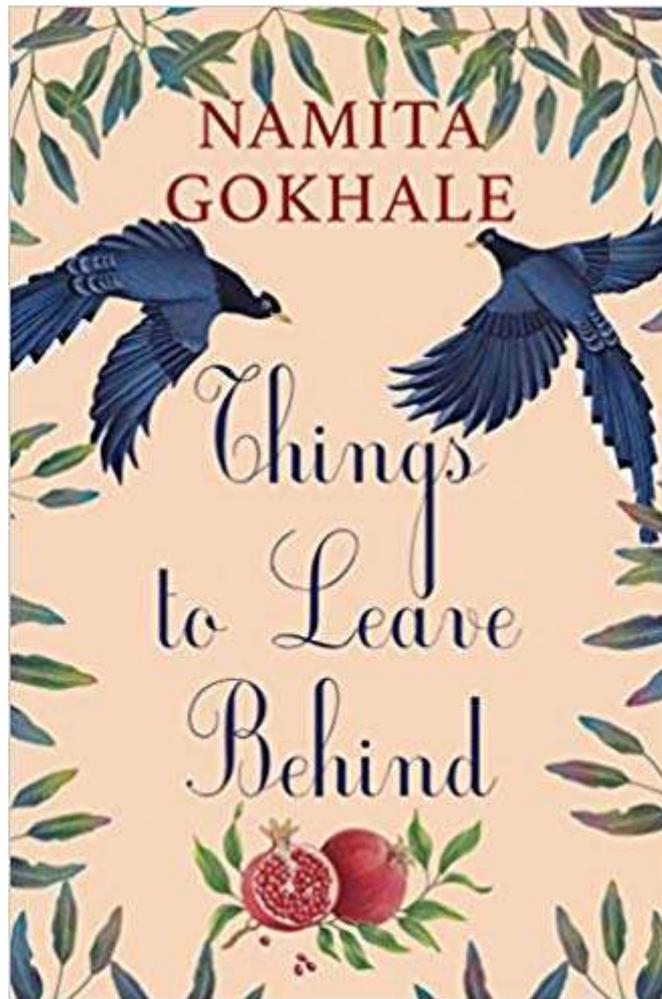
Abstract

Beautiful natural description of landscape, the hills and rivers, the flora and fauna of the Nainital and Kumaon Hills bring to the novels of Namita Gokhale, a special touch of romance and grandeur. This paper attempts to bring out the natural beauty and the native culture of the Hills folk in all her novels. Till Namita wrote her novels, no one had immortalized the beauty of the Nainital.

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Keywords: Namita Gokhale, Nainital, Kumoan Hills, *Things to Leave Behind, The Book of Shadows, A Himalayan Love Story.*

Introduction

Namita Gokhale is one of the well-known women novelists of recent time. She was born at Lucknow in 1956. Namita spent her childhood between New Delhi, Nainital and in the foothills of the Himalayas. At present she lives in Delhi. Namita had plenty of personal experiences in life that became a treasure store for her writings. We can say that her eventful life has provided her with a vast canvas for her work. Namita is co-director of the famous Jaipur Literature Festival. She has penned nine novels. The present article focuses on Namita's pictorial presentations of the hill station of Nainital and Kumaon hills in her novels. After *The Book of Shadows* (1999) and *A Himalayan Love Story* (1996), Namita Gokhale completes her trilogy of books on the Himalayas with her exquisitely crafted and produced novel *Things To Leave Behind* (2016).

Kumaon

The word KUMAON owes its origin to 'Kurmanchal' meaning 'land of the Kurmavtar'. According to the Hindu Mythology, Kurmavtar is the Tortoise incarnation of Lord Vishnu, the Preserver among the three gods of the Hindu Trinity. Kumaon region comprises of the four districts namely, Nainital, Udham Singh Nagar, Almora and Pithoragarh. All of these are favorite haunts of the tourists, pilgrims and trekkers alike, providing them vast attractions, fascinations, wild challenges and faith as well. Namita is a daughter of the Kumaon hills. Her favourite stamping ground is the region around Nainital, Almora and Ranikhet. It is densely afforested with pine, deodar, oak and rhododendron and rich with bird life, bears, panthers, porcupines, snakes and a variety of butterflies. To the north are the snow-covered Himalayas which keep hill streams gushing with ice-cold water through the summer months. To the south are the Gangetic plains which become an inferno during the summer. Often described as the "Switzerland of India", Kumaon's natural brilliance is manifested in the beautiful lakes and rivers, majestic snow-white peaks, bright flowers, colorful birds and the picturesque landscapes. Adding to this grandeur are the charming hills, the pilgrim centres and the trekking glaciers - all of which add to Kumaon's range of natural beauty and make the hills attractive and haunting.

Nainital

The tourist town of Nainital situated in the Indian state of Uttarakhand is the headquarter of Nainital District in the outer Himalayas. Situated at an altitude of 1,938 meters (6,358 feet) above sea level, this town with its beauteous splendour is one of the most famous tourist places of the country. Pictorial presentations, effect of dialect, geographical descriptions, comparison with past city, present problems etc. make the Nainital town a character in the novel *The Himalayan Love Story*. Nalini Ganguly writes in *India Today*:

> The writer who grew up in Nainital remains obsessed by the air of the mountains. All of her work seems to be stuck with her personality as a Kumaoni Brahmin girl. Her earlier novel A Himalayan Love Story, in which she traced the

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lives of two star-crossed lovers who grew up in Nainital bears testimony to her overpowering sentiment for the region.

Namita's Novels with Kumaoni Places, People and Culture

Things To Leave Behind (2016) Namita Gokhale's most ambitious work, is an ode as much as an eulogy to her hilly native Kumaon region. It is another installment of Namita's continuing love for the Himalayas. The broad arc of the novel encompasses generations of women in the Kumaon region during the British Raj, from families based in Nainital and Almora, within the seemingly slow time around the placid waters of the Naina Devi Lake. *Things To Leave Behind* is a historical fiction beginning around 1840, the years before the Indian Sepoy Mutiny, leading to the first decade of the 20th century, crackling with its wonders of electric bulbs and horseless cars. The novel is epical in span covering the period from 1840 to 1910. It may also be described as a clash between colonialism and modernity, which offers a particular peek into the changing role of women.

The novel is a tale of social development with scientific progress in this region. The novel begins with the foundations of today's hill district Nainital before 1857. It compasses the period from the entry of the Britishers in Nainital. It narrates development of modern Nainital with its mythological evolvement:

> The settlement flourished. Naineetal (as mentioned in the novel) grew, quickly and irreversibly, even if the gods were unsettled. The trinity of Baron, Welles and Batten had worked their spell. The lake of the three immortal sages, Atri, Pulastya and Pulaha, where Sati's eye had once fallen to earth, now belongs to another time, another people. (*Things To Leave Behind* p.17)

The novel covers both the hill towns Almora and Nainital. It narrates the development of the hill station:

> The new hill station of Naineetal was different. The township was designed and built with the subjugation of the native race in mind. The Upper Mall Road was meant to accommodate the Europeans, their wives, their children and their horses, and the Lower Mall Road for dogs, servants and other Indians, both circling the lake. (*Things To Leave Behind* p. 18)

Tilottama, one of the most memorable women characters of Namita is the protagonist. Devi Dutt Pant is a government pleader in Nainital living with his wife Saruli, his widowed sister Durga and her female child Tilottama. After the death of her mother Tillottama is brought up by her uncle Devi Dutt and her childless wife Saruli. Because of Mangaldosh Tilly is married at age of nineteen with Nain Chand Joshi from Almora, a surveyor with rational mind. Tilottama's new home was considered the cultural heart of the Kumaon region. Nain Chand as a traveller, in his wanderings encounters many women. Lonely at home rearing her daughter Deoki, Tilottama develops interest in learning to read and write. Other interesting women characters of the novel are Mary Jane and her

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daughters Rosemary and Gloria. Mary's husband is murdered in the mutiny of 1857. She lives with a mission and a message. Mary remarries an American missionary Henry Boden. Boden set up a leprosarium in Almora. Later on, Rosemary establishes Eden Ashram near Nainintal. Deoki baptised as Diana and her husband Jayesh as Jonas arrive in this Ashram. As the novel proceeds Tilottama proves to be rebellious and modern. The novel ends with her return to Naineetal in her sixties when she feels 'Leave the past behind and look only to future.' Namita describes:

> Tilottama sat by the lake, squatting on a large damp boulder facing the Pashan Devi temple. On with the steep rock face, the image of the stone goddess had been freshly anointed with vermilion. Around her, the frog had crept up, enveloped and swathed Naineetal until sky and land and lake were the texture of floating cloud. (*Things To Leave Behind* p. 300)

In her acknowledgement note Namita admits, "This novel is written from memories, family histories, conversations and things read and remembered over the years". (*Things To Leave Behind* p. 301) The novel also narrates the fateful rains of four days and nights in Naineetal in 1880, when the topography of Naineetal changed overnight. It also narrates how Almora transforms from a quiet hill station to a bustling garrison town around 1887. It portrays, "An imperceptible change was taking place in Almora. People, things, buildings, clothes-all looked the same as ever to the lazy eye, but they were transforming". (*Things To Leave Behind* p. 125)

The novel describes the surrounding areas of Tallital, Mallital, Bhimtal, SatTal and others. *Things To Leave Behind* has well-endowed - the beauty of the Nainital hills and the small-town atmosphere of both Nainital and Almora. Gokhale's landscapes are lavish and panoramic: the broad sweep of the hills with the Upper and Lower Mall Roads, the white missionary's home and its surroundings; the secrets and tales of the natives and the sahibs, and the increasing commingling of the classes is narrated well. The two towns have not yet been covered much in Indian fiction.

The Book of Shadows was published in 1999. It is a work of startling originality created by Namita Gokhale. This ambitious novel investigates the nature of reality, love and faith. Scarred by her lover's suicide and an acid attack that has left her permanently disfigured, Rachita Tiwari has sought refuge in a remote house in the Himalayan foothills. In this rambling house, built by a foolhardy missionary over a hundred years ago, she lives alone. Rachita is a young university lecturer from Delhi, whose face has been disfigured in an acid attack. Her fiancé had committed suicide by hanging himself and, blaming Rachita for his death, his sister takes revenge by throwing acid in her face. When Rachita Tiwari's well-regulated life turns chaotic, she retreats to the comfort of the Himalayas, to a colonial house built by a missionary over a century ago. Part ghost story, part erotic romance, *The Book of Shadows* is a fantastic novel. The creation of the spirit is a wonderful achievement by Namita. She describes the nights in the hills:

> Our kind is not nourished by the sun: it is the moon which gives us sustenance.
> We wax and wane with the moon, except when harnessed by a human energy,

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when the pull of the tides loses its grip. As dawn broke over the mountains, lighting up the still white presences of the snows… I fled to my refuge, my fated spot. This night of passion, my first, had initiated me into the sorrows of mankind; the unfaith, the terrible and tenuous link of love. (*The Book of Shadows* p. 93)

It is not a typical ghost story, yet each page leaves the reader in thrill and excitement with the haunted house. The house has a history of over a hundred years with some unusual happenings during its construction. Rachita has some strange experiences in this house. The house occupies the most significant place in the novel. It is the epic centre of various terrible tremors that make the hair of the reader stand on end. The shadows haunt this house and the mind of Rachita for whom the house is a refuge. With its fantastic narration, the house becomes one of the living characters in the novel. *The Book of Shadows* is a fine example of a real fiction. The novel is a superb blend of psychology and reality. The house is a place of refuge and of a healing touch for an abandoned character like Rachita. It is a chronicle of displacement, strangeness and exile, of forbidden passions and family histories told in a sensual descriptive style. This novel has many autobiographical elements. Namita Gokhale herself admits it. She says in the author's note to the novel:

> I too have lived in the house I have written about. This is a novel which has it core in truth. It has been written itself, under circumstances which would appear strange to most people. It has been a vehicle to resolve my personal pain, but there is more to it than that. (*The Book of Shadows*)

Namita's favourite, the hill folk again are a prime focal point in this novel too. They become an essential part of the novel with their rituals, beliefs, habits, superstitions, legends and their ways of life. Gokhale's world, the misty mountains forever remain an eternal backdrop. Gokhale's persona remains that of the Kumaoni Brahmin woman she is. The writer who grew up in Nainital remains obsessed by the air of the mountains. Most of her work seems to be stuck with her personality as a Kumaoni Brahmin girl. Namita admitted in the interview with Nalini Ganguli, "My way of looking at the world remains trapped in that primary identity; once you start loving the hills, they hold on to you."

Over a hundred years old house, on a hill near the Himalayan Hill town of Ranikhet becomes the pivotal spot of the novel. Almost all incidents take place here. It is described wonderfully. The house plays such a crucial role that it becomes like a character in the novel. The story takes place in this strange house. It also refers to some surrounding places. It begins at this haunted-strange house and it also ends in the same house. The protagonist Rachita suffering from hallucinations and dementia gets better in the end. The house proves a healing shelter for her. It is not a stereo type-typical haunted house. The hill house, the natural surroundings, the folk all they become an inseparable part of the novel. The descriptions of seasons are excellent. The wonderful characters, the illusory world of Rachita's mind, the strange old house with many mysteries, the Himalayan black

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bears, panthers, the hillside plants, flowers, birds, animals with their particular characteristic features, hill folk with their ways of life, their deities and their beliefs, mountains, the trees, hill side river, the *daayans*, terrible nights…. all this enchanting environment make *The Book of Shadows* an unforgettable romance.

A Himalayan Love Story was published in 1996. With this haunting novel about romantic loss and fatalism, Namita Gokhale confirmed her reputation as one of India's finest writers, and one with the rare gift of seeing and recording the epic in ordinary lives. Namita delineates the hill people and their simple ways of life. It is the story of Parvati, young, beautiful and doomed. Mukul Nainwal, the local boy made good who returns to the Nainital of his youth to search for the only woman he has ever loved. Told in the voices of these two exiles from life, this spare, sensitive novel is a compelling read. Parvati is a young beautiful girl, full of aspirations. The novel begins with her narration of her own childhood life at Jeolikote, a popular tourist halt on the road to Nainital. As a daughter of a poor mother, whose father has expired, she had to face struggles since childhood. Hermotherdies of tuberculosis and she has to stay with her uncle, the stepbrother of her mother, Mr. Hiranand Joshi, a headmaster in a high school at Nainital. The novel deals with the lives of Parvati and Mukul, who grow up together in the Himalayan town. Parvati is forced to marry at the wish of her uncle, one of his former students, Lalit Joshi. This unhappy arranged marriage finally ends in a mental asylum after Lalit's death. While Mukul flees the restrictive and conservative hills and lives with his Burmese wife, Adeleine in Hong Kong as an International civil servant in the International Relief Organisation at Hong Kong.

He returns to Nainital after many years to manage the will of his former favourite teacher, Mr. Hiranand Joshi and to search for an unrequited teenage love. On his way, he comes across many memorable and miserable events and situations of his youth in this hill town. He becomes just nostalgic and describes the hills:

> The rocks under Pashan Devi lay exposed, dry and scraggy, like weeks-old chocolate cake. A ridge that ran across the water was coming into view, the hump of disfigured dromedary…... Sulphurous springs gurgled opposite Smugglers Rock. Parvati and I were standing naked on the muddy floor of the lake. Her body was as beautiful as I had always known it would be…But of course it was only a dream. *(A Himalayan Love Story* p. 56)

Mukul was rejected by Parvati and her uncle Hiranand Joshi only because he was a Khasiya Brahmin. Perhaps considering their superiority, Hiranand Joshi did not want miscegenation. Namita delineates the sentiments of Mukul, "We stopped next at the toll station outside Nainital… 'Where every prospect pleases, and only man is vile,' I murmured to myself". *(A Himalayan Love Story* p. 72) Mukul visits various places of Nainital and meets some of his past friends. This visit also reminds him of the pungent reminiscences of his despondent childhood. Thus, he is thrown between the past and the present like a pendulum. Mukul also visits the club, the fair and Naina Devi Temple.

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A Himalayan Love Story is Himalayan in scale and setting. The Himalayan Hill Town of Nainital becomes the backdrop of the novel. The story takes place in Nainital, but it also refers to some other places. It begins at Jeolikote, a tourist halt, on the road to Nainital and takes the reader to Nainital. The places of Nainital, like GGIC - Government Girl's Intermediate College, China Peak, Snow View, Bhimtal, Talital, Municipal Library, Mali Bazaar, Mal Road, Ramsay Hospital, Pashan Devi, Smuggler's Rock, Naina Devi Temple, and the nearby village of Bhovali are the real places of Nainital and they become the setting of the novel. The span of the novel is really of Himalayan girth in area - it spreads from Nainital to Hong Kong via Bareilly, Delhi and back to Nainital. The locations, places and buildings play significant roles in the novel. Hiranand Masterji's house, *Wee Nooke* becomes a pivotal place in the novel. It is described as pilgrim's place for Mukul, the hero of the novel. *A Himalayan Love Story* is a tender love story. It has all the softness of a Kumaoni shadow. The hill town of Nainital, the natural surroundings, the folk, they all become an inseparable part of the novel. The description of Nandashtmi fair is excellent:

> Shawls and bangles and ribbons were hung in confused colourful display. Sticky looking jalebis and other sweetmeats were piled in unappetizing heaps beside enormous frying pots. Everybody appeared possessed by a reckless abandoned gaiety. A well-dressed old man walking a pet monkey on a chain. I heard the crashing of cymbals and the merry sound of a tambourine, followed by a young man dressed as a woman. *(A Himalayan Love Story* p. 84)

The descriptions of natural surroundings, traffic, Nandashtmi fair, city of Nainital and sacrificing ceremony at Kali temple give the novel a touch of Indianness and make it splendid. There are plenty of references regarding its history, legends, places, people, past and present condition of the town, the changes, developments etc. Hiranand Masterji also describes the town in his letter to Mukul to Hong Kong, "Nainital is no longer what it once was ... As for the tourists, the less said better. They have all but destroyed this once scenic hill station. Nainital is no different now from Meerut or Bareily". *(A Himalayan Love Story* p. 54) Mukul also observes the changes in the town, "I arrived at Nainital. It was changed, changed utterly. The buildings were all in a state of dilapidation". *(A Himalayan Love Story* p. 75)

Thebrilliant manifestation of the beautiful lakes and rivers, majestic snow-white peaks, bright flowers, colorful birds and the picturesque landscapes make Namita's novels a pleasant reading. No writer has ever portrayed the hill town of Nainital so marvelously. The descriptions of the charming hills of Kumaon's range of natural beauty give her novels grandeur. With its realistic and picturesque narrations, Nainital becomes a character in the novel. Namita has marvelously portrayed Nainital and surrounding hilly areas of Kumaon in these three novels. The novels *Things To Leave Behind, A Himalayan Love Story* and *The Book of Shadows* are throbbing with Kumaoni folk and hills.

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Hills of Nainital: A Backdrop for the Novels of Namita Gokhale

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Probing into the Idea of Nation:
A Study of Rohinton Mistry's *Such a Long Journey* and *Family Matters*

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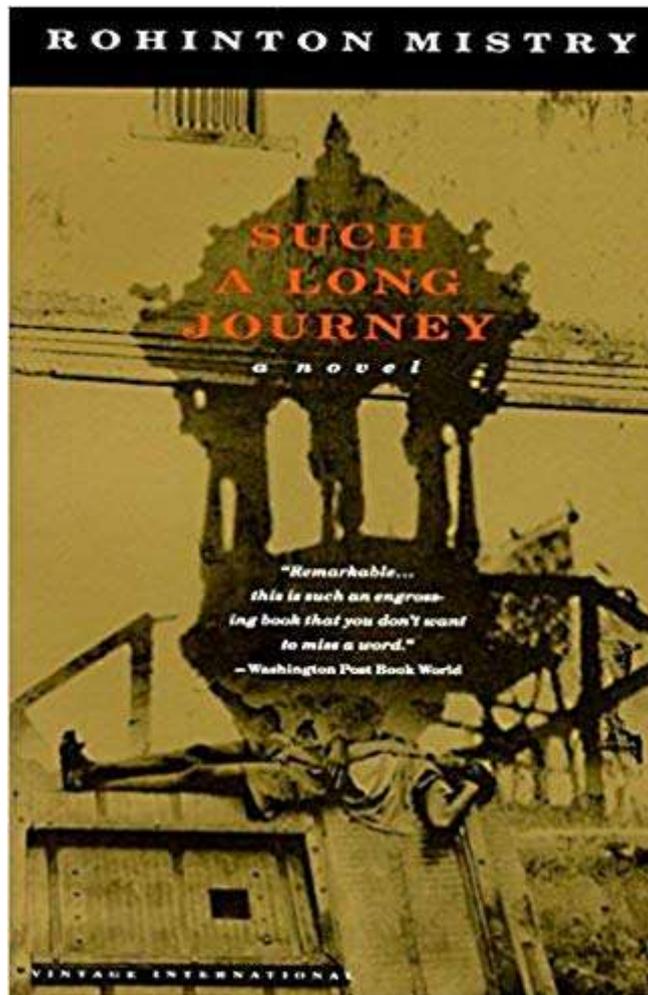
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Abstract

Rohinton Mistry is an immigrant writer but in his works, he reveals absorbing idea of nation and nationality based on the life of Bombay. He takes glimpse into the lives of Parsi

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people who form minor religious group. So, this idea of nationalism is formed from the perspective of these ordinary people. Memory, history, family and beliefs of these people determine the concept of nation. In this way Mistry has tried to historicise his fiction and fictionalise the history of the country. The common people's lives are projected onto the background of the novels. Yet, they achieve success to address the issues fruitfully and faithfully. Fragmentation and dissolution characterize his concept of Nationalism.

Keywords: Rohinton Mistry, *Such a Long Journey*, *Family Matters,* nation, nationalism, memory, subaltern, history, ethnic community

The Post-independence period in India has seen production of highly remarkable works. In this period attempt has been made to define new ideas of nationalism and nation. The enormities of caste system, the constant communalism instigated by different segments of religion, and the growing sensitivity to the rights of the disenfranchised minorities have become vital issues in this period. Actually, even after the independence, vast portion of Indians continue to feel that they are under sway of new course of colonialism. In this respect we may remember George Lamming's lamentation "the habitual weight of a colonial relation continues to be felt on the imagination even after Independence is a fact" ("The Occasion for Speaking." 25). The people on the margin have been colonised in their own country in new way. They become neglected often. So, the very catching words 'unity in diversity' became myth because the idea of the nation is gradually changing, and it is becoming fragmented. It is an "idea which, though seemingly clear, lends itself to the most dangerous misunderstanding" (Renan, "What is a Nation?" 8).

Now memory, history, beliefs, family determine the factors of forming national idea. However, after their colonial period there was a great change about their idea of nation because rule of India by Indians underwent change. So, idea of Nation was being felt in new light and in postcolonial perspective. The later writers who migrated to other countries could not escape the idea of Nation and therefore they tried to encapsulate this idea by mixing historical facts with fiction. In course of time, they tried to historicise the national consciousness of people of post-independence era though they (these writers) were living in foreign countries.

Rohinton Mistry, a Canada-based writer of Parsi descent, presents in his work the new idea of nation. He questions its solidarity and observes the Indian society through his vivid presentation of Bombay. His works are firmly grounded and contextualised within the framework of India's agitating post-independence period. He raises important aspects about the minority position of Parsi identity amidst wider Indian contexts. The Parsis, a unique and multicultural group of people, have added exciting flavour to India's already diverse population. These sectarian groups in Bombay combined many of their indigenous customs with traditional Indian life-style and have created a rich culture all of their own. Writers such as Cyrus Mistry, have made excellent works about their heritage.

Here I shall discuss the advent of the Parsis in India. The Parsis came to India several centuries ago and thus, they are the descendants of the Parsian migrants who came to India after the Arabians made inroads into their society. However, exact date cannot be determined. It is notable that the Parsis had relationship with India before their emigration into this land. Some archaeologists (i.e. D.B. Spooner) even believe that the Mauryas belonged to the Parsis, though Parsi historians do not think in their lines. However, most of the current historians contend that Indian Parsi community descended from Parsi Zoroastrians and later they were integrated into the Indian society and religion.

The famous Parsian chronicle 'Qissa-i-Sanjan' depicts the different stages of Parsis' migration in Indian subcontinent. It elucidates the process of acculturation of the Parsis that they experienced with their arrival in Gujrat. It recounts the first adventurous moment of the Parsis when they landed in Gujrat and approached the local king named Jadi Rana who imposed five conditions on the Parsis. These are i) The Parsi high priest would have to explain the essence of their religion to the king, ii) The Parsi would have to adopt the local Gujrati dialect, iii) Their women would have to wear the garments of the local women, iv) The men would have to lay down their weapons and v) The Parsis had to perform the marriage ceremony only at night. The Parsis agreed with most of these conditions and adapted themselves with their new ambience and were able to preserve the basic premise of their religion.

Later, they spread to other parts of India, but they brought with them the holy fire. They assimilated various culture, language and tradition and had necessary knowledge of language and business. These helped them mingle with European merchants and those merchants employed Parsis as their chief brokers. This association of Parsis with the European counterparts helped them rise with economic and social identity. So, when the British were developing Bombay as a superb trading centre and city, 'the Parsis started to settle there and today 70,000, or more than 70 per cent of all Indian Parsis, are living in the city of Bombay' (Echerd 34). In later day, they have played huge roles in structuring economic strength of Bombay. They built it as a cosmopolitan metropolis as their business drew members from diverse religion.

At first, three Parsi families - Petit, Wadia and Tata, revamped multiple industries of India. Later, other families of the Parsi communities came and gave powerful formation to the business and industry of India. However, they were never diverted from following the religious dictum. But at the present moment they are undergoing the crisis, decay and degeneration. Thus, though the community achieved prosperity economically and politically and enjoyed privilege, its existence came to be endangered very soon. The gap of socio-economic status widened further, and discrepancy grew. All these facts point out the fact that the community is degenerating, its vitality is exhausting, and it has to struggle enough to maintain unity for surviving in the future. The undermining of the Parsi identity and the

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decadent value system characterized the community's marginal existence. Different writers have pointed out these aspects and Rohinton Mistry has proved his excellence in this regard.

I shall discuss Rohinton Mistry's two novels-*Such a Long Journey (*1991) and *Family Matters* (2002) where he is exclusively concerned with the religious group of Parsi and their position in the broad canvas of India. This religious group has become conscious of its own identity and so it can form 'nation'. Indeed, Indian nation covers a large group of individuals who may have distinct traits, characteristics in spite of possessing diverging opinions, interests. However, their unique traits, characteristics help them form the same community in which they build up strong unity.

Nation is constituted through its language, culture, rituals, customs, folk beliefs, myths etc. These interpret the position and place of a nation. However, dominant idea of nationalism is derived from Europe and it is re-appropriated and applied in the colonial countries. When these countries break the yoke of colonisation, they faced the challenge of multiple identities and as a result, numerous new nation states emerged out of the single colonial state. These new nation states required the construction and legitimisation for special identity. Therefore, decolonisation witnessed the creation of new nation states. The creation was not easy one and the task was rather arduous to construct and consolidate a fresh identity of Nation. Indeed, Nation is culturally homogenous group of people who can share common language, religion, historical experience. When "self-consciousness" is injected within the community, national idea gets born.

In the case of Parsi, religion is the common thread and certain common tradition, customs, culture, memory, myths which are implicit within the religion pave the way towards nation-building. Some ideological impulses develop "collective self-consciousness". It can outline the psycho-spiritual concept of nation and develop the self-assertion of a community.

The texts expose the concerns about national identity of the Parsis. They are the ethno-religious minority who are settled mostly in Mumbai. Nani A. Palkiwala observes, "History affords no parallel to the role of Parsis in India. There is no record of any other community so infinitesimally small as Parsis, playing such a significant role in the life of a country so large." (*We the Nation* 317). They maintain a strong sense of group identity; yet this group identity is facing some problems which necessitate the self-determination of the community much more.

Thus, Mistry includes some points which enforce their national identity strongly. Thus, he incorporates the roles of the rituals and their functions which they have retained against all odds. Their sense of honour as well as insult makes them consolidated against their treatment of 'other'. So, they always endeavour to hold on to the glory they had once received. This nation-formation is achieved through the process of nationalism. This nationalism is, as Royal Institute notes, "consciousness of membership in a nation" and a

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"desire to forward the strength, liberty, or prosperity of a nation" (xviii). It may refer to the process of nation-building, to the ideal behind that process and even to the activities of different political parties.

These three ideals are most active in twentieth century when there has been change in political, social and cultural spheres. Still, nationalism as a vibrant issue is broad to analyse and hard to pin down. India is the space for multiple experimentations with the doctrine of nationalism. It inculcates different religious, linguistic, composite, plural culture. However, minority section has often struggled to preserve the pristine purity of their cultural heritage. They have to compromise and negotiate with other competing identities regarding their adaptation and accommodation of the cultural heritage.

The nationalism of the minority section has often been recognized as sub-nationalism, proto-nationalism. Ambedkar was apprehensive of the persecution of minority and he pointed out that the majority should not deny the existence of minority.

Mistry was concerned with the nationalism of Parsi identity in a turbulent period. However, it is not properly structured; rather it is unstructured. When Parsis feel the crisis in contemporary time, they try to redefine themselves by perceiving the sameness to the language, mythic tradition, common history etc. It tries to relocate the culturally homogenous people. Thus, Parsi nation can be understood best in its spirit of nationalism.

This spirit of nationalism can be pointed out in many ways-in its search for ethnic past glory, use of common myths, certain symbols, celebration of rituals etc. Symbols are crucial for the survival of the religion based nation. Symbols persist because they are integral parts of the mythic structure. Myth highlights the traits and features, the unity of a group. It evokes national sentiment and solidarity of the group. They remind us of unique culture and tradition. They serve the purpose of shared cultural element. The nation is ideal formation of a group which is about to break. They can build collective self-assertion of a group.

Both in *Such a Long Journey* and *Family Matters* Mistry has incorporated the symbolic use of different Parsi physical structures like 'Fire Temples' and the 'Tower of Silence', 'Parsi Panchayet' etc. which are parts of the Parsi lives. As they try to highlight the purification ceremonies and are very careful to keep the bodies of the people and natural elements of this earth pure, they build the Tower of Silence where the dead bodies are thrown lest the earthly elements should get corrupted by them.

The Parsee people lay special emphasis upon the fire because fire, to them, is the symbol for Ahura Mazda ('Wise Lord'). This fire was kept in a temple. Eckehard Kulke writes in *The Parsees in India: A Minority as Agent of Social Change*, "Herodotus reports (1.131-132) that the Persians had no temples or alters" (20). Later sacred buildings were set up for the protection of the fire.

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Thus, temples were being built throughout the countries where the Parsis gradually settled down. Fire is the agent of ritual purity and all major Parsi rituals are solemnized between sunrise and noon in these fire temples. In *Such a Long Journey* Gustad tries to understand the importance of the Tower of Silence after Dinshawji's body was left in the Tower of Silence.

The Tower of Silence serves as their national symbol. The importance of 'Fire Temple' in Parsi lives is exposed when we see Yezad going to the Fire Temples daily to purify his repentant soul. Again, Parsi Panchayet of Bombay is influential in shaping the sense of community and group identity. Based in Bombay, it has been regarded as the largest Zoroastrian institution in order to maintain Zoroastrian family and social values and implement the Zoroastrian virtue and charity. At first, the selection of the members was inherited but later the benevolent, charitable persons became its members and they provided substantial support to the education, health, shelter, employment, publication projects, and basic religious need of their fellow poor members.

The Parsi Panchayet has always tried to impose indirect rules in order to bind the community in an integrated whole and it has carried on reformatory works on a grand scale. It has become rejuvenated with the new roles and gradually has come to be regarded as effective and influential public organisation. Thus, it administered schools, hospitals, housing projects, orphanages etc. Everybody admits its role in propagating the Parsi educational system, emancipation of women, reformation in religion and political participation. Charitable donations from the parts of the businessman and industrial magnates have become the hallmarks of the Parsi Panchayet. We can understand the power of Parsi Panchayet in Parsis' lives when we come to the fact that Dr. Fitters gives suggestions as to how Parsi population can be increased. He says that Parsi Panchayets must prohibit Parsi youth from going beyond a bachelor's degree.

Mistry has pointed out how the past glory of the Parsis can bind a community which is on the verge of dissolution. It is right that the race has deteriorated to a great extent. But the old Parsi people still cherish the memory of the past days and it only increases traumatic presence. Dr Fitter rightly observes,

> When you think of our forefathers, the industrialists and shipbuilders who established the foundation of modern India, the philanthropists who gave us our hospitals and schools and libraries and bags, what lustre they brought to our community and the nation. And this incompetent fellow cannot look after his father. (*Family Matters* 51)

The richness of inheritance only intensifies and vivifies the decadence in present times when it is kept in contrast with the past. Nariman who takes resort to the nostalgia feels

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this situation intently-"But at my age, the past is more present than the here and now. And there is not much percentage in the future" (*Such a Long Journey*128). Actually, when the Parsis are going through crisis, they remember their glorious forefathers; it marks the past glory of a miniscule community. In Yezad's house the clock of his father serves as the sign of honesty, object of celebration for his family and the story behind it evokes dominant sense of purity and integrity that are the intrinsic quality of a Parsi nation. Yezad could link the honesty in his father's time with that of ancient Parsian culture but it is gradually breaking down. This past glory can integrate the dispersed community.

Mistry has used the Parsi myth which can evoke the sense of integration among the Parsi people. Remembrance of Ahura Mazda is mythic evocation. He is considered the highest spirit of worship in Zoroastrianism. He is the lord of wisdom to the Parsis. When the Parsi people are vexed or confused, they call Him. Actually, it is the Avestan stem-form *Mazda* and bears similarities to the Sanskrit word *medhas,* which means 'intelligence' or 'wisdom'. It is a religious myth and in Parsi religion it is believed that Zoroaster got the principles of the 'Good Religion' at the age of 30 from Ahura Mazda. Zoroaster instructed his followers to abide by rules of Ahura Mazda, which would help them to the right paths. Gustad invokes him when he is befuddled by the day-to-day family matters:

> O Dada Ormuzd, what kind of joke is this? In me, when I was young, You put the desire to study, get ahead, be a success. Then You took away my father's money, left me rotting in the bank. And for my son? You let me arrange everything, put it within reach, but you take away his appetite for IIT. What are You telling me? Have I become too deaf to hear You? (ibid55)

Thus, he wants to identify himself to the ancient myth in any modern problem. Gustad feels apprehensive when he sees that generation gap has widened too far and his communities would reach to the non-existent point. Actually, Parsis have restructured India to the mythic dimension. Every Parsi can pride himself of such constructive roles of the Parsi. Gustad makes such references as Parsi Punchayet, R.D. Sethna, Tata, Wadira Charities which have made notable contributions to Indian education, business and scholarship. Gustad prides himself on those issues. But he feels despair in that his next generation neglects him and pays least dignity and values. The value system is crumbling down in a land gripped under war, corruption and diluted politics.

In *Family Matters* Mistry shows how people in Parsi society inculcates mythical stories from Persia and gives instances of Good and Evil. Actually, the tale which shows the triumph of virtue over vice fascinates our heart. Tolkien's *The Lord of the Rings* is an example. Parsian *Shah-Nama* has many stories which pass from generation to generation. Nariman tells his grandchildren the story of Zuhaak and Faridoon. This story symbolically recounts the fight between good and evil which is at the root of Zoroastrian faith. According to this story, Zuhaak is incarnation of worldly evil and it is "deployed here in another of the

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novel's attempts to lay hold of the roots of evil and sufferings in the world" (Morey 149). He conducts a thousand year reign of terror and murders thousands of young men, whose brains are scooped out to feed the two snakes sprouting from his shoulders. In Parsi folklore there is also a spider which binds Zuhook in the subterranean realm under captivity by spinning the gossamer webs. Cobwebs, thus, play symbolic role of Good which helps individuals keep the Evil under suppression. Through these folklores the Parsis have expressed their ethnic identities and awaken their 'we-consciousness' to quote Eckehard Kulke. Through simple folklore one can easily understand Zoroastrian dictum-good and evil-the former emanating from Ahura Mazda, the Wise Lord, and the latter being the result of the intrusion of the Zoroastrian Devil.

According to Zoroastrian doctrine clash between the good and the evil is ever present. This doctrine advises the people to cling to truth, honesty, loyalty, etc. Really, these good qualities are part and parcel of Parsi identity. They have been mingled in the cultural hybrid of India, but their own identical folklores and myths always remain ingrained with their lives. Amidst all of the problematic of the minority discourse, these myths and folktales are silver lines for redefining their identities. Indeed, in Mistry the oppressed are given a voice. The myth is exploded, to a certain extent, to refer to the problems of their community. Actually, when a person is dislocated from his tradition, custom and values, he has to search for the roots and that gives him solace. He came to know the purity of this unique and ancient Persian community.

Thus, myth highlights the traits and features, the unity of a group. It evokes national sentiment and solidarity of the group. They remind us of unique culture and tradition. They serve the purpose of shared cultural element. The Parsi nation is ideal formation of a group which is about to break. They can build collective self-assertion of a group by clinging to the mythic tales.

Mistry also refers to the Parsi rites and rituals in this works and at once reinforces the Parsi identity that has survived till now. However, it is in a dwindling situation. Indeed, there is inherent link between the culture of people and its religiosity. Art and literature contain traces of different beliefs. People may migrate from one place to another, but they follow those rituals in new country. Every religion has its own holy places and religious pattern. It obtains hidden knowledge and revelation through seer and the seeress who is sometimes called a *seiokona*. The word is connected with song and it also refers to a small choir which makes a spellbound situation. Elaborate choir and ritual is generally used to provide necessary conditions for receiving inspiration. After Dinshawaji died, Gustad attends the funeral rites and through those rites the author has given suitable situation to discover Parsi religion. This funeral rite is performed in original Persian language which has become obsolete to Gustad. He cannot understand this language, but its spirit touches the core of his heart and lends soothing effect. It instils unparallel inspiration in him.

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All his life he had uttered by rote the words of this dead language, comprehending not one of them while mouthing his prayers. But tonight, in the Dustoorji's soft and gentle music, the words were alive; tonight, he came closer than he ever had to understand the ancient meanings (*Such a Long journey* 248).

Though Parsis migrated from Persia to Gujrat and went to Bombay, they did not leave the verses of ancient Avesta. It helped them understand their own community identities and their popular culture because they have adhered to their customs. Through rituals, myths and customs they have built their nation which feels thwarted in a problem-ridden modern India and Mistry has given free rein to his imaginative faculty to depict the very situation. However, this custom is gradually being overtaken by modernistic views.

Though Gustad and his companions proceeded with the Ahuna-vad Gatha while they were carrying the dead body of Dinshawji, it appeared to Gustad, "Silly custom, to have professional pallbearers. And on top of that, poor fellows treated like outcastes and untouchables" (ibid 252). Avestan language belongs to the Old Iranian language. The verses written in this language retain devotional note. Overall, the Parsi community has maintained its ancient tradition and individual existence. The Parsians like to preserve their own language and build a strong sense of separate cultural identity. In *Family Matters* too Mistry has dealt with the Parsi ritual, to a great extent. When Nariman dies, the sense of mortality dawned upon them and they became conscious of losing of values and culture. Inspector Masalava rightly comments, - "it will be a loss to the whole world. When a culture vanishes, humanity is the loser" (*Family Matters* 415).

Rohinton Mistry, thus, explores the subordination of the ethnic Parsi tradition in flowing current dominated by Hindu society. However, he believes that Parsi people had once rich heritage and regard for good reputation. Now they suffer from cultural alienation or some types of inferiority complexities. Mr Kapur, thus, tries to assert the Parsi self, and foster the tradition and culture of the Parsis. He says, - "the Parsi reputation for honesty is well known. And even if it's a myth-there is no myth without truth, no smoke without fire."(ibid 156).

Indeed, Parsis try to stick to the basic values and instil glory and culture into their progeny. In an age of crookedness, this very reality appeared to many as myth. But their religion leads them to the way of perfection. Therefore, the narratives of nation that we see emerging in Mistry's works are evocative accounts of continuous struggle for survival of the marginal, the subaltern, the socially backward section of India, pitted against a ruthless annihilating nation state. People within the excluded minority community forge alliances across class, profession and gender and rise in protests. This is the fragmented idea of 'Nation' where ethnic community is aware of the existence of a sovereign and limited community to which they belong. So, they want to retreat into the past lane and rejuvenate

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the national idea as it is, after all, mental construct. In this regard we should remember Nehru's expression,

> The present and the future inevitably grow out of the past and bear its stamp and to forget this is to build without foundations and to cut off the roots of national growth" (*The Discovery of India* 391).

It helps the members to be grouped in mutual co-operation, cherishing attachments.

Debate has been going on between the reformists and the orthodox sections within the Parsi community. The orthodox Parsis believe in the traditional method of feeding the corpse to the vultures in Dakhma. It is the unique Zoroastrian method of returning to nature. It is in comparison an eco-friendly mode of feeding them to the vultures, achieved without stain of pollution to the earth, harming nothing of God's creations:

> The orthodox defence was the age-old wisdom that it was a pure method, defiling none of God's good creations: earth, water, air, and fire. Every scientist, local or foreign, who had taken the trouble to examine the procedure, using modern hygienic standards, sang its praises' (*Family Matters* 317)

However, the reformist ones prefer cremation over feeding their dead to the vultures. Modern reformists regard the traditional procedure as 'ghoulish system' which does not fit at all for a community with 'a progressive reputation and a forward thinking attitude' (ibid 317) in this age of twentieth century. At this the orthodox argues that 'reformists had their own axe to grind in legitimizing cremation' because they have no compulsory need of 'Tower of Silence'. This 'Tower of Silence' is the flag bearer of their own identity through which this community projects its "we-consciousness". Thus, the controversy goes on endlessly and Mistry does not share any intrusive reflection. It, in a way, shows the breakdown of integration of a community. Joydipsinh Dodiya has rightly observed,

> Rohinton Mistry's sensitivity of impending dangers to his community is expressed by his characters' consciousness of those changes. In a nutshell, Mistry's *Such a Long Journey* centralizes the Parsi community in many ways. (*The Fiction of Rohinton Mistry* 95)

The clash concerning the Parsi's religious practices exhibits the crumbling rootlessness of the Parsi community in negotiating with the modernity. Thus, Mistry carves out a new narrative of his Parsi community against the background of modern turbulent lives of India. It delineates elementary issue of identity construction of an ethnic minority. Parsis form a national community through preserving their distinctive culture which is inherited tradition. So, it is interpreted and recreated by each generation and thus, conflict generates.

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The Parsis always feel that their community is declining day after day. The Parsi writers express their anxiety through their writings so as to provide foresight about their falling population. In *Family Matters* too Mistry expresses his apprehension about the downfall of the community. Inspector Masalavala, Jal, and Dr Fitters deal with the future of the Parsi community. Several factors are responsible for their downfall such as 'dwindling birth rate, our men and women marrying non-Parsis, and the heavy migration to the west' (*Family Matters* 400).

Rohinton Mistry has given every subaltern people voice and visibility in his novels. Mistry's oeuvre is a long journey achieving appropriate balance and dealing with family's day today matter trying to come to terms with the notion of nationality and nationhood. His chief achievement is embodiment of the concept of a nation. No historian has given systematic analysis of the idea of a nation. Writers may fill up that lacuna by redrawing the map and by "creating new political communities on the basis of a sense of community derived from historic memories and a myth of common descent" (Smith, *Myth and Memories* 61). However, there are differences of utility of those myths on the basis of the age.

D. Smith, therefore, succinctly points out-"Where previously, these myths were utilized to uphold cultures and kingdoms, today they can just as easily be made to serve the interests of forgotten and submerged communities aspiring to national status and territorial recognition".(ibid 61) Today, nation-formation has its own historicist character and it is seen under the garb of interplay between various multitudes. In the same strain Max Weber has commented, "A nation is a community of sentiment which would adequately manifest itself in a state of its own; hence, a nation is a community which normally tends to produce a state of its own" ("The Nation" 176). Mistry has penned down several myths in order to refer to communal aspect of narrative and present proper social and psychological mode of community.

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Simplicity and Lucidity:
Emily Dickinson and Kamala Das

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Abstract

This article attempts to analyze simplicity and Lucidity as the hallmarks of the diction and verification of both Emily Dickinson and Kamala Das. Comparing these two poets, both have achieved the heights of literary recognition. Kamala Das's simple everyday expression gives beauty to her poetry in the same way Emily Dickinson's poetic words are always suggestive and various interpretations can be given for a word. This article throws light upon how both poets gain mastery over the poetic expression.

Keywords: Emily Dickinson, Kamala Das, Simplicity, Lucidity, Poetry, Imagination, Diction, Lyricism, Provincialism.
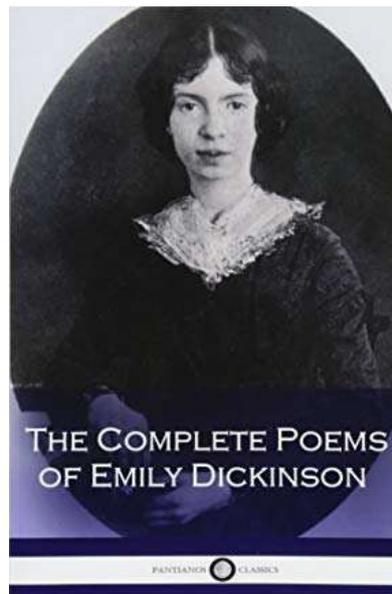
Courtesy:
https://www.amazon.com/s?k=emily+dickinson+complete+poems&i=stripbooks&crid=1X6X5JAL5EMEO&sprefix=Emily+Dickinson+%2Caps%2C371&ref=nb_sb_ss_i_2_16

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The most characteristic quality of Emily Dickinson's poetry is the simple vocabulary and its unaffected diction. Quite consciously and carefully making her poetry simple, she used each word in such a way to do a heavy duty in the work of communication of meaning, emotion and beauty. Her diction is peculiarly her own. Emily Dickinson's language is her own mixture of the standard speech of her own time, the theological words of religious preachers, the words of the Bible and of Shakespeare and of provincialisms. Her poetry is the indirect outcome of her rich experience. Using simple vocabulary, she builds haunting and unforgettable phrases and lines.
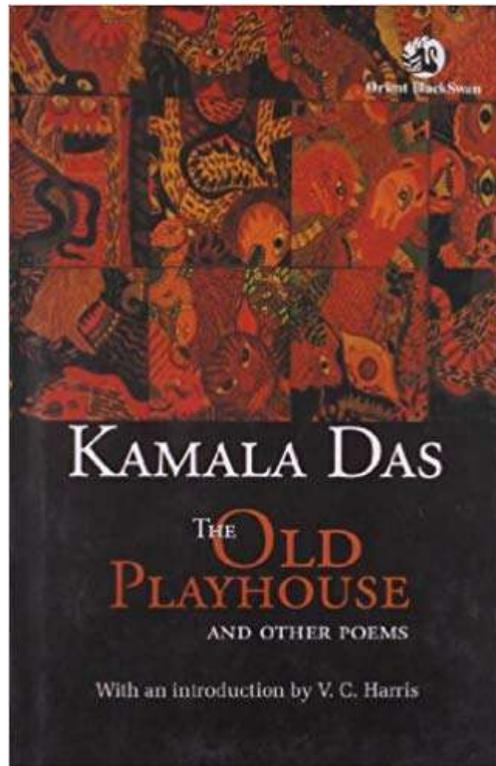
Courtesy: https://www.amazon.com/Old-Playhouse-Other-Poems/dp/8125043241/ref=sr_1_3?keywords=Kamala+Das+poems&qid=1564350382&s=books&sr=1-3

Simplicity and lucidity are the hallmarks of Kamala Das's diction. All superfluity is avoided, and terseness and condensation achieved. Kamala Das is economical in her use of language but is never obscure. Using words from the common everyday vocabulary, she imparts them a new emotive significance. She carefully avoids the use of archaic, obsolete and grandiloquent words. These characteristics make her poetry easily understandable. As A. N. Dwivedi points out, "It is hardly ever -wrapped up in philosophical broodings or mystical abstraction" (P 53). With these characteristics which make the poetry of both Emily Dickinson and Kamala Das, their diction and versification are to be studied.

Emily Dickinson uses the apt words at the right situation. Henry W. Wells writes:
"She seeks to give the word a poetic
luminance over and beyond its literal
connotation as defined by the dictionary
or its prosaic meanings in familiar

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conversation" (P 279).

The lines from the poem "He lived the life of ambush" can be cited as example:

"He lived the life of ambush

And went the way of dusk"

        (The Complete Poems of Emily Dickinson 638)

Here "ambush" and "dusk" are the vital words. They seem to be simple prose words but are poetically clear and emotionally powerful. The word "ambush" indicates that his life was filled with unexpected and sudden losses and failure which led him in the way of dusk, "that is to darkness. Sometimes the simplest words prove to be the most effective and powerful in conveying the meaning. In the words of David Portner", No other poet consistently practised such complexity" (P 39). In the lyric "A clock stopped – not the mantels, the word 'No' at the end of the third stanza, carries on the meaning of the sentence into the stanza following without any distortion in the meaning:

"The Shop man importunes it –

While cool-concern less no –

Nods from the gikled pointers –

Nods from the seconds slim –

Decodes of Arrogance between the Dial life –

And Him"   (Complete Poems of Emily Dickinson 133)

Poetic words are always suggestive. Various interpretations can be given for a word and Emily Dickinson mastered in this art. As David Porter puts it, "The distortion, combined with her transposition and omissions along the compositional plane, creates a complication of language sometimes so unusual as to conceal meaning and to separate words from things" (P 55). In a love poem, beginning "Except the heaven had come so near," there is no clear indication of the love that she is mentioning. She mentions heaven, angels, bee, a flower, the winds, butterflies and an image and there is no indication of love. Emily Dickinson employs a common word in a rare usage. In a poem when she describes butterflies, she says they swim "plash less". In this description, a rare usage of the word 'swim' is apparent. Butterflies only fly in the air and they have nothing to do with swimming. Though she uses familiar words, her language appears highly uncommon and poetic.

Emily Dickinson was greatly influenced by the Bible and Shakespeare. As Henry W. Wells put it, "From the Bible she received encouragement in forthright, dignified, simple and earnest statement; from Shakespeare, she gained encouragement for the bolder flights of her imagination and fancy, for speech and her audacious use of the parts of speech, and occasionally her move more than Asiatic opulence" (P 279). Especially in her nature poems, her imagination and fancy raise to great heights. From the book of Genesis, she adopts the word "was not" which marks the end of somebody.

Kamala Das is mainly guided by impulse and instinct in her hunt for precise and harmonious words. Only a handful of her poems are long, and the others are precise and terse like Dickinson's

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poems. She expresses her feelings and emotions with minimum words. The choice of words, phrases and expressions render her poetry beauty and preciseness. In her well known poem, "An Introduction", Kamala Das speaks out her mind concerning the use of language. She writes:

"...... the language I speak

Becomes mine, mine alone. It is half English,

Half Indian, funny perhaps, but it is honest

It is human as I am human, don't

You see?"   (The Old Playhouse 26).

With great simplicity and clarity of expression, she beautifully lays have her woman's heart when she says in "Composition":

"What I am able to give

Is only what your life is qualified

to give

We are all alike

We women

In our wrappings of hairless skin"   (The Old Playhouse 6)

With the simplest words like, "give", "wrappings", she creates a tone of utter sincerity and fidelity, in the above lines. The simplest and humblest words are enriched with meaning. Unlike the other Indo-Anglian poets, Kamala Das writes in English with an easy command and skill. She achieves lyricism, in spite of her simple language. High sounding words are not used for this purpose but only words from our everyday vocabulary. The poem "The Suicide" is a marvelous piece of lyricism and simplicity, like the following lines:

"O sea, I am fed up

I want to be simple

I want to be loved

And

If love is not to be had

I want to be dead"   (Descendents 2).

Both Emily Dickinson and Kamala Das have adopted the device of repetitiveness. Emily Dickinson, in the lyric, "I should not dare to leave my friends" uses the device to enhance pathos. In the second line of each stanza, there is repetition. In the first stanza, the word "because" is used twice; in the second stanza "hunted" occurs twice; in the third, the phrase. "So sure I'd come"; and in the fourth and last, the phrase "since breaking then". These repetitions show the intensity of the sorrow experienced by the poet. A more artful use of similar repetition occurs in the lyric "softened by Time's consummate plush". Here the line is used in different contexts and so the meanings are altered. A.N. Dwivedi points and that the device of repetitiveness, "suit the urgency of purpose and the velocity of emotion in Kamala Das's Poems" (P 55). In "The Stone Age" a whole set of expression "ask me" has been repeatedly used:

"Ask me, everybody, ask me

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What he sees in me,

> ask me why he is called a lion,

A libertine, ask me the flavor of his

month…. "   (The Old Playhouse 51).

The repetition of the expression reveals the poet's discernment and the sorrow in her mind. This device has been used in other poems, "Drama", "Substitute", "Radha" and "Composition". "In Substitute" the line "it will be all right" is used in different contexts. The repetition of words suits her highly sensitive and extremely emotional nature. Kamala Das has made effective use of epithets. In the short poem, "Lines Addressed to a Devadasi", the epithet "silent Devadasi" occurs. A devadasi has no particular attachment with other people, and she is unheard. So, she calls her a "silent devadasi". A devadasi is placed in the name of religion but is the outlet of passion but other people. Here a satirical tone can be noted. It is a woman being exploited in the name of religion.

Kamala Das, too, makes effective use of words. In "The Old Playhouse", the diction is charged with irony and pathos. Words like "fame", "planned", "swallow", "hold" and "long summer" are used to heighten the emotional effect. The poem begins with a sharp note:

"You planned to tame a swallow, to hold her

In the long summer of your love so

> that she would forget …"

Kamala Das produces harsh and grating sounds as a means for expressing her discernment and dislike again in the same poem. "The Old Playhouse" when she narrates her husband's behaviour:

"You dribbled spittle into my mouth,

> you poured

Yourself into every nook and cranny,

> You embalmed

My poor lust with your bitter – sweet

> juices"

> (The Old Playhouse P.1).

The frequent use of the consonant sounds, 'b' 'd' and 't', in words like "dribbled", "poured", "bitter", "lust" and "embalmed", heighten the emotional effect.

To conclude, the structural patterns of Kamala Das has to an extent similarity with the less pervasive patterns of Emily Dickinson. Simplicity and spontaneity can be considered the hallmarks of the poetry of Emily Dickinson and Kamala Das.

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Africa in the Eye of Colonialist Literature

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Courtesy: https://www.amazon.com/Mister-Johnson-Joyce-Cary/dp/1910670189
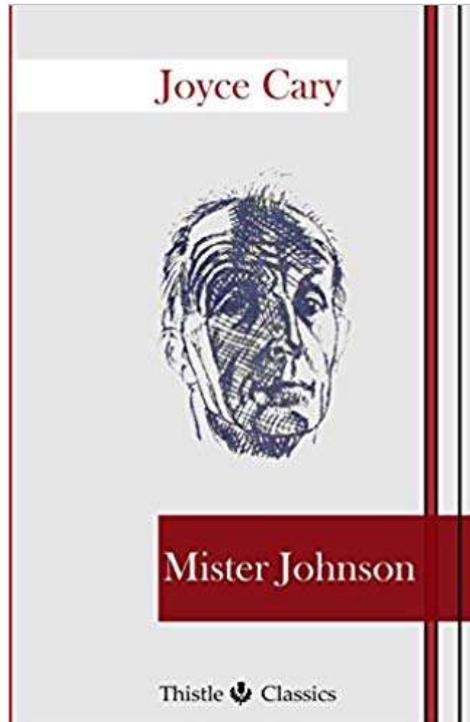
Introduction

The journey of writings about Africa that started with the negative and derogatory depiction of Africa in the colonialist literature has been through several debates. These days it is referred as the single story of Africa. The present paper explores the colonial writers such as Joyce Cary, Sir M. Rider Haggard, and Joseph Conrad, etc. It also examines their depiction of the continent as well as its resulting reaction among the native writers of Africa.

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Keywords and Phrases: Joyce Cary, Sir Henry Rider Haggard, Joseph Conrad, *Heart of Darkness – The White Man's Burden – Things Fall Apart – The Danger of a Single Story, Mister Johnson, King Soloman's Mines*

Joyce Cary

Joyce Cary, originally Arthur Joyce Lunel Cary, was a British colonial officer who had served in Nigeria. His intention was stereotypical to any colonial officer determined to bring order to the natives. Later on, he resigned and became a fulltime writer. He wrote many books like *Aissa Saved, An American Visitor, The African Witch, Castle Corner, Mister Johnson, Charley Is My Darling, A House of Children, The First Trilogy,* and *The Horse's Mouth* etc. In all of these novels Cary wrote about the colonial tension, dichotomy of restraint and freedom as well as need of love and humanism. However, *Mister Johnson* remains the most discussed novel.

Most of the African scholars believe *Mister Johnson* to be an important novel in the beginning of Western Literature about the African Subcontinent. Mister Johnson, the protagonist is a young African working as a clerk in colonial administrative district office in Nigeria's Fada district. Cary portrays him as one who has no clear idea of where he is going. Johnson is also found to be pretty graft as well as is guilty of theft. The novel reads, "Johnson walks up and down in the compound and every moment his walk becomes grander; it is like the walk of the royal guard, but a guard of poets fresh from a triumph of loyalty. Johnson slaps himself on the chest. 'I belong for de King—I 'gree for de King. I Mister Rudbeck's frien'" [36]. According to Norman Rosten, "His life was full of both grandiose and real possibility. It is this possibility that endears him to us. Civilization – the rules of law, politics and prevailing morality – destroyed him."

Sir Henry Rider Haggard

Sir Henry Rider Haggard was also an Englishman who had been to South Africa as a colonizer. Later on, returning home he took writing as his main occupation and wrote about his African experiences. He has written many novels like – *Dawn, The Witch's Head, King Soloman's Mines, Allen Quatermain, She,* and *Ayesha* etc. However, according to Onyeka Iwuchukwu, "*King Soloman's Mines* is heavily influenced by his larger than life experiences he met in colonial Africa." It is the first novel of African adventure published in English.
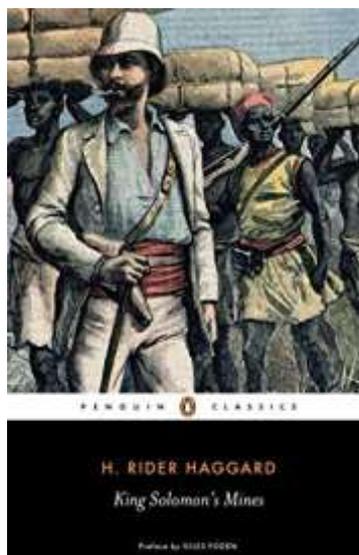
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In the Introductory chapter, narrator reveals some of the reasons to write the story as, "Fourth reason and last: Because I'm going to tell the strangest story that I know of. It may seem a queer thing to say that, especially considering that there is no woman in it - except Foulata". Whatever adventures it may be, it ignores the existence as well as the role of female Africans. Africa as the land of darkness, desserts, scarcity of water, place of death and loss of hope are some of the common scenes in the narrative of the novel.

Joseph Conrad
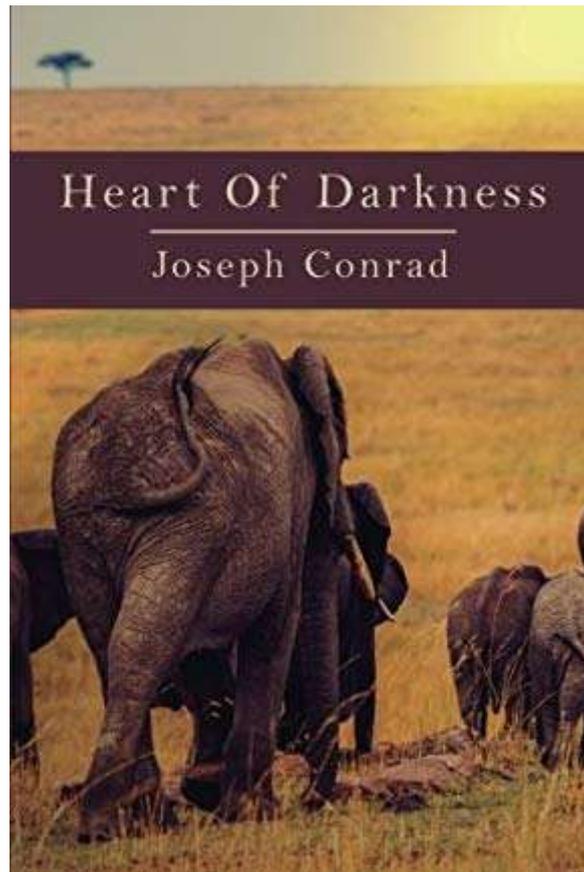
Joseph Conrad is regarded as one of the best novelists in English. He is best known for his novel *Heart of Darkness*. Among his other writings are – *Almayer's Folly, Lord Jim, Typhoon, Nostromo, The Secret Agent, Under Western Eyes, Chance, Victory, The Shadow Line, The Arrow of Gold, The Rescue,* and *The Rover* etc.

Heart of Darkness narrates a voyage up the Congo River into the Congo Free State in the so-called heart of Africa. Brutality of the colonialism and the superiority of the white man is the central theme of the novel. Africans in this novel are presented as mere objects. Marlow, the narrator refers to his helmsman (who is a native African) as a piece of machinery. Kurtz's African mistress is portrayed at best a piece of statuary. Again, there are natives hired as the staff of the steamer whose intelligence goes unrecognized. The narrator describes Kurtz's genesis as, "I am trying to account to

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myself for – for – Mr. Kurtz – for the shade of Mr. Kurtz. … His mother was half-English; his father was half-French. All Europe contributed to the making of Mr. Kurtz" [45].

Conclusion

The colonialist literature perceives biased and uneven portraiture of the African society. It is evident that these novels present Africans and black people as people with little or no intelligence. This view of Africans as savages, uncivilized, naïve and brutal resulted into a sudden reaction among native writers of Africa. Chinua Achebe found *Mister Johnson* as superficial and reacted against it by writing *Things Fall Apart*, a seminal native African novel. Achebe says:

> I know around '51,'52, I was quite certain that I was going to try my hand at writing and one of the things that set me thinking was Joyce Cary's novel, set in Nigeria, *Mister Johnson,* which was praised so much and it was clear to me that it was a most superficial picture not only of the country but even of the Nigerian character and so I thought if this was famous then perhaps someone ought to look at this from the inside. (Cosmo Pieterse, 3-4)

In his famous essay 'Decolonising the Mind' Kenyan novelist and post-colonial theorist Ngũgĩ wa Thiong'o, exposes the Politics of Language in African Literature and its constructive role in national culture, history, and identity.

Thus, it is concluded that the colonial writings about Africa which began as the white man's burden to civilize the uncivilized and ended up into what Chimamanda Ngozi Adichie, a contemporary Nigerian novelist, calls as the 'danger of a single story' about Africa. (Adichie)

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PRAGMATIC SKILLS IN CHILDREN WITH INTELLECTUAL

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CERTIFICATE

This is to certify that the dissertation entitled "**PRAGMATIC SKILLS IN MALAYALAM SPEAKING CHILDREN WITH INTELLECTUAL DISABILITY"** has been prepared under my guidance and supervisor.

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CERTIFICATE

This is to certify that this dissertation entitled **"PRAGMATIC SKILLS IN MALAYALAM SPEAKING CHILDREN WITH INTELLECTUAL DISABILITY"** is a bonafide work in part of fulfilment of the fourth semester of master in audiology and speech language pathology of student **SNEHA S ABRAHAM** with **REGISTER NO: 175441117.**

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CERTIFICATE

This is to certify that the dissertation entitled "**PRAGMATIC SKILLS IN MALAYALAM SPEAKING CHILDREN WITH INTELLECTUAL DISABILITY"** has been prepared under my guidance and supervisor.

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DECLARATION

I hereby declare that this dissertation entitled "**PRAGMATIC SKILLS IN MALAYALAM SPEAKING CHILDREN WITH INTELLECTUAL DISABILITY**" is the result of my own study under the guidance of **Mr. Satish Kumaraswamy**, Associate professor & Principal, Dr. M.V. Shetty college of speech and hearing, Mangalore has not been submitted earlier at any other university for any other diploma or degree.

Mangalore   **Sneha S Abraham**

May 2019   **Register No.17544117**

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DEDICATED TO MY

APPA AMMA& ANU'S

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"For the mighty one has done great things for me; And holy is his name."

(Luke 1:49)

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CHAPTER-1

INTRODUCTION

Communication is the process of exchanging information and ideas. An active process, it involves encoding, transmitting, and decoding intended messages.

Language is the ability to produce and comprehend both spoken and written words. Complex language is one of the defining factors that make us human. The five main components of language are phonology, morphology, syntax, semantics, and pragmatics. "Language is a complex system of arbitrary symbols which is used for human communication. (AmericanSpeech and Hearing Association, ASHA, 1982).

Pragmatics is the study of relationship between language and content. It includes particularly conversational exchanges, where two or more participants take turns to construct a text (Mc Tear, 1985). The term pragmatics has been introduced into the field of speech-language by Elizabeth Bates (1992) a psychologist at the University of California. Bates (1976) defined pragmatics as the rules governing the use of language in context.

Intellectual disability (ID) is a neuro developmental disorder characterized by 3 features: Deficits in cognition; deficits in adaptive function and onset during the developmental period.

The American Association of Intellectual Developmental Disabilities (AAIDD) (2013) defines Intellectual Disability (ID) is characterized by significant limitations in intellectual functioning and adaptive behavior, which is expressed in conceptual, social, and adaptive skills originated before age 18.

People with Intellectual disabilities can and do acquire basic pragmatic language skills, although more subtle aspects of conversational competence are less commonly displayed. The communicative environments of children and adults with intellectual disabilities appear to inhibit the acquisition and display of pragmatic language skills.

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Speech-Language and Hearing Association (ASHA) (2012) supported the change from "Mental Retardation" to "Intellectual Disability". ASHA recommended the elimination of classification by Intellectual Quotient (IQ) and severity level and recommended to use of the AAIDD definition of Intellectual Disability.

Pragmatics is the study of the relationship between languages which affects the whole communication. Language disordered children deviate in pragmatic skills when compare to typical developing children. The children with Intellectual Disability (ID) Have deficits in pragmatics along with other components of language in varying degrees throughout their lives.

Research on pragmatics especially in children with Intellectual Disability is limited in Malayalam language. The present study is therefore an attempt to investigate the pragmatic abilities in children with Intellectual Disability and to compare these findings to the communicative behaviours in typical developing children.

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CHAPTER-II

REVIEW OF LITERATURE

Communication is the process used to exchange information, ideas, needs, and desires. The process is an active one that involves encoding, transmitting and decoding the intended message (Owens, 2008). All creatures communicate, but human exchange information using a code that is called Language.

Human beings exchange ideas with each other in the process called Human communication. Human communication is any verbal, non-verbal or physical way of transmitting information (Gillette, 2009). All creatures do communicate but the code that is most used by human beings to convey this information is called language.

Language can be defined as a socially shared code or conventional system for representing concepts through the use of arbitrary symbols and rule governed combination of those symbols (Owens, 2008). Language can be divided into three major components: form content, use. There are two major aspects of the use of language. The form has to do with the goals of functions of language, the reason why people speak. The content has to do with the influence of linguistic and non -linguistic context that determine how individual understand and choose among alternative forms of language for reaching same or different goals.And Use includes pragmatics (rules for communication through language) (Bloom &Lahey, 1978)

Language is a learned code, or system of rules. It involves five components namely; Phonology, Morphology, syntax, semantics and pragmatics. (Shilpashri, 2010)

Language develops in the normal child and such developments can be observed, in form (syntax, morphology, and phonology,) in content (semantics), and in language use (pragmatics).The study of what speaker means is called pragmatics (Yule, 2010).

Pragmatic language theories during the first two decades contributed to an increased awareness of the social role of language. Prutting (1982) reports that

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the focus of study on the pragmatic domain has broadened the view of communication towards the social dimension. This shift has been described as "**Pragmatic revolution".** (Conti-Ramsden& Gunn, 1986)

American Speech and hearing of association (ASHA) in 2011 provided examples of this use such as, greeting, requesting, talking differently to a baby than to an adult and taking turns in conversation. Shipley and McAfee (2009) provided additional examples such as, describing events, following directions, maintaining appropriate eye contact, attending to tasks, topic maintenance, sequencing actions, and categorizing. For other disciplines, such as behavioral psychology, pragmatics is often referred to as social skills (Duan& O, Brien, 1998).

Pragmatics acts as the basis for all language interactions and contact. It is a key feature to the understanding of language and the responses that follow this. Therefore, without the function of pragmatics, there would be a very little understanding of intention and meaning.

Communication between the infant and the caretaker develop even before the utterance of the first word. Though pragmatics development begins much earlier than the development of phonology, morphology, it is unfortunate that the focus has been more on these components of language than pragmatics.

There are different aspects of pragmatics namely,

1) Expressing intensions for what purpose we communicate.
2) Initiating, maintaining, and closing conversation.
3) Awareness of the listener, how to read the listener in terms of who is the listener?
4) And what does he/she know

Pragmatics is the study of the practical aspects of human action and thought. It is the study of the use of linguistic signs, words and sentences, in actual situations. Jenny Thomas (1985) says that pragmatics considers:

1) The negotiation of meaning between speaker and listener.
2) The context of the utterance.

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3) The meaning potential of an utterance.

In recent years there has been increasing recognition that many children that are reasonable competent in these areas, may in spite of this have problems with pragmatics. Pragmatics refers to the social language we use in our daily interactions with others. They include what we say, how we say it, our body language and whether it is appropriate to the given situation. Pragmatic skills are vital for communicating our personal thoughts, ideas and feelings.

General characteristics of Intellectual disabled children

According to betterhealth.vic.gov.au every person is unique, regardless of their IQ scores. Everyone has their own personality and areas of ability and areas of difficulty. Generally speaking, a person with an Intellectual disability:

- Learns and processes information more slowly than people without an intellectual disability.
- Has difficulty with abstract concepts, such as money and time.
- Has difficulty understanding the subtleties of interpersonal interactions.

Children with a mild intellectual disability

A mild intellectual disability is defined as an IQ between 50 and 70. A person with a mild intellectual disability.

- Can participate in and contribute to their families and their communities.
- Will have important relationships in their lives
- May find the subtleties of interpersonal relationships and social rules difficult to fully understand. They sometimes behave awkwardly or inappropriately in social situations.
- May learn to read and write, with appropriate teaching. People who have intellectual disability are likely to have difficulty with academic learning and their reading and writing may be at a basic level. Some people may not have had the educational support they needed to learn to read or write and may be self –conscious about this. It is important to be sensitive when asking people to read information or complete written forms.

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Children with a moderate Intellectual disability

A moderate intellectual disability is defined as an IQ between 35 and 50. A person with a moderate intellectual disability.

- Will have important relationships in their life and life probably form valued and lasting friendships.
- Will enjoy a range of activities with families, friends and acquaintance.
- May learn to recognize some words in context, such as common signs including 'Ladies', 'Gents' and 'Exit'.
- Will need lifelong support in planning and organization of lives and activities.

Children with severe or profound intellectual disability.

A severe intellectual disability is defined as an IQ between 250 and 35. A profound intellectual disability is defined as an IQ below 20. A person with a severe or profound intellectual disability:

- Will usually recognize familiar people and may have strong relationships with key people in their lives.
- Is likely to have little or no speech and will rely on gestures, facial expression and body language to communicate the needs or feelings. Communication systems for people with this level of disability generally rely on photographs or objects to support understanding. For example, a cup or a photograph of a cup may be used with the spoken question: 'would you like a drink?'
- Will require lifelong help with personal care tasks, communication and accessing and participating in community facilities, services and activities.

Diagnostic Statistical Manual (DSM) places less emphasis on the degree of impairment and more on the type of intervention needed. About 85 percent of people with intellectual disabilities fall into the mild category and may even achieve academic success. People with moderate intellectual disability have fair communication skills, but cannot typically communicate on complex levels.

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People with profound intellectual disability require round-the-clock support and care.

WESTERN STUDIES

Pijinacker, Hagoort, Buitelaar, Teunisse and Geurts (2009) examined pragmatic inferences in high functioning adults with Autism and Asperger syndrome. A behavioral study was carried out on high-functioning adults with autistic disorder, Asperger syndrome and matched controls to observe whether they are capable of deriving scalar implicatures, which are generally considered to be pragmatic inferences. The findings suggest that the combined ASD group performed similarly to the control group, although there was a difference between subjects with autistic disorder and Asperger syndrome which further on indicating potential differentiation between these disorders in pragmatic reasoning. Hence the results suggest that verbal intelligence is a constraint for task performance in autistic disorder but not in Asperger syndrome.

Verhoeven (2010) studied Pragmatic Language Impairment (PLI). The results show that early assessment of pragmatic competence may benefit early detection of children at risk of behavioral problems. Due to the relationship between pragmatic competence, behavioral problems and possible underlying disorders such as autism and attention-deficit hyperactivity disorder (ADHD), early assessment of pragmatic competence may also provide an early marker for the detection of autism or ADHD.

Lindsay (2012) studiedPragmatics Intervention for Individuals with Intellectual Disabilities transitioning to Employment. The result of the study concluded that for individuals with intellectual disabilities who present with pragmatic deficits, obtaining and sustaining employment can be challenging and pragmatic intervention is warranted. As speech-language pathology continues to grow as a profession and adapt as a discipline, it is hoped that speech-language pathologists become more involved in this type of assessment, intervention and support. The role of the speech-language pathologist working with these individuals is to help them communicate effectively and, ultimately, improve

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their quality of life. For individuals with intellectual disabilities, that often means getting and keeping a job.

Diken (2014) studied on Pragmatic language skills of children with developmental disabilities in Turkey language. The result of the study revealed that the majority of the participants exhibited very poor pragmatic language skills. The results of the correlation analysis revealed a significant negative correlation between Autism Index scores and pragmatic language skills Index scores. The results also revealed significant differences in Turkish Version of the pragmatic language skills Inventory (TV-PLSI) scores between children with Autism Spectrum disorder and children with Intellectual disability (ID). Children with ID had a higher.

Rodas and Jan Blacher (2017) studied structural and pragmatic language in children with Children with autism spectrum disorder (ASD). Participants were 159 young children (4–7 years old) with ASD and their mothers. Result suggested that Pragmatic language, was inversely related to child anxiety and co-occurring externalizing behaviors. Structural language skills positively predicted child anxiety. These findings suggest that children with ASD may be at heightened risk for anxiety and externalizing disorders due to their pragmatic language deficits.

Martin and Losh (2018) did a study on Multi method analysis of Pragmatic skills in young children and Adolescents with Fragile X Syndrome (FXS-ASD), Autism spectrum disorder, and Down syndrome. Results suggested that both similarities and differences in the pragmatic profiles observed across different neuro-developmental disabilities, including idiopathic and FXS-associated cases of ASD, as well as an important sex difference in FXS-ASD.

Kapalkova and Monika (2018) studied on Receptive language skills in Slovak-speaking children with Intellectual disability. The findings appear to support the view that receptive language skills follows the same developmental route in children with ID as similar as seen in younger typical developing, suggesting that language development is a robust process and does not seem to be differentially affected by ID even when delayed.

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INDIAN STUDIES

Anjana (1999) studied the pragmatic abilities of children with autism spectrum disorders (ASD's) in comparison with typical developing matched for age range between 3-6 years. Pragmatic skills of all the participants were assessed on parameters adapted from the test by Roth and Spekmann (1984). The results indicated quantitative and difference between the two groups. The group of children with ASD used language predominantly for non-social or quasi-social purpose, exhibited higher turn taking behavior during the parent child interaction and used more of off topic utterances.

Biji (2003) examined the pragmatic skills in children with pervasive developmental disorders (PDD's). This test incorporated pragmatic skills namely greeting, labeling, negation, affirmation, turn taking, closing conversation, eye gaze and proximity. The results of the study were compared with the normative data given by Thankam (2002). Results concluded that children with PDD had poorly on the pragmatic skills the normative data given by Thankam (2002) and the performances on the pragmatic skills namely greeting, eye gaze, affirmation, negation, proximity, closing conversation, labeling was better compared to other skills due to the effect of intervention program during which these aspects received more attention.

Shilpashri (2010) observed pragmatic skills in children with autism spectrum disorders. The study showed that among the 14 pragmatic skills that were initiated by the caregiver, the response for labeling was mastered only in few children with ASD. It also showed that the percentage of response from the children with ASD to a caregiver's initiation of pragmatic skills and on self-initiation was not linear or constant for all the pragmatic with respect to age, as compared to the performance of typical developing.

Shetty and Rao (2014) studied language and communication analysis in children with verbal autism. The result revealed that overall delay in language

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development, there are differences among the (Mental Age) MA age matched normal and the verbal autistic children. These differences are noticeable in syntactic and pragmatic aspects as compared to the phonological of semantic aspects.

Kumari and Pallavi (2016) studied Pragmatic skills in children with different types of Learning Disability. The results of this study indicate that poorer performance for verbal aspects and better performance for paralinguistic aspects in all children with Learning Disability. The children with mixed type of learning disability had poorer performance on verbal and non-verbal aspects of pragmatics when compared to all other groups of children with and without learning disability.

Mathew and Sukumaran (2018) examined the extent of functional ability skills among adults with intellectual disability in relation to the presence or absence of mother, degree of disability, duration of special school and regular school education and present status. The results indicated that most of the adults with mild intellectual disability have moderate level functional skills while adults with moderate, severe and profound intellectual disability are in nonfunctional level.

Kumaraswamy (2018) did a study on descriptive analysis of language in Kannada speaking children with Intellectual disability. The data obtained from subjects with intellectual disability is compared to the data obtained with the reference group. The result of the present study has a very prominent indication of the delay in language development in subjects with intellectual disability.

Scientific studies related to pragmatic skills in children with Intellectual Disability has not been carried out in Malayalam Language. The present study helps in identifying the pragmatic skills in children with Intellectual disability which can also be used in screening, diagnosis and intervention.

NEED FOR THE STUDY

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Pragmatics is the study of the relationship between languages which affects the whole communication. Language disordered children deviate in pragmatic skills when compare to typical developing children.

Research on pragmatics especially in children with Intellectual Disability is limited in Malayalam language. The present study is therefore an attempt to investigate the pragmatic abilities in children with Intellectual Disability and to compare these findings to the communicative behaviours in typical developing.

The children with Intellectual Disability (ID) Have deficits in pragmatics along with other components of language in varying degrees throughout their lives.

AIM OF THE STUDY

Aim of the present study was to analyze the pragmatic abilities in Malayalam speaking children with Intellectual Disability of mental age 4-5 and 5-6 years and mental age matched typical developing children.

1) To compare the findings with typical developing children for assessment and planning better therapeutic intervention.
2) To compare these findings to the communicative behaviors in typical developing children.

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CHAPTER-III

METHODOLOGY

The aim of the study was to investigate the pragmatic abilities in children with Intellectual Disability and to compare the findings with typical developing children for assessment and planning better therapeutic intervention.

Subjects

30 children with Intellectual disability within the age range of 8-13 years (mental Age: 4-5 & 5-6) and 20 typical developing children of age range (4-5 yrs and 5-6 yrs).

Inclusion criteria

1) Malayalam as a native language.
2) Children who were attending special school for at least 3-4 years and with a mental age 4-5 and 5-6 years.
3) Children with Intellectual disability with mild to moderate severity.

Exclusion criteria

1) Children with severe Intellectual Disability.
2) Children with any physical or sensory handicap.
3) No history of any Speech, Language, cognition and neuropathology in normal population.

Data collection and analysis

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Conversation sample was recorded from all the children in a well illuminated soundless room in a school environment. The duration of each session is up to 20-30 minutes. The conversation sample collection was based on the study done by (Subba Rao,1995).The duration of each session was about 20-30 minutes. The initial 15 minutes comprised of spontaneous speech or free conversation. In the next 15 minutes elicited responses were obtained.

Materials used for sample collection

Pictures description (Zoo, Park, Objects, Cricket, Busy street) **(Appendix-1)**

General conversation (Name, School Name, Family members, How did you
   come?)

Answering questions were asked on the topic (Glass, Pen, Book)**(Appendix-1)**

Different parameters used for pragmatics are;

I.	Response for eye contact.
II.	Smiling
III.	Response for gaze exchange.
IV.	Response for joint attention.
V.	Response for request of object and/ or action.
VI.	Response for Labelling.
VII.	Answering questions.
VIII.	Response for Negation.
IX.	Response for turn taking.
X.	Response for conversational repair.
XI.	Response for topic initiation.
XII.	Response for topic maintenance.
XIII.	Response for comment/ feedback.
XIV.	Response for adding information.

Scoring

Following is the rating scale

Scores   Description

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0	No response
1	Contextually inappropriate response
2	Contextually appropriate nonverbal/ gestural response
3	Contextually appropriate one word response without any Elaboration.
4	Contextually appropriate one word with minimal
5	Elaboration.
6	Contextually appropriate response with extensive Elaboration.

Analysis

The collected sample was transcribed and analysed. Each correct response was given a score of 1 and incorrect -1, Unwanted response was given a score of 0. The obtained score were further analyzed using Z test and the results are discussed in the next chapter.

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CHAPTER- IV
RESULTS AND DISCUSSION

Children with Intellectual disability are a new significant group of children who present varied communication deficits. It's only recently that research attention is focused on Intellectual disability particularly verbal Intellectual disability in the Indian context.

The present study was carried out to find out the pragmatic abilities in Malayalam speaking children with Intellectual Disability and to compare it with mental age matching typicalchildren and the result are discussed below.

	Typical developing children		Intellectual disability		Testing proportions Z test	
	Freq	%	Freq	%	p	
RESPONSE FOR EYE CONTACT	10	100.0%	14	70.0%	.063	
SMILING	10	100.0%	12	60.0%	.027	Sig
RESPONSE FOR GAZE EXCHANGE	9	90.0%	14	70.0%	.232	
RESPONSE FOR JOINT ATTENTION	8	80.0%	17	85.0%	.732	
RESPONSE FOR REQUEST OF OBJECT / ACTION	6	60.0%	16	80.0%	.253	

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RESPONSE FOR LABELLING	9	90.0%	19	95.0%	.609	
ANSWERING QUESTIONS	8	80.0%	19	95.0%	.207	
RESPONSE FOR NEGATION	9	90.0%	18	90.0%	-	
RESPONSE FOR TURN TAKING	10	100.0%	15	75.0%	.094	
			10	50.0%	.609	
RESPONSE FOR TOPIC INITIATION	5	50.0%	9	45.0%	.798	
RESPONSE FOR TOPIC MAINTANENCE	6	60.0%	9	45.0%	.445	
RESPONSE FOR COMMENT/ FEEDBACK	6	60.0%	9	45.0%	.445	
RESPONSE FOR ADDING INFORMATION	8	80.0%	10	50.0%	.125	

Table 4.1: showing percentage scores between the group of typical developing children and children with Intellectual disability

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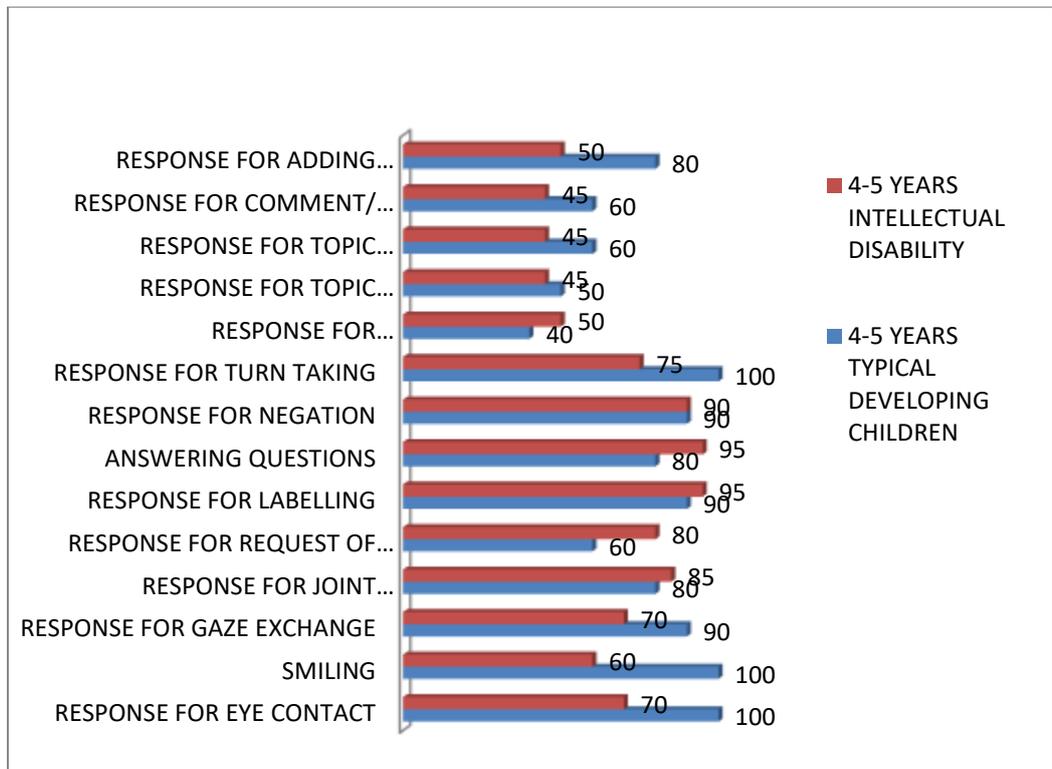
Fig 4.1: showing the percentile of pragmatic skills in Intellectual disability and age matched typical developing children

From the above table and figure shows that there is a significant difference only for the task of response for smiling. (p=.027) and no significant difference was noted for other tasks.

	Typical developing children		Intellectual disability		Testing proportions Z test	
	Freq	%	freq	%	p	
RESPONSE FOR EYE CONTACT	9	90.0%	19	95.0%	.609	
SMILING	10	100.0%	19	95.0%	.478	
RESPONSE FOR GAZE EXCHANGE	10	100.0%	19	95.0%	.478	

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RESPONSE FOR JOINT ATTENTION	10	100.0%	19	95.0%	.478	
RESPONSE FOR REQUEST OF OBJECT / ACTION	10	100.0%	20	100.0 %	-	
RESPONSE FOR LABELLING	10	100.0%	20	100.0 %	-	
ANSWERING QUESTIONS	10	100.0%	20	100.0 %	-	
RESPONSE FOR NEGATION	10	100.0%	19	40.0%	-	
RESPONSE FOR TURN TAKING	10	100.0%	19	95.0%	.478	
RESPONSE FOR CONVERSATIONAL REPAIR	10	100.0%	12	60.0%	.027	Sig
RESPONSE FOR TOPIC INITIATION	7	70.0%	11	55.0%	.436	
RESPONSE FOR TOPIC MAINTANENCE	7	70.0%	11	55.0%	.436	
RESPONSE FOR COMMENT/ FEEDBACK	7	70.0%	12	60.0%	.596	
RESPONSE FOR ADDING INFORMATION	7	70.0%	8	40.0%	.133	

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Table 4.2: showing percentage scores of between the group of typical developing children and children with intellectual disability.
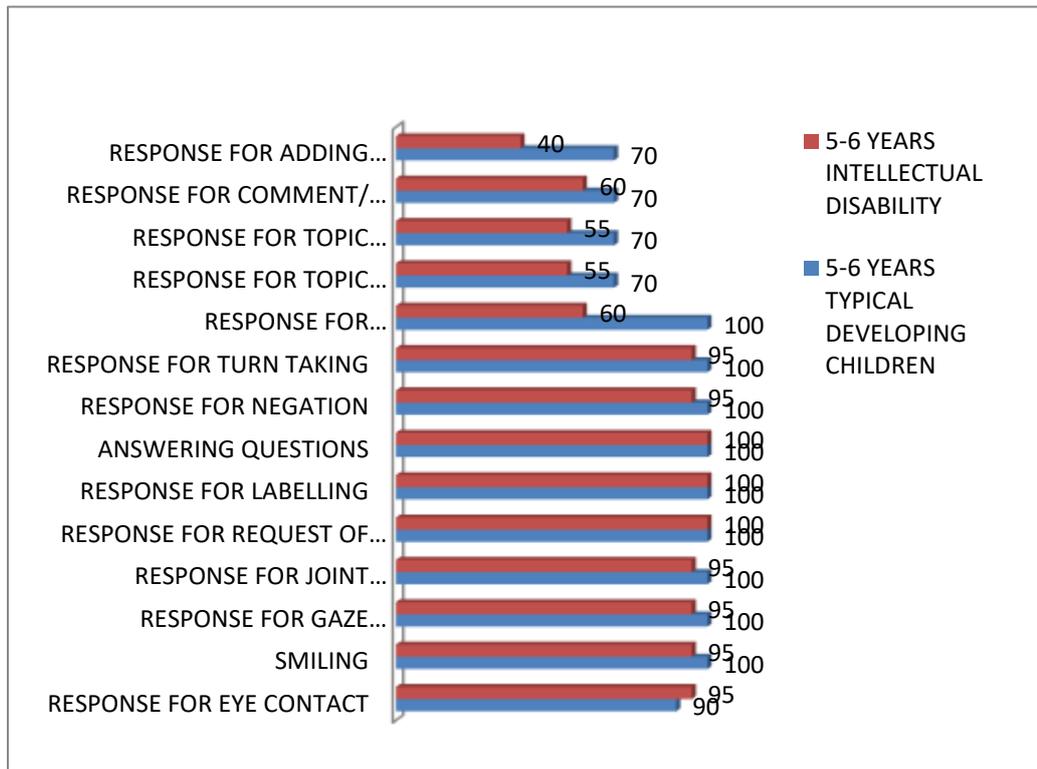
Fig 4.2: showing the percentile of pragmatic skills in Intellectual disability and age matched typical developing children

From the above Figure and table raw scores which shows that there is a significant difference for response for conversational repair (p=.027) and no significant difference was noted for other tasks.

	4-5 YEARS		5-6 YEARS		Testing proportions Z test	
	Freq	%	freq	%	P	
RESPONSE FOR EYE CONTACT	10	100.0%	9	90.0%	.318	
SMILING	10	100.0%	10	100.0%	-	
RESPONSE FOR GAZE EXCHANGE	9	90.0%	10	100.0%	.318	
RESPONSE FOR JOINT ATTENTION	8	80.0%	10	100.0%	.153	
RESPONSE FOR REQUEST OF OBJECT / ACTION	6	60.0%	10	100.0%	.038	Sig

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RESPONSE FOR LABELLING	9	90.0%	10	100.0%	.318	
ANSWERING QUESTIONS	8	80.0%	10	100.0%	.153	
RESPONSE FOR NEGATION	9	90.0%	10	100.0%	.318	
RESPONSE FOR TURN TAKING	10	100.0%	10	100.0%	-	
RESPONSE FOR CONVERSATIONAL REPAIR	4	40.0%	10	100.0%	.009	HS
RESPONSE FOR TOPIC INITIATION	5	50.0%	7	70.0%	.373	
RESPONSE FOR TOPIC MAINTANENCE	6	60.0%	7	70.0%	.645	
RESPONSE FOR COMMENT/ FEEDBACK	6	60.0%	7	70.0%	.645	
RESPONSE FOR ADDING INFORMATION	8	80.0%	7	70.0%	.612	

Table 4.3 showing the raw scores of within the group of age matched typical developing children

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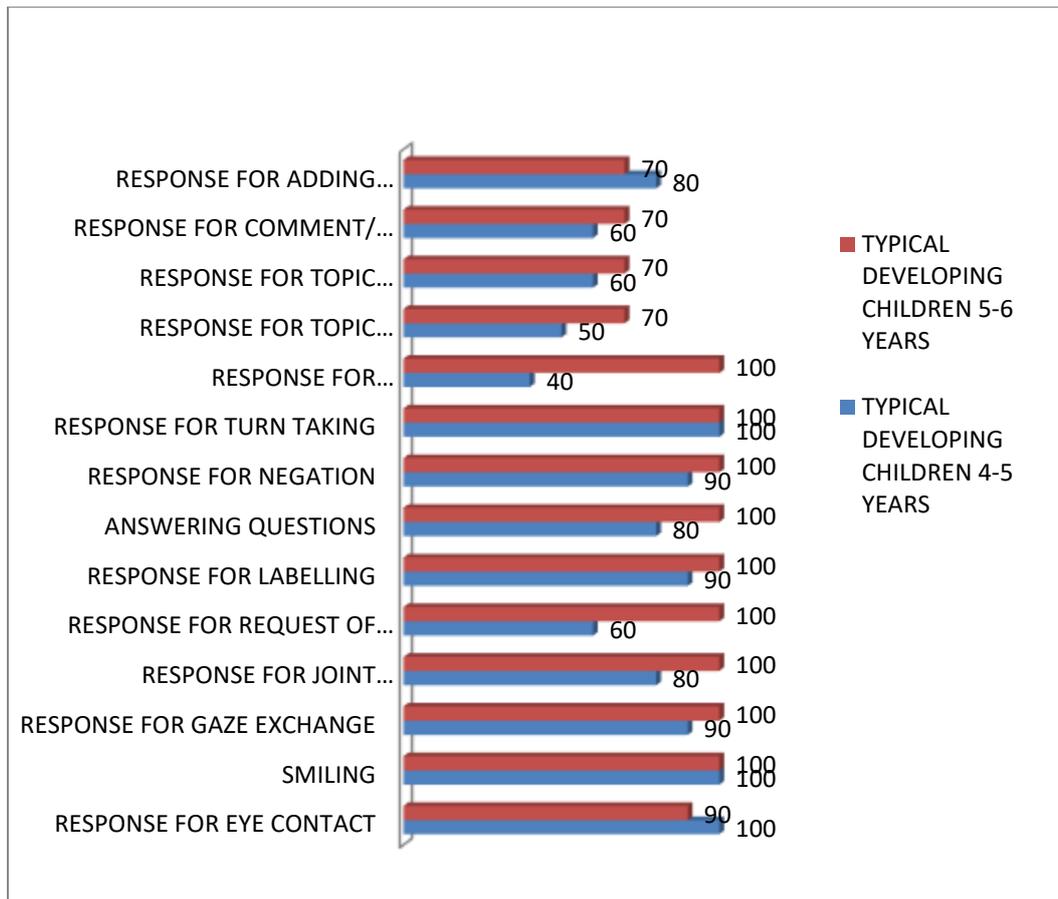
Figure 4.3:showing the percentile of pragmatic skills age matched typical developing children

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From the above figure and table shows that there is a significant difference for conversational repair. (p=.027) and no significant difference was noted for other tasks.

	4-5 YEARS		5-6 YEARS		Testing proportions Z test	
	freq	%	Freq	%	p	
RESPONSE FOR EYE CONTACT	14	70.0%	19	95.0%	.044	Sig
SMILING	12	60.0%	19	95.0%	.012	Sig
RESPONSE FOR GAZE EXCHANGE	14	70.0%	19	95.0%	.044	Sig
RESPONSE FOR JOINT ATTENTION	17	85.0%	19	95.0%	.298	
RESPONSE FOR REQUEST OF OBJECT / ACTION	16	80.0%	20	100.0%	.042	Sig
RESPONSE FOR LABELLING	19	95.0%	20	100.0%	.318	
ANSWERING QUESTIONS	19	95.0%	20	100.0%	.318	
RESPONSE FOR NEGATION	18	90.0%	19	95.0%	.552	
RESPONSE FOR TURN TAKING	15	75.0%	19	95.0%	.085	
RESPONSE FOR CONVERSATIONAL REPAIR	10	50.0%	12	60.0%	.529	
RESPONSE FOR TOPIC INITIATION	9	45.0%	11	55.0%	.531	
RESPONSE FOR TOPIC MAINTANENCE	9	45.0%	11	55.0%	.531	
RESPONSE FOR COMMENT/ FEEDBACK	9	45.0%	12	60.0%	.348	
RESPONSE FOR ADDING INFORMATION	10	50.0%	8	40.0%	.529	

TABLE 4.4: Showing within the age group of Intellectual disability

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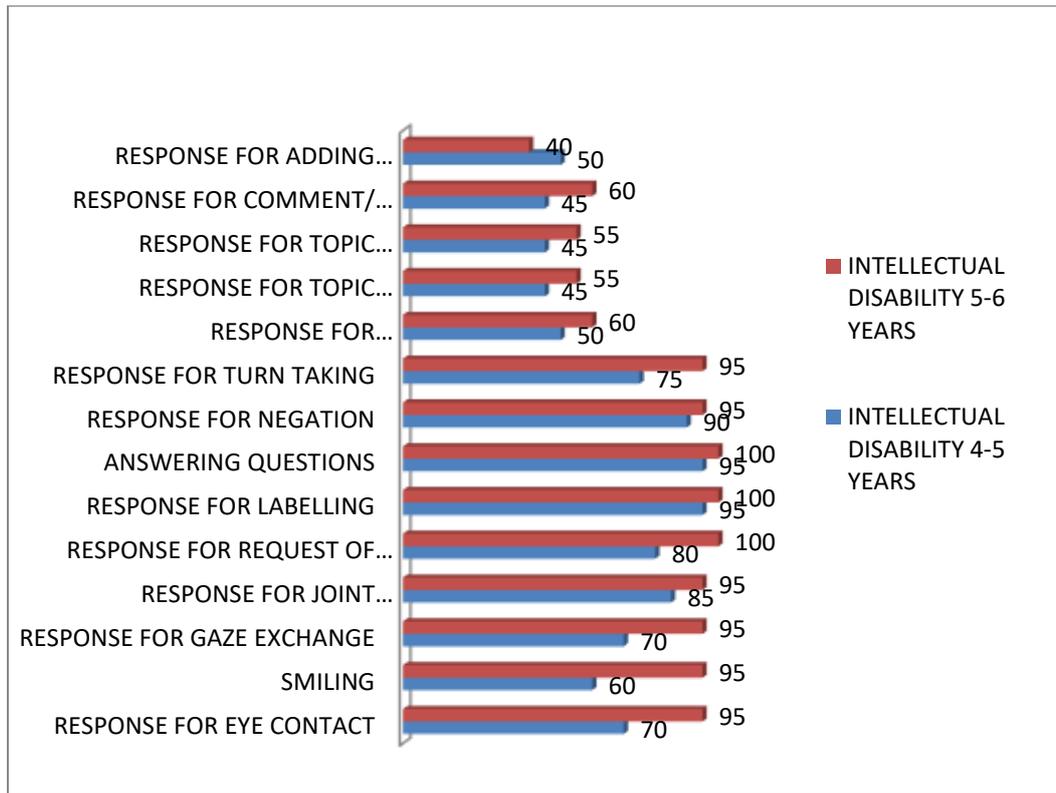
Figure4.4:showing the percentile of pragmatic skills in Intellectual disability children

The above figure and table show the ratings for different parameters of pragmatics of Intellectual disability with the mental age range of 4-5 years and 5-6 years. This shows that there is a significant difference in response for smiling (p=.012), response for gaze exchange (p=.044), response for request of object/ action (p=.042) and response for eye contact (p=0.44) and no significant difference was noted for other tasks.

DISCUSSION

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From the above results it is very clearly evident that children with Intellectual disability with the mental age 4-5 and 5-6 years performed poorly compared to typical developing children with age range 4-5 and 5-6 years. There was a significant difference noted only for smiling (p= .027), when compared with typical developing children & Intellectual Disability with chronological age 4-5 years. Significant difference was seen only for response for conversational repair (.027) when compared with typical developing children & Intellectual Disability with chronological age 5-6 years. Significant difference was seen for response for conversational repair (p=.038) and response for request of object/action (p=.038) when compared within the age group of typical developing and also there is a significant difference for response for eye contact (p=.044), smiling (p=.012), response for gaze exchange (p=.044) and response for request of object/action (p=.042) when compared within the age group of Intellectual Disability of age group 4-5 years & 5-6 years. This study is in accordance with Hatton (2009) where people with Intellectual disabilities they have developed and spoken language skills. Hatton study result reveals that childhood, the development of pragmatic languages skills, the use of such skills in adulthood, and the links between the use of pragmatic language and quality of life.

The present study served as a measure of pragmatic abilities in children with Intellectual Disability. Typical developing children performed significantly better when compare to children with intellectual disability matched on mental age and also, 5-6 years old group showed better performance than 4-6 years old group (in both typical developing children and ID). The study reveals that pragmatic abilities are primarily acquired in both typical developing and children with Intellectual Disability. The study thus served as a tool which indicated the importance of creating awareness largely among parents and teachers about the contribution of pragmatics for the purpose of communication.

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SUMMARY AND CONCLUSION

Language is a complex and dynamic system of conventional symbols that is used in various modes for thought and communication ASHA (1982). Pragmatics is the study of the relationship between languages which affects the whole communication. It is a pervasive aspect of language which affects the whole communication. Language disordered children deviate in pragmatic skills when compared to typical developing children. However, there have also been reports that some populations with disordered or delayed language, such as children with Intellectual disability have relatively poorer pragmatic skills.

The children with Intellectual Disability (ID) have deficits in pragmatics along with other components of language in varying degrees throughout their lives. Studies have shown that, more than 80% of children with Intellectual disability show language delays and requires professional intervention (SubbaRao and Srinivas, 1989; Bharat Raj, 1987; Prabu, 1968 and others, (cited by Selvi, 1999). The present study described about pragmatic abilities in Malayalam speaking children with Intellectual Disability of mental age 4-5 and 5-6 years and mental age matched typicaldeveloping children.

The aim of the present study is to investigate the pragmatic abilities in children with Intellectual Disability and to compare the findings with typical developing children for assessment and planning better therapeutic intervention. For this study 30 subjects with Intellectual disability within the age range of 8-13 years (mental Age: 4-5 & 5-6) and 20 typical developing children of age range (4-5 yrs and 5-6 yrs). The obtained data statistically analysed. The results indicated that children with Intellectual disability have poor pragmatic skills when compared to typical developed children. And also, 5-6 years old group showed better performance than 4-6 years old group (in both typical developing children and Intellectual Disability).The study points to the need of early identification and intervention which in turn helps in the development of pragmatic abilities.

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CLINICAL IMPLICATION

Typical developing children performed better when compared to children with Intellectual Disability matched on mental age. As the age increases the performance of the language usage increases. The obtained data is useful speech language pathologist for a focused assessment, better intervention and monitoring progress in therapy.

Limitations of the present study

Lesser sample size

Age range of 4-5 and 5-6 only were taken for the study.

Limited parameters of pragmatic skills were selected.

Future implications

Study can be done in different age groups of intellectually disabled and typical developing children.

Study can be conducted on other dialects in Malayalam.

Detailed research work can be conducted in other disordered population.

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Mobile Assisted Language Learning:
Scope and Limitations in Rural and Semi-urban Indian Context

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Abstract

Today there is a rapid increase in adoption of mobile technology for language teaching and learning of languages. Subsequently Mobile Assisted Language Learning (MALL) is gaining popularity not only in informal learning but in institutionalized formal education too. With rapidly growing number of mobile users an unprecedented number of language learning applications have been developed and brought in during the last decade. In more developed countries of the world Mobile Assisted Language Learning (MALL) has been propagated and popularized. Widespread and cheaper Internet connectivity, availability and ease of handling portable handheld devices, easy accessibility to language learning materials etc have greatly contributed MALL. It is high time for developing countries like India to adopt and incorporate this new approach in our formal and institutional pedagogy. This paper is an attempt to review the advantages, opportunities and challenges in mobile assisted language learning in Semi-urban and rural Indian context.

Keywords: Mobile assisted language learning, language pedagogy, collaborative learning

We are living in era of Information Communication Technology (ICT) that has taken hold of almost every field of human affair and discipline of study. This ICT has given birth to new pedagogical methods and practices like Smart Classrooms, Digital Schools, and Online Learning etc. taking a big stride towards a really learner-centric education. Digital or Smart classroom provides a wide scope for both teachers and learners to make teaching-learning more effective, informative, and even enjoyable. As far as language learning is concerned, Language Labs and Language Learning Software have also proved to be highly effective and significant especially in FLL and SLL. Of all these, the most attractive technology is mobile technology which represents a revolutionary approach to education. This new language learning approach provides easy access for any learner without the constraints of both place and time. In Mobile Learning, devices like smart phones, iPod, tablet, and laptop are used for language learning. Numerous apps are developed and utilized for those who learn English as a second language.

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The Concept of MALL

Mobile Assisted Language Learning (MALL) is a subcategory of both mobile learning (M-Learning) and computer-assisted language learning (CALL). It comprises a two-way process including mobile or other portable device enabling communication seconded by appropriate applications usable with smart phone, tablet, palmtop, personal digital assistant (PDA) or iPod. Beatty defines CALL as "a term used for the collection of technologies aimed at enhancing creativity and collaboration, particularly through social networking" (Beatty, 2010). In recent years the widespread use of mobile devices led to the Mobile Assisted Language Learning abbreviated as MALL which "differs from CALL in its use of personal, portable devices that enable new ways of learning, emphasizing continuity or spontaneity of access across different contexts of use" (Kukulska-Hulme & Shields, 2008).

Effective implementation of modern technologies in educational and pedagogic practices not only promotes the level of teaching but also motivates the learners by means of innovative and attractive learning modules. The appropriate use of mobile-related technologies in and outside classroom facilitates the teaching-learning process and helps the students learn the language better by enhancing information and knowledge with added interest. Only a basic level of knowledge and skill in handling the technology and devices is demanded on the part of the learner. Moreover the load of books, notes, manuals etc. is reduced to a small portable device that carries in it a huge amount of attractive and inspiring learning materials. Unlike the traditional and even some modern classroom teaching-learning methods, this modern technology has removed all major constraints of time and place paving a way to more personalized, synchronized and collaborative learning experiences for learners of all age groups.

Special Features and Potential of MALL

Mobile assisted learning is "learning across multiple contexts, through social and content interactions, using personal electronic devices" observes Crompton (2013). Therefore, the mobile assisted learning method proves pivotal and more output oriented in the field of language learning. It has an inherent potential to attract and facilitate language learning with more effective and learner friendly features.

Accessibility of small mobile electronic devices is one of the most important factors in popularity and success of mobile assisted language learning. Particularly, in a vast and developing country like India this provides cheaper and wider opportunities in language pedagogies.

MALL facilitates learner centred and personalised method of learning English language as it is up to the learner how, when and to what extent to make use of mobile and other portable electronic learning devices. It also gives the learner a freedom of choice of place, time and learning priorities in contrary to the traditional FLL and SLL techniques as well as modern interactive boards and digital classroom.

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Its multimodality and user friendliness add to its effectiveness as the learners are involved in touch, command and other actual handling of the devices and software or apps which gives immersive engaging experience to them. Multimedia devices like microphone and speakers provide ample scope for creativity and enhanced learning experience.

This approach encourages constructivist learning method for English learners by offering wider opportunities of active participation, personalisation, and multi-level connectivity among co-learners and instructors. Learners are called upon to engage themselves in finding solutions and self-learning by means of videos, images, animations etc.

Mobile Assisted Language Learning, however, is not a self-sufficient way of language pedagogy as it demands more spread of technological awareness, strengthening of infrastructure, increased access to internet and widespread inclusiveness.

Present Indian Scenario and Future Prospects

The last two decades have opened up a new avenue of mobile learning or M-learning in all fields of knowledge. Today no knowledge society can progress unless technology and language go hand in hand. This fact reiterates the necessity to focus more on language teaching-learning practices in any country harnessing the more advanced technologies. The present Indian scenario in the context of ICT infrastructure and preparedness to implement new mobile assisted learning may not be quite satisfactory. However, the rate of development in the field of technology- infrastructure, number of users, availability, and institutional involvement etc. are gathering momentum in the urban as well as semi-urban areas of the country.

According to a study by Economic Times (San Francisco), 'with a rise in Smartphone ownership globally, China has the highest number of Smartphone users, 1.3 billion, in 2018, followed by India with 530 million users'. As per The Indian Express Report (2018) currently the number of Smartphone users in India is in between 300-400 million. Out of about 650 million mobile phone users in the country around 300 million have Smartphone. In the next year or so two out of three Indian mobile users are expected to upgrade their phones and the number of smart phone users may rise up to 433 millions. It is reported that the number of internet users in India is expected to reach 450-465 million with an overall internet penetration around 31 per cent in near future.

This spread of technology and internet is to be seconded by appropriate level of knowledge and skill needed to handle technical devices for learning purposes. Of recent the Government of India has launched a new 'Prime Minister Kaushal Vikas Yojana' (Skill Development Programme). Keeping in view these surveys, the situation in India, especially in urban and semi-urban areas, is quite promising for the future of mobile assisted learning. The situation in rural areas is, on the contrary, not very satisfying due to the lack of basic infrastructure and accessibility to this modern technology. There is an urgent need to strengthen necessary infrastructure to include more rural and remote areas in this mainstream

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of modern technology so as to increase the scope and spectrum of mobile assisted language learning.

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Learners Today, Teachers Tomorrow:
Teacher Trainees' Approach to Learning

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Abstract

It is of major relevance in this modern day in any field of study to make teaching and learning more effective. To fulfill this need there are a few questions that need to be addressed: How can learning be optimal among learners? Do the learning approaches they use bring about higher academic performance? In this context this paper investigates the learning approaches and determines the relationship between study strategies and academic performance among 120 Indian teacher trainees during their first year of study from the College of Education, Visakhapatnam. This study utilised Bigg's Revised Two-Factor Study Process Questionnaire (R-SPQ-2F) developed by Biggs et al (2001). The data was analysed by using SPSS for correlations and ANOVA to measure surface and deep approach among the participants. The results showed that participants who used the deep approach to learning had a positive result on academic performance. These findings of this small scale research will have an outstanding importance, as they will provide an interest for more research in this area.

Keywords: Teacher trainees, strategies, approaches, learning, R-SPQ-2F

Introduction

Understanding and identifying how learners use effective strategies to enhance language skills is vital in education. In order to create a learning environment which helps learners achieve their full potential, it is important to understand the way they approach their learning, and this relates to the quality of his or her learning. The learning approach can be described as what learners usually do while learning and studying (Entwistle& McCue, 2004). It has emerged through

research that learners engaged in deep approach seem to be more intrinsically motivated leading to better learning outcomes that is necessary for learning. Very little research has been conducted on students in Andhra Pradesh and this paper would like to determine learners' approach to learning and to explore if their learning approach is related to the result of their final exam.

Theoretical Framework

To understand learning approaches and learner academic performance, it is important to look into the theoretical framework.

Learner Approaches
   a) 3P Model (Presage, Process, and Product)
   b) Approaches to Learning (Surface, Deep and Achieving)

How learners approach learning has been a topic of substantive research around the world and there is at the same time a lot of evidence that individual differences exist in how students approach learning. The outcomes in turn have an enormous influence on learning and teaching contexts. Perhaps, the best and widely used framework that highlights the approaches to learning from the learners' perspective is the paradigm of Students' Approach to Learning (Biggs, 1987a; Biggs, 1987; Biggs, 1987c; Marton & Saljo, 1976). This theory was derived through a bottom-up process partly due to some dissatisfaction with the IP models of learning (Biggs, 1987a, 1993). The present study is based on Biggs' (1979, 1987, 1992) theory of learners' learning approaches. The initial dichotomy and relation between learning approaches and academic achievement is well established (Betoret & Artiga, 2011; Biggs, Kember, & Leung, 2001; Brunborg & Larsen, 2010; Trigwell & Prosser, 1991). Thus, as Biggs, Kember and Leung defined it, "an approach to learning describes the nature of the relationship between, student, context and task" (2001, p.137). In the simplest understanding, it is the approaches students go about their academic tasks and it depends on the courses they are studying in a particular environment.

This approach to learning paradigm was first defined and provided by Swedish researchers Marton and Saljo in the 1970s and is one of the most widely used framework for understanding how learners go about their learning. The origin of approaches to learning by Marton and Saljo began in a well- known study in which learners were asked to read a passage and were tested later (Marton & Pang, 1999; Tickle, 2008) and it demonstrated how, "differing outcomes of learning could be attributed to contrasting intentions- either to develop personal understanding or simply to cope instrumentally with the immediate task requirements" (Entwistle, 1998, p. 73). Marton and Saljo described deep learning as learners with the ability to comprehend better, and compose meaning and understanding, while surface learners comprehended a little of the task and exhibited minimum engagement.

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The three learning approaches outlined by Biggs (1979, 1987a) combine learning motive and learning strategy. Learners employ various approaches and they use different strategies in the process of acquiring new information. This process of how students "go about learning", this unique learning experience that shapes their learning eventually came to be known as the Students' Approaches to Learning (SAL) theory (Biggs, 1987a, 1993; Entwistle & Waterstone, 1988). Thus, based on this theory, Biggs (1987) developed the SPQ that focuses on the learning approaches of students in higher education. This SPQ (1987) was selected to best encompass the goals in this study of the three approaches to learning.

Studies related to SAL on learning have focused primarily on how secondary and university students learn in a formal, institutional context (Biggs, 1999a). The SAL approach further emphasises on the context within which learning occurs and argues that learning does not take place in a vacuum (Biggs, 1987a, 1993, 1999a, 1999b; Biggs & Moore, 1993). School children and fresh undergraduates have been predominantly targeted in studies adopting SAL theory (Merriam & Caffarella, 1999; Richardson, 1995; Sutherland, 1995).

The SAL approach has progressed through time using two major research pathways- the phenomenography or naturalistic and qualitative experimental method (Marton & Booth, 1997) and the constructive based quantitative approach and a systems theory approach (Biggs, 1999a; Dart & Boulton-Lewis, 1998). The common thread between these two theoretical perspectives is that learning is created by the learners' learning activities and not through the teachers' instruction (Biggs, 1999b). The qualitative paradigm also focuses on the different ways in which learners experience or conceptualise learning. In contrast, the quantitative approach focuses on the learning process, the manner learning activities are achieved as exemplified in the Study Process Questionnaire (SPQ). A learner who adopts Surface Approach usually perceives learning as reproduction of knowledge and may result in outcomes that are disjointed and personal meanings that are unproductive and undeveloped. On the other hand, a learner who uses a Deep Approach might perceive learning as a meaning making process and that in turn yields more meaningful outcomes. Henceforth, in line with these two paradigms of learning, Surface Approach is discouraged, and Deep Approach is encouraged. This discussion of SAL theory is adapted to investigate learning in the Andhra Pradesh education context.

Learners' approaches to learning are interweaved with conceptions of learning, motivational orientations and regulation of learning and the results of these variables are referred to as learning styles (Entwistle & Ramsden, 1983; Lonka 1997; Vermunt, 1998; Makinen et al., 2004)

The three approaches underpinning learners' learning are defined as follows in *Motive and Strategy in Approaches to Learning and Studying*:

Approach	Motive	Strategy
Surface	Deep motive is Extrinsic: to meet requirements with minimum work, a balancing act between failing and working more than is necessary.	Surface strategy is to limit target: to bare essentials and reproduce them through rote learning. Focus on selected details and reproduce accurately.
Deep	Deep motive is intrinsic: to satisfy curiosity about topic; to develop competence in particular academic subjects.	Deep strategy is to maximize understanding: read widely, discuss, reflect by interrelating with previous relevant knowledge, etc.
Achieving	Achieving motive is to enhance ego and self-esteem: compete for highest grades whether or not material is interesting.	Optimize organization of time and effort; to follow up all suggested readings, schedule time, behave as a model student.

From *Student Approaches to Learning and Studying: Study Process Questionnaire Manual*, by J.B. Biggs, 1987

General Model of Student Learning

The above table explains the motive and strategy in approaches to learning and studying where three motives and three strategies are defined, and when combined together are the approaches to learning. Besides this model, there is the general model of student learning that conveys the relationship between Presage, Process and Product. With Dunkin and Biddle's original teaching model, Biggs also came about with the 3P model of teaching and learning. This model includes the Presage – before the teaching takes place, the Process – during the teaching, and the Product – the outcome of the teaching.

Presage

The presage level is the first level of the 3P model and contains attributes that the learners bring with them such as prior knowledge, abilities and motivation as well as preconceived ideas that they have about learning and how they plan to approach it. The Presage level also contains the teaching context such as the current curriculum, method of instruction, classroom and institutional climate, and assessment and evaluation techniques. In short, it concerns experiences before the actual learning takes place. According to Biggs (1987) the personal factors are age, experience, and the level of parental education.

Process

The process level is the second level of the 3P model and determines the way a learner goes about the learning activities that actually occur such as the completion of specific tasks both

inside and outside the classroom. The process level also includes the approach that the learner takes towards the learning process and the completion of these tasks. It is here that the learner determines the learning strategies that will be used in approaching the task. The approach to learning that a learner takes is directly related to the learning outcomes and can adjust based on perceived expectations of the course assessments. In short, it pertains to strategies while learning takes place.

Product

Product performance of the general model of learner learning refers to the outcomes after learning has taken place. These outcomes are generally included in syllabi, which are later measured in terms of assessment or accreditation.

R-SPQ-2F

To investigate the learning approaches of trainee teachers a measurement tool that is appropriate is integral to this study. There are many questionnaires available to ascertain students' learning approaches or processes and motivation. Some of the questionnaires that are popular are the ASSIST, SPQ (Biggs et al 1987), R- SPQ-2F (1987).The revised two-factor Study Process Questionnaire (R-SPQ-2F) (Biggs et al, 2001) was chosen as it was most appropriate for the current study. This was developed basically from research concerning how students approach their learning or studying. Initially, there were distinctive orientations of research-qualitative studies where two fundamental approaches to learning were investigated: Surface and Deep (Marton, Hounsell & Entwistle, 1984), and analytical studies added a third common approach which is the achieving approach (Biggs, 1987a; Entwistle & Ramsden, 1983). Surface approach is adopted when the students try to memorise materials rather than to understand what they are learning. On the other hand, students adopting a deep approach make an attempt to understand what they are learning and bring a link to their previous knowledge and personal experience. In addition, achieving approach involves those strategies that lead to high marks and is based on achievement motivation. These three approaches are important determinants of the quality of learning outcomes and integrate both motivational and strategic components on any particular task (Biggs, 1987a).

Objectives of the Study

The main objective of this paper is to identify the approaches to learning used by learners and thereby understand the relationship between approaches to learning and academic achievement.

Instrument

The Revised Study Process Questionnaire (R-SPQ-2F) containing 20 items was used to measure learning approaches among the 120 teacher trainees. As mentioned earlier, two main scales of learning approaches deep and surface, with four subscales namely deep motive, deep

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strategy, surface motive and surface strategy were applied. Each of these subscales had five items and each item was rated on 5-point Likert scale. A self-report questionnaire was also used to gather information related to the objectives of the study.

Academic achievement was measured by the students' final grade is the Grade Point Average (GPA) in all subjects. The GPA was calculated by averaging the marks obtained during the semester.

Data Analysis

The data were analysed using Students' t-test and analysis of variance. A commonly used method of analysing data which is SPSS was used. The Cronbach's alpha value (0.6) for 20 items of R-SPQ-2F was found to be acceptable for its use.

Findings

The findings based on this study showed that the learners predominantly had a deep approach to learning and the influence of the deep approach on academic achievement seems to be modest. There could be a few variables that may affect the link between learning approaches and academic achievement.

Conclusion

This study was done to examine approaches to learning among trainee teachers of colleges in and around Visakhapatnam. The results revealed that the majority of the learners inclined towards using deep and strategy approaches to learning. This finding is congruent with Biggs (1987a) studies. It can be determined that learners who used this strategy scored high in the GPA related to language skills.

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Participle Construction in Malayalam Speaking Children with Intellectual Disability

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Abstract

Malayalam is an agglutinative morphologically rich language in which identifying the morphological suffixes of Malayalam verbs and nouns are tougher task. Morphology is the aspect of language concerned with the rule governing change in word meaning. Morpho syntactical aspects include PNG markers, participle construction, case markers etc. Participle is a form of a verb that is used in a sentence to modify a noun, noun phrase, verb or verb phrase, participle is often identified with a particular tense.

Intellectual disability is a disability characterized by significant limitations in both intellectual functioning and in adaptive behavior, which covers many everyday social and practical skills. The disability originates before the age of 18. Children with intellectual disability may also present with less mature syntax in association with the use of jargon, perseveration and difficulties with presuppositions. Acquisition of participle construction will give an insight of language by the child.

Studies focusing on participle construction in typically developing children have been undertaken in languages like Kannada, Tamil and Malayalam. But studies focusing on children with intellectual disability are limited.

The present study emphasizes comparing the participle construction performance of intellectually disabled children with typically developing Malayalam speaking children enabling the speech language pathologist for a focused assessment, better intervention and monitoring of therapy

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progress. The result showed that there is general increase in the usage of participle construction with increase in the mental age of the children. Expression of participle construction was better in typically developing children than children with Intellectual disability.

Keywords: Malayalam Speaking Children, Intellectual Disability, Participle Construction

Introduction

Language is a complex and dynamic system of conventional symbols that is used in various modes for thought and communication.

Contemporary views of human language hold that:

1)   Language evolves within specific historical, social, and cultural contexts;

2)   Language, as rule-governed behavior, is described by at least five parameters – phonologic, morphologic, syntactic, semantic, and pragmatic;

3)   Language learning and use are determined by the interaction of biological, cognitive, psychological, and environmental factors;

4)   Effective use of language for communication requires a broad understanding of human interaction including such associated factors as nonverbal cues, motivation, and socio-cultural roles. Morpho-syntax is the study of the morphological and syntactic properties of linguistic or grammatical units and concerns itself with inflection and paradigms but not with word formation or compounding. Brown (1973) serves as a foundation for the work on English monolingual morpho-syntactic language development. He has done a longitudinal study of three children acquiring English as their native language and developed the sequence of 14 morphemes. According to Brown, there are five stages which depict the development in children's language. During the first stage of development, the child starts to combine words and semantic roles in linear simple sentences. And later, the utterances will be coordinated, combining the sentences into one.

Participle are best defined as verbal adjectives, i.e. words that behave like adjectives with respect to morphology and external syntaxbut are regularly derived from verbs. It is used in sentence to modify a noun or noun phrase. Participles may correspond to "passive voice "(passive participle), where the modified noun represents the `patient` (undergoer) of the action or may correspond to "active voice" (active participles) where the modified noun denotes `agent` of action.

Jia and Fuse (2007) studied the acquisition of English grammatical morphology by native Mandarin-speaking children and adolescents and age related differences. The results indicated that acquisition of some grammatical morphemes by school ages immigrates takes several years to

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complete. As second learners exhibit some error types and difficulties similar to monolingual children with specific language impairment, caution needs to be taken when interpreting and using morphological errors as indicators of speech/language learning problems in this population.

Dabrowska and Street (2014) provided experimental evidence for the role of lexically specific representations in the processing of passive sentences and considerable education related differences in comprehension of the passive construction. They measured response time and decision accuracy of participants with high and low academic attainment. The results suggested that all participants have verb specific as well as verb general representations, but the latter are not as entrenched in the participants with low academic attainment, resulting in less reliable performance.

Lakshman (2000) investigated the acquisition of relative clause in 27 Tamil speaking children (2-6yrs). The findings indicated that the younger children produced a significantly greater number of pragmatically inappropriate response than the older children. But the younger children are not inferior to the older children with respect to their grammatical competence.

Language acquisition or language development plays a crucial role in children reading and writing. Acquisition of participle construction will give an insight of language by the child. Studies focusing on participle construction in typically developing children have been investigated in languages like Kannada, Tamil and Malayalam. But studies focusing on children with intellectual disability are limited. The present study emphasizes comparing the participle construction performance of intellectually disabled children with typically developing Malayalam speaking children thus enabling the speech language pathologist for a focused assessment, better intervention and monitoring of therapy progress.

Review of Literature

Language is a dynamic system of conventional symbols that is used in various modes of thought and communication. It is a complex, specialized skill, which develops in the child spontaneously, without conscious effort or formal instruction, is developed without awareness of its underlying logic, is qualitatively the same in every individual, and is distinct from more general abilities to process information or behave intelligently.

Language is governed by certain rules and is described by five parameters such as phonology, morphology, syntax, semantics and pragmatics. The development of language starts with the first cry of the child and goes on up to late childhood. Learning of language is determined by interaction of biological, cognitive, psychological and environmental factors. The areas of semantics, syntax, phonology and morphology of language are extremely complex. Out of all the parameters of language development, syntax has enticed more attention.

Syntax is a dominant component of language. It governs how morphemes and words are correctly combined. It refers to the branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence.

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Words are assigned to syntactic categories, words head or project phrases, and these syntactic phrases organize the linear string of words that makes up a sentence into a hierarchical structure. After learning the rules governed for connecting words it is possible to create number of infinite meaningful sentences. Hence it is possible to construct many novel and different sentences. Traditionally, it refers to the branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence. By learning the finite number of rules for connecting words it possible to create an infinite number of sentences, all of which are meaningful to a person who knows syntax. Thus, it is possible to construct many sentences that the speaker never heard before.

Participle clauses are shortened dependent clauses that use a present or past participle. Participles are verbal adjectives. They have some features of verbs and some of adjectives. But they are most basically a type of adjective. As adjectives, participles can modify nouns or pronouns. In this way, we can include a lot of information in a sentence without making it too long or complicated. In the present participial construction (ing-form), we show that both actions are taking place the same time and with the passive participle and with past participle, we can shorten a passive clause. We use the perfect participle to indicate that the action in the participle clause took place before the action in the main clause. In English, the perfect participle can express actions in both the active and the passive voice. Other English participles are created periphrastically to imitate the richer array of classical participles, but they often seem formal or even awkward.

Language Acquisition in Malayalam

Malayalam is a Dravidian language spoken in India. Dravidian languages have a rich system of overt case marking of noun phrases. It also has a relatively free word order. The language has basic Subject-Object-Verb word order. The interesting fact about Malayalam is that, instead of adjectives, it makes elaborate use of relative clause like structures for nominal modification. In Dravidian languages, pronoun can be readily omitted in a context where its referent can be easily guessed. Relatively little research has been conducted on children's grammatical development in Malayalam context, especially in the area of Participle construction. The present study highlights the need to compare the performance of participle construction of intellectual disabled children with age matched typically developing Malayalam speaking children enabling the speech language pathologist for a focused assessment and better intervention and monitoring of therapy progress.

The condition of intellectual disability has attracted attention of speech language pathologist steadily over the years. Both 2001 census of India and census by NSSO (national Sample Survey Organization) in 2002 indicate about 10% prevalence of intellectual disability in India, further studies have shown that intellectual disability results in disorders such as hearing, speech, locomotion, (Ganesh et al 2008). It is also indicated by Patel (2009) that the disabilities predominately exist in below sixteen age group considering this data it can be reason that

1) The impact of research in communication disorders will have a significant impact.

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2) The data in Indian language will expand the existing knowledge of language development in typically developing children's and deviant development in the population of children with mental retardation.

A participle is a form of a verb that is used in a sentence to modify a noun, noun phrase, verb phrase, and thus plays a role similar to that of an adjective or adverb. It is one of the types of non-finite verb forms. Its names comes from the Latin *participium*, a claque of Greek and Latin participles share some of the categories of the adjective or noun (gender, number, case) and some of those of the verb (tense and voice).Adjectives may be derived from verbs, generally, by adding /il/ or /kal/ to the verb stem. Participle constructions in Malayalam includes 3 types. They are verbal, relative and negative relative. The scan again is made for the presence or absence of the structure. Examples are:

Verbal participle: /kal/
1)   Pakshigalparannupogunn
pakṣikaḷparaṉṉupo:kuṉṉu

2)   Kuttikalvariyayipogunnu
kuṭṭikaḷvaɾʲivaɾʲijajipo:kuṉṉu

Relative participle: /lla/
1)   Kiliullakoode
kiḷiuḷḷaku:ṭ^

2)   Kodiyullakar
koṭijuḷḷaka:r

Negative relative: / tha/
1)   Vellamnirayathapathram
veḷḷamnirajaṭṭapaṯram

2)   Kanak cheyatha al
kaṉakk^ t͡ʃejjaṭṭaa:ḷ

Western Studies

Turner and Ronmetveit (1967) analyzed the imitation task, comprehension task, production task, active voice sentences, passive voice sentences, reversible sentences and non-reversible sentences in primary grade children and concluded that children were able to respond correctly in the order of imitation task before comprehension task -before production task. Active voice sentences were better than passive voice sentences, Nonreversible sentences were better than reversible sentences. The effect of sentence voice was better than the effect of sentence reversibility. The actual

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order of difficulty of sentence type was: Nonreversible active less than reversible active less than non-reversible passive less than reversible passive.

Harris and Flora (1982) examined children's use of 'get' in passive like constructions and the study reveals that children use more 'get' than 'be' passives and more truncated passives than full passives.

Kernan, Sharon and Sabsay (1996) studied linguistic and cognitive ability of adults with down syndrome and mental retardation of unknown etiology. They assessed different types of participle construction and results showed that the adult with down syndrome exhibited significantly poorer linguistic ability than the adult with mental retardation.

Israel, Johnson and Brooks (2001) evaluated the development of passive participles in the spontaneous speech of seven English speaking children. The procedure followed a consistent pattern, whereby children gradually extend the use of participles to equivocal contexts that are compatible with either a stative or an eventive reading. The results indicated that all seven children regularly used participles in equivocal contexts before they begin to master true verbal passives.

Babby (2002) investigated the deep structure and the transformations involved in the syntactic derivation of long and short forms of adjectives and participles in Russian language. The results indicated that the active participle in modern Russian is a deeper verb transformational introduced into the constituency of an NP.

Stromswold and Karin (2002) examined in both children and adults in interpreting sentences. In the first experiment, 59 children were asked to interpret sentences with one, two, three, or no passive participle cues. The second experiment used college graduates and an almost identical procedure was used. Results suggested that children interpret passive sentences correctly but were not processed like adults.

Redmond (2003) investigated Children's productions of the affix *-ed* in past tense and past participle contexts (e.g., *the boy kicked the ball* vs. *the ball was kicked*) were examined in spontaneous conversations and elicited productions. The performances of 7 children with specific language impairment (SLI) were compared with those of 2 control groups of typically developing children (age matches, MLU matches). Children with SLI produced fewer obligatory contexts for both past tense and past participle forms than did the control children and were more likely to omit past tense affixes. In contrast, few omissions of the past participle were observed across all 3 groups. Implications for theories regarding the morphological deficits associated with SLI are discussed.

Savage, Lievan, Theakston and Tomasello (2003) investigated on abstractness of early syntactic constructions in children of ages 3, 4, and 6 years and the results reveals that 6 year old children showed both lexical and structural priming for both active transitive and passive constructions

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whereas 3 and 4 year-old children showed lexical priming only. These results revealed that children develop abstract linguistic representations in their pre-school years.

Heather and Lely (2013) compared the acquisition and underlying syntactic representation of passive sentences in specifically language impaired (SLI) children and normally developing children. The study concluded that SLI children were significantly worse at interpreting transitive verbal passive sentences than the normal children they also concluded that both groups may have problem deriving the syntactic representation underlying a verbal passive sentence but not the less complex adjectival –stative passive.

Indian Studies

Indian studies on language acquisition are very limited. Most of the studies mainly include master's dissertation with few doctorial and post doctorial research studies. Vijayalakshmi (1981) examined the Test of Acquisition of Syntax in Kannada (TASK) in children within the age range of 1 to 5. She concluded the result as the use of case, tense, gender, plural, number and person markers as well as positions, determiners, adverbs and adjectives improve with the age.

Sudha (1981) developed and administered syntax screening test for children in Tamil in the age range 2-5yrs. The test was administered for 56 normal children and the results showed an increase in the overall performance on all the grammatical categories observed as a function of age.

Kathyayani (1984) examined the development of morphological categories in children between 6 to 8 yrs in Kannada. The result showed the correct use of genders, plurals and tenses by the children.

Rukmani (1994) has developed and administered Malayalam Language Test for children in the age range of 4-7yrs. The results showed that the scores increase as theage increases. Also, the Children performed better in reception task than expression task and syntactic tasks than semantic tasks.

Rao (1995) investigated on development of syntax in children with intellectual developmental disorder and found that there was delay in the development of syntax when compared to normals.

Ranjan (2006) did a study on syntactic skills in children with intellectual developmental disorder with the mental age of 3-7 years and the results revealed that children with 5-7 years mental age shown an increase in percentage of use in all plurals forms mainly regular plurals.

Nitha (2010) investigated on development of tense markers in typically developing Malayalam speaking children and children with intellectual developmental disorder and the results revealed that the present tense markers is poor in children with intellectual developmental disorder when compared to normals.

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Sreelakshmi (2015) investigated on acquisition of case markers in typically developing Malayalam speaking children in the age range of 3-8 years and the results reveals that nominative, locative and acquisitive case markers are the most developed type of case markers were as instrumental, genitive and dative are least developed case markers in the earlier ages.

Nandhu (2015) investigated on acquisition of case markers in Malayalam speaking down syndrome children of mental age range 3-8 yrs and results showed that there is a general increase in acquisition as well as frequency of usage of some type of case markers with increase in the mental age of the children.

Need of the Study

Language acquisition or language development plays a crucial role in children reading and writing. Acquisition of participle construction will give an insight of language by the child. Studies focusing on participle construction in typically developing children have been investigated in languages like Kannada, Tamil and Malayalam. But studies focusing on children with intellectual disability are limited. The present study emphasizes comparing the participle construction performance of intellectually disabled children with typically developing Malayalam speaking children enabling the speech language pathologist for a focus assessment, better intervention and monitoring of therapy progress.

Aim of the Study

The aim of the present study was to report the usage of participle construction in children with Intellectual disability of mental age 4-6 yrs and age matched typically developing child.

Methodology
Subject Selection

40 children with Intellectual disability further classified into 20 children with mental age 4-5 yrs and 20 children with mental age 5-6 yrs.

40 typically developing Malayalam speaking children further classified into 20 children of age matched 4-5 yrs and 20 children of age matched 5-6 yrs participated in the study.

The mental age details were obtained from their school records. Children with mild to moderate intellectual disability were taken for the study.

Inclusion Criteria
1. Children who were attending special school for at least 3-4 years were taken for the study.
2. Native Malayalam speakers were taken.
3. Children with mild to moderate intellectual disability as per them school records.
4. All typically developing children were performing above average as per their academic records.

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Exclusion Criteria

1)   Children with any physical or sensory handicap were excluded from the study.
2)   Children with severe intellectual disability were excluded from the study.

Stimuli Used

Selected participle construction structures were taken from Malayalam – descriptive grammar (Asher 2013), Grammar of Malayalam (Nair 2012).

1. Relative Participle Construction

SENTENCE	IPA FORMAT
Present: kiliullakoode Negative: kiliellathakoode	kiḷiuḷḷaku:ʈˆ kiḷiillaṯṯaku:ʈˆ
Present: thoppivacha al Negative: thoppivakathaaal	ʈoppiveʧ͡ʃaa:ḷ ʈoppivejkkaṯṯaa:ḷ

2. Verbal Participle Construction

SENTENCE	IPA FORMAT
Kuttigalvarivariyayipogunnu Kuttigalkutamayipogunnu	kuʈʈikaḷvaɾʲivaɾʲijajipo:kuṉṉu kuʈʈikaḷku:ʈʈamj:jipo:kuṉṉu
Pakshigalparannupogunnu Pakshigalnindhipogunnu	pakṣikaḷparaṉṉupo:kuṉṉu pakṣikaḷPakshikalni:nʈipokunnu
Mean murichukodukunnu Mean Murikathekodukunnu	mi:ṉmuɾ̠it͡ʃˆ koʈukkuṉṉu mi:ṉmuɾ̠ikka:ṯekoʈukkuṉṉu

Procedure

Detailed instructions were given to the children regarding the procedure. During picture description task, the children were stimulated with few picture cards before presenting the actual stimuli to get the appropriate responses. Among 3 sets of picture cards depicting relative participle

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construction, the children were instructed to explain 'what is happening' (present participle) and 'what is not happening' (negative participle). Among 6 sets of verbal participle construction, the children were instructed to explain 'what is happening' (positive verbal participle) and 'what is not happening' (negative verbal participle). Responses with appropriate participle construction were considered as correct response. Absence of participle construction were considered as incorrect responses.

Analysis

The video recorded samples were analyzed at syntactic levels focusing on participle construction. The presence of unit of analysis was noted and marked as '1' and absence of participle construction was noted and marked as '0'. The total number of participle construction were tabulated.

Results

The aim of the present study was to report the usage of participle construction in children with intellectual disability of mental age 4-6 yrs and age matched typically developing Malayalam speaking children. The obtained data was analyzed for the presence of participle construction and results are discussed below.

	Typically developing children		Children with intellectual disability	
	4-5 yrs	**5-6 yrs**	**4-5 yrs**	**5-6 yrs**
Relative participle construction expression %	90.83 %	97.50 %	59.16 %	90.83 %
Verbal participle construction expression %	92.50 %	98.99 %	48.33 %	78.33 %

Table 1: Showing the percentage value for development of Participle construction (in percentage) in 4-6 yrs age groups.

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	4-5 yrs		5-6 yrs	
■ typically developing children %	92.50%		97.50%	
■ intellectual disabilty %	59.16%		90.83%	
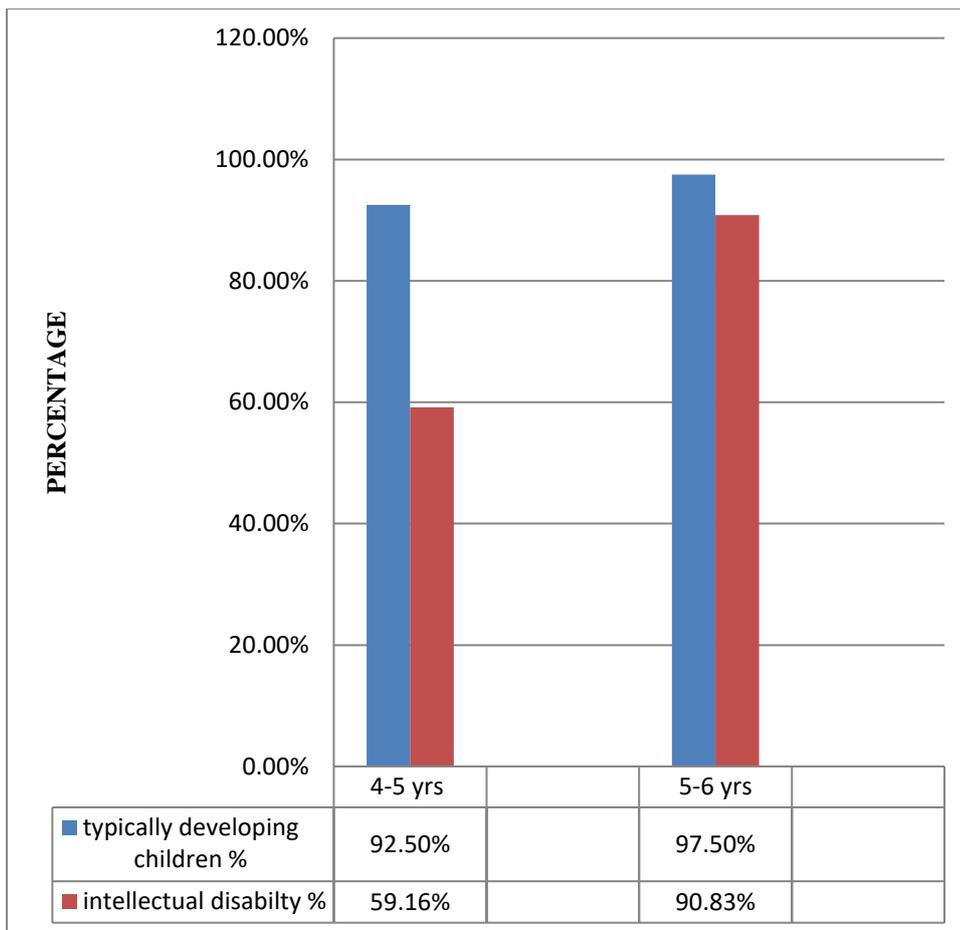
Fig 3: Showing the percentage value for Expression of Relative participle construction in Intellectual disability children (Mental Age 4-6 & 5-6yrs) with Age matched typically developing children.

From the above graph it is clear that more variation can be noticed in the expression of relative participle construction in the age group of 4-5 yrs, whereas slight variation is noticed in the age group of 5-6 yrs.

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	4-5 yrs		5-6 yrs
■ typically developing children %	92.50%		98.30%
■ intellectual disabilty %	48.33%		78.33%
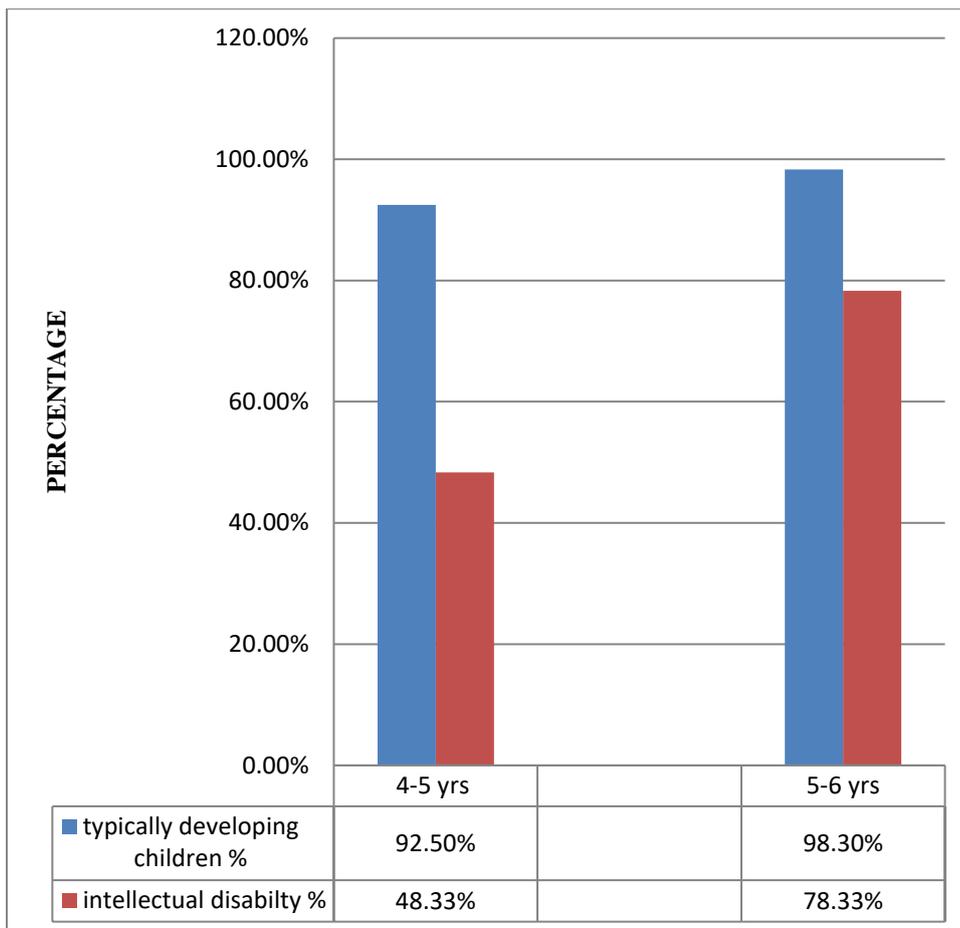
Fig 4: Showing the percentage value for Expression of Relative participle construction in Intellectual disability children (Mental Age 4-5 & 5-6yrs) with Age matched typically developing children.

From the above graph it is clear that more variation can be noticed in the expression of verbal participle construction in the age group of 4-5 yrs whereas slight variation is noticed in the age group of 5-6 yrs.

Discussion

From the above results it is evident that the performance of typically developing children is better than children with intellectual disability in the expression of participle construction.

In expression of relative participle construction, children with intellectual disability shows 56.16% in 4-5 yrs and 90.83% in 5-6 yrs. Typically developing children shows 92.50% in 4-5 yrs and 97.50% in 5-6 yrs.

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In expression of verbal participle construction, children with intellectual disability shows 48.33% in 4-5 yrs and 78.33% in 5-6 yrs. Typically developing children shows 92.50% in 4-5 yrs and 98.30% in 5-6 yrs.

The present study is in accordance with previous studies like Vijayalakshmi (1981), Sudha (1981), Rukmani (1994), Subba Rao (1995) Which revealed that as the age increases the performance of the usage of language increases.

Summary and Conclusion

Malayalam is an agglutinative morphologically rich language in which identifying the morphological suffixes of Malayalam verbs and nouns are tougher task. Morphology is the aspect of language concerned with the rule governing change in word meaning. Morpho syntactical aspects include PNG markers, participle construction, case markers etc. Participle is a form of a verb that is used in a sentence to modify a noun, noun phrase, verb or verb phrase. Participles are often identified with a particular tense

Intellectual disability is a disability characterized by significant limitations in both intellectual functioning and in adaptive behavior, which covers many everyday social and practical skills. The disability originates before the age of 18. Children with intellectual disability may also present with less mature syntax in association with the use of jargon, perseveration and difficulties with presuppositions.

The present study aimed at reporting the usage of participle construction children with intellectual disability of mental age 4-6 yrs and age matched typically developing children.

The result showed that there is general increase in the usage of participle construction with increase in the mental age of the children. Expression of participle construction was better in typically developing children than children with Intellectual disability.

Limitations of the Present Study
1. The sample size was small
2. The subjects were taken from the similar community. i.e. from a single dialectal population in Kerala.

Future Implications
1. To include larger number of subjects
2. To include various dialectical community in Kerala
3. Detailed research work is needed in other disordered population.

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The Native and the Nation:
Reconceptualizing History, Myth, and Orality from
North-East India

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Abstract

The magnitude of the cultural diversity of North-East[1] India almost defies our imagination. Social formations in this region are marked by pre-colonial, colonial and post-colonial transitions. Ethnic identity remains ridden with a split at its core. Colonial ethnographers had explored the inaccessible terrains of North-East India and colonial ethnographic writings had acquired 'official' and authentic status. In the postcolonial national narrative, the location of North-East frontiers may be defined by the statement of Jawaharlal Nehru: "The tribal areas are defined as being those lying along the frontiers of India which are neither part of India nor of Burma nor of any Indian states, nor of any foreign power. The areas are subsidized and the Governor-Generals relations with inhabitants are regulated by the 'sanad'[2] custom or usage. In the matter of internal administration, the areas are largely left to themselves" (Pakem 138). Thus colonial and post-colonial 'nation-states' have simply bypassed these stateless societies from the process of cultural and political recognition, although they have been made a part of the constitutional and institutional framework. But one does not require an Edward Said to tell one how the West produces its 'other' in the oriental 'natives', for one also does not require a Michel Foucault to grasp that "the historicity of such discourses lies in the use of reason to discover a deep truth about ourselves and our culture, which has to hide its history in order to function as a goal for us" (Biswas and Suklabaidya 77). Keeping in mind the aforesaid discourse, this paper is an attempt to explore its immense stories, its magical story-world. They tell us history, history unwritten, history does not describe in words, but in music and harmony. It further tries to widen the socio-political and philosophical imaginations of the 'nation from below'[3] (Biswas and Suklabaidya 231). Also, it's time for the entire nation to look at North East as it really is, leaving apart the stereotypes.

Keywords: India, North-East, Ethnicity, History, Myth, Orality.

India's North-East, an antique land of forty-five million people, has seen an exemplary mixture and combination of divergent races, cultures, ethnicities, languages, religions, and

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practices since time immemorial, which has never been observed in any part of the globe. It's the Mongoloid fringe[5] of India where the country begins to have more resemblance with Chinese, Burmese, Bhutanese, and Nepalese and have marked physical distinction with the pan Indian population.

This racial difference gave North-East its unique status. It's a land of diversity and rightly been called miniature of South Asia. Out of 650 tribal communities in India, more than 220 tribal groups are dwelling here. Out of 1600 Indian languages, more than 450 languages and dialects are spoken here, belonging to four language families i.e. - Indo-Aryan, Tibeto-Burman, Austro-Asiatic,[6] and Dravidian. Only the Tibeto- Burman[7] language family has over 175 languages spoken across these eight states. It's a region, rooted more in the geographical landscape than in the shared bonds of culture, history, and tradition. It's a British imperial construct subsequently accepted by the post-colonial Indian state-nation.

'Nation' is a psycho-culturally loaded term. "The nation's 'coming into being' as a system of cultural signification, as the representation of social life rather than the discipline of social polity" (Bhabha 1). Primarily it indicates a stable community of people, bound together by a sense of brotherhood i.e. nationness. The state is a legalo-political term which denotes a sovereign authority over a particular territory. 'Nation-State' entails a socio-political entity which has both the sense of community among the people and also a sovereign governmental institute which exercises its power with the consent of its subjects. However, in practice the relationship between Nation and State is far more complex, State often tends to eclipse 'Nation' by exerting its power beyond its supposed limit and thus giving birth to a new terminology i.e. 'State-Nation.'

This region has been notified as to the problem child of India right from the time of independence. It has also been considered as South Asia's most enduring theatre of separatist guerrilla war and an area of a disturbance where arms activities are always first, rather than the last. This region is still a 'terra incognita' (Dai 106) and remains a riddle to Indian state-nation, seventy years after the British departure from South Asia. It's one of the last areas of the subcontinent to be conquered by the British and was never part of any trans-Indian empire in ancient and medieval times.

In post-independence India, the quest for an ethnic homeland and insurgent radicalism has been ever willing to create new states and autonomous territorial units to fulfill the ambitions of battling ethnic identities and it has become a famous political weapon in this region. The same game has been repeated in each and every North-Eastern states right from the time of Independence. Government of India has tried a lot to nationalize the political scenario in North-East India, but the struggling ethnicities and insurgent groups of this region continued to challenge the nation-building process.

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The separatist groups often come in confrontation among themselves by drawing daggers over physical resources and conflicting visions of the homeland. In such a situation, the crisis also provided interest and opportunities to different pressure groups leading to 'lawlessness is a law'. As per the statistics of South Asian Terrorism Portal,[8] one hundred and ten rebel groups are visible here and interestingly none of them are officially banned except a few troublemakers. But to the entire generation of decolonized Indians, the smaller problems of North-East India are not worthy at all and seriously overlooked until someone kidnapped by the rebels while working or somebody got shot while leading a military patrol.

The border conflict with China, however, changed the scenario. In an administrative move, the whole terrain of North-East has been split into several new states, mostly carved out of Assam. The anti-foreigner agitation in Assam forced the entire region to a crisis of identity. Illegal migration from overpopulated neighbouring countries, especially Bangladesh, appeared as a threat to national security. Over the years, North-East has become more complex.

The average North-East people are less concerned about the nationalist agenda and failed to assimilate the separation of colonial from the national. Mainstream Indian discourse does not matter in a clan of Manipur or Nagaland or in Mizoram. What the men and women observed, year after year, is the Indian armed forces and brutalities. Criminalization ran rampant here. Absence of a common language or 'lingua franca' and the ceaseless narrative of tribal warfare became a hindrance to an emerging national identity. Sense of marginalization is an issue too. In the last few years, many myths and misconceptions are about to eliminate and the mainland is coming closer to its 'troubled periphery'. (Bhaumik 1)

II

There is obviously a lack of materials and resources to construct the history of the entire North-East but some obscure references in the ancient Pail and Sanskrit texts and Claudius Ptolemaeus' *Geographica* written in 2nd century AD gave us some knowledge about this region. Allowing the error he committed in telescoping, Ptolemy depicts the region accurately enough to its present position, though he described the Naga people as 'the realm of the naked' a culture little different. In medieval times and on later days a lot of texts and scriptures were written about the North-East, particularly in Assamese. First accurate, if sketchy, historical account of the North-Eastern people can be found in the *Buranjis* of the Ahoms who entered this land in 1228 AD and established a vast Ahom kingdom. *Buranjis* are a class of historical chronicles, written initially in the Ahom and afterward in the Assamese language. The first such *Buranji* was written in 1228. Banbatta's *Harsha Charit* and Chinese pilgrim Hi-en-Tsang's account praises the land of ancient Kamrupa ruled by Kumar Bhaskar Varma. He had lived here for about a year in Pragjyotishpur i.e. the present city of Guwahati and leaves an account of the vast territory spreading up to Burma in the east, Bhutan, Tibet, China in the north-east, Korotoya river in the west and some parts of present Bangladesh and West Bengal as early as in the 7th century. As per his narrative, the capital city was the centre for learning Sanskrit while the common people spoke a language differed 'a little from that of mid-India.'

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To know more about the essence of all events we need to refer *Kalika Purana,[9] Yogini Tantra*[10] and *Padma Purana* which were composed here. Also, various other myths, like *Vishnu Purana* and *Shiva Purana* chronicled the events.

Systematic and recorded history starts with the British invasion through the First Anglo-Burmese War[11] in 1824-26. It was the beginning of the European colonization and conversion to Christianity from Animistic faiths and beliefs, leaving an impact on their ethnic way of life. If Christianity is considered to be a new religion to the inter-ethnic clans from an alien culture, then it's also a proven fact that they did accommodate with the preaching and gospels of European missionaries. It altered their primitive life completely and left with both positive and negative effects. Some of the negative effects are narrated in the writings of Mamang Dai, Temsula Ao, and others. The British ruled till Independence and this one hundred and twenty years of European contact, particularly the British officials who administered this land, led many punitive expeditions into it, surveyed with diligence and settled numerous inter- and intra- village/ tribe disputes, produced several authoritative accounts, reports, and books. It's to note that some of the British officials were turned into anthropologists, sociologists, scholars, and ethnographers – amongst them much prominent is Verrier Elwin whose name I couldn't but mention with reference to his valuable works on tribal people on the hills and in the plains.

III

While visiting Sabarmati Ashram, Verrier Elwin was instructed by Mahatma Gandhi with the following words: "we must approach the poor with the mind of the poor" (Elwin 16) - so too we must approach the tribesmen with the mind of a tribesman. They may have little theology, but they have a great deal of religion.

Local tradition regards Rukmini, the daughter of King Bishmak, whose capital was at Lohit, was carried away on the eve of her marriage by Lord Krishna himself. Ghatotkach, the brave warrior and the son of Bhima was from this part of Indian sub-continent. He was a Dimasa-Kachari prince and his mother, the Dimasa princess Hirimba had been married to Bhima.

In our study of the cultural history of this land, the great epic Mahabharat narrates that Arjun lived here in exile for some time and married the beautiful Manipuri princess Chitrangada. Perhaps due to troubles and turmoil in the war, Arjun forgot about her and left Chitrangada. In the course of Ashwamedh Yayana[12] their son, Babrubahan stopped the horse in Manipur and claimed to be the son of Arjun. Arjun disbelief it and consequently a battle of archery followed in which Arjun fell dead. Then being pleased with Chitrangada's prayer Lord Krishna restored life to his friend Arjun and reunited with Chitrangada and their son Babrubahan, the worthy son after Abhimanyu. However exaggerated the episode is, the people of Assam, Manipur and neighbouring places still feel proud of Manipur as the land of Babrubahan. It also speaks of the Asura dynasty[13] of Narakasura, Bhagattadatta, and Bajradatta

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of Pragjyotishpur and *Vishnu Puran* speak of King Bhismak of Kunhila which is now located in Arunachal Pradesh. The propagator of Assamese Vaishnavism Srimanta Sankardev[14] narrated these events in several of his writings, like – *Rukmini Haran Nat* and others.

Assamese folklore has been greatly inspired by Sankardev and his disciples. The original elements of North-Eastern cultures and languages are essentially Mongoloid and Indo-Chinese stock because "the language called 'Assamese' in English was once upon a time a language in the land called 'Kumbulputur' or 'Ka Mo Lu Po' by the Chinese pilgrim Hiuen Tsiang who lived at Pragjyotishpur" (Choudhury 54) and majority of the people of 'Kumur' were from non-Arya and Indo-Chinese stock.

The spread of Buddhism during the time of Asoka was perhaps largely responsible for the spread of Sanskrit in 'Prakrit'[15] form. The Buddhist temples at different places of North Eastern states, particularly in Arunachal Pradesh bear adequate proof of this fact. The cultural history of the entire North-East is too complex.

Assamese culture is very much a syncretic culture. There are certainly social differences, Society is divided into Chiefs or nobles, middle class and slaves or servants. Clans have been divided into endogamous and exogamous. Since time immemorial, the true ruler of the hill people here is nature, it has shaped their physique and governs all aspects of life.

The presence of Tibet, Bhutan, and Burma is a powerful phenomenon which is largely visible in their art, architecture, ornaments, iconography and in there rites and rituals. They carried forward their Indo-Chinese cultural tradition in the process of migration and temporary settlement in the Neolithic and subsequent ages. From here starts cultural assimilation. They have a true sense of honour and dignity. In the words of Verrier Elwin:

The heritage of war has given the tribesmen spears, swords, the ubiquitous and invaluable dao, the cross - bow and the ordinary bow, and has made them good marksmen and expert hunters. It has made them adventurous and disciplined them. All this has meant that NEFA has always been a country for the tribal people for, apart from officials, the number of non-tribesmen settled there is negligible. (Elwin 8)

IV

Though the word *folklore* is comparatively a recent coinage of the early 19th century by William Thomas, yet the concept of orality indeed began in the German literature with Grimm brothers. Terms like – 'Volkslied' meaning folk song, 'Volkssecle' (folk-soul) and 'Volksglaube' (Choudhury 5) meaning folk belief indicate the study of oral traditions in the form of human practices, sayings, riddles, jokes, slangs, songs, dances, myths, legends, and innumerable other aspects that are appealing to human feelings. Now it covers a larger arena within and beyond its fold because the lore of the people come under the purview of literature, particularly in cultural studies.

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According to Angela Carter, "For most of human history, 'literature,' both fiction and poetry, has been narrated, not written — heard, not read" and in North-East India too, a large number of curious beliefs, customs, tales, rituals, and narratives have been handed down from generation to generation. From ethno-archaeological sources, it's more or less confirmed that till the closure of the middle ages the whole region of the North-East was inhabited by Mongolian tribes. To know more about the tradition and culture of a community it's important to know the social history of the people. Oral literature constitutes an important area of such knowledge. Over the ages, sources and materials of North-East Indian oral tradition have been conserved, but it has been done mostly on an individual level and in a scattered way. No such organized and institutional effort has been observed in this field. There still remains an 'undone vast'. Oral literature in its very nature survives on collective memory and the continuity of narration. In the course of time, the language may undergo some changes, but the content is never lost. Indigenous or vernacular literature in North-East India is too vast and immense in its variety, form, style, and language but we generally consider written literature only. The vernaculars spoken here by indigenous or tribal population are very large and literary elements in most of them have survived only in the oral form. In due course, many of these oral languages, as well as literature, are about to become extinct, though the value of orality and oral literature are immense. We may or may not consider all legends and anecdotes as history since their authenticity and chronology cannot always be determined but much of these are born out of the pride and sentiment of the people as well as facts and materials for the reconstruction of history often lie hidden in them.

V

Territoriality, the very idea is a European coinage and in modern times it occupied a prominent place among the developing societies. India's North-East is no less exceptional than developing the same traits, rather somewhere obsessed with it. If modernity is considering land as a resource to be exploited, anyway we have to remember that it's an extended part of the society's self, based on the traditional relationship between people and land. The politics of identifying with a homeland or with an 'imaginary homeland' (Rushdie 9) forms the key concern in North-East India and their attempt to construct an ethnic identity based on a well-demarcated territory became a pervasive force in this region. India remains a cauldron of multiple identities and the multiplicity of identity was a formidable force in our pre-colonial existence and is determining our post-colonial concerns.

In the North-East race, language, religion, and ethnicity are providing the base of identity, sometimes conflicting, sometimes mutually supporting. For a trouble-free North-East, a secular democratic Bangladesh and a stable Myanmar are very essential. Since several decades, the people in North-East have lived under the shadow of guns. Literature from this region reflects this grip of violence very clearly.

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Temsula Ao's – *These Hills Called Home: Stories from a War Zone* and Aruni Kashyap's *The House with a Thousand Stories* chronicle this 'durable disorder' (Baruah 3) very vividly.

It remains to summarise briefly the principal and distinctive features of these vigorous and sturdy people from North-East India, who have preserved their ancestral institutions and distinct ways of life throughout the centuries amidst the attractions offered by the alien cultures around them. Since time immemorial, they have preserved primitive customs and manners, their laws and institutions, folklores, their ethnological affinities, their religions, their languages and their theories as to their origin.

The isolation of the primitive tribes in the midst of a great enriching population and the remarkable features presented by their various institutions always attract the attention of the ethnologists, philologists, linguists, archaeologists, Indologists, experts of cultural studies and the common people in general. Let me conclude with the following words of Jawaharlal Nehru:

> I am alarmed when I see - not only in this country but in other great countries too - how anxious people are to shape others according to their own image or likeness, and to impose on them their particular   way of living. We are welcome to our way of living, but why impose it on others? This applies equally to national and international fields. In fact, there would be more peace in the world if people were to   desist from imposing their way of living on other people and countries. (qtd. in Elwin 1)

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Endnotes

1. "Actually the label 'Northeast' is meaningless and inappropriate – it's a label that scholars and locals object too vociferously. The expression entered the Indian lexicon in 1971. Like other directional place names (e.g. the Far East, the Middle East), 'Northeast India' reflects an external and not a local point of view." (Gill 3)
2. In British India a deed granted to the rulers of the native and princely states, confirming them in their status, in return for their allegiance. See at <https://en.wikipedia.org/wiki/Deed#Sanad >
3. "A nation from below are identities that attain their autonomous positions by way of inverting the claims of the dominant nation, that is, by claiming sovereignty, territory and institutional authority for themselves. This means launching a struggle against the machinery of the state, which inducts smaller identities within its fold. A nation from below does not claim of statehood as a nation from above does by establishing the primacy of the state in asserting its authenticity. The authenticity of a nation from below lies in its parallel counterclaim based on its own cultural distinctness and is not based on the power of the state." (Biswas and Suklabaidya 231)

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4. See at <http://www.digimat.in/nptel/courses/video/109106135/109106135.html>
5. 'The Mongolian Fringe' was the title of an official paper from 1940 authored by Olaf Caroe, the foreign secretary of the British-Indian government. It referenced the Himalayan regional areas such as Nepal, Sikkim, Bhutan, and northern Assam. In Caroe's eyes, inhabitants of these regions are "predominantly Mongolian population." The racial term 'Mongolian', according to the time's prevailing scientific theories of race, applied to most peoples of Central and Eastern Asia, including Tibetans, the Chinese and the Japanese. To colonial officials like Caroe, the divide between Mongolians and the inhabitants of 'India proper' was self-evident. Talking about the Excluded Areas of Assam (now a major part of modern North-East India), former Governor Robert Reid said that "neither racially, historically, culturally, nor linguistically … [do the people] … have they any affinity with the people of the plains, or with the people of India proper." See at < http://m.himalmag.com/the-mongolian-fringe/>
6. Austro-Asiatic languages are also known as Mon–Khmer and spoken by 1.17 billion people across South Asian countries. as per the statistics of 'Ethnologue' Austro-Asiatic language family has 168 languages. See at < https://www.ethnologue.com/>

7. The great Sino-Tibetan (ST) language family, comprising Chinese on the one hand and Tibeto-Burman (TB) on the other is equally important in the context of world civilization. In the early 21st century, Tibeto-Burman languages were spoken by approximately fifty-seven million people; countries that had more than one million Tibeto-Burman speakers included Myanmar (Burma; about 29 million), China (some 17.2 million), India (about 5.5 million), Nepal (some 2.5 million), and Bhutan (about 1.2 million). Other countries with substantial numbers of Tibeto-Burman speakers included Thailand (535,000), Bangladesh (530,000), Pakistan (360,000), Laos (42,000), and Vietnam (40,000). See at < https://www.britannica.com/topic/Tibeto-Burman-languages>
8. See at < https://www.satp.org/>
9. *Kalika Puran,* a medieval Indian Sanskrit text composed in Assam in around tenth century A.D.
10. The *Yogini Tantra* is a 16th- or 17th-century tantric text by an unknown author from Assam and dedicated to the worship of Hindu goddesses Kali and Kamakhya. Apart from religious and philosophical themes, this voluminous tantra contains some historical information.
11. There are three different Anglo-Burmese Wars fought in 1824-26, 1852-53 and in 1885 between Burma or Myanmar and British. The first Anglo-Burmese War was ended with the Treaty of Yandaboo (1826) and establishment of British political foot hole in North East
India with territorial expansion.
12. Horse sacrifice ritual, followed by Vedic tradition. See at < https://en.wikipedia.org/wiki/Ashvamedha>

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13. As per *Puranic* sources and also from the sources of *Mahabharata*, it's assumed that the Asura Dynasty was the legendary kingdom established by Mariachi in the Vedic period at Sonitpur i.e. the present city of Tezpur in Assam.

14. Srimant Sankrdev (1449 – 1568) was a great scholar, poet, philosopher and saint from Assam. He was the propagator of Neo–Vashnavite movement in Assam.

15. Any of the ancient or medieval vernacular dialects of northern and central India that existed alongside or were derived from Sanskrit. For more details refer *An Introduction to Prakrit* (1928) by Alfred C. Woolner.

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A Travel from Despair to Hope That Unravels Being Weird as Individuality in the Light of Synesthesia in R.J. Anderson's Novel *Ultraviolet*

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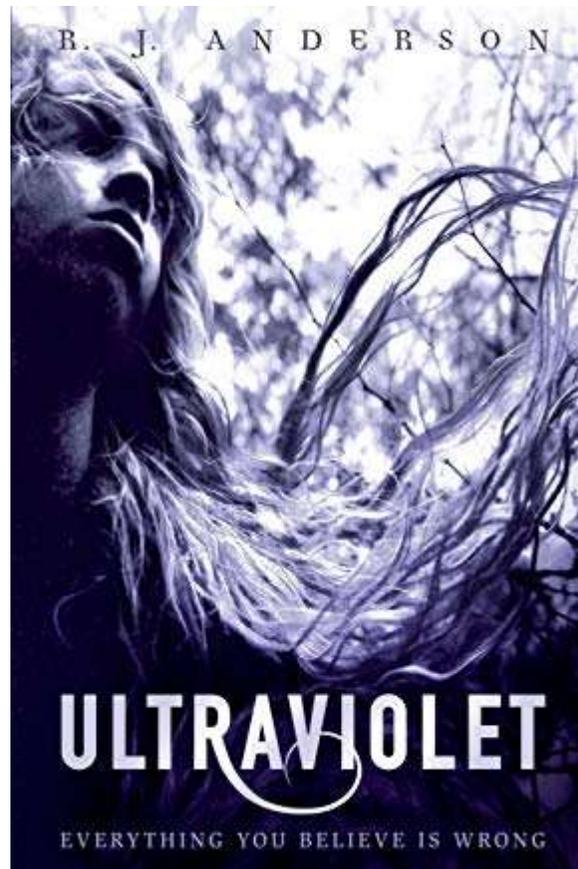
Courtesy: https://www.amazon.com/s?k=Anderson%2C+R.J.+Ultraviolet&i=stripbooks-intl-ship&ref=nb_sb_noss

Abstract

Life gifts us all possible varieties, of which one cannot experience as perfectly as what others have experienced, even in the same context. Each one is unique from the other. It is not a

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fault to experience things differently. Some realizes the worth of those differently experienced things but others fear that they are indifferent. The current research focuses on the concept of synesthesia, with reference to the novel '*Ultraviolet'* by R.J Anderson. Synesthesia tends a person to perceive the world in a unique way (i.e.,) two or more senses merge or overlap when faced with only one sense or more senses. When people associated with synesthesia understands about what they are born with, they manage their lives with what they know. When it comes to teenagers, they lack proper guidance, so they tend to fear they are indifferent and confronted with dilemma of what to do with their condition.

Keywords: R.J. Anderson, *Ultraviolet*, Insane, synesthesia, crazy, different, ability, new perceptions, individuality.

The study focuses on the how a sixteen year old teen Alison, who feels indifferent of her ability to experience the world differently. Her mental ability to sense varied things when faced with one sense make her different from others. Alison, a synesthete feels the world different from others. She holds the secret of being a synesthete for two reasons. On one hand feeling that people might think that she is abnormal and on the other hand her fear of losing her beautiful private world.

Alison, introduced at St. Luke's hospital, is unsure of what has happened and why she was there. She was in an extreme body pain and witnessed her grandmother's ring, which she was wearing for five years was missing. It was a shock when she heard the nurse saying that she was admitted on June 7 and it was June 22 then. She thought her worst nightmare has become reality. She recollected her first encounter with synesthesia when she was four,

> Cutlery clinked, filling the air with sparkling bursts of color
> 'Do it again!' I begged her, bouncing in my seat…..'Make the stars'………..
> 'There. Are. No. Stars'……… My mother slapped me across the face. (*Ultraviolet* 13, 14)

This first instance made her conceal her alien sensations with herself. She said to herself that she would never betray it again. The example vividly gives the condition of Alison who wants to live normal with her difference, but the lack of support from the normal crowd corners her with an alien feeling. She fears that something out of this sensation had made her admitted at St. Luke hospital.

Sir Robert Calliau, a world's premier engineers and a developer of World Wide Web, in an interview with Maureen Seaberg that is published in the book *Tasting the Universe*, says that when he was about 10 or younger than that age, he had a mild form of seeing symbols in colors.

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When he told others about his perceptions people thought that he was crazy and that made him stop talking about it. He says it is a common phenomenon to hide those sensations because others don't believe the experiences of synesthete (68). This shows that synethetes are concluded crazy, before people try to investigate the case. Synesthetes realize their sensations in their early childhood, but the reaction that the normal people give to their condition creates an alienated feeling for them. In this state, synesthetes cannot escape the condition, but hide their perceptions to live a normal life that others expect.

When she was wondering what might have happened to her, she was shifted by Constable Dekard to Pine Hills Psychiatric Treatment Centre, Bringing hope to youth in crisis. When she was in the admission process she sensed a familiar taste of a name in the television news, "……. Tori Beaugrand, who disappeared on the afternoon of June 7th…." (*Ultraviolet* 25)

She realized that she was admitted in the hospital the same day Tori, her schoolmate, went missing. She was further questioned by Constable Deckard to reveal anything she knew about Tori. She tried to retrieve something from her memory but she could not. While all others were sleeping she couldn't sleep thinking of Tori's disappearance. Through several attempts she grabbed her memory where she was the last person who met Tori and she disintegrated her. Alison watched her disintegrate in front of her and her body has disappeared. She is isolated from her friends and family and she cannot relate to other kids in the facility.

Alison was under Dr. Minda for treatment in the psychiatric unit. Dr. Minda with his first few attempts to find out Alison's condition gave her only medicines that are not appropriate. Alison felt her beautiful private world would be ribbed off through medications and also hated being there. She feared that if she could annihilate another human being as she disintegrating Tori and such power must be taken off from her. She wished she could run to the nearby hospital and beg them to take away such power. But her inner voice said, "Even if it meant losing your colors? asked a sly voice in my mind. Even if it meant never tasting a sound again?" (*Ultraviolet* 39)

This was unbearable to her. She loved her private world so much and on the other hand she was also doubtful that these unusual blending of senses had anything to do with her newly discovered power. Dr. Richard Cytowic, in one of his speeches says that synesthestes could have some emotional responses to their experiences and it is also usual for them to feel positive experiences. They doesn't feel them neutral or negative but feel curiosity, wonder, joy, excitement and pleasure during their synesthetic experiences*(Synesthesia, the Fascinating World of Blending Senses*, 39) This would be one of the reasons that synesthetes are afraid of removing their perceptions. Though they fear that their stimulations might affect others, it becomes intolerable for them to live without synesthesia.

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She thought that she could not fix up what has happened but be cautious that it never happened again. In order to get out of there and make believe the doctors that she was normal, she took the medicines and followed whatever instructed. Put in the mental institute she fills herself with the guilt of Tori being disintegrated and desperately pushing herself to find her way to go home. In addition to that in her private world she experienced more wonderful things such as judging people through letters of their names, tastes their words and even the lies people say. Her every act was cautious because she tries to prove the doctors that she was normal. Despite all her failed attempts to make them believe, she was still keen to get out of the institution.

Alison tried to recollect what happened to her on that day to Tori but for all she could remember is she disintegrated Tori and she disappeared. The first day when Alison met Tori she felt that she was looking different from all others and her arms with pink tattoo. She said,

> Our eyes locked- and my head filled with faint, high- pitched buzz, as though a mosquito were hovering just outside my ear. Rusty spots splattered my vision, and a bitter taste spread across my tongue. I blinked, swallowed shook my head, but the noise refused to go away (*Ultraviolet* 43)

Alison experienced a kind of synesthesia that was intolerable when faced with Tori. For all others, Tori was normal but Alison sensed something wrong right from the beginning. She developed no hate for her though her best friend Melisa kept on complaining of her attitude. These complaints grew and she supported Melisa just because she was her friend. There were lot of misunderstandings that made Alison think Tori always wanted herself to be the leading figure in the school and nobody wanted to win her.

All the instances proved a weak relationship they have developed in their school and these turned against as strong evidence for the case of Tori's disappearance and the accusation of murder. She was afraid she would end up there and guessed that her grandmother's ring must be taken for testing because it was full of Tori's blood, the day she returned from school and Tori was missing. She wanted to share with someone about what happened that day, "Someone who would not only listen to my story but believe it, and help me decide what to do" (*Ultraviolet* 47)

Alison was in a condition that filled her with thoughts of complicating her case and the uncertainty of what might happen and what must be done further. The environment she was put in made her sicker that she wanted some kind of support. She wanted to go home and appealed for her status to be changed voluntary. If it is done she need not wanted to be at hospital, but take her medications from home. She was not trying to talk to her fellow young patients fearing that something might go wrong. When she was trying to sleep, the whispers in

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her brain made her think of Tori. To shut those thoughts she went to the window and gazed the stars above. She felt less alone to their subtle warmth and their tinkling sounds that comforted her. She said,

> I tipped my head to one side and there they were: three stars, bright as a promise. But instead of giving off the crystal wind- chime noise that soothed me since childhood, they sang an eerie, piercing harmony unlike anything I heard before. And their colors were strange, too. The first star burned blue neon, the second electric green, and the third…… (*Ultraviolet* 57, 58)

The above instances show that how she was enjoying her perceptions. Though she concealed her synesthetic experience from the outer world, she didn't hate it. She always gazed the stars above and this time they sang an eerie and their colors also was a surprise to her. She experiences chromesthesia in which qualities of sounds exposes colors. As she was naming the colors that each star represented, she suddenly jerked from the window telling herself she was not crazy. On the contrary, since she disintegrated Tori she hardly believed that she was crazy. Alison's synesthesia was the only relief to her in the unit and she always enjoyed those perceptions secretly. But this instance shows that the perceptions she enjoyed so far also made her think that she was crazy. In addition this proves, when people with unique traits are cornered for what they are, their most enjoyed things also turns to be curse. It's because normal people fail to recognize its worthiness and that reflects an unhelpfulness upon the entire life of the synesthetes, especially teens.

In his book *Rich Dad Poor Dad*, Robert T. Kiyasaki, an American businessman and author says, "The fear of being different prevents most of the people from seeking new ways to solve their problems" (45). It is real that when people fear their condition it would create a sense of inferiority complex and the inability to understand themselves increases. When a kind of encouragement is given to people with such unique condition at least they live peacefully. Contrastingly people with synesthesia, who hides their perception from normal crowd are not allowed to live peacefully and that creates an adverse feeling of understanding themselves.

Dr. Minda introduced Alison to her fellow young patient Kirk, who was surfing and while they moved. He also explained about the summer courses offered there such as sculpture, painting, drama and Music. Alison struck with the word 'music' and thought it was the first good news she heard since she was admitted there. She was a pianist and when she asked Dr. Minda whether she could ask her parents to bring her keyboard from home, he convincingly told that it is important to be careful about electrical cords and on her good progress in her treatment he might consider it. Alison thought, "But my keyboard was my heart, my brain, my extra limb.

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Playing it calmed me when nothing else could. Surely that ought to count for something, too?" (*Ultraviolet* 62)

Alison was fond of music and the keys would stimulate colors and thus producing magic before her eyes. She thought at least its company could calm her. In the article, *Does Music has Healing Properties*, Elton John, a musician quotes, "Music has healing power. It has the ability to take people out of themselves for a few hours" (John Web). In this case, Alison also seeks a healing and she considers it could be achieved through music. Keyboard is not a mere instrument for her but it was her heart, brain and her limb. Filled with more confusion, Alison thought that when all others couldn't calm her, music would do. This example gives how synethetes, who are depressed because of lack of support seeks help from other sources.

Dr. Minda took Alison to cafeteria, visitors lounge, library and group therapy and education sessions. After two and half weeks of semi- isolation, Alison moved on to the cafeteria and there she met few of her other fellow patients who were having unique disorders and difference that made them indifferent.

It was the most expected day of Alison, the day her appeal to the Consent and Capacity Board had been convened and the meeting was arranged. Though she was accused to be continue in the hospital by Dr. Minda, the Board decided to accept her appeal to take voluntary treatment because of her lawyer's argument. Unfortunately Alison's mother ventured as Dr. Minda's witness and her appeal was rejected because Alison's mother refused to take her home. At this, Alison thought of the instance where her mother had given no little comfort when she was suffering with her perceptions. "Pillars of rust and ochre loomed across my vision, threatening to topple and crush me flat. I held my breath, my small body rigid with alar- but then the sound faded, taking the giant shapes with it" (*Ultraviolet* 120)

This example proves how her synesthesia made her experience delusions and hallucinations and how she suffered to distinguish between fantasy and reality. When she ran down out of fear, but conscious about not to deliver such weird sensations, told her mother the storm was very loud. The hands that must comfort and give hope instead provided a rosary and asked to pray for a while. Alison didn't pray that night but held it tightly and cried. This happens to most of the synethetes who has multiple synesthesia. Alison, a multiple synesthete felt the vision obstruction that threatened her and heard sounds that faded into giant shapes. As a teen it would be unbearable for her to comprehend her situation that was so threatening. Normal people encounter such experiences in books or films which might not be this torturous, but just as representation of untruth. In case of synesthetes, these are experienced truly and they seek some kind of a rescuer.

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Fortunately for Alison comes Faraday, a graduate student of neuropsychology from the University of South Africa, to research about the workings of brain. At his first session with few of the patients in the psychiatric unit, he showed them some diagrams made of number symbols. He asked them what might be the shape that is hidden in the numbers. Alison found those shapes quicker than others which made Faraday astonished. He further asked her for the second round of filling the questionnaire and told that it would be confidential. For Alison he looked somewhat like anti-Dr. Minda.

In the next session she found that only she had been selected for the second round. He explained about what those previous session mean (i.e.) he said that those hidden pictures she found them in less than three seconds because she found all 5s and Ss and 8s and Bs as different colors. He further told that she had Synesthesia and explained that it was the cross wiring of the brain and so the senses merges. It sounded like somewhat horrible as dyskinesia or schizophrenia to Alison. She thought of asking him how serious it was but she didn't because of the fear that it might be taken off. She felt rather to take Faraday's pen and remove her eyes than taking off her perceptions. She hoped that her condition wouldn't get worse but she knew that her perceptions getting stronger and stranger since Tori died. Faraday found Alison more disturbed and tensed. She was scared that he might tell someone about her condition and her perceptions would be taken off but Faraday spoke to her in a comforting manner explaining about synesthesia. He said, "Synesthesia may be somewhat unusual, but it doesn't mean there's anything wrong with you" (*Ultraviolet* 158)

Alison gradually gained confidence because he has introduced her The World of Synesthesia and getting her out of the shells. According to Faraday what she experiences the world of Synesthesia were normal and which was reassuring. Their sessions were filled with questions and answers as he wrote letter 'A' on the sketchbook using a different color and asked her what color it represent. She felt the letter was calm and confident and always in control and added that it was unfriendly and reserved. She added,

> I examined the pinks and reds with a critical eye and decided on a light appreciation of magenta with a haze of candy red around it. 'B' is female,' I said as I drew the letter,' and extroverted. It's something of a Southern belle, if you know what I mean. C –'I set that red pencil down, hesitated between the light blue and the light purple and finally chose the latter,'- is lavender, sort of translucent and silky. It's shy, and it doesn't have any gender. (*Ultraviolet* 169)

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Alison is associated with grapheme color synesthesia that is evident with the passage. It shows that she associated colors to letters and each letter she faced with gives her a different color. When Faraday further asks her that do the letters have tastes, she says,

Some do,' I said. 'A taste like blueberries- the kind that grew wild around here, not the big watery once you get in stores. B is like those candy hearts they sell around Valentine's Day. And C doesn't have a flavour exactly, it's more like a very light perfume. Then there's D'. I began to layer shades of blue and green, trying to get the right intensity of teal. 'D has hidden depths, it's sort of mysterious….. (*Ultraviolet* 169)

Her sense of seeing them also evokes distinct flavors and emotions. These forms are called Lexical- gustatory synesthesia and Lexeme odor synesthesia, that makes a synesthete taste letters and distinct smells associated to letters. For more than thirty minutes Alison spoke about her perceptions of numbers and letters. Faraday took notes of them which meant that he was paying attention to what she was saying and didn't think that she was insane. Alison was more gathering her confidence day by day, and when Dr. Minda asked about her sessions with Faraday she said that in some ways it was ok for her to be indifferent. By comparing Alison at the past and after meeting Faraday and knowing about her perceptions, the change in her was more evident. Willie Nelson, American musician in his book co- authored with Turk Pipkin, *The Tao of Willie: A Guide to the Happiness of Your Heart* says, "Once you replace negative thoughts with positive ones, you'll start having positive results". This is exact in the case of Alison that she turned her negative thoughts with positive ones that gradually makes her consider her problems in a positive way. She, so far, suffered considering herself as insane, but she herself said Dr. Minda that it was not a problem if she is insane. The positive result that she achieved here is the shift of understanding herself. Admits all her problems, once the understanding she lacked from the normal crowd is gained, she also achieved her self-confidence and gathered her optimistic life slowly.

Though Alison had to spend her time with Dr. Minda, she was always looking forward to spending time with Faraday. Since she had more questions to be asked about synesthesia, she thought that the only person to answer her questions would be Faraday. Their last few sessions were engaged with the discussions on near photographic memory. The way that how certain sights and sounds made her feel of being touched and how her pain was orange and pleasured in the shades of purple and blue. Alison was still hesitant to ask him about that whether her sensory abilities had something to do with the way she disintegrated Tori and if she got angry or scared she might do it again. To cut her fears Faraday says, "What fascinated me,' Faraday said towards the end of our fifth session, 'is that you have so many different forms of synesthesia at once. Do you sometimes find it overwhelming? When you hear particular noise, for instance?" (*Ultraviolet* 177).

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These lines show that how he looks at the case as a fascination rather than a disorder. She was tempted to tell the truth about the noise that she always heard from Tori which made her life chaotic, about the way her senses gets overloaded sometimes and how it becomes unbearable, but said nothing. But the next morning she pulled all her guts and asked Faraday whether he had heard of someone's synesthesia changing or getting very stronger all of a sudden. She explained what she was experiencing so far- the colors that she was seeing weren't on the regular spectrum, knowing a piece of fruit rotten inside when for others it looked normal, being able to taste someone's lie. Logically Faraday spoke of the birds and insects which perceive a far range of colors than humans do, including the ultraviolet spectrum. This kind of vision might make them perceive slight differences in the hues and when a person lies they give out subtle body cues. So when someone have unusual well- developed vision and sensory overlap may be they would be able to sense those kinds of things.

Alison told him that as a neuropsychologist he was supposed to think she was crazy and dangerous. It was unbelievable for her to find a man who is so trustworthy and contrasting to all other doctors and nurses in the unit. She told him that she killed Tori and being admitted there. Faraday was shocked at this and asked her about how it happened. She said, "Nearly everybody I knew thought she was perfect, but right from the beginning I sensed something wrong about her…." (*Ultraviolet* 184)

Alison told him about Tori and their last meet in the school before she disappeared or disintegrated. Alison told him all the misunderstandings they had and the evening that led to a fight. Tori started the fight and telling her the things she never wanted to hear. Alison wanted to go away but the more Tori pushed her the she angrier she grew. She struck out at Tori with both the hands, not bothering where she had hit her. She said,

> The Noise- it got so loud I felt like my head was splitting open, and I could feel it…her…everything, all at once, and she screamed as she came apart but I couldn't make it stop, and I could still hear her screaming even after there was nothing left of her ---
> (*Ultraviolet* 188, 189)

This instance gives the struggle that she was undergoing and how she was uncontrollable because of the noise from Tori. Her synesthesia of sensing something wrong produced sounds that nobody around her could hear. She felt head would split open because of the sound and it was unstoppable. Even though there was nothing left of her, she could hear her screaming. Even though there was nothing left of her after few minutes, she could hear her screaming. In addition, Alison was over- ridden because of the noises that any noise or simple touch would afflict her. Some synesthetes are over-sensitive to even mild noises or colors and

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chose mild environment for their living. But for synethetes like Alison, who hide their perceptions, the chance of managing their synesthesia or their over- ridding senses could be ambiguous. In this situation, the synesthesia that occurs without any alert would complicate their lives. This is what exactly happened in Alison's case that day in school.

After sharing these experiences Alison feared that Faraday would also think that she was insane. The act of hiding Tori's disappearance was worse than the pain of relieving. She clenched her teeth trying to divert herself of thinking something else, but her memory was only filled with the bloodied face of Tori and her body twisted in anguish and shrieking. To her surprise Alison heard Faraday saying that he still believed her. He further told that she was not only sane but also innocent. At this she was at least relieved and also felt that how she had been stupid all the time. Dr. Chalmers shared his experience in an interview with Maureen Seaberg, about one of his classes, in which a student revealed "I have that. All these years I thought I was just weird" (Tasting the Universe, 128). This shows how synesthetes are relieved at least when they come to know about their condition. When synetshetes are removed of their negative thoughts through some kind of support, in the form of a counselling or rich resource from eminent personalities, they are likely to feel confident about themselves.

After long time Alison had met Kirk, who was not in the unit for few days. He told her about his past days with his mom and others, which was half fabricated and Alison found it through her sensations. He slowly spoke about her intention of marrying her and their future plans together. He also spoke about Tori's case and indicated that he might take care of it. Alison rejected him and went to library to escape from him. Kirk also came there leaving her nowhere to go safe. She was "standing still in the middle of the corridor, paralyzed, when the fire alarm above my head went off" (Ultraviolet 214). She also thought,

My stomach heaved. I couldn't do it… I'd never felt pain so loud. It felt like someone had smashed my skull open with sledgehammer, flayed the skin off my arms, and poured bleach down my throat, all at once. Convulsing in agony, I collapsed to the floor (*Ultraviolet* 214,215)

The pain was similar to what she has experienced when she disintegrated Tori. She said to herself, "Not this, not again*,* not now---" (*Ultraviolet* 215). She felt as though she was trapped like a kaleidoscope, which spanned out of control. She felt her ears crashing, lights flashed, a million colors burned her skin, because of the smoke in the library. Kirk was the reason behind the smoke. 'Alien shapes loomed over me, their high pitched voices stabbing into my brain' (*Ultraviolet* 215). She was struggling herself to pull herself upright but her feet could not hold her weight. She wanted to get away from there, but she felt as though a giant's hand

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closed around her arm and grinding her bones. Collecting all her strength and extreme panic she kicked out of the library. In spite of all trying to hold her, she wrenched herself free. After this Alison thought she could have died. It was horrible for her to breathe and have a pulse.

When the negative aspect of synesthesia increases, as in the above incident synesthetes feel that death would be better than living. This leads to the destruction of the beautiful part of synesthesia along with its positive attributes. Synesthetes are normally born with both positive and negative qualities of synesthesia, but the external factors that affects their living must be taken care. It would be also unwise to abruptly determine that death would be a solution for their problems. When they are pushed to that kind of mindset, proper encouragement and supervision is necessary.

At this, Faraday assured her that if she let him to help her, he would help her with some of her problems and see what he could do. "I'd lost faith in myself, and everyone else I'd ever trusted had let me down. But here was Faraday, picking up my shattered confidence and handing back it to me" (*Ultraviolet* 227).

She understood that she was not insane and not different. All her confidence is gathered up with new plight of her life with her gift. She felt that Faraday would understand her and believe what she says about her sensations and would not consider her as insane. Faraday enquired about someone whom she could talk about her condition. After hearing her say nobody, he further spoke about anything that she could do to take her mind off it. At their next session they spoke about Kirk and how he downloaded pictures from internet thinking that could make her happy. On that day it was the picture of an owl wearing a top. She avoided Kirk and the picture didn't interest her. In an article *Famous Synethetes: a Closer Look* Frantz Liszt, a Hungarian composer and pianist of the Romantic era is quoted. "O please, gentlemen, a little bluer, if you please! This tone type requires it!" (Liszt Web) for him the music played evokes colors, but it seemed not to satisfy him. Similarly, for Alison the colors of the picture were all wrong and they weren't enough. She told Faraday that the colors were all wrong and they weren't enough. Further she told him that it was like a new artist who failed to mix the correct pair of colors to bring out a new one. For Alison it was similar to watching a television, she told if it was a realistic show its colors must also be realistic. Faraday opened his laptop, typed a small word on the orange screen in a slight green color. "Tetrachomacy" I said slowly, tasting the syllables" (*Ultraviolet* 247).

Faraday was amazed by this. He thought she was exceptional and told her that there was no wonder that she was able to see things that nobody could see. He told that she was a tetrachomat. He explained "tetrachomat is a person who is with four color cones for vision

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instead of the usual three" (*Ultraviolet* 248). It enables a person to differentiate different hues, even into the ultraviolet range. Tetrachomats are rare and especially female. The reason behind her ability to see the typed word and television programs or images, which was barely visible, because of her ultraviolet range. She recollected, "The rotten peach, I thought dizzily. The mark under Tori's skin. I really had seen those things. Even without synesthesia, I would still have seen them" (*Ultraviolet* 248)

She recollected the mark that she found on Tori's arm. It was not visible to anyone on the school except Alison. She felt that she was a synesthete and also a tetrachomat all her life. She didn't felt happy about it, instead she asked him that after Tori's death why all her perceptions grew stronger and she could sense things that she never sensed before. Without clear evidence it was wrong to conclude that Tori was dead, told Faraday. He added that she had incredible gifts. Though Alison couldn't imagine a life without her sensations and her tetrachomacy, she feared that she was dangerous. In spite of the more pleasure that those sensations brought, Alison's notions about her condition was mixed with her both positive and negative circumstances.

It was Alison's birthday. Her parents were there to wish her with gifts. Adding to other gifts there was her keyboard and with immense joy she hugged her parents. She started playing,

Melody came first, icy-bright as sherbet; then the tropical hues of harmony, and the dusky tones of the bass clef. Louder notes projected themselves at the front of my mental stage, while softer ones lingered in the background. Holding the musical picture in my mind, I lowered my hands and began (*Ultraviolet* 253)

The art of playing keyboard is exemplified through her synesthesia, resulted in creating magic. Due to lack of practice, she slipped off the keys first, but she picked up later. She played whole heartedly, which even her piano notes were not aware of. "At last I shifted into a minor key and slowed down, letting my fingers speak of all the emptiness I'd been feeling, the yearning for freedom and home" *(Ultraviolet* 254). Khalil Gibran in his very first Arab book *Al- Musiqah* wrote, "Music is the language of the spirit. It opens the secret of life bringing peace, abolishing strife" (34). In the same way the language of Alison became music that brought peace and satisfied her yearning. It was able to pause the battle inside her and spoke all her emptiness. She considered that her shelter and home was music and her freedom is enjoyed with its companion .She was in her own world making music, suddenly she realized somebody standing and watching her at the doorstep. She knew that it was Faraday who brought the piano on requesting Dr. Minda, though he didn't admit it. When he was about to move she caught his hand and said she had something to play for him. She composed that very moment for him. After composing

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she felt all her sensible parts had number of things to deliver, but she thought he was a researcher and she was her subject. Yet her heart longed for once. Faraday left with a friendly hug.

Dr. Minda warned about their relationship, which was because of the complaint made by Kirk. The therapy room, where she was playing her keyboard was dark and Alison and Faraday were there and parted with a hug- these made Kirk jealous and complaint about them to Dr. Minda. Dr. Minda believed Alison's words than Kirk's complaint so he warned only to meet with him during their session's .The next day in the group therapy, Kirk scintillating with energy. It was a triumphant glint in his eye, the opposite of what Alison thought.

Faraday came half an hour earlier and pulled her out of the yoga class to talk to him. They were hiding in the conference room and Alison asked what was wrong. He said that he has to hurry and added that does Alison believed him. As she said yes, he continued, "You're not insane. You're not a murderer. And what you saw happened to Tori was real. Don't let anyone make you forget that" (*Ultraviolet* 262, 263)

Before anything she could understand the door was bang open by security guard and Dr. Minda. He was taken by Dr. Minda telling Alison that Faraday has an appointment with him. Nobody was there to help Alison about what was happening. She turned back and she heard Kirk conversing with somebody that he had already told that there was something creepy about Faraday. He told that when he was messing around and looking for old photos and stuff, he googled him and got his page at the university. He continued saying that his pictures were spoofed and the address was not the same as the real address of South Africa University. The papers and PDF's with his name were all credited to a bunch of others. Kirk took all these to Dr. Minda and Dr. Minda had called the university and they were shocked to hear that the university members have never heard of a guy named Faraday. He said he may be jailed for that and considered it would be the best for screwing around a girl who was already messed in her head. Alison, hearing this felt like someone was prying her ribcage open and tearing her heart.

From the next day onwards, the hot topic of the unit was Faraday and Alison. The patients in the unit spoke about Faraday in an abusing manner, which Alison couldn't tolerate. Dr. Minda told and his connection to the University of South Africa was false. When Dr. Minda asked Alison whether he had made her uncomfortable or touched her sexually, she said no recollecting his gentle touch around her. He also asked whether he pressurized her to say any personal information regarding her including the police case. Alison thought that it was Alison who told them out of her will and he also believed her and really seemed to care. When she said no Dr. Minda was surprised because when he confronted him, he claimed that he was a journalist and he has been working undercover operation to investigate her case for his magazine. He

showed her his magazine, and also apologized for exposing her into this without thoroughly investigating his credentials.

Alison, shattered because of this, thought of what he had told her. She decided it was her time to stop fighting the system and to work with it to get out of the prison. She thought "-even it meant sacrificing my secrets and my pride" (*Ultraviolet* 275). She collects information surfing through net- scientific papers, newspaper articles, forums bubbling with conversations and was happy that at least his information regarding her problem was true. She gives all the known information to Dr. Minda. He was uncertain to believe that the reason behind all her violent episodes are because of her senses gets over- stimulated. Alison explained him,

> My synesthesia gets a lot more intense when I'm under pressure', 'the fight I had with Tori… it was pretty emotional, and we'd been building up to it for a long time I felt guilty for hitting her, and I was scared I'd get in trouble, and by the time I got home I was so upset that every little thing sets me off. Sudden noises, bright lights, people touching me or even just talking to me- it all hurt so much, I would have done anything to make it stop. And when I couldn't get the pace and quiet I needed to calm down, my brain just sort of… short- circuited, I guess. (*Ultraviolet* 277).

This details that how she had gained her confidence to explain her condition, without any inhibition of considering herself insane. When she is undergoes pressure, she could not tolerate the intense synesthesia. Anything such as loud noises, bright lights and even the touch or talk made her lose her control. She also explained the library incident which was similar to the fight occurred with Tori. Though Dr. Minda had learned about synesthesia, he didn't think it would be this serious. He enquired that why she had not informed them to her family, since this condition was with her from her childhood. She told that she was afraid there was something wrong with her and it was especially after her mother's reaction. As she had explained the reason behind her actions so far, she pleaded Dr. Minda to allow her to go home, at least for a day or two.

Dr. Minda further questioned about what happened when she was at a row with Tori. She could only say that one minute Tori was there and the next minute she disappeared. He asked whether she might have killed her by accident and blocked the memory out. Alison felt the voices of Faraday in her mind whispering that she was not insane and she was not a murderer. She geared up her confidence and told that if police found out and come up with clear evidence then she will have to accept it, but for now she didn't knew how it was possible for her to disintegrate Tori.

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Soon Alison heard that without any proceedings from Dr. Minda Alison's mother wanted to take her home for the weekend. Dr. Minda dictated her conditions to be followed as she did with her mother. The news of going home was incredible for Alison. Dr. Minda considered it as a good sign from her mother and wished her good luck. Alison's mother realized her fault of neglecting her when Alison was in desperate need of her. Alison thought it must be some alien inside her mother's skin who is speaking, because it was totally contrasting to the mother who refused her appeal to come home.

When they were on their way to home, Alison's mother revealed that Alison's grandmother was a synesthete who was likely with Alison's conditions. She also refused medications fearing that her private world would be taken off from her. Then her condition become worse and along with that cancer took her and she passed away. Alison's mother was instructed that her illness would run in families and if she had children they might also have the condition. Alison's mother added,

> I'm so sorry,' she whispered. 'I know I've hurt you…..disappointed you…..in so many ways. I don't expect you to forgive me, but…..I want you to know that I love you, Alison. And that if I could turn back the time, and change everything that happened between us….I would (*Ultraviolet* 289)

The above lines show how the synesthesia is being feared by normal people and so Alison's mother also felt that Alison would be considered insane by others. She also revealed that after being thrown out from the psychiatric unit Faraday met Alison's parents and explained the condition and also saved their misconception about her condition. Hearing this she was eager to meet Faraday and so she phoned him. Though his number was registered long back in her memory she was able to retrieve it through her colors associations. He was there for her. Part of Alison wanted to slap him and shout in fury and betrayal but rest of her wanted to express love.

They both drove in Faraday's car. He was straight from his work as a janitor and added that he doesn't needed much sleep. Alison asked him whether it was just like his profession as a journalist. He spoke against that thought and said that he was really a scientist. He explained that he was waiting for the right moment to reveal his identity because not all could believe his story.

He told that he belongs to some other planet, where the scientist team had been researching on an extraordinary and powerful natural phenomenon. As a boy he was curious and believed that they could learn more if one of them went and learnt about the phenomenon first hand. He also volunteered for that. Other scientists told that it was dangerous and things would

go wrong. On the contrary, he wanted to prove himself and so with the help of another apprentice he determined to investigate the phenomenon first hand. They borrowed a machine that the scientists used as a transport cargo and it was set up into the middle of the phenomenon to take Faraday. At first the plan worked perfectly and he safely arrived at his destination. But when he tried to contact his apprentice at the other end and deliver his readiness to come home, there was no reply from him. He also tried to find out his machine but he could no longer find it. He was abdicated. He had nobody and nothing and even knew no language of Earth. He taught himself the language by visiting the library for one year and started to know things he wanted to know. Once he created a legal identity for himself life became easier. But it was not enough for him that he wanted to find his machine and make it work properly and go home.

Faraday wanted Alison to find out his home. He had been investigating everything possible- "bizarre newspaper story, urban legend, and coffee- shop rumor that crossed my path. Strange lights, odd noises, people disappearing without any trace-"*(Ultraviolet 303).* Alison shattered at this, asked him that whether he chased her and studied her like a lab animal and gained her hope to know what happened to Tori. He explained that he already knew that Tori disintegrated which Alison told him before. She has everything to do with it because he knew she had synesthesia even before he met her. He added that he came with a thought of persuading her to help him, but after knowing the torment she was undergoing he changed his priorities. He wanted help to go home as it was with Alison. He told that if she has to blame someone for Tori's death it must be him "Because the machine that brought me here, the one I've been looking for all these years…is the same one that tore her apart" (*Ultraviolet* 306).

He told her the phenomenon was a dimensional rift that links the one part of universe to the other. They measured the rate of the rift at which it was moving in space and calculated few thousand years ago that it would have passed directly through the planet, where they belonged to. So far it have been possible for them to step out from their planet into Earth and the same way from Earth to their planet. He further told that this must be possible because both the planet's people come from the same ancestors. Alison guessed that that is why he looked exactly as a human only difference with his eyes. His eyes was violet.

Alison thought that all these were fake as his identity, but her synesthesia made no signs of lie. So she asked him to lie and as he said he didn't care for her and he was not an alien, her sensations tasted like a cocoa powder. He wanted Alison to find the machine and if he could repair it, he could find the reason behind what happened to Tori and why it had killed Tori, as Alison believed. He pleaded her to come with him to know more about Tori's disintegration and his story. Though Alison wanted to go home, she agreed. They went to the school, where she disintegrated Tori. The machine was a tool that was transmitting information and it can also

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record every detail of the object to the subatomic level and transmit the information to the other side of the rift.

The machine was also able to transport people, of which Faraday was a living example. It would be extremely painful when a person is shifted. He told her that the process would be virtually instantaneous and there could be no reason that the person who is transformed must be conscious. Alison could hear Tori screaming in agony, even at that moment at the back of her mind. If there was no great damage, Faraday told that there are chances of Tori being alive.

Alison wanted to believe it at once, but again at once she had very little hope. She tried whether she could sense anything with her synesthesia. She could not because her synesthesia was as natural as breathing for her. Dr. David Chalmers, the author of *The Conscious Mind* also known for coining the phrase 'the hard problem of consciousness' who, in an interview with Maureen Seaberg says, "For me, it is like breathing: I was born with the lungs that support these altitudes" (120). This example shows that for synesthetes their perceptions are like breathing that could not be taken away and also it is hard for them to force their perceptions to occur. Synesthesia had not been a forced phenomenon all her life. With broken heart Faraday and Alison returned to car. Alison tried to console him, but the chip in his hand began to create noise that she was experiencing similar with Tori, "Rust speckled my vision, and my head filled with a piercing, hateful drone- the noise I'd hoped never to hear again" (*Ultraviolet* 324)

All happened once again because she heard the unbearable sound, which was from Tori the other day, but now with Faraday. She ran away from him for the noise "All night I thought I was hearing mosquitoes but it wasn't, it was you, and that- thing!" (*Ultraviolet* 325).The chip he was inserted with makes much noise and she, out of piercing sensations ran to the pine tree and ripped out the machine from its trunk and handed to Faraday. She could not bear that sound and at an attempt to stop the sound, she snatched from him. Unfortunately it bursts and both Faraday and Alison gets into the other planet.

The pain was horrible. Alison thought that she was dead, but they were in Faraday's home (i.e.) another planet. They found Tori alive there. She was like a rebellion angel sitting with the same dress and wounded nose. Tori wanted Alison to take her home, and it was eight hours she had been there. Alison realized that the time differs to one planet to other, and she also reminded herself the urge of returning home as soon as possible. At an attempt of escape from there, Faraday spoke to the apprentice once helped him, but he was against the thought of helping them. He told in their language to Faraday that Tori was also an alien and he kept her under experimentation of her lives in the other planet called Earth. As the row between Alison

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and Tori grew, he feared Alison might kill Tori and so he brought her back. It was not an easy job to get out from there because the wormhole through which they came has shut.

On the other hand, Alison understood that it was she who mistook Tori's behavior, but she was a good person. Once all came to know that the warm hole they came through was shut, Tori became inconvincible with her burst out tears. Faraday told that he was once friend to the apprentice, but now it can't be the same. He tried to talk to him further. Alison left the room to know what Tori was doing. As she stepped out, she waited besides the door end and listened what Faraday and the apprentice spoke. The apprentice made clear that he wanted to show the group, who had gone to collect materials for the planet, his experiment and become a great scientist. He added that after the experiment's success Tori might be killed and the decision will be finalized by the heads of the scientists.

Alison was in a hurry to inform Tori that she might be killed. But she thought it would be inappropriate to say that to Tori, who was working on the holes to try open them. Tori told her she would not lose hope until she found one to open. Faraday joined them because he knew how important it was for them to go to their planet. He told that the apprentice would not get up because he had hit him and locked up in the room. As Faraday and Tori was working with the warm hole and other machines, Alison had no work to do. Faraday asked her to take rest because she looked very tired. She slept for more than an hour and when Faraday woke her up she was able to mention the time with her synesthesia. She even felt the emotions of Faraday and realized they failed. Alison also told him that she listened the conversation between Faraday and his friend and she could easily understand their language because of her synesthesia.

> I can sense the shape of things, feel their texture, even tell you what colour they are, without looking at them. And when you sent me out of the observatory, so you could talk to Mathis in your own language…I didn't recognise any of the words, but understood what you were saying (*Ultraviolet* 377)

Faraday was surprised by this because he knew that her synesthesia had changed again. Though he was happy, his inability to take them to their planet made him sad. It was a credit that was similar to Vladimir Nabokov, an Australian writer, who was able to 'same letters in different languages'. Their closeness made them forget their state and to fill the pain of not being able to go home, both kissed each other. She wanted him to roll down, but her responsibility of taking Tori home stood first. Faraday told her that the warm hole they found is unstable and they were unable to detect what was in the other end. If Alison and Tori were sent without knowing this they would land somewhere instead of Earth. After many failed attempts Alison suggests that she would try it with her Synesthesia to find the Earth. She said,

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My synesthesia,' I said. 'I know it's probably impossible, but- when I was at Pine Hills, every time I looked at the night sky, I heard music. Always the same music, but totally different from the song that the stars sing out here. I'd know that song again. And there's the relay, too- it's sending out a signal, isn't it? (*Ultraviolet* 381)

She believed the same song that soothed her could help her to identify Earth and it's still sending out signal. It was unique that she could even differentiate it from each stars sensations. Faraday thought that it would be difficult to sense Earth from a long distance. Yet he believed Alison, "You've never really tested the limits of your abilities, have you?" (*Ultraviolet* 381). She had feared to test her abilities because she thought that she would lose her mind. For now it doesn't matter because she considered it as her responsibility to take Tori home. Once she was ready she looked into the sky. Her tetrachromacy and synesthesia both played their role

"I was speechless with awe. A tapestry of iridescent light unfurled before me, star-jewelled, and shimmering with all the colors of the spectrum and beyond. I'd seen the aurora borealis once and been entranced by its otherworldly glow; but this was a billion times lovelier- and more dangerous." (*Ultraviolet* 383)

For the first time she stepped to know all her abilities. It was a gradual change of her that her synesthesia once made her consider herself insane has become not only wonderful but opened its wings to experience what she is capable of. She lifted her hands even to touch the rift, she realized it was her crate she was wearing. She actually felt like floating in space. "Ice- hot stabbing eighty-seven sour crimson slashes suffocating wet ochre thickness pounding dizzy hideous triangle fifty pulsating opaque acrid zigzags crushing white fire hurt --------" (*Ultraviolet* 384)

With steeping emotions holding confidence and her responsibility to take back Tori home, she enabled herself to allow her senses to merge. It was unbearably intense and she shut it down again. "I'd lose my mind" (Ultraviolet 387). She was about to withdraw but Faraday always believed her. Alison's memory was loaded with memories from row with Tori to Dr. Minda's last appointment. As Tori was losing hope in her, she picked up her confidence again and her only last thought was Faraday and Tori. She thought what would happen if she failed. But she thought, "I heard the universe as an oratorio sung by a master choir of stars, accompanied by orchestra of the planets and the percussion of satellites and moons." (*Ultraviolet* 393)

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Alison found the universe through the experience of envisioning what she is capable of with her extraordinary senses. She was overwhelming with the thought of herself. Her pains were senseless and she considered her mistakes were all for a good reason. Even the oratorio singing was splendid for that reason.

> I realized then that even though I was a tiny speck in an infinite cosmos, a blip on the timeline of eternity, I was not without a purpose. And as long as I had a part in the music of the spheres, even if it was only a single grace note, I was not worthless. Nor was I alone. (*Ultraviolet* 394)

Alison realized that she had a purpose and her life was worth to be rejoiced with her gift. When all was ready, the apprentice was trying to break open the door. Faraday realized their need to go fast and made the arrangements. The warm hole was also in a temporal flux and not stable all time. Alison pleaded Faraday to come with them. He told he can't and also added that he has to stay there because the impulse generator was not stable enough. It was necessary for someone to stay there and keep the readings constant for them to land safely. Alison told she loved him. Faraday to he didn't but Alison knew he did and they parted.

Alison and Tori returned home, and the mystery was cleared. Alison was put up in the unit again. Tori spoke to Dr. Minda to let her home and bumped up stories of what had happened. Tori and her parents moved to another place because it would be safe for Alison. Alison's notions of her indifference, mental illness and insecurity is removed by experiencing her real worth of living.

Every individual perceive world in a unique way based on the notions and experiences that shapes their life. Synesthesia is one such trait that allows one to perceive the world in a different way. It does not mean that one is mentally ill when they view things differently. It is their ability that enables one to envision their capability of experiencing something not through the commoners' eye. Their world may be different but they may not be different because they are also bound to live with their exceptional quality. This research is one of the experiments of such disability turning to be their ability. They are not indifferent rather view things differently. They are not disabled but are abled in a unique way with great gifts to open their individuality.
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French Translations of Thirukkural - A Comparative Study

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Thirukkural, written by Thiruvalluvar, is considered to be a guide to humanity in manifold ways. The aspects and themes of Thirukkural, though written in the classical language Tamil, are relevant to all the people of this world. Thirukkural, considered as a universal book, has been translated into many European and Indian languages. It is to be noted that translation has been a vital tool for the introduction and diffusion of Thirukkural throughout the world.

There are at least 14 French translated versions of Thirukkural as per record. One French version was translated by Mootoocomaren Sangeelee in 1988 and another one by Kalaimamani Kalladan in 2015. Mootoocomaren Sangeelee had translated all the 1330 couplets of Thirukkural whereas Kalaimamani Kalladan had translated only the part of Arattupal (Virtue).

This paper deals with a brief introduction of the translators, the presentation of their translations, techniques used while translating, the differences and similarities in their translations and how far justice has been done in the translation of Thirukkural. The paper is in descriptive and explanatory modes. This paper also depicts how far the translators have been faithful to the original and how far they have tried to maintain the poetic style of Thirukkural in the translations and what had been the issues in translating the Thirukkural into French. It is to be noted that the lexical items, syntax and cultural elements differ from language to language and how far the translators have been successful in conveying the same emotions and feelings that prevail in the original.

Mootoocoomaren Sangeelee - An Introduction

Thiru Mootoocoomaren Sangeelee
Ex-Inspector of Schools, Mauritius
Courtesy: https://himalayanacademy.com/media/books/saivite-hindu-religion-book-two/web/front_matter.html

Mootoocoomaren Sangeelee, born on 21st September 1901 in Port Louis, Mauritius, became a teacher at Primary School level. One of his students, Dayendranath Burrenchobay, former director of the Mauritius Examination Syndicate described the latter as "a fastidious, as strict disciplinarian and purist, laid in Standard IV the foundation on which the future finished edifice was to be built. He drilled into us the niceties of grammar, its rules no less than the exceptions thereto, some of which were quite esoteric…" (Pyneesamy Padachy, March 2017). He became Deputy Head Teacher in 1935 and was promoted as Head Teacher after some years of dedicated service to the field of Education. He also acted as Tamil Supervisor and as Tamil Tutor and Indian Culture Tutor at the Teachers' Training College. In the mid - 1950's he founded the Bharati Tamil School in the capital city of Port Louis. In the 1960s he contributed to the newspaper, Tamil Voice. In 1980, he became the first editor-in chief of 'La Lumière' newspaper which was published by the Mauritius Tamil Temples Federation.

He attended the First International Association of Tamil Research Conference held in Malaysia in 1966, at which he gave a vivid picture of the Tamils of Mauritius, outlining their history and struggle for cultural revival (Pyneesamy Padachy, March 2017). He presented a paper in Tamil advocating the reform of the Tamil script so as to accommodate specific letters to denote certain foreign sounds at the Seventh International Conference- Seminar Tamil Studies held in Mauritius in 1989.

Mootoocoomaren Sangeelee has been acclaimed for his translations into French of masterpieces including Thirukkural (1974), the ten poems of nithi nul pattu (Ethique de L'Inde du Sud) (1980); selected poems of Subramania Bharati (1982) and Permal Soobrayen (1986); an anthology of selected verses by Thayumanavar, Ramalinga Adigal, Sudhanantha Bharati and other poets (Bouquet de sagesse) (1988); and Vivega Sindamani (1991). He had in heart the propagation and promotion of Tamil language in culture. The ultimate motives in translating the Tamil masterpieces were mainly to bring mutual understanding and the prerequisite for the inter-communal harmony (Pyneesamy Padachy, March 2017). He won the following awards:

- Officer of the Most Distinguished Order of the British Empire for services rendered to Tamil Language;
- The Rajaraja Sozhan prize for French translation of Thirukkural from the Tamil University, Thanjavur;
- The Ulaga Tamizhar Semmal title from the World Federation of Tamils and
- The Medal of Honour from the Government Teachers' Union.

Kalladan - An Introduction

Kalladan, known as Janakiraman was born on 30th July 1943 in Pondicherry, India. He is well versed in Tamil, Telugu, English and French. He joined the government service and retired as Deputy Secretary and he rendered service to the government of Pondicherry for nearly forty years. He started his writing career as a short story writer. His great inspiration was his elder brother who had an affinity for poetry. Kavimamani Kalladan was praised for his first poem and this was a catalyst for him to pursue on in this literary field. He has twenty books to his credit out of which five are poetry collections. The poetry collections are as follows: Thein Mozhi (1979), Puratchi Nila (1985), Thai Makal Vandhal (1984), Pesum Vizhikal (1986), Poovai Parittha Pookal (1993), Meidai Kanikal (1998) and Meidai Malarkal (2003). He translated Thirukkural (Aratuppal) into French and the book was published in November 2015. He has got a number of Awards namely Kalaimamani Award (2004), Vallalar Award (2006) and Outstanding Senior Citizen Award for his laudable contribution to the literary world (Dr P. Raja).

Thirukkural Translations in French

It is worth noting that Thirukkural has been translated in nearly 160 languages of the world. There have been fourteen translations of French till date. Find below the year of publications, title of the books the authors' names and the countries to which they belong to:

SN	Year of Publications	Title of the books	Authors' Names	Countries
1.	1767	Traduction manuscript de Thiroukkoural	Unknown	-
2.	1848 & 1852	Koural de Thirouvallouvar	E. Ariel	Paris, France
3.	1854 &1857	Maxims traduits des Curals de Tiruvalluvar	P.G. de Dumast	Paris, France
4.	1867	Tirukkural in French	M.Lemaraise	Pondicherry, India
5.	1867	Le livre des devoires de Tiruvalluvar	Louis Jacolliot	Paris, France

6.	1889	Le livre de L'Amour de Tiruvalluvar	G. de Barrigue – de Fontainieu	Paris, France
7.	1893	Traduction des strophes	Julien Vinson	-
8.	1942	Tirouvalluvar Koural	Danielou Alain	Pondicherry, India
9.	1942	Tirouvallouvar Koural	Gnana Diagou	Pondicherry, India
10.	1988	Tirouvallouvar Tiroukkoural	Mootoocoomaren Sangeelee	Ile Maurice
11.	1992	Le Livre de L'Amour de Thiruvalluvar	Francois Gros	-
12.	2015	Traduction des strophes	Orse Gobala – Krishnan	Pondicherry, India
13.	2015	Tiroukkoural – Vertu Domestique	Kalladan	Pondicherry, India
14.	2015	Tiroukkoural – Lecture et Reflexion : Vertu	Kalladan	Pondicherry, India

Table : 1 (Kalladan 2015)

The above table depicts that the translation of Thirukkural in French started in the year 1767 and the translated work has been done throughout centuries by eminent persons belonging to both native and diasporic countries; their attempt to bring the French versions of Thirukkural need to be appraised.

Definition of Translation by Dictionary and Scholars

Translation has been defined by many persons based on their knowledge, experiences, skills, styles, techniques, ideology and surroundings. Translation has been defined in dictionaries as follows:

- "Change into another language" (World Book Dictionary - p. 1047)
- "The action or process of turning from one language into another, a version in different language" (Oxford Universal Dictionary - p. 1148)
- "An act or process into another language; that is produced by turning into another language." (The Lexicon Webster Dictionary Vol 2 - p. 1049)

Some Definitions of Translation

Translation has been defined by scholars like Finlay, Higham, Shipley and Theodore. Some definitions are as follows:

- "Translation is both a craft and an art, that is to say it involves an accurate and controlled manipulation of language, tempered by a degree of freedom. Imagination and creativeness." - Ian Finlay
- "All translation is a kid of illusion, more or less perfect according to circumstances and varying also with the skill of the translator." - Higham
- "Every translation is inevitably an adaptation." - Joseph T. Shipley
- "A good translation is that it should capture the style and atmosphere of the original." - Ian Finlay
- "A translation should possess the style of the translator." - Theodore Savory

- "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." - Eugene Nida and Charles Taber
- "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting a manipulation, undertaken in the service of power, and its positive aspect can help in the evolution of a literature and society." - Basnett and André Lefevere

Dryden stated that an ideal aim of a literary translator in the following words:
- "A translator that would write with any force or spirit of the original must never dwell on the words of his author. He ought to possess himself entirely, and perfectly comprehend the genius and sense of his author, the nature of the subject, and the terms of the art or subject treated of; and then express himself as justly, and with as much life, as if he wrote an original; whereas he who copes word for word losses all the spirit in the tedious translation."

Difference Between French Translations

Both the translators, Mootoocoomaren and Kalladan have done justice to the translation of Thirukkural based on their experiences, circumstances, knowledge and ideals. They have tried their maximum to render the quintessence of Thirukkural to the target audiences which have their own sociocultural and sociolinguistic perspectives.

Structure of the Books
- The table of content with the translations of chapters in both English and Tamil were given; the couplet-wise index was given as appendix.
- A brief note on Thirukkural and its French Translations is given in one book (Kalladan) whereas in the other book (Mootoocoomaren), only the table of content was given at the end of the book,
- Arattuppal, Poruttpal and Kaamattuppal were translated in French in one version (Mootoocoomaren), whereas in the other version (Kalladan) the first chapter Arattuppal only had been translated;
- The original (Tamil), its commentary, English and French translated versions were given in the translation done by Kalladan , and in the other one Mootppcoomaren only the Tamil and French versions were given.
- The titles of the translated version were as follows: THIRUKKURAL - READINGS AND REFLECTIONS (Kalladan) and the other one (Mootoocoomaren) Tirouvallouvar TiROUKKOURAL;
- Some sayings in French related to Thirukkural by eminent personalities had been included.
- Introduction, foreword, felicitations, about the commentator, publisher's note, acknowledgement and annex have been included thus adding value to the translated version;
- Statue of Thiruvalluvar is the main element of attraction in both versions.

Chapter Translations

There is a difference in the translations of the chapters of Thirukkural by both translators. Problems in terms of lexical items arise while translating titles of chapters. However, there are diverse ways that can be adopted to make the translation possible and to make the same understandable to

the readers. The meaning of the title, the gist of the title, title's transliteration, title's idea, title's direct translation, Tamil nativisation, and poetic style are some of the modes that can be deemed appropriate while translating the titles of chapters. Some examples of the translated versions are as follows:

SN	Original titles	Translated version 1 Kalladan	Translated version 2 Mootoocoomaren
1.	அறன் வலியுறுத்தல்	L'accent sur la vertu	LA FORCE DE LA VERTU
2.	இல்வாழ்க்கை	La vie familiale	LA VERTU DOMESTIQUE
3.	வாழ்க்கைத் துணைநலம்	La valeur d'une épouse	LÉPOUSE PARFAITE
4.	இனியவை கூறல்	Les paroles douces	LES BONNES PAROLES
5.	அடக்கமுடைமை	La modestie	LA MAITRISE DE SOI
6.	ஒப்புரவறிதல்	Savoir la nature de ce monde	LA CONSCIENCE DU DEVOIR
7.	அருள் உடைமை	La grâce	LA BIENVEILLANCE
8.	கூடா ஒழுக்கம்	La conduite indésirable	LA CONDUITE TROMPEUSE
9.	வாய்மை	La vérité	DE LA VÉRACITÉ
10.	துறவு	La renunciation	DU RENONCEMENT

Table : 2

In the above table, though the titles convey the nearest meaning, there are differences in the translation of the titles of the chapters of Thirukkural. It is noted that the level of the mastery of the language differ from translator to translator and this is inevitable. There is a manipulation of language with a degree of freedom on the part of the translators.

Style of Translation - Titles
Example 1

வான் சிறப்பு	வான் சிறப்பு
மழையின் சிறப்பு	-
THE GLORY TO RAIN	-
L'éloge de la pluie	ÉLOGES DE LA PLUIE

- One translation is elaborated by giving another Tamil version, an English version and the French version (Kalladan) whereas in the other one (Mootoocoomaren) only the French version was given.
- In the first French translation (Kalladan) the word *glory* has is translated in singular form whereas in the second version (Mootoocoomaren) the word is translated in the plural form. It seems that the word சிறப்பு is considered as *praise* which might be the reason that plural form is used in the second French version (Mootoocoomaren).
- The first French translated version (Kalladan) is in lowercase whereas the other one (Mootoocoomaren) is in Uppercase. The same is used to put emphasis on the phrase. It is to be noted that all the chapters in the second translation had been translated using uppercase.

Example 2

மக்கட் பேறு	மக்கட் பேறு
பிள்ளைச் செல்வம்	-
CHILDREN, OUR TREASURE	-
Les enfants, c'est notre trésor	AVOIR DES ENFANTS

- The interpretation of மக்கட் பேறு is taken into consideration for the first French translated version (Kalladan) whereas in the second version (Mootoocoomaren) the idea of having children is the translation.
- Thiruvalluvar considers the birth of a child as a boon to the parents; he mentions upon ways of rearing a child; a child is a fortune to the parents; the joy that parents experience while bringing up a child; education and knowledge are the main aspects that are to be considered while bringing up a child; gratitude of a child towards his parents, etc. So, it may be deduced that the gist of the chapter on மக்கட் பேறு is the focal point in the first French version (Kalladan). The second version (Mootoocoomaren) gives primarily a general idea of having a child.

Example 3

ஒழுக்கமுடைமை	ஒழுக்கமுடைமை
நல்லொழுக்கம் கொண்டிருத்தல்	-
POSSESSING GOOD CONDUCT	-
Avoir une bonne conduite	LA MORALITÉ

- Morality is given the following definition: system of values and principles of conduct as well as the extent to which an action is right or wrong (Kalladan). In the second translated version (Mootoocoomaren), the good moral conduct is considered while translating whereas in the first translation (Kalladan) the generalised idea of ஒழுக்கமுடைமை is given as translation.
- Conduct is defined as the manner in which a person behaves, especially in a particular place and situation. Thirukkural talks about good and bad conduct too, so this aspect is taken into consideration for the first translation.
- The translated version of உடைமை is possession, so the literal translation of the source language considered in the first translation (Kalladan).

Style of Translation - Couplets
Example 1

மனத்துக்கண் மாசிலன் ஆதல் அனைத்துஅறன்

ஆகுல நீர பிற (குறள் 34)

Avoir un esprit sans tache, c'est là tout l'effet de la vertu ; le reste n'est que fastueux. (Kalladan)

Un cœur pur résume toutes les vertus ; le reste n'est que pompe. (Mootoocoomaren)

The first translated version (Kalladan)shows that flawless mind is all virtue and all else is showy whereas the second version (Mootoocoomaren) depicts that virtue is purity in mind and all else is pompous show.

Example 2

வையத்துள் வாழ்வாங்கு வாழ்பவன் வாழ்உறையும்

தெய்வத்துள் வைக்கப் படும் (குறள் 50)

Celui qui mène une vie dans le monde, comme il doit, sera placé au milieu
des Dieux qui habitent le paradis. (Kalladan)

Celui qui, en ce monde, observe les lois de la vie domestique, sera considéré à l'égal des dieux qui sont dans le ciel. (Mootoocoomaren)

The first translation (Kalladan) means that one who lives as one should be on this earth, shall be placed among the Gods who dwell in the abode of Heaven; the second one (Mootoocoomaren) shows that one who in this world observes all the laws of a domestic life, will be considered as equal to Gods who reside in Heaven.

Three main things have been observed in both translations:

1. In the first translation (Kalladan) domestic life has not been mentioned.
2. In the second translated version (Mootoocoomaren), it is claimed one who leads a domestic life following all the norms is considered equal to Gods, instead of being among Gods.
3. In one translated version (Kalladan), the word *paradise* is used and in the other version (Mootoocoomaren), the word *sky* is used having a belief that Gods reside in there.

Example 3

இருந்தோம்பி இல்வாழ்வ தெல்லாம் விருந்தோம்பி

வேளாண்மை செய்தற் பொருட்டு (குறள் 81)

On fonde un foyer, on gagne et on préserve la richesse simplement pour
Recevoir les hôtes et leur être utile. (Kalladan)

Le motif pour lequel il faut conserver ses biens et vivre
La vie domestique est d'exercer l'hospitalité et d'aider les autres. (Mootoocoomaren)

"All traces of the original text should, as it were, disappear and a new original appear in its place, without there being any sign of intermediate process of transition" (Ian Finlay).

The idea that was translated in the first translation (Kalladan) is as follows: Man sets up a home, earns and preserves wealth, only to receive guests and please them. The idea of the second translation (Mootoocoomaren) is as follows: The motive for safeguarding one's wealth and to lead a domestic life is to extend hospitality to guests and help others. '*To please them* and *to help them*' are the ideas that differ from these two translated versions.

Example 4

கெடுவாக வையாது உலகம் நடுவாக

நன்றிக்கண் தங்கியான் தாழ்வு (குறள் 117)

Le monde ne considère pas comme mal la pauvreté d'une personne qui vit justement. (Kalladan)

Aux yeux du monde, la pauvreté de l'homme juste et vertueux n'est pas pauvreté. (Mootoocoomaren)

The world does not consider badly the poverty of a person who lives an impartial life. (Kalladan)
The world does not despise the poverty of a person who is impartial and virtuous. (Mootoocoomaren)

Both translations convey the same meaning, but in the second one impartial is an adjective which had been used to put emphasis on the virtuousness of the person. Both translations are in one sentence each. They are short, brief, but impregnated with the meaning of the original.

Example 5

அழுக்காறு எனஒரு பாவி திருச்செற்றுத்

தீயுழி உய்த்து விடும் (குறள் 168)

Le vice, autrement dit l'envie, ruine la fortune de celui qui est envieux et le traine dans la mauvaise voie. (Kalladan)
L'envie est un monstre qui ruine votre fortune et vous pousse dans le feu de l'enfer. (Mootoocoomaren)

"A translation should have all the ease of original composition" (Woodhouselee). The first translated version gives the exact literal meaning of the original. The vice known as envy will ruin the wealth of the person who is envious and will lug him into the evil path.

The second version gives the following meaning: envy is a monstrous force which ruins your fortune and leads you into the fire of hell. Though both translations reflect the meaning of the original, the nearest equivalence has been used by the translators based on their experiences in the field of translation.

Style of Translation – Over-translation

"Translating into a foreign language can be and is an excellent exercise for testing one's understanding of the structure of that foreign language" (Ian Finlay). Both the translators' jobs can be considered relevant and reflect the saying of Ian Finlay. Both translators have used over-translation to bring the nearest meaning of the original. The over-translation can be in terms of giving more explicit explanation on a particular word or idea so that the target audience understands the original with precision. Some examples are as follows:

- The glorious feet: the word *glorious* has been explained as those who are detached from the worldly matters and lead a spiritual life. (Kural 3, Mootoocoomaren)
- Indira (the Celestial King) (Kural 25, Kalladan). The same Indra is related to legends of Ramayana and Mahabharata in the version of Mootoocoomaren.

- Ceux qu'on appellant "anthanars" (Kural 30, Mootoocoomaren). The transliteration of the Tamil word அந்தணர் was given in this translation. Furthermore, sages or hermits were given as explanation to this Tamil word.
- Le bien qu'un fils procure à son père, c'est de faire en sorte que le monde puisse dire "Quel bien ce père a-t-il fait ? (pour avoir un tel fils)" (Kural 70, Mootoocoomaren). The gratitude bestowed by a son towards his father is the praise of others who would wonder what penance his father pursued/offered to beget such a son. In this version, to beget such son was included in brackets so that it is more visible to the reader.
- Par cette hospitalité (Kural 83, Kalladan) *by this hospitality* is included in brackets so as to assure the reader that the idea is none other than *by this hospitality*.

Similarities in Both Translations

There are many similarities that have been noted in both translations. These similarities show the competencies of the translators and their faithful commitment to the original. The similarities are as follows:

- Use of elaboration
- Transmit the nearest equivalence
- Communicate additional information in terms of footnote to the readers
- Share elaborated ideas within brackets
- Use of punctuation notes to put emphasis on certain phrases or words
- Give transliterations of cultural words like Lakshmi, Aniccham
- Translate in both verse form and prose form
- Transmit the original ideas in simple language thus targeting a wide range of audience
- Convey the emotions found in the original
- Relate some important ideas of the original to philosophical thoughts

Conclusion

On a concluding note, it can be deduced that both translators had been faithful to the original. They have used minimal but appropriate equivalence so as to render justice to the original. The language used was simple but impregnated with meaning thus transmitting the message and ideology of the original. The literal meaning as well as the hidden meaning of the couplets have been translated with much care and without any distortion in meaning or ideas. Both translators have made an immense contribution to the French translated versions thus giving an elevation to the world of francophone. Their laudable initiatives to the diasporic world need to be appraised as with appropriate use of translation techniques, elaboration of ideas, over-translation of ideas, and difference in style. All these have culminated in versions which propagate some moral values which are of significance to the world of today where there are lots of confusion and chaos.

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Feminist Introspection and Self-Discovery
in the Novels of Anita Nair

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Abstract

Feminism represents one of the most important social, economic and aesthetic revolutions of modern times. Feminism challenges the male-oriented nature of society and the long-accepted stereotypes and gender roles thrust upon women. It is concerned with marginalization of women – women being reduced to a secondary position. Masculine culture has come to be identified as active, overpowering, audacious, rational and the feminine by systematic opposition and the feminine by systematic opposition to such traits, has come to be identified as passive, acquiescent, timid, emotional and conservative.

Anita Nair is a contemporary Indo-English novelist who has presented the plight of Indian Woman. For her feminism is the recognizing the importance of the female self. She is of the view that a woman's emancipation is tied to the roles she has to play in life.

Anita Nair being a woman penetrates deep into the inner mind of the depressed women by virtue of her feminine sensibility and psychological insight and brings to light their issues which are the outcome of Indian women's psychological and emotional imbalances in a male dominated society.

Keywords: Anita Nair, feminism, emancipation, suppression, freedom, self-discovery
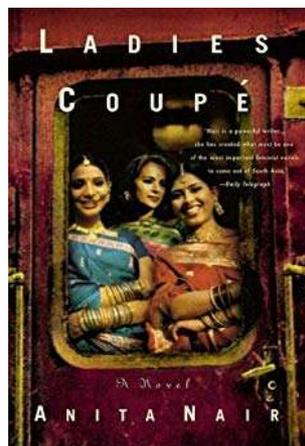
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Introduction

Anita Nair is a preeminent writer in Indian writing in English with an international prominence. She is blazing a new trail of emancipation for Indian women. Anita Nair's birthplace is Mudakottakurthu near Shoranur in Kerala. She was brought up in a suburb in Chennai. Her grandparents lived in Kerala and that enabled her to know the heart of rural Kerala. She was working as an innovative director of an advertising agency in Bangalore when she wrote her first book, a collection of short stories called *Satyr of the subway*. *The Better Man* (2000) is her second work. Her third work *Ladies Coupé* was rated as one of 2002's top five books of the year. Her works have been widely published in twenty-seven countries.

Nair's language is simple, crisp and possessive. The thrust area of this paper will be on the novels *Ladies' coupé* and *Mistress*. It will explore the journey of female exponent from subordination to freedom, identity and deputation. Anita makes her character acquire a sense of maturity and conviction which rightly makes them the woman of substance. Anita Nair has been able to create an image of such women who have left behind a trail of identity and a self-definition of life, growth and experience.

Feminist Issues in Anita Nair's Novels
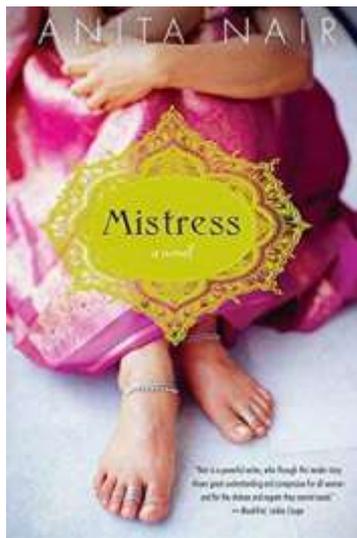
Anita Nair has presented her women struggling because of patriarchy but at the end of the novel she provided theme gesture of defiance against patriarchy. Usually her

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women characters are portrayed as intelligent, courageous and had not satisfied with the injustice and rebellion against men. Anita Nair has chosen self – discovery as the central theme in both the ladies coupe and mistress. It is different from self – realization. The main theme of these two novels *Ladies coupé* and *Mistress* include caste discrimination, individuality, independence, gender identities, emotional insecurity, sexuality, alienation, oppression, and identity crisis. Her women characters emerge as "New women". They break the traditions of Indian Society. When women resolve their inner conflicts, they are able to conquer self-identity.

Anita Nair's *Ladies coupé* is the story of a woman's search for strength, sovereignty, self-discovery and desire. It is the story of six women named Akhila, Janaki, Sheela, Margaret Shanthi, Prabha Devi and Marikolandhu who were affected by autarchy in different ways. The first and foremost character Akhilandeshvari as Akhila is the main protagonist in the novel. She is entirely dominated by her whole family. Though she was a provider and the man of the family, she was repressed by them because she was a forty – five year old spinster. After her father's death she took all her family duties and responsibilities. Her family hardly thinks about Akhila's desire, needs and demand Akhila's dream has been shattered absolutely by her entire family. She has never lived with her own identity at any cost.

"She was always an extension of someone's identity" P9L.C 200)

She forgets her womanhood and she is drawn into a coil of duties. She forfeits everything for the sake of the family, but inside she rebels. She wants to run away from her family responsibilities. Therefore, she plans to go on a journey that finally makes her a different woman. She buys a one-way ticket to Kanyakumari and in the compartment silently listens to the stories of different women in the coupé which finally makes Akhila to take the ultimate decision of her life, something only for herself. She finds herself more determinant, and stronger. She also realizes that there is not one perfect solution to her dilemma. She became a transformed and intermediary being. In Kanyakumari, Akhila tests her new-found confidence by taking a lover. She is able to manage the little encounter entirely on her own terms.

Akhila has no more fears. There is no need to walk with a downcast head. She books a call to Hari. He might be married; he might have moved on. Still, it is worth to make an effort. If he is available and interested life could take a turn for the better. If not well . . . the narrative is open-ended. Hari does answer the call, but Nair does not choose to tell us what he says. Whatever it is, a new Akhila has been born – one determined to be heard and noticed, capable of building a good life for herself.

In *Mistress* (2005), Anita portrays the husband and wife relationship in the patriarchal society. She concentrates on the predicament of modern woman in male-dominated society and her destruction at the altar of marriage. These days, there are more

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marriages which appear to be union of incompatibility than compatibility. Men are apt to be logical and women emotional. Their attribute and interests are different. Basically, they look at things in different ways and react to situations differently. Not only is the man himself different, but also, in a society of changing values, woman is expected to adjust herself.

Husband-wife alienation resulting from lack of communication and temperamental consistency forms the theme of *Mistress*. Through an array of complex narrative techniques, in a brilliant language sparkling with extraordinary intelligence, Nair unfolds a strong mistress, using Kathakali, the classical art of Kerala, as a mega metaphor. The narrative follows a unique pattern. Opening with a prologue and wrapped up with an epilogue, and in between the main body broken up into three sections in each, making up nine as found in Bharata's Natyashastra it has each character speaking in the first person long soliloquies or dramatic monologues, reminiscent of long narrative sequences from a kathakali performance. The entire story has been structured around the nine predominant emotions or expressions. The story develops through the perception of the main characters as they live, as they feel, as they experience their lives and the lives of those around them.

The movement and shift of perspective gave pace as the story progresses and reaches a crescendo before settling down at the final chapter titled Peace. Anita Nair throws light on different angles of human relationships and brings out the factors, which are responsible for the change in behaviour of man towards woman.

Conclusion

This study is primarily undertaken to describe how women are suppressed in the male dominated society, how they fight patriarchy, and how women's desire are portrayed through the novels of *Ladies coupé* and *Mistress* by Anita Nair.

In earlier days, women lived as dependent souls. They preferred happiness of others. Women's identity was hidden behind the mark of sacrifice and dependency. Nowadays, women have enough courage to exhibit their individuality. They are ready to undertake the challenging journey of self-discovery to make the whole world recognize them. Thus, self-understanding and discovery here include more realization of one's own interests in the narrow sense.

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Redemption and Regeneration of Characters in George Eliot's *Silas Marner* in Relation to Michel Foucault's Theory of Power

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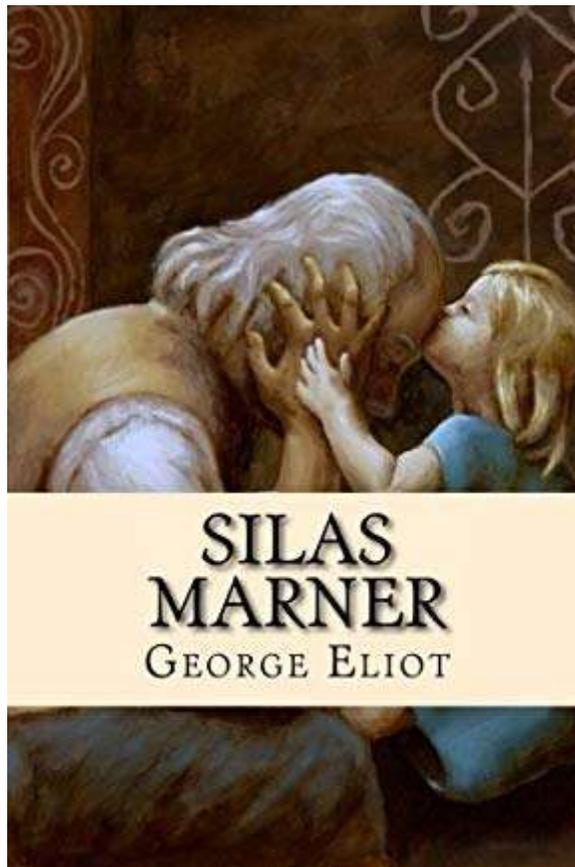
Abstract

      This paper aims to bring out the fact that the characteristics in humans change over a time period. The change could be towards the better or the worst based on the situations they come

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across in life and their perception it. "Every man is the painter and sculptor of his own life". George Eliot believed in this and her characters are created and built based upon this reality.

Eliot explores the themes of individualism, destiny and redemption. The protagonist Silas Marner was a man who had found love and had dreamt of all happiness in his life ahead. Soon his dreams got shattered after the false accusations upon him over the theft of the Deacon's money. His own friend whom he had trusted so much heartlessly blamed him and held the hands of his beloved girl. This made Marner lose all his faith upon love and companionship. He preferred a lonely life at Raveloe, weaving and making gold for himself. But life changed him after the entry of Eppie. His perceptions and behavior changed and thus he regenerated into a new being.

Dunstan Cass who appears to be an irresponsible man having dumped Molly and abandoned his little child, who also plays love games with Nancy keeping many secrets from her and marries her only later does he realize his follies after life puts him into traumatic situations. His own daughter being raised by an old man with so much of love provokes the fatherly affections in him and brings in guilt. After all these sufferings and realizations, he regenerates into a renewed man by the end of the novel.

Similarly, many characters undergo change. They are thus redeemed towards the better.

This paper on the other side aims to bring out the importance of money in the Victorian Era to establish power in society. This power over money can be attributed to Michel Foucault's "Theory of Power".

Keywords: *Silas Marner*, Theory of Power, Michel Foucault, Money as power, Redemption and Renewal

In the novel *Silas Marner*, the characters display both change and constancy, and this makes them recognizably the same person but with various positivities in them. The characters do not merely change but they develop. The characters do not change on the whole, but one would very well observe the striking characteristics that tend to portray them as a renewed personality. The major characters who seem to undergo this evolution are Silas Marner, the protagonist and Godfrey Cass.

Silas has a good friend in the church, William Dane. Silas is also engaged to a woman named Sarah, a young servant-woman. And everyone believed that Master Marner earned a large sum of money that he saved in a secret place.

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Thus, the man has remained the same for all the years until he has confronted the turning point in his life. The senior deacon was ill, and Silas frequently took his turn of night-watching with William. The next morning, he was strangely questioned and was asked to confess his sin. Silas was perplexed and once he realized that he was being suspected for the deacon's lost money, he trembled. He put his faith upon God and was mute until his only hope William Dane, showed up. Silas asks him if he had ever known him steal or tell a lie. Dane's response bewilders Marner. "Brother, said William, how do I know what you may have done in the secret chambers of your heart, to give Satan an advantage over you?" (George Eliot,1861, 20).

For a man who had no people to call a family, to cherish his happiness, to crave for his longings, to cry out his sorrows, these words from the only friend whom he thought he had, is never an easy thing. Sooner Silas also realizes that the knife wasn't with him but with Dane. The lots were drawn, and it declared Silas Marner guilty. He was suspended from the church. He has soon realized that Dane had betrayed him he blasphemies. He had lost his trust in God and says, "There is no just God that governs the earth righteously, but a God of lies, that bears witness against the innocent" (George Eliot, 1861, 21).

The accusations were too much to handle. "Poor Marner went out with despair in his soul-that shaken trust in God and man, which is little short of madness to a loving nature" (George Eliot,1861,21). Sarah too had left him as he expected to. What pricked him more was the message that Sarah was married to William Dane. These misfortunate events make him depart from the town forever. Thus, Marner exiles.

The second chapter does present Marner with some changes which are a result of the severe impacts of his previous livelihood. Silas was like an alien in the midst of the neighboring peasants. He feels like God has deserted him. He is a loner, and this isolation was something that he chose for himself. He hated the reminiscence of his past.

> There was nothing that called out his love and fellowship toward the strangers he had come amongst; and the future was all dark, for there was no Unseen Love that cared for him. Thought was arrested by utter bewilderment. (George Eliot, 1861, 29)

He worked in his loom for long hours. Continuous hard work makes Silas a rich man. He earns more money than he has ever had in his life. He cured people of illness and this made them curious about his powers if they were associated with witchcraft. "About this time an incident happened which seemed to open a possibility of some fellowship with his neighbors" (George Eliot, 1861, 29).

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It is fifteen years after Silas moved to Raveloe. Silas's gold starts to seem powerfully interesting to the Squire's son, Dunstan Cass who while passing by the stone-cottage of Silas decides to ask him for his money by the name of insurance and savings but discovering that Silas isn't home, Dunsey steals it and vanishes. Dunsey appears in chapter 4 after which he remains unknown of his existence until the 19th chapter.

Marner's loss of gold, is not easily accepted by him. It takes time for him to accept the fact that he has been robbed. His power that he thought he possessed was now gone forever.

The man who lived in solitude found relief in none other than his gold and having lost it he felt he had lost everything and that there was nothing left to lose anymore. This state of uncertainty of Marner brought an enlightenment while the little baby came crawling at his door. The beautiful golden curls of the child glittered by the furnace making Marner feel that his gold was lying right before him. He felt like his own little sister who had died while he was a young boy, had come to him from the afterlife. Later did he realize that it was a gift sent by God. After the coming of Eppie into his life, things were all positive to Marner. "For the little child had come to link him once more with the whole world" (George Eliot, 1861, 185).

Part 2 of the novel opens with the life of Marner along with his beautiful grown up, eighteen-year-old Eppie. There is regeneration in the appearance of Marner and his character as well. He seems to communicate quite a lot with Eppie, as before he was a man of few words. He smokes pipe which was believed to be good for 'fits' as suggested by Dr. Kimble. Silas who blasphemed was now regular to church. He was a happy man after all his past adversities, that he had patiently overcome.

> Nobody was jealous of the weaver, for he was regarded as an exceptional person, whose claims on neighborly help were not to be matched in Raveloe. Any superstition that remained concerning him had taken an entirely new color. (George Eliot, 1861, 197)

He cherished his present life which was a revival to him. Eppie's talk, her gestures of love towards him, made him happier than ever. He felt so much renewed and it was a sense of relief living the joyous simple life. The regeneration of Marner was not an immediate one. It took him years to realize the goodness of life after facing its harsh realities. His introverted nature was gradually undergoing change. Marner feels relieved and redeemed as well after he gets his lost gold. Until then he never thought he would get it back. But life was surprising him with all happiness. Silas then wants to return to Lantern Yard along with Eppie, to see if anything has come up to show that he was innocent. The false accusations over him, had always been a

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heaviness in his heart for years. Things aren't the same at Lantern Yard. Like how people had regenerated over years, so has the places too. Silas's hometown had changed into a big manufacturing city. He didn't find any old friends, but the place was strange to him. The Prison Street stood bleak and grim, recalling him of the past. They return to their home, Raveloe.

The next character who undergoes regeneration in the novel is Godfrey Cass, eldest son of the greatest man in Raveloe. He lived in a large Red house and is introduced to be a good-natured young man by the narrator. This credit was just by the comparison with his brother Dunstan Cass, who was an extravagant. Godfrey is in love with Nancy Lammeter, who is also interested in him but is doubtful of his dedication towards her.

Godfrey's secret marriage to another woman of lower status is a shock to the readers who think, his love for Nancy is genuine. His love is genuine and what prevents him from confidently wooing her, was this big mistake of his past that he had committed without fearing the future consequences. This has always pricked him. Fearing that Nancy would reject him, he kept the secret from her and what would be even worse was that his father would disinherit him. Godfrey often fears that his secret would come to light and that he should confess to his father beforehand.

Crisis arise, while Godfrey's secretly married wife, Molly, is heading into Raveloe along with her 2-year-old child, with revenge in her mind. While Molly kept constantly insisting him, to disclose their relationship to his family, Godfrey had told her that he would rather die than acknowledge her as his wife. This caused great agony in her and she had become addict to opium.

Despite the cold winter evening, Molly walks through the snow fall with her child. Molly gets tempted, she takes opium and sits down under a hedge and falls asleep. Her little child awakes to find her mother motinless. Its attention goes towards a light at a distance and it walks towards the stone-cottage thereby reaching Silas Marner.

When Marner brings the child, to the Red House, Godfrey is shocked. And on further enquiry, Marner tells about the woman he found lying under the hedge. Godfrey's cold-heartedness is revealed at this instance. He wishes her to be dead. Adding to this, he fails to open up, that he was the child's father. He was never ready to acknowledge the dead woman as his wife nor the abandoned child as his daughter. He never felt responsible for the child. His fear of status and reputation resulted in an unforgivable sin. The villagers gave the poor lady a pauper's burial and the child was taken up by Marner. Godfrey never seemed to be guilty of all these events.

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> Godfrey felt a great throb: there was one terror in his mind at that moment: it was, that the woman might not be dead. That was an evil terror-an ugly inmate to have found a nestling place in Godfrey's kindly disposition. (George Eliot, 1861, 164)

But he regenerates from this stage. The mistakes of his life never leave him free. It haunts him day by day. While he watches his own daughter taken in charge by a poor old man, whom his daughter had become fond of, bewilders him. He is never the same old careless Godfrey. Soon after he is married to Nancy, not much longer after all such crucial incidents, he feels transformed. He is much interested in watching his daughter Eppie grow up, as he thinks about her a lot, but still keeps it within himself and stays a little away from her to prevent suspicion by others.

> He felt a reformed man, delivered from temptation; and the vision of his future life seemed to him as a promised land for which he had no cause to fight. He saw himself with all his happiness centered on his own hearth. (George Eliot, 1861, 189)

Thus, the characters show enormous change towards the better in the passage of time and this redemption and regeneration creates a good impact upon the readers towards the closing of the novel for the pleasantness it brings in their minds after all crucial adversities settling down.

Money and Power

Now, I would like to focus on the importance of money-making and using money as an object to establish power in the society. The famous French philosopher and social theorist, Michel Foucault's 'Theory of Power' can be attributed to the importance of money-making for the urge of power in the society. Foucault's theories primarily address the relationship between power and knowledge, as how they are used as a form of social control through societal institutions. 'Foucault uses the term power/knowledge to signify that power is constituted through accepted forms of knowledge, scientific understanding and truth. He is one of the few writers on power who recognize that power is not just a negative, coercive or repressive thing that forces us to do things against our wishes, but can also be a necessary, productive and positive force in society.

Power is also a major source of social discipline and conformity. Foucault pointed to a new kind of 'disciplinary power' that could be observed in the administrative systems and social services, such as prisons, schools and mental asylums. Their systems of surveillance and assessment no longer required force or violence, as people learned to discipline themselves and

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behave in expected ways. The prison, and its panoptic architecture, was for Foucault a perfect example of these new technologies of power.'

Eliot demonstrates the Cass family as the richest of the communities of Raveloe. The large Red House owned by the greatest man Squire Cass, had a flight of stone steps in front and high stables behind exposing the luxury. His sons are dependent on him and the character of Dunstan, is depicted as an extravagant who violates ethical value of money. Not knowing of its worth as he was always dependent on his father, Dunstan very easily runs off with Silas's gold without having a second thought over the consequences. But the fact that the vice will definitely be punished becomes a live example after we discover that he hadn't utilized the robbed gold but immediately fell into the pits and died.

On the other hand, Silas Marner who is of a lower class in the community shows much value towards money and hoards it without any future plans. Having lost his faith upon human companionship, after his exile he never socialized with people. His loom was the place that he spent most of his time and by his continuous work he had earned a large sum of money. He was getting rich. He never had an idea of how to spend it but focused in saving the guineas and cherished the sight of them spread before him every evening. He loved to watch his piles of gold after which he puts them back into the bag and covers sand over it. "And it would be pleasant to see them on the table before him as he ate his unwonted feast. For joy is the best of wine and Silas's guineas were a golden wine of that sort" (George Eliot, 1861, 63).

When a man has nothing to treasure or own but just a pile of gold, losing it all of a sudden would be the worst thing that could happen. His sweat, his effort, his possession that was never to be shared with anyone. Discovering that he had been robbed of the money, he gets into depression.

> The sight of the empty hole made his heart leap violently, but the belief that his gold was gone could not come at once-only terror, and an eager effort to put an end to the terror. He passed his empty hand all about the hole. (George Eliot, 1861, 63)

But Marner who had lost his treasure, his only happiness, is devastated and would never reconcile by the neighbors' consolation. He had no Christmas, for him the only thing on mind was the return of his money. "Formerly, his heart had been as a locked casket with its treasure inside; but now the casket was empty, and the lock was broken" (George Eliot, 1861, 117).

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Later, Godfrey utilizes the power of his money, to directly claim over Eppie, saying that he owned everything that could keep her rich and luxurious. He used this power, of money over the idea of adopting Eppie. But when the girl, strongly denies his materialistic offer and chooses to stay with the affectionate poor genuine father, Godfrey's pride is shattered. He repents, and realizes money was nothing in front of true human relations that were too sensitive to be broken.

The entry of Eppie into the life of Marner, was a revelation to himself. His notion about money had changed. He treasured Eppie, more than his lost money. As he regenerated through the course of the novel, his lust for accumulation of money too had faded away and Marner had started to optimistically view on life and value human relations and the existence of God. This state of him, remained stable even after his lost money was restored.

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On the Origin and Causes of Sound Change:
A Review of Related Literature

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Abstract

There is no dispute over the fact that languages change and vary continually. All the inquiries in all languages have proven this statement to the extent that some linguists consider a change and a variation in languages as a rule. Knowingly, change and variation occurs at almost all core linguistic levels: phonetics, phonology, morphology, syntax, and semantics, etc. The most extensively investigated topic in studies of language variation and change, in particular, and in linguistic in general, is sound change (henceforth SC). SC is seen as a developmental process pertinent to both phonetics and phonology. However, differences in views have been witnessed on naming what has been traditionally called SC(e.g., the alternation theory; Baudouin: 1910 in Stankiewicz 1972),all the different points of view have the same sense of meaning. Yet what causes sounds to change, and from which origin they are drawn are the most tantalizing questions. The point worthy discussion in this paper is the different arguments and perspectives raised about the causes and origin of SC. Linguists who concerned themselves with the study of language variation and change have accounted for two major assumptions that have impacts on how sounds change namely: social and linguistic factors. This review excludes the first assumption and details the linguistic theories relative to the causes and origin of SC linguistically. There are three perspectives on the origin of sound change: articulatory, perceptual, and a combination of articulatory and perceptual theories, while two prominent controversies on the causes of SC have been identified as teleological vs. non-teleological causes of SC.

Keywords: Sound change; Articulatory theories; Perceptual theories; Teleology.

1. Introduction

All languages change continually and vary in many ways; changes occur at almost all levels of linguistics. There is a semantic, syntactic, phonological, lexical, phonetic, morphological change, etc. As far as we know, historical linguists concern themselves with the study of how languages change over time. This is achieved through two approaches; the first is the synchronic approach (e.g.,

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the focus is exclusively on a language at one point in time), and the second is diachronic approach (the focus is on the language at different stages to compare or contrast one language with itself or with another throughout these various stages). Traditionally, the phonetic and phonological developments in a language go under the roof of the SC, which is one of the most controversial questions in the study of language variation and change. SC is one of the most commonly studied forms of language change in historical linguistics. There is no dispute over the fact that sounds change, but there are different views and accounts on how SC originates, and what causes a sound to change.

Starting from Pāṇini's work on Sanskrit Grammar in the 4th century BC in ancient India until this moment, works on SC have been progressing. But it prospers in the 20th century in the work of a group of linguists who are known as the Neogrammarians, a self-defined group of young scholars working in *Leipzig* in the 1870s. The Neogrammarians are usually thought of to have made a great contribution to the nature of SC for their *regularity hypothesis*; according to which, SCs *work mechanically and regularly without any exceptions*, and for the inclusion of analogy and dialect borrowing as casual factors that cause a change that did not follow regularity hypothesis.

Commonly, the Neogrammarians (e.g., Paul, 1880; Sievers, 1901) describe SC as an exceptionless, gradual, imperceptible while they are underway. They also hold that changes that are ungrounded in the articulatory processes have different natures. However, the importance of regular correspondence had already been recognized in the *Britannica* of the mid eighteenth century, in Turgot's article 'Etymologie' in Diderot's Encyclopédie (as cited in Lass 2015: 53). In consistence with the regularity hypothesis, Bloomfield (1933) held that the majority of SC was phonetically gradual, imperceptible while under way, and regular. The Neogrammarians' view of the occurrence of SC has been criticized in two ways, however. The first is that it has been branded a mere terminological stipulation without empirical consequences, and the second is that it has been considered false on the empirical ground (Bloomfield 1933:364; Kiparsky 2003:313).

These unbroken research traditions do not only document the nature of sound change, but also address a great number of questions in the 19th century. Such questions are: why does SC occur? What is its purpose? And what are the origins of SCs? In an attempt to answer these questions, linguists have exerted every possible effort to have a full view of the subject and approached it in various ways. For instance, while some linguists approach the study of language variation and change from a linguistic aspect (internal factors), many others (e.g., Labov, 1963, 1972) have depended on the social aspects of language (external factors). This review addresses the linguistic factors.

2. Articulatory & Perceptual Theories

2.1 Overview

Linguists who concern themselves in the study of SC are of different views on how sound changes. First, some linguists hold that we can grasp language change better if we take the phonetic

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and psychological aspect of language into consideration (e.g., de Brosses 1765; von Raumer 1863; Key 1985; Osthoff and Brugmann 1878). Some others show that integrating phonetic studies with historical phonology helps us to understand factors that give rise to SC (e.g., Ohala 1993 & 1989; Foulkes 1997; Belvins 2004). To set examples about these different views, Osthoff and Brugmann's view of the origin of most SCs is mechanical (articulatory) and that their residual type is psychological (e.g., metathesis and dissimilation). On the other hand, Paul (1880, 1920) holds that the origin of most SCs is articulatory reduction and that their residual type is speech errors (e.g., metathesis: non-local assimilation and dissimilation).

2.2 Articulatory Theories

Articulatory-based theories (e.g., Sievers 1967; Baudouin de Courtenay 1910 as cited in Stankiewicz 1972; Grammont 1933; and Lindblom 1986, 1990) discussed below are of the view that SCsare teleological. The teleological approach is the most controversial question in the study of SC, just as the SC itself is to language variation and change. The concept of 'teleology' dates back to the nineteenth century. It means 'ease of articulation', or 'the economy of effort'. The general ideas behind it is that a speaker optimizes some aspects of communication to decrease the energy expended in speaking, to make his/her speech more distinctive in order to make it more intelligible, to simplify his/her speech grammar, to make his/her speech easier to pronounce, and/or easier for the listener to hear. The teleological approach's proponents hold that SCs that make things easier to say and hear should be favored. Articulatory perspectives account for how a speaker can be a source of SC. They claim that the SC occurs due to variation in coarticulation and through its synchronic and contextual phonetic variation it becomes diachronic.

Sievers (1967) stated that SC is based on an inadequate reproduction of traditional pronunciation and that the origin of the newly formed pronunciation is either an individual or a group of individuals. He held that the individual innovations spread throughout a large part of the community or even through its entirety by the means of imitation. According to Sievers, the innovation begins either within one and the same generation of speakers or in the process of passing speech from one generation to another. Even though the author admits that SC may proceed in a teleological manner, he criticized the generality of the 'ease of articulation' principle. He states that and here I am quoting, 'we can admit that many phenomena in the development of languages may be brought under this heading (to reduce the effort in articulation), the generality with which the statement is produced is false' (Sievers 1967: 265). In support of this statement, the author has demonstrated that some sound changes, fortitions, oppose the 'ease of articulation principle' because they create a sound that is more difficult to utter. For instance, the aspiration or affrication of stops requires greater airflow than lack of aspiration or frication. The 'ease of articulation principle' does not always stand true in accounting for SC. In Yemeni Arabic, for instance, the voiced velar stop /g/ changed into Voiced postalveolar affricate /dʒ/.He also notes that 'differences in the difficulty of producing speech sounds are extremely minute, and that actual difficulties concerning imitation generally exist only about unfamiliar sounds'. When the articulators get used to some sounds in course of acquisition or training, sounds involved will be easier; while those which the speaker did not get used to will be unfamiliar. Finally, Sievers stated that "sound law should merely indicate that

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'if a shift in the manner of articulation has occurred, the new manner of articulation must be applied without exception in all instances which are subject to the same conditions; it is not meant to imply that under certain given conditions a certain result must necessarily follow everywhere (ibid).

Like Sievers, Baudouin (1910, as cited in Stankiewicz, 1972) sheds light on the teleological nature of SCin terms of a phonetic form and more abstract psychological form. But he emphasizes the importance of the social aspect of language. He argues that 'since language exists only in human society, the social aspect must always be considered in addition to the psychological aspect' (Baudouin 1897 [1972: 213]). In his statement of Linguistic Principles, Baudouin stated that:

> The cause, the impulse for all linguistic change, is a tendency toward convenience, toward a minimum of effort in three areas of linguistic activity: in pronunciation (phonation), in hearing and perception (audition), and in linguistic thought (cerebration). (Ibid).

In his widely recognized work presenting what is known as an attempt at a Theory of Phonetic Alternation, Baudouin (1897 [1972:]), he has established the terms: '*alternants and alternation'* in lieu of phonetic and phonemic change. *Alternants* refers to phonetically different phonemes, which are part of etymologically related morphemes and which occupy the same position in the same phonetic structure of the morphemes, and their relationship to each other as the *alternation*. Similarly, he referred to the phonetic difference between related morphemes as *phonetic alternation*, while those alternating phonemes or *phonetic alternants* are sounds or phonemes which, though pronounced differently, can be traced to common historical, i.e., originating from the same phoneme (Baudouin 1897 [1972: 154]. For him, 'there is nothing of the types of 'transitions' such as *k* into *cz* or *ę* into *ą* and that there are neither *phonetic changes nor phonetic laws* and there can never be such'. He proclaimed that:

> '…what links the separate speech acts- be that sounds, phonetic words or utterances (that are heard and perceived by the ear) are representations or images in the memory, which during the utterance itself serves as a stimulus to asset the speech organs into appropriate motion'. (Baudouin 1897 [1972: 158])

The author has accounted for the 'alternants and alternations' based on the psychological aspects of sounds (the representations) and the physiological aspects conditioning these *alternant* and *alternations* in a number of processes that take place during the production of human speech sounds. He stated that the production of speech sounds allows for two possibilities: the physiological conditions determining the activity of the speech organs may allow the full realization of the processed intended by the brain center or they may inhibit them. In the first case, the phonetic intention coincides with its realization; while the second case produces a discrepancy. In the latter, whether the phonetic habits or the universal phonetic, determining the production of speech sequences, compels us to modify the pronunciation of the intended sequences. Therefore, the discrepancy between phonetic intention and its realization is solved by substituting the impossible

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intended activity by a possible one. The substitution is of two types the first is when one phoneme is replaced by another closest to it phonetically, and this takes place when the intention, which is found on related words, cannot be realized; and the second is an imitation of foreign sound in the speech of others, which we intend to reproduce. Phonetic change or 'transition' in all these cases results from the discrepancy between the intention and its realization. Therefore, the substitution of an intended pronunciation by possible one constitutes the only type of phonetic change or "transformation" that may occur in the synchronic state of a given language. What is ordinarily called phonetic change or transformation of one sound into another is, from the objective point of view, *coexistence* or *alternation*. Such *coexistence* or *alternation is neither a phonetic change in the present nor succession in historical sequences*. 'However, its cause is still considered something of a puzzle', Baudouin added. For him, phonetic change as ordinarily understood is a fiction, a delusion. Baudouin has concluded that there can be only:

A.   Substitution of intended activities by possible ones 'stemming from' the lack of coincidence or discrepancy between the phonetic realizations and intention.

B.   Synchronic phonetic differences, i.e., alternations of the   historical origin of morphemes and their components, the phonemes (Baudouin 1897 [1972:160]).

On the original causes of every alternation, Baudouin sums up: 'If the history of a given language is viewed as something continuous and uninterrupted, the cause or stimulus of a given alternation is a purely phonetic or anthropo-phonic one. But in the case of mixed languages, the primary stimulus of an alternation is probably always an anthropo-phonic in nature, but it may have its roots in(1) the native language, as is most frequently the case, or (2) the foreign language from which a given speech community has borrowed the entire alternations or one of its elements. The original cause of alteration may still be active in the present, synchronic state of the language or may have been active in the past'. Alternations are ascribed to three classes according to their causes: communal life, the physical and psychological make-up of the members of the speech community (Baudouin 1897 [1972:161]). Classification of alternations according to the possibility of determining their anthropo-phonic causes operating in the synchronic state of a language are shown in table No. (1). Cause type No. six: class 1 & 2 are further explained in the paragraph immediately following the table 1 below.

No	Cause type	Class 1	Class 2
1	Anthropo-phonic	Neo-phonentic alternations (Divergents): Their relationship: Divergence	Paleophonetic alternations (Non-divergent): Their relationship: Non divergence
2	Psychological	Psycho-phoneticalternants OrCorrelatives	Non-psycho-phonetic alternants OrNon-

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3	Traditional, and more generally social	correlatives	

		All alternations are a result of: repetition and imitation (including transmission from one generation to another)	Independently of repetition and imitation
3	Traditional, and more generally social	All alternations are a result of: repetition and imitation (including transmission from one generation to another)	Independently of repetition and imitation
4	Internal (auto-glottic) or external	Uninterrupted historical evolution of a given language	Borrowed from other closely related languages
5	Difference between individual and social	Divergences and correlations are due to individual or collective-individual	Traditional Paleophonetics alternations are due exclusively to social.
6	Simplicityand complexity of their cause	All alternations have either one or two causes	The causality of certain alternation is either simple or complex

Table 1. Classification of alternations according to their causes (Baudouin 1897 [1972:161-64]).

On class 1: One cause is involved in *divergences* which are not supported by tradition, and *traditional alternations*, which are neither divergence nor correlations. Two causes may be involved in (1)*divergences* which depend not only on anthropo-phonic but also on linguistic intercourse (2)*traditional alternations* which are at the same time correlations or psychophonetic alternations.The causality of certain alternation is either simple or complex. One cause accounts forpure divergences, or purely *neophonetic alternations,* which are not affected by *traditions* and *linguistic intercourse* in general*,* and purely *traditional alternations.* Two causes account for *correlations*, which depend, on the one hand, on tradition, and on the other hand, on the individually formed psychophonetic relationships.

Moreover, the author has listed some other significant factors of change. For example, he emphasizes the importance of errors in hearing (*lapsus auris*), when one word is mistaken for another as a factor of change at any given moment of linguistic intercourse in any time in history of language as a social phenomenon. Among such errors are those mistakes or inaccuracies of comprehension that take place when speakers of one language face new and incomprehensible articulatory and auditory elements of another language. The inaccuracies of comprehension and incomprehensible articulation have been further explained by Ohala (1981).

In response to the principle 'economy of effort' and the failure it has shown in accounting for some SCs, the *need for clarity* construct was developed. The idea behind *the need for clarity* is that speakers hyper-articulate to make their speech clearer to listeners. This notion opposes the economy of effort principle. In 1933, Grammont (as cited in Belvins, 2004) makes a detailed distinction between these two opposing forces. Although he delimits SC to the imperfect process of child

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language acquisition, he made a balance between 'the least effort law' and the 'need for clarity' in his explanation of most phonetically motivated sound changes. Thomas (2011: 274) has mentioned that the *maximal dispersion* is a recent offshoot of the need for clarity construct. This principle depicts contrastive sounds like the same poles of two magnets, which rebels against each other; contrastive sounds tend to be as far apart as possible in perceptual space. The maximal dispersion principle does not always stand true in accounting for all types of SC. This statement can be further illustrated by looking at some cases of a merger in which two contrastive sounds get merged. This means that SCs do not necessarily rebel against each other, but rather they embrace each other. To make the point clear, a pharyngealized voiced alveolar plosive/dˤ/ in Arabic merge with the voiced emphatic dental-fricative /ðˤ/ in most Arabic speaking world in general and in almost all Yemeni Arabic.

Lindblom's (1989, 1990) 'hyper'-and 'hypo' articulation (henceforth H&H) modern theory is consistent with Grammont's position. But before reviewing this theory, it is very significant if we go through Lindblom's (1983) work titled 'Economy of Speech Gesture'. In this work, the author has explained that an analysis of the phonetic facts on vowel reduction and coarticulation is possible and can be made insightfully if a criterion of motor "economy" is introduced. On the other hand, he has demonstrated that phonological regularities interact with concurrent perceptual demands on the speech code and serve the purpose of *minimizing* the expenditure of physiological energy.

Lindblom's H&H theory is developed to account for intra-speaker variation and from evidence showing two biological processes: *plasticity* and *economy*. These characteristics of speech motor control shape speaking and listening. Plasticity is evident when listener-oriented control is called for. Economy is a manifest in reductions and other talker-oriented simplifications (Lindblom 1989: 162). These two processes interact on a short-term basis to generate signals that may be rich or poor in explicit physical information (ibid). Additionally, they waver between hypo-speech (less clearly & system-oriented), when it does not impede communication, and hyper-speech (more clearly &output-oriented) when it is needed. Uttering unfamiliar words and speaking to somebody hard of hearing are some of the situations that call for hyper-speech. High speech rate and segmental deletion are features of hypo-speech 'hypo-articulation', or non-citation speech, where reduction is the result of a trade-off between production ease for the speaker and perception ease for the listener.

Lindblom (1990a) H&H theory distributes factors that influence the intra-speaker phonetic variation between the production constraints (physiological and cognitive) and perception constraints (social and communicative).According to this theory, speakers tune their performance according to communicative and situational needs, balancing between the demands of limiting articulatory effort against those of ensuring intelligibility for listeners. In simplification, when out-put constraints dominate, hypo-forms are expected, but when system constraints dominate, hypo-speech is observed (Lindblom 1990: 418). In the sense of the biologist's term speech behavior is an adaptive process. The author has provided evidence in favor of language structure evolving as an adaptation to the constraints of the on-line processes of speaker-listener interaction. However, H&H proposed theory

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conforms to accounts of speech production that views it as "the continual tug of war" between demands on the output and system constraints, Lindblom (1998: 245).

Some of the variations in speech signal can be traced to the speech production. They are included within the physical constraints attributed to the vocal tract like anatomical, elasto-inertial, neuro-muscular, aerodynamic, and acoustic (Ohala, 1989). The speech signal will vary if the effects of physical constraints vary. Some well-known aerodynamic constraints are those on voicing. The principle effects in this regard are that the longer the stop closure, or the further back the oral closure is, the more likely devoicing of the stops becomes. The constraints on voicing have shaped SC in many languages: if languages have no voicing distinction in obstruents, the series they do have is invariably voiceless. Second, if the language uses voicing contrast in stops but has gaps at certain places of articulations, these gaps are invariably in the back place of articulation. Long stop closures have a tendency to devoice especially to back articulated stops.

Another example of aerodynamic constraints consists in: (1)the shape of the channel through which airflows and(2) the volume velocity. The velocity increases as it is forced through a channel with a smaller diameter. This is the basis for a more fricated release of the stop, especially apical stops before high vowels and glides vis-a-vis the release before low vowels. Ohala claims that the devoicing of the stops and the frication of stop releases can happen inadvertently or unintentionally. *Elasto-inertial Constraints*: the amplitude of jaw opening decreases when the frequency of the gestures increases. If the rate of the speaking is increased, as it is during an unstressed syllable or a gesture has a target quite opposite from those of segments before and after it, articulatory positions may not be achieved as well as when more time is devoted to the gesture. This is a well-known principle of undershooting (Lindbloom 1963). Ohala holds that this principle accounts for the frequently observed change of stops to fricatives in intervocalic position. Westbury (1986) stated that 'voiceless stops are generally longer than voiced stops'. Ohala attributed this statement to the aerodynamic constraints: voiced stops are kept short to avoid the constraint, which imperils voicing. 'It is the short time devoted to the gesture which leads to undershoot'.

Another example of elastic constraints is the perturbation of pitch after voiced and voiceless obstruents, specifically, the higher F_0 found after voiceless segments as opposed to voiced. One of the hypotheses is that the distinction between voiced and voiceless segments is due to some laryngeal tissues. The idea is that laryngeal tissues are tensed differentially in a way that affects F_0 (Hombert, Ohala, and Ewan 1979; Ohala 1978). Some of such features of pronunciation are exerted uncontrollably upon the speech signal produced by the speaker due to speech production anatomy and neuro-anatomy, but the speaker does not purposefully make them. Thus, the speech that emerges from the vocal tract is a product of physical constraints. Precisely speaking, Ohala has claimed that SC is drawn from the pool of synchronic, inadvertent variation in pronunciation. Yet much of his work emphasizes the role a listener plays in shaping sound change.

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2.3 Perceptual Theories

Unlike articulatory theories, in which SC was seen as goal-oriented, perceptual theories (e.g., Ohala, 1971, 1974, 1975, 1981, 1983, 1989, 1990, 1993, 1999; Belvins, 2004; Lehmann 1992; Lass, 1980, 1997), view SC as non-optimizing; it is neither teleological nor purpose-driven. The speaker does not intend intentionally or consciously to change sounds. It is rather uncontrolled due to physical, physiological and neurological factors. Perceptual theories hold that a listener is a source of sound change. In these theories, the primary focus is on the acoustic auditory signal in speech perception. Both Ohala and Belvins argue that SC can arise in the misperception of acoustically similar sounds. The mapping between vocal tract shape and the output sound is many-to-one mapping, i.e. the same or similar sound may result from two or more different vocal tract configuration (Sweet 1874; Ohala 1981).

According to Ohala, when a listener fails to resolve the ambiguity in the speech signal, he hits upon articulation different from that used by the speaker. For example, the English word 'with' [wiθ] is realized as [wif] dialectally (Sweet, 1874 as cited in Ohala 1981:182; Passy, 1890). Sweet and Passy recognize that there is a relationship between vocal tract shape and sounds, which makes a speech signal inherently ambiguous with to how it was articulated. If the listener fails to decode the speech signal in the same way the speaker produces it or fails to filter out the inherent distortion, then SC takes place. Furthermore, the listener can be a source of change when he confuses similar sounds, from which he hits upon one meant not by the speaker.

In 1963, Lindblom has stated that there is measurably indefinite phonetic variability in speech signal of a word; some of which are only accepted in course of communication. According to Ohala, this variability makes speech signal noisy for the listener since s/he has to make an exact identification of the words in the speech signal. When he turns out to use the acoustic/auditory information one received from the other speaker, s/he can make the same pronunciation. Some features of pronunciation are exerted uncontrollably upon the speech signal produced by the speaker due to speech production anatomy and nuero-anatomy. Therefore, when the listener tries to repeat what he has heard, he must discover what phonetic events in the acoustic signal he should actively control and which one, he would let happen due to the mechanical properties of the vocal tract. More than this, the listener may be unfamiliar or lacking experience of the distortion that may accompany the speech signal in production. For instance, an American English speaker may not know about the tense voice quality that accompanies the production of Arabic [ʕ] (Ohala 1981:181). Consequently, the listener may not be able to copy the same phonetic feature of the signal produced.

Another example of the listener as a source of SC consists in a failure to apply reconstructive rules to detect the environment that causes the distortion. Ohala (1981: 183) has given this scenario as a clarification of the point mentioned: the speaker intends to produce /ut/, but /ut/ is distorted as [y(t)], heard as [y], interpreted as /y/ by the listener; and when the listener turns to speak it, s/he produces [y]. The speaker intends to say /ut/, which may become distorted, that the vowel is more like [y]. The [t] may be weakly articulated or unreleased or simply become masked by ambient noise, such that the signal is perceived by the listener as [y]. When this listener turns to speak it, he will minimally coarticulate it as [y]. In such a scenario, SC would occur. The listener makes correction

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drawn upon his knowledge of how speech sounds interact. Because the correction he makes is not required and it results in a distortion of the speech signal, a change in sound occurs. This is what Ohala called *hyper-correction*, which is defined as applying reconstructive rules when not needed (cf. Ohala 1981: 187).

In 1989, Ohala argued that SCs are drawn from the pool of synchronic variation. He has incorporated synchronic variation, which he refers to as 'pre-conditioned sound variation' as a means to explain diachronic changes. He limits himself to the attested SCs in a similar form in diverse languages, which helps to guarantee that they owe something for universal and timeless physical or physiological factors. The duplication of the SC in the laboratory was to test the similarity of speech sounds. According to him, sounds that look similar in the spectrogram will be similar to the ear. In other words, those sounds which show similarity in their spectrographic representations will be perceptually similar. 'Hidden variation' was also employed to refer to those aspects of variations exhibited but which both the speakers and the listeners do not recognize as variations (Ohala 1989:175). These hidden variations can create ambiguity and lead to a listener's miscomprehension norm. Hence, a miscomprehended pronunciation is a changed pronunciation, i.e., SC. When there is no error correction of this miscomprehended sounds or the correction is not perfected, the signal is changed between the source and the target.

Ohala demonstrates that a listener plays an important role in SC. First, the listener recognizes and factors out the speech signal's inherent phonetic variability that would have led to SC. Second, the listener unknowingly participates in SC by faithfully copying the inherent phonetic variation. Third, in some cases, the listener triggers SC by misapplying the reconstructive rules that serve to correct phonetic variability. Ohala has excluded language- and culture-specific factors like spelling pronunciation, paradigm regularization, and fashion (social factors). He limited his study to the preconditions of SC and not their actual trigger or the subsequent spread through the lexicon, dialect community or one speech style to another. The focus was therefore on the type of SCs that have been attested independently in the same form in many unrelated languages to render what may be referred to as 'universal factors'.

How variation in speech production can lead to sound change: hypo-correction (Ohala, 1993: 246)? According to Ohala, if the listener fails to correct the perturbations in the speech signal, then they will be taken at the face value and will form part of his conception of its pronunciation. Via such hypo-correction, the phonetic perturbations become part of the pronunciation norm. This is what is presumably referred to as phonologization.

Why would a listener fail to correct a perturbed speech signal 'hypo-correction' (Ibid)? The answer to this question is provided by Ohalal as this*:* first, the listener may not have the experience to enable him to do such correction. Second**,** a listener fails to perceive the conditioned environment.

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2.4 A Combination of Articulatory and Perceptual Theories

Like Ohala (1989 &1993), Belvins (2004) incorporated synchronic variation as a means to explain the diachronic change. Belvins proposed diachronic explanations for synchronic sound patterns which are both formal and non-teleological. On the other hand, Belvins looked at the language as transmitted from one individual to another and from generation to generation. During this transmission, Belvins holds that SC originates. She proclaims that language differs from living organisms in their fairly imprecise method of transmission.

In order for a signal to be transmitted, there must be two subjects: a producer (the speaker) and a receiver (the listener). The former provides input and the latter attempts to internalize his/her grammar to understand speech. Belvins associates the error committed by the speaker with the general typology of phonetically conditioned sound changes, utilizing three different natural phonetic sources of sound change. She refers to them as: (1) CHANGE, (2) CHANGE, and (3) CHOICE. One factor is the probability of an acoustic signal being misheard by the listener/learner in the course of language acquisition (Belvins, 2004: 32). If SC has a perceptual similarity as its primary basis, then it is a type of source 1. For instance, if a signal *A* can be misheard/learned by listener/learner as *B*, then a change of *A* to *B* is phonetically motivated. (1) CHANGE: The phonetic signal is misheard by the listener due to perceptual similarities of the actual utterance with the perceived utterance. Example:

Speaker: says [anpa]
Listener: hears [ampa].

This type of change has been referred to be Ohala in the previously mentioned works. The main idea behind this type of change in Belvin's work is that a listener mishears the signal due to perceptual similarity. In 'CHANGE' type two: the signal is produced and perceived accurately but because the signal is intrinsically phonologically ambiguous, the listener associates a phonological form with the utterance different from that internalized in the speaker's grammar. Example:

Speaker says: [ʔaʔ] for /aʔ
Listener hears: [ʔaʔ] and assumes /ʔa/ (Belvins, 2004: 32).

Finally, if a sound change has phonetic variation as its primary basis, it is classified as an instance of CHOICE (Belvins, 2004:33). If a single phonological form has multiple phonetic signals which represent variants and is perceived accurately but associates with a phonological form with the set of variants which differs from the phonological form in the speaker's grammar, then it is a type of CHOICE (ibid).

3. Conclusion

The articulatory theories hold that a speaker is the source of SC, and views SC as teleological. A speaker can be seen as a source of SC due to physical, physiological and neurological factors. On the contrary, perceptual theories assume that the listener is the source of SC. Perceptual theories view SC as non-teleological. According to perceptual theorists, SC is not purpose-oriented;

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for neither the speaker nor the listener intends to change a sound. In her account on the origin and causes of SC, Belvins (2004) demonstrated that both a speaker and a listener are the sources of SC. As such, SC was seen as both teleological and non-teleological.

To sum it up, Ohala (1981, 1989, 1993) and Belvins (2004) have elegantly shown that a listener can be a source of variation due to: (1) Confusion of similar sounds*:* the principle idea behind this is that a listener confuses between sounds produced because some sounds are perceptually similar. Therefore, a listener may perceive a sound produced by a speaker differently. For example, the English word "through" [θɹu], may be heard as [fɹu] (Sweet, 1888, 1874:15-16); (2) Hypo-correction: This takes place when a listener fails to implement corrective rules. (Ohala1989: 188); and (3) Hyper-correction: The implementation of rules when they are not required is called 'hyper-correction'. SC occurs when a listener, at some point in time, takes the output of the rule as a pronunciation norm.

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Writing Short Stories and Novels as Part of Classroom Activity - Introductory Discussion

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Learning English: Greater Attention to Practical/Economic Needs

There is great increase in the number of students choosing to study English as their major subject in Colleges and Universities. Employment possibilities look brighter for those who do well in English. Mastery of English language skills is greatly appreciated in almost every field.

Less Interest in Developing Skills for Writing Creative Works

While the day to day practical aspects of English skills have received good recognition, both students and teachers of English have not shown great interest in writing creative works in English.

Indian Writing in English has become a keenly studied subject, especially at the M.Phil. and Ph.D. levels. Yet, students and teachers, in general, do not seem to show much interest in writing creative works in English.

Syllabus Emphasis

Syllabuses followed in English classes, both in schools and colleges/universities, give due emphasis on composition and free writing. Yet, writing is more focused on forms of communication to meet academic and business needs, etc. It is also important that we encourage our students and teachers to get involved in writing original creative works in English.

Great Attention to Diaspora Writing, Subaltern Studies, etc. in Research Activities

Diaspora writing is very popular and impressive. However, with emphasis on diaspora writing, we lose the opportunity to help our students and teachers to write their own original

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creative pieces/writings of literature. They can easily focus on aspects of characters, episodes, living beings, social and economic issues, etc. we face in India itself.

Closer home we have a great model in Meena Kandasamy, who became famous even as a young person, through her awesome creative works in English. Consider her novels, these sound very serious and deal with important issues. Some students may be attracted by Meena Kandasamy novels, and others may be impressed by the other leading novelists from within India and abroad.

Research on Published Materials

It is good to see that our research scholars and teachers of English continue to show great interest in original English literature written by native speakers of English from all native English-speaking countries, apart from translations of world literature in English from around the world. Topics chosen for research at the post-graduate and doctoral levels confirm this trend. For example, a recently published insightful article "Glimpses of Doctoral Research in English Studies in India: A Study of Institute of Advanced Studies in English, Pune by Ravindra B. Tasildar (2019), describes the ongoing trend in teaching and research at the doctoral level studies in the well-known Institute of Advanced Studies in English, Pune in the Savitribai Phule Pune University.

Another interesting trend is to devote attention to Subaltern Literature written both in English all around the world, including Indian Writing English. Consider the volumes electronic volumes published by the Department of English, Annamalai University based on their seminar on Subaltern Literature: *Indian Writing in English: A Subaltern Perspective* (http://languageinindia.com/march2018/indiansubalternperspective.html) and *Black Writings: A Subaltern* Perspective (http://languageinindia.com/march2018/blackwritingssubalternperspective.html) edited by Dr. T. Deivasigamani.

In addition, articles published in journals indicate that the teachers are keen to make use of electronic classroom materials and other available resources to improve classroom teaching and test/examination models. These are all great strengths of teaching English at the college/university levels.

Some Advantages of Writing Creative Works in English – Greater Focus on …

Since English is becoming more popular all around the world, writing in English will help our students and teachers to present their creative works without resorting to translation across ethnic and linguistic groups. (Remember there are certain constraints relating to how cultural items are expressed in creative writing. Great writers like Rabindranath Tagore, R. K. Narayan, and Mulk Raj Anand, to mention a few) also faced this constraint, but they did overcome this constraint! We will discuss this and other issues in our later articles.)

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Let the composition class enable our students and teachers to focus also on writing anecdotes, short stories, and short novels. Let the teachers take the initiative to give ideas, suggestions, episodes, etc. Let the teachers take the initiative to identify possible themes and events that match the experience and levels of language competence of the students in their classes. Let the teachers also enrich their own reading interests and their language competence even as they develop insight into the structure and organization of a novel, or a short story, etc.

Sources the Students and Teachers Can Use

Personal experience may be a good beginning to narrate a story. This element is applicable to all age groups and may be more easily adopted by all age groups.

What happens around oneself is another great source. This does require some sympathetic and/or keen observation skills.

More often than not, secondary sources offer many stories. For example, we may be able to get dozens of stories from our daily newspapers every day! Actually, we would highly recommend this source to our undergraduate and post-graduate students. Such stories offer not only events but also a variety of characters, social norms, individual motives of participant characters, etc.

Place of Imagination

To begin with, imagination may be a somewhat difficult process, but with some discussions with the teacher and the classmates could lead to a variety of extension of an event or news item, etc.

We are all endowed with imagination as a skill. We as children might have earnestly desired some toy or some such thing and then might have imagined in our thinking that we got it. In so many ways, we all imagine things even in adult life, but to put these imaginations in words and then put these in writing are not done by all.

Overcoming Shyness, Reluctance, and Procrastination

Our reluctance to put our thinking and imagination in writing must be overcome through several processes, in particular, with the help of our teachers in our classrooms. Perhaps telling the story in simple English to an audience of our classmates would be a good beginning.

Unfortunately, many of our students from rural, non-urban and socially and economically backward groups even in urban areas are still reluctant to speak in English even in their classrooms. To a certain extent, teachers of English are no exception to this trend. At the same time, we believe, shyness and reluctance can be overcome if they are encouraged to use the medium of writing.

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First Generation Learners and College-goers

Our classrooms in undergraduate and postgraduate classes have many first-generation college goers. Their dependence on their mother tongue in the classroom could be an obstacle to develop their speaking and listening skills in English. Yet, such dependence on mother tongue is a constructive element in enabling them to imagine stories around them with characters, events and motives which have not found adequate room in the short stories and novels written by many Indian writers in English.

Recognizing and Identifying the Structure

In our classrooms, do we really sharpen the critical skills of identifying the structure that underlies a short story or a novel? Is there any room for it with our focus on grammatical correctness of sentences spoken and written?

At the postgraduate level, there is some analysis of the characters found in the novel they are required to study. Often students and teachers seem to focus on narrating the story of the novel under study as the major focus of their article. How do we, or can we, use this process to initiate imagining new stories and new forms of storytelling, etc.?

Role of Reading

What is the role of reading a short story or a novel in developing our ability and skill in writing a short story or a novel on our own? We don't want our students to become copycats. But is it also ever fully possible not to get impacted or influenced by the stories we read? How do we escape from being a copycat while composing our own short stories and novels? Will conscious effort help?

Place and Impact of Literary Trends

How about joining the literary trends of the period and the society we live in? Some formats of novels or short stories could dominate a particular period in the literary history of any language. Young students who want to write their own short stories may unavoidably imitate a leading author's style or even the choice of characters, etc.

Detective novels were very popular, and they could still be in great demand. Many friends of ours in our school and college days imitated or adopted, or even adapted, the leading detective fiction stories and writers. Romantic novels were also written based on what these young friends read.

An interesting recent example for romantic novels for young people is the series of novels written by Sandhya Menon, a diasporic writer who lives in Colorado, USA.

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Courtesy: https://www.amazon.com/When-Dimple-Rishi-Sandhya-Menon/dp/1481478680
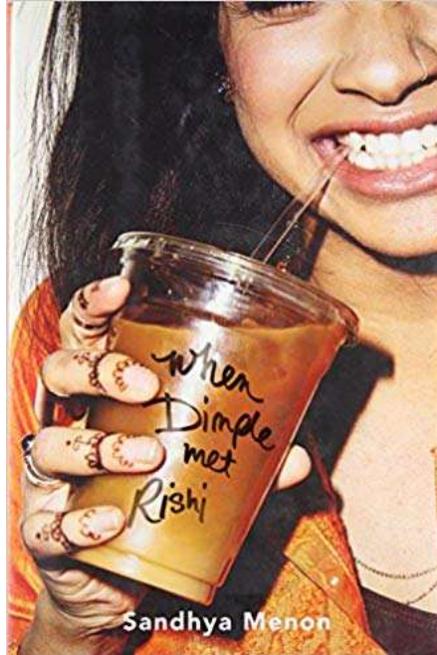
Many novels in Indian languages in the past, as well as the present, can be grouped under romantic novels. Many novels deal with family life, family problems, and issues relating to a widow, and so on in a descriptive manner, without explicitly giving out their ideology.

Many journals have reviewed this novel favourably. The following quotes are taken from https://www.amazon.com/When-Dimple-Rishi-Sandhya-Menon/dp/1481478680/ref=sr_1_3?crid=1A3O41PFDPJY0&keywords=sandhya+menon&qid=15659147 01&s=books&sprefix=Sandhya%2Caps%2C217&sr=1-3

"Heartwarming, empathetic, and often hilarious--a delightful read." -- Kirkus Reviews (starred review)

"The strength of the story comes from its blending of Indian culture and values into a modern-day romance that scores of readers can enjoy. VERDICT A strong choice for any young adult collection." --School Library Journal

"The arranged marriage YA rom-com we've been waiting for." --Bustle Magazine

"This book is a hug you can carry, but it's also a smart exploration of how hard it can be to hold onto who you are and what you want if you dare to let someone else in." -- Barnes and Noble Teen Book Blog

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Let us give freedom to our students to choose their own theme, form, and length of the novel, in addition to how they would like to narrate the story. Over the years, they will settle down their own mode of narrating the story, developing their characters, themes, and so on. What is needed now is to encourage them to write their own short stories and short novels. We will discuss the elements of forms, styles, characterization, choice of themes, etc. in subsequent articles.

Avoiding Copying and Plagiarism

Which one is real copying, and which one is a simple acceptance of some of the elements of a story or a novel? While imitating a story may be an easy technique for a young student to begin writing his or her own first few stories, even as a technique of learning how to write a story in the classroom, we need to get our students from someone else's boat to their own boat to begin their lonely journey in positive terms.

To Conclude

We would like to discuss various issues and strategies of short story and novel writing in these pages. Our goal is to help our teachers to develop their own interest in writing creative literature even as they impart these skills to their students.

Learning the techniques of writing short stories and novels would indeed sharpen their literary sensitivity and appreciation. Even if one is interested in making it as their career and a source of income, they can certainly achieve their goal through the acquisition of appropriate skills.

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Pride and Prejudice & A Doll's House:
A Comparative Feminist Discourse

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Abstract

This study is aimed to analyze the feministic characteristics in the novels of *Pride and Prejudice* by Jane Austen and *A Doll's House* by Henry Ibsen. Both are literary greats in the history of English literature. This study is based on qualitative research. This study uses two types of data primary and secondary data. The primary data is from the novels *Pride and Prejudice* and *A Doll's House* and the secondary data are from some of the related journals and articles. Textual analysis of original texts has been done carefully. The analysis based on descriptive methods with the perception of a feminist approach in the novels of *Pride and Prejudice* by Jane Austen and *A Doll's House* by Henry Ibsen. The study compares the feminist discourse of two famous literary writers. The implication of this study is to understand the concept of feminism in terms of literature. This research will give significance for future studies which will be based on the feminism approach of these novels.

Keywords: Jane Austen, *Pride and Prejudice*, Henry Ibsen, *A Doll's House*, feminist discourse.

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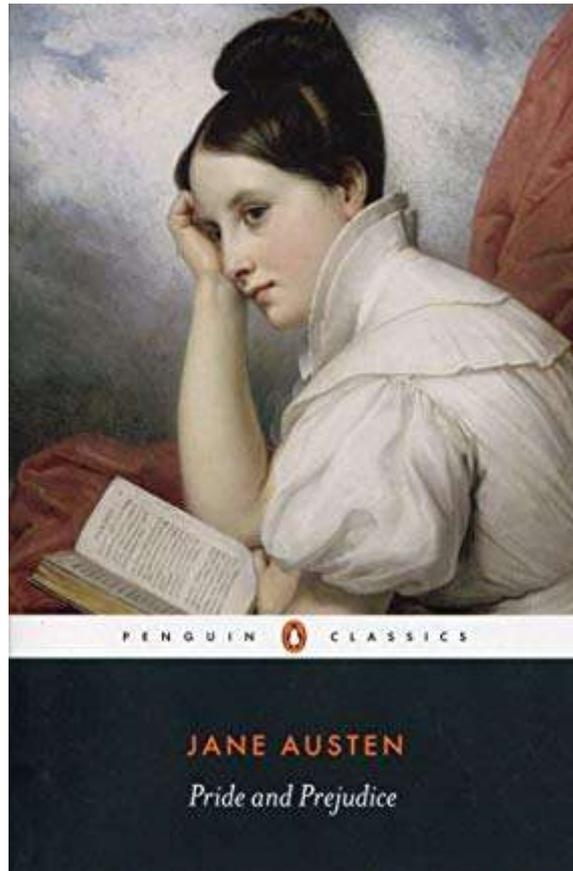
Courtesy:

https://www.amazon.com/s?k=pride+and+prejudice+by+jane+austen&i=stripbooks-intl-ship&crid=253Y8EOY4S62L&sprefix=Pride+and+Prejudice+%2Caps%2C540&ref=nb_sb_ss_i_1_20

Introduction

Feminism is a movement that talks about women's rights and social position of women in society. The western society like most other societies, was and is mostly patriarchal that means rules are created by men, views are given by men, perception of men, and the judgment of men regarding women and every other matter in society. The background of feminism is concerned with many different ideas given by many writers and scholars. Virginia Woolf (1989) said women should have their own separate room and money. "Women were called "decorations in the living room" and "angels in the kitchen" (Lili Lu and Zhao: 2015). For many years, the history of English literature was being written by men, and women were only subjects of observation and fantasy.

Wallace expresses that "women's activist, artistic Theory, at that point, connects with the political and social objectives of woman's rights, and it focuses on artistic culture and Theory as a conceivable site of battle and as the methods for possible change" (Wallace 2009: vii). Cuddon characterizes women's activist criticism as: An advancement and development in basic theory and in the assessment of writing, which was well under way by the late 1960s and which has prospered consistently since. It is an endeavor to portray and decipher and reinterpret

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women's involvement as delineated in different sorts of writing, particularly the novel; and, to a smaller degree, verse and show. (Cuddon 1998: 351)
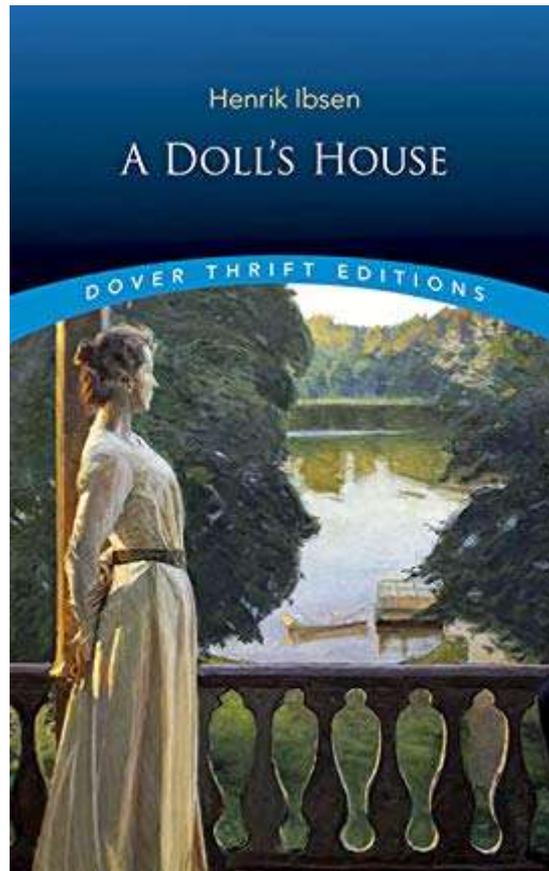
Courtesy: https://www.amazon.com/s?k=a+dolls+house+henrik+ibsen&i=stripbooks-intl-ship&crid=14WONE3P9N8PR&sprefix=A+Doll%E2%80%99s+House%2Caps%2C474&ref=nb_sb_ss_sc_2_14

Framework of the Study

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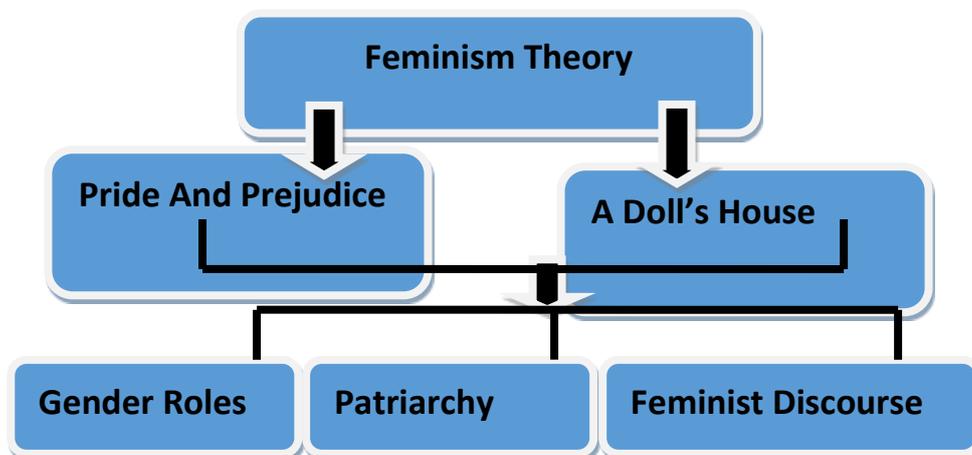
Theoretical Concept

Feminism is a social critical theory which contains political, social context, economic perspective and history which is about women facing injustices among people. (Ritzer, 2004). Feminism theory is developed to protect the rights of women in society, as culture and social structure developed distinguishable differences between women and men as feasible and because of these differences it creates discrimination and that causes harassment. According to Bell hooks (2002) "Feminism is a movement to end sexism, sexist exploitation and oppression". The motivation behind feminism theory is to separate general society, private split and the pairs of manliness and womanliness mind, body, reason and feeling. (Rice and Waugh 2001: 144) According to Showalter, he recognizes the three famous phrases of modern women in literary development which are: "the feminine, the feminist, the female phrase respectively"

Research Question

1. What are the elements of feminism present in Pride and Prejudice and A Doll's House?
2. How patriarchy is a major element in both novels?
3. On what areas both novels are similar/dissimilar in the light of feminism?

Objectives of the Study

- To explore the element of feminism in Pride and Prejudice and A Doll's House.
- To discuss patriarchy as a major element in both novels.
- To find out comparative feminist discourse in Pride and Prejudice and A Doll's House.

Literature Review

Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792) talks of Feminism as the liberation of the last mentioned womanist looks to characterize and guard the political, social, monetary and social privileges of women. There is a perception of the human being that man is a hero since the development of world. Woman is dependent on man and man never admits woman's intellectual superiority and equality. Wang (2011), writes that among the female writers, Jane Austen was an outstanding and remarkable female writer. Austen's novels usually reflected experiences of her life. (Monteria, 2008:109) Jane Austen was very conscious of the position of women, of the glaring differences between genders, and the lack of women's education.

The idea of Marxist feminism which is debated by Donovan (1991), is based on the patriarchal view of the world. "The Marxist Feminist claims that it dismantles capitalism, customarily ruled by a patriarchal society, delivers a way to free women". (Hennessy & Ingraham, 1997: 3) Marxist feminism identifies the point of view of men. Marxist feminism theory suggests that impartial point of view of the world should be based on one's accepting reality. Marxist historicism theory proposed by Jameson clears this concept. Jameson proposes that the effect of politics, social theory and economic history should be included in the development of pieces of literature. Jameson is one who comes with an entire new understanding. (Sullivan, 1991:571) Newman observes *Pride and Prejudice* closely and

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comments "women are at the mercy of the male control of the means of production" (1983: 699).

Millet's Sexual Politics (1969) was worried about the portrayal of women in writing and contended that "male scholars misshape women by partnering them with male abnormality" on the same page. it was distracted with archiving and dissecting the impacts of culture and belief system on ladies. This sort of feminism saw workmanship, literature and life as indistinguishable; the way ladies were depicted in literature has an effect on the treatment of ladies, all things considered. According to British Feminism, the male centric culture does not abuse women just through literature, but socially and financially; the family structure makes women be monetarily subject to men. This sort of feminist criticism does expect to scrutinize society as well as to transform it. (Bressler 1999: 178)

Research Methodology

This research is qualitative in nature. Textual analysis is a technique which researchers use to communicate or interpret the text. Textual analysis explains the message, function, content and structure in the text. The main consideration is selecting the specific kind of texts and defining the method to analyze them. Comparative study is an effective method to use in order to know the attitude and knowledge of two writers or two works.

Comparative study shows two parallel sides of similar and dissimilar objects or events. This study also consists on comparison of two studies. Researcher has used descriptive qualitative method. The purpose of using this method is to analyze the novel of *Pride and Prejudice* and *A Doll's House* with the perception of feminism. This study is based on primary sources such as novels and secondary data sources are relevant articles and journals. This study finds the comparative feminist discourse in *Pride and Prejudice* and *A Doll's House*.

Findings/Results

Gender Role

According to the novel of 19th century, husband is superior. Marriage is an important theme at that time. Jane Austen clearly introduces that theme in her novel with the starting sentence of her novel**:**

> *"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife". (Austen2008, p: 2)*

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Women marry rich men for their economical support not for their love. Jane Austen presents most typical example of Mrs. Bennet in the novel of *Pride and Prejudice*. Mrs. Bennet has five daughters, and she wants her daughters to marry rich men. Mrs. Bennet listens about a rich and young man who comes to the neighborhood and the writer makes the following comment:

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Mrs. Bennet forces her husband Mr. Bennet to visit him and inviting him for dinner to select their one daughter for marriage. (Austen2008, p: 3)

Elizabeth refuses to marry Mr. Collins, her mother considers it a most inappropriate thing. Mr. Collins will inherit her properties after the death of her father. Mrs. Bennet thinks Elizabeth causes her financial downfall and says the following:

"I tell you one thing Miss. Lizzy, if you are refusing every offer of marriage then you never get life pattern, even after the death of you father you will become alone and no one here to maintain you. (Austen 2008, p:69)

Elizabeth thinks of Mr. Collins as a foolish man. She rejects the proposal of Mr. Collins. Mr. Bennet encourages Elizabeth on her decision.

Mr. Bennet said to Elizabeth, "your mother said if you couldn't marry Mr. Collins, she will never see you again and if you will do, then I will never see you again. (Austen 2008, p, 68)

Miss Lucas was willing to marry Mr. Collins. When Mr. Collins proposes to her, she swiftly accepts his proposal of marriage. Jane Austen explains that she married him to establish her status, but she did not know how long it would take to establish. Similarly, Miss Bingley uses all technique and power to attract Mr. Darcy toward her and to marry him and in this way, she could maintain her social status, because she belongs to rich family and does not want to marry a poor or a man of lower status. According to Miss Bingley, Mr. Darcy was perfectly matched with her because he was rich, well-educated and handsome. But everyone does not think in sa.me way, for example Miss Bennet has debate with Mr. Darcy on the first ball and he does not capture her fancy. Miss Bennet considers him a horrible, disagreeable man. She has her own view of him:

Mr. Darcy likes to walk in his fancy by himself and is handsome not enough to dance with him. (Austen 2008, p: 9)

Pride and Prejudice portrays the real picture of British society. It is based on events of daily life that were happening over there at that time, especially among the middle class, which was aspiring to rise up, and the aristocratic class which looked down upon the ones below them.

In the novel of Ibsen, *A Doll's House*, Helmer and Nora's relationship looks more like that between a master and the doll in his hands.

Nora said "no fun for in marry. You always kind with me, but home is like playroom and I'm doll-wife in your home and doll-child in my papa home. I think it was great fun for you when you are playing with me for great fun. Helmer that is our marriage". (Henry, p: 6)

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Mrs. Linda proposes a marriage relationship to Krogstad in this novel and she sacrifices her life, happiness and potential. Mrs. Linda marries a rich man in order to support her brother and mother. The words of Mrs. Linda:

"My mother alive and she were helpless and disable. I have to support my two brothers, so I don't deliberate about me and to reject his proposal". (Henry, p. 42)

Nora presents her existence as a human being not as mother and wife. Nora says, "I also have other responsibilities like as sacred". Nora thinks about responsibility herself. Helmer replies, "really what are those duties?" Helmer views that major duties of Nora are toward her children and husband, and other things are not important for her except these. Nora replies those duties which she has for herself.

Helmer: Before all else, you are wife and a mother.
Nora: I don't believe that any longer. I believe that before all else I am reasonable human being, just as you are, or, that I must try and become one". (Henry, p: 43)

Women show sacrificial character in the novel *A Doll's House*. The woman character in *A Doll's House* sacrifices her love to Krogstad in order to marry that man who would support her poor family with monetary help. The nanny character also sacrifices her time for her own children in favour of Nora's family to earn a living. Women's participation in society is recognized in the conversation of Nora and Krogstad, when they both debate on law and position.

Nora says, "I don't believe on those law which not allowed to daughter to stand by her father care, wife have no right to work for save the life of her husband". Then she says "I don't much know about laws but there would be laws give authorizing for such thing. Do you have no knowledge about that laws which lawyer should have? Mr. Krogstad you are very poor lawyer". (Henry, p: 16)

Patriarchy

When Feminism movement appeared, it was led by Virginia Woolf and many others in literature. The work of Virginia Woolf *The Room of One's Own* claims that man has considered woman as an inferior and lower creation for many centuries. Ibsen wrote about the neglected position of women in society. Ibsen gives great statement in Norwegian Women's Right League on 26 May 1898:

"I have been more poet and less social philosopher than people generally tend to believe. I am not even quite clear as to just what this women's rights movement really is. To me it has appeared as a problem of mankind in general. My task has been the portrayal of humanity". (Innes, 26)

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In the novel *A Doll's House*", the character of Torvald believes in patriarchal society. Torvald dominates Nora and binds her to follow his rules and orders. But Nora senses self-realization, grows in her self-knowledge and fights against patriarchal society. She understands the reality of society and her position in her family. Ibsen not only talks about us but also talks about our position and situation. The difference between Ibsen and others is that, he uses common people in his works and provokes them to change their situation and their inner world. Ibsen's novel *A Doll's House* is a light for that people, who are in the control of masculine society and public opinion. The novel *A Doll's House* discusses the problem of social class and the position of women, who are targeted in society and treated as victims. Nora is the protagonist and makes her journey to realize herself and endures till she is victorious, which is an unexpected miracle, and it comes on time.

It shows that Nora has two faces and that makes her personality complicated. There is a key to understand the character of Nora, and that key is Nora's preoccupation with lying. Nora speaks a lie about the macaroon to her husband.

"Nora to her husband, you know Torvald, I never doing anything again your wish" (Henry, p: 3) and later Nora says to Dr. Rank, "Yes, well, these are the ones Christine gave me". (Henry, p: 11).
Nora says to Torvald that, some Christine especially came to see you, "And imagine, now Nora's traveled all this way to talk to you". (henry, p: 17)

Nora continuously speaks lies. The habit of Nora to speak a lie was subconscious as she fought against that oppressive environment. It was the secret source of her joy and happiness.

Helmer says to Nora "your father has instability and irresponsibility, all of that quality he given to you, no sense of duty, no morals, and no religion". (Henry, p. 39)

Helmer becomes contrary and turns against his first belief, *"I am not cruel person to judge the people with their single action, person would be re-establisher of themselves and get success, if the person accepts their mistake and takes the punishment of their crime". (Henry, p: 18)*

Helmer considers Nora as he judges Nils Krogstad and expects the same action. In fact,

"Helmer judges the people for their bad action, without knowing about their situation, motives or their circumstance". (Henry, p: 18)

Pride and Prejudice is a realistic novel and gives a very good description of the age. At that time England was the place for aristocracy. The passage in Jane Austen describes "A gentleman can be a younger son of the gentry who has not inherited an estate and who has

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taken holy orders, or he can be the son of a man who has made much wealth in business and has been brought up as a nobleman to do nothing". (Mr. Bingley in Pride and Prejudice) (Prewitt Brown 76)

When Mr. Bingley comes to the neighborhood, Mrs. Bennet sees him as the husband of one of her daughters only because of his fortune. However, Mr. Bennet says the following words,

"Elizabeth is not half handsome as Jane, nor half as good-humored as Lydia". (Austen 2008, p: 4)

In the first ball, Mr. Darcy directly says to Elizabeth she was not handsome enough to attract him**.**
Maybe she was not well appointed in her appearance, but Elizabeth believes to become a tolerable woman in the eyes of Darcy. (Austen 2008, p: 8).

The thought of Mr. Bingley was different from others. Mr. Bingley says, *"Elizabeth was very agreeable and very pretty". (Austen2008, p: 8).*

Pride and Prejudice reveals the outlook of a patriarchal society and it was social domination of men over women and that is a major or the highlighted theme. The themes of patriarchy are presented through Bennet family. The aim of Mrs. Bennet's life is to find husbands for her daughters. For example: Mr. Collins who is a cousin must marry one of the daughters of Mrs. Bennet, if not their property will be left to him, and the daughters and mother will become destitute after the father's death. This situation created by the laws of patriarchy; women have no right to inherit and have their own property. When Mr. Collins proposes to Elizabeth, she rejects his proposal of marriage, because she does not find him a suitable person and he is not a match for her sensibilities. However, the close friend of Elizabeth, Charlotte marries Mr. Collins because Charlotte Lucas wants to secure her future and status. Patriarchal society presents the concept of male dominancy. Pride and prejudice is one of the best examples of patriarchal society.

Comparative Feminist Discourse
The novel of Jane Austen "Pride and Prejudice" and Henrik Ibsen "A Doll's House" deal with theme of feminism. Their novels brought revolution about women's rights and their position in society. Pride and prejudice is a classic novel which was published in 1813.This novel shows a real good picture of the society of that time. Austen concludes her novel with a romantic ending in which the main character of the novel is bound in marriage to the man she had despised. After the novel of Austen, seventy years later Ibsen wrote a great novel which is strongly based on the theme of feminism. The period between 1813 and 1879 brought great revolution and change in European society.

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Jane Austen and Ibsen have particular purpose behind their publications. There novels clearly describe the purpose to inspire the people of society. Jane Austen was agreeing with rule of society, but she wants to improve the system of marriage and tries to change the reason of marriage. On the other hand, Ibsen wants to make women independent. The women of 19th century have limitations. they have no right of vote, right to speak on legal issue, right to make properties, unable to make own status. However, view of world gets changed. Industrialization starts growing. Women saw their bright future. Women got right of vote and education. Women started writing and raising their voice in the form of literary piece of works. People who are open minded they supported the women. Austen presented that women marriage for their protection but not for their appropriateness, that was not their appropriate choice. Even Elizabeth and Jane also married with rich men, but their intention was to share their mindedness with their life partner. Marriage was significant fact to connect them with their partner emotionally but rather to make their fortune. At that time novel was published, Jane and Elizabeth thinking was not overvalued. Jane Austen portrays logical thinking and develops compatibility in marriage relationship. However, the character of elder Bennet considers marriage for protection and support. Austen shows inappropriate match by developing the character of Elizabeth. Austen shows that audience understands the wedding of ill-suited man and women. Austen also understands that there is some condition which is difficult to avoid as the character of Charlotte Lucas, she marries Mr. Collins for economic security. They marry for comfort but not for affection and love. Elizabeth was strong character in her novel and her pride was sufficient for her to defend herself.

"You are not entitled to know my (concerns); nor will such behavior as this, ever induce me to be explicit," [13] Elizabeth elucidates to Lady Catherine de Bourgh".

Elizabeth knows her position in life and society and she rejects Mr. Collins with his future inheritance. Jane Austen wants to propound this idea to her women readers, not to marry the man with a future inheritance, just for the sake of economic security. Jane Austen wrote this novel and it seems to suggest to the women that it is better for them to wed the right man with whom one can find happiness.

Henry Ibsen wrote the novel, *A Doll's House*. Ibsen wrote that novel at a time when society started to notice women's rights. The purpose of his writing seems to be that women should start thinking about themselves. Ibsen was not agreeing with the system of the society at that time. Jane Austen accepted part of the system of society, but she wanted to change the concept of women being the second class citizens. She showed how the laws of inheritance and other things did not support independence of women. However, Ibsen was not agreeing with the structure of society and criticized the social system in his novel, wanting to change the views of audience about the rights of women. *A Doll's House* was published seventy years after *Pride and Prejudice*. In the novel of Ibsen, it was very clear that Ibsen looked far into the future. Ibsen developed the character of Nora; she would have been an unimaginable character for Jane Austen. Austen would never have imagined that a woman can leave her house, children

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and husband for learning about herself and become independent. Nora becomes an inspiration for the women of 19th century. Ibsen introduces the other woman character Kristine Linde to present the image showing women can work for their family, while she signifies the future of working women. Ibsen contrasts the Linde with Nora, the woman who was bound and treated like a doll in her existence, who will never be able to think independently.

Conclusion

Austen and Ibsen wanted to see man and woman together in status quo. women should become independent spiritually, mentally and physically. Their novels are way forward to fight against the women injustice in terms of status, economic standing, courage, educational equilibrium. women have no right of education and property as they are nowadays. Women have not their own properties and women do not have right to develop their own status. Women are only dependent on men and want to marry a rich man to make their higher status. In fact, Austen is a woman because of that she understands women condition well rather than man. There are many occasions presented in the novels that clearly present that marriage was most important for women to find higher status, respect and security. Both writers did their utmost to lift the condition of women in society. They brought great revolution in society and women started to think about themselves and became independent.

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Alienation and Identity Crisis in Lee Smith's
On Agate Hill

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Courtesy: https://www.amazon.com/Agate-Hill-Novel-Lee-Smith/dp/1565125770
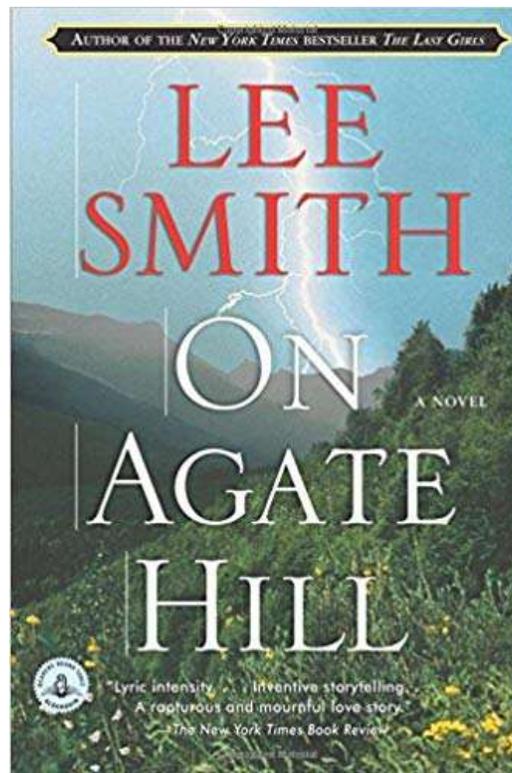
Lee Smith is one of the famous modern writers in American literature. She is one of the popular Appalachian women writers. The Appalachian Mountains, often called the Appalachians, are a system of mountains in eastern North America. The Appalachians first formed roughly 480 million years ago during the Ordovician period. They once reached elevations similar to those of the Alps and the Rocky Mountains before experiencing natural erosion. Smith is a southern native; she was born in Grundy, Virginia, in 1944. She is the

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daughter of Virginia Marshall Smith and Ernest Lee Smith. She pursued her Bachelor's degree in Hollins College in Roanoke, Virginia. In 1967 Smith married poet James Seay. Later they moved to Tuscaloosa, Alabama where she worked as a journalist in Tuscaloosa News.

Lee Smith started her writing career at her young age. C*akewalk* the short stories collection was published in 1981. She published *Oral History* in 1983, for which she gained national fame. Most of the novels were set in Appalachian areas. She focused on their folklore and issues of women's rights, spirituality, religion, and their history, beliefs of super-natural elements, etc. Most of her novels had an autobiographic touch. She focused primarily on the mountains and the towns of Virginia, in the coal mining country where she spent her childhood.

While Smith also concentrated on the other Appalachian sub-regions, such as North Carolina and North Alabama, she consistently chose the setting that reflects the peculiarity of the mountain region. The cultural practices and perspectives of the Appalachians often provide narrative consistency to the characters of Smith's novels.

On Agate Hill (2006) is one of her recent novels. The setup of the novel is in North Carolina period during the end of the civil war. This story focuses on many characters. Smith picturizes the hopelessness of war time situations and the plight of many women's life like the protagonist Molly.

Molly's life is focused on several perspectives. Each new character brings a new chapter in Molly's life. Molly, the protagonist of this novel, lost her parents in her childhood and became an orphan and lived along with her uncle Junius, her mother's first cousins' big family. After her uncle's death, she was transplanted from Agate Hill to Gatewood Academy in her father's friend Simon Black's place. This was the first time she felt alienated in her life and she was affected psychologically and faced gender conflicts also. Her childhood orphanage separated her from others, and this made her feel more stressed. The lack of parental care created a bad impression about family life, her only companion was her diary which was given to her by Nora Gwyn, a preacher's wife.

Her happiness or sorrow, everything was shared in the diary. Molly says "And it is true that often I feel so lonesome for all of them that are gone. I live in a house of ghosts" (OAH 7). She lost her parents and her brother in the civil war. In her uncle's family she was always isolated from others, so she imagined herself as a ghost girl, but in her inner mind she always had a quest for her identity. She felt later that she would get a good and lovable husband. Through her words she had expressed in her diary, "I want to be a real girl and live as hard as I can in this world, I don't want to lie in the bed like Mama or be sick like Mary White. Or be a lady. I would rather work my fingers to the bone and die like Fannie. I want to; live so hard and love so much I

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will use myself all the way up like a candle, it seems to me like this is the point of it all, not heaven. I want to have a demon lover and also a real boy who will be my husband and love me more than life itself". After the death of her uncle she felt sad and said in her diary, "I did not know what will happen." In her inner heart she started to be afraid of her father's friend Simon Black. He adopted her and took her to Gate Wood.

Once again, she felt alienated in the Gate Wood Academy. Molly from a rural background became a wayward and sullen girl to the Headmistress Mariah Rutherford Snow. She treated her as ruination of all her hard work. In the beginning Molly felt alienated and was searching for her identity; slowly she mingled with them and she became a friend of all other girls in the Gate Wood Academy. Mariah says, "indeed, our orphan Molly has become the pet and darling of them all" (OAH 160). The alienation and separation in her early age led her to be a victim of sexual abuse. She was misused by Nicky Eck. Later in her Gate Wood Academy also she faced the same problem from Dr. Snow, husband of Mariah Rutherford Snow. In all the ways in and around she had suffered from alienation and was searching for her identity.

One day Molly attended a party at Red Hill. There she met Jacky Jarvis. She fell in love with him because of his character and she developed her intimacy with Jacky. She treated him as demon lover, so their life was happy. Her happiness came to an end within a short period. Molly lost her two children one by one. Suddenly one day she lost her husband also. After the death of her husband she returned back to Gate Hill.

The last part of the novel reveals the mysterious death of Jacky Jarvis. At the time of writing her diary, Molly recollected the last day of Jacky Jarvis. When Molly saw her husband, he was in a pool of blood. He asked Molly to help him to get the gun, Molly on his request shot him. "I took the gun in both hands and shot him in the neck so that his head fell over to the side with his eyes wide open and the smile still on his face and then I lay down there beside him, I would have done anything for my Jacky" (OAH 358).

Throughout the novel, Molly's life was shuttled between all the persons and places in and around her. She faced so many struggles in her life, many of her days she was alone with the company of her diary. Her alienation forced her to search for her identity. The novel ends where it started.

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The Significance of the Use of Masquerade in the Select Novels of Ben Okri

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Ben Okri
Courtesy: https://www.britannica.com/biography/Ben-Okri

Abstract

The Masquerade plays a significant role in *The Famished Road* and *Songs of Enchantment* of Ben Okri. The descriptions of its frightening appearance, the different views and the enigmas of the people, the mesmerizing effect of its eyes, and spirits that are associated with them, the fear and horror that it evokes and the weird atmosphere it creates, the wicked, and vile harmful influence make the masquerade becomes a powerful expression of the universal

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manifestations of evil. The evil that prevails in the society, in man and negative feelings, emotions, and thoughts of the fear stricken people are graphically portrayed by Ben Okri through the imaginary character of the Jackal-headed Masquerade.

Keywords: Ben Okri, Masquerade**,** Jackal-headed, Significance, *The Famished Road, Songs of Enchantment*
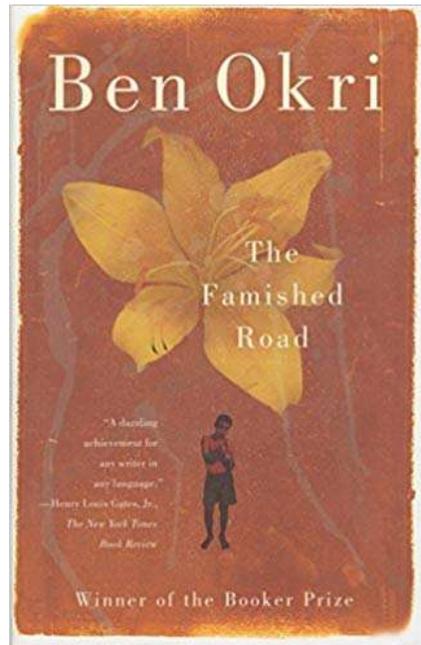
Courtesy: https://www.amazon.com/Famished-Road-Ben-Okri/dp/0385425139/ref=sr_1_1?keywords=the+famished+road&qid=1566152359&s=books&sr=1-1

Okri employs the imaginary Jackal-headed Masquerade as a character in *The Famished Road* and *Songs of Enchantment*. It is a fantastic creature of totemic significance. It is a creature of many heads and minds. The features of the Masquerade are as follows, "The Masquerade had the head of a jackal, with fiercely protruding jaws, and it had the twisted horns of a ram- but it had human eyes. The eyes kept looking at us, turning in this socket, regarding us with intense hostility" (SOE 98). This terrifying colossus was so tall even adults strained their necks looking up it. No one knew it.
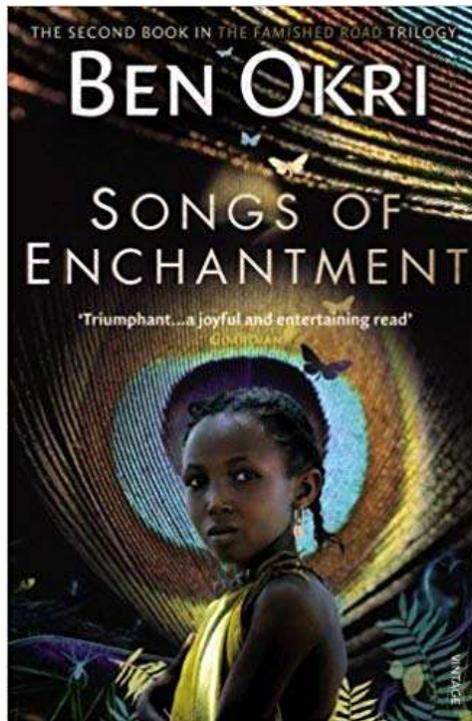
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The Masquerade is used for specific occasions with various names in their tradition. They are used for entertainment, policing and arbitration. The different names of Masquerade are Oloolu, Alapasanpa, Oleyo, Mojere and Aduagba. Some are used as guards. They are also used during traditional funerals as a link between the dead and the living. It is believed by the people that the Masquerade convey the messages of the living to the dead wishing them peace. It becomes a medium between the living and the dead. "The Masquerade's head was a mighty house. It was not one mind, but many; a confluence of mind. I wandered in its consciousness and found a labyrinthine kingdom" (SOE 114-115).

Masquerade is also believed to be a representation of dead. They believe that the dead visit the living from time to time through a medium. There are different types of ethnic tribes in Masquerade from society to society and from places to places. The use of masquerade among the Yoruba tribe in South West Nigeria has been as old as the history of the people.

The Masquerade can be understood by the people's attachment to the spirits of the ancestors. All who die do not become a masquerade. There are some conditions which must be fulfilled while the person is alive. In the opinion of Adebari, "Traditionally they hold the ancestors as the closest link between the physical and spirit worlds. African traditional religion

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depends very much on the spirit world" (9). The people who have committed the evil crime against the society are summoned before the Masquerade for punishments. They wear a special traditional dress during the ceremony.

The gigantic Masquerade first appears in *The Famished Road* bursting out of the road, "with plumes of smoke billowing from its head." "This terrifying colossus was so tall that even adults strained their necks looking up at it. No one knew who had built it, who had brought it there, or when" (SOE 98).

The masquerade raises a volley of questions. No one is able to explain the dark enigmas of how the Masquerade stands upright on its long wooden legs without being blown away by the wind. No one among the gathered people is able to explain the most puzzling fact of all. People have different views about Masquerades. A man suggests, in a whisper, that there is a human being high up in the Masquerade. But another man remarks that it is impossible and wonders how someone could be up there so still, in a space as small as the head, trapped in raffia and nails" (SOE 98).

Masquerade, in funeral roar fills the street with an ancient silence. Azaro remarks, "I watched it in horror. I watched it by it shadow of a great tree burning, as it danced in the empty street" (TFR 13). "That night, the unleashed Masquerade pursues women across streets because they are not supposed to see its terrifying presence" (TFR 35).

A sense of fear that the Masquerade imparts is powerfully depicted in the following lines. "The evening darkened. The wind made frightful noises as it blew over the head of the Masquerade. People hurried to their homes and heard the first mutterings of an exodus" (SOE 98 – 99).

> Retreating to the backyard the wind blowing hard, caused a weird jackal cry which comes out from the Masquerade. "The cry was so powerful and strange that for a long time afterwards all the nocturnal animals, the dogs, the cats, the weeping children, were utterly silent till the wind had passed and the coded cry had been carried away to the distant regions of the forest." (SOE 101 – 102)

Spirits are closely associated with Masquerades. In the words of Azaro the protagonist of the trilogy.

> I was about to return to the bar when I saw red spirits clambering up the fretful white horse. The wind made the Masquerade's jackal head cry out. People rushed from the bar to see what was happening. The shining machete reflected moonlight on us and the horse neighed, rearing. Tossing in head, the white horse kicked out and raged in

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an inexplicable access of terror. The red spirits clambered on it and the horse galloped instantly round the Masquerade. (SOE 101 – 102)

Azaro notices white spirits clambering all over the red Masquerade. Then a tall man, with 'a bullet shaped head and elongated eyes' steps out towards the horse and with his hands outstretched. The red spirits jump off the horse and on to the man and they vanish in him, as if his body has absorbed them. And then the horse trots over to the man with its head lowered as if ashamed. The people clap and the dogs stop barking.

The weird atmosphere associated with the Masquerade is conjured up by Ben Okri's powerful language.   To recall the words of Azaro "I fled to the barfront and sat near the door. The white horse breathed over me. The moon burned the eyes of the jackal – headed Masquerade. The red haze round me began to grow hot again; soon I felt my flesh on fire" (SOE 214).

He is not able to move. He hears the blind old man laughing in his head. He becomes "aware of him staring at him maliciously through the eyes of the jackal – headed Masquerade." A 'curious sand hot wind' blasts his mind. His brain begins to itch with insurgent passions. The red haze around him grows more intense.

In darkness Azaro finds himself circling in a moonlit space and spots the Jackal – headed Masquerade riding the white horse and swiping the air with its silver machete and the white flag fluttering in its grasp. Its jackal mouth slavers and its eyes red. The white horse gallops furiously in the night- spaces, through the forest. The Masquerade slaughters the trees, 'felling them, cutting down invisible enemies' that cry out become silent. And when the jackal eyes see him and the horse turns and rides towards him, shaking its great head, Azaro screams. The air in the room is heavy, as if there are 'no longer any boundaries between the world outside and our private lives.'

The following passage highlights the experiences of Azaro,

> Revolving in the sky, high up above the people, I found myself looking down on the perforated zinc rooftops. My head was swirling, there was fire in my brain, and acids in my spirit. Evil whisperings flooded my mind Horrible incantations of ritual power were breathed into the Jackal's head by the blind old man, sorcerer of manifestations. Weighed down with hideous spells, I realised with the greatest terror I have ever known that I had entered the universal mind of evil things, numinous things, the thoroughfares of indescribable forces that were spreading their empires over the air

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and night spaces of the world. I had entered the Masquerade's mind. I was trapped and didn't know how to get out. (SOE 114)

Through the terrible eyes of the Masquerade Azaro sees that they are merely one of a thousand universal manifestations and each land has its own kind of Masquerade. It is when people notice the eyes that they begin to be really mesmerize with horror. "And as our speculation increased so did the palpable malice in the eyes of the red colossus" (SOE 98).

Azaro sees the world through the eyes of the Masquerade and when horror courses through him. The blind old man who is sorcerer of manifestations with hideous spells breathes into Jackal's horrible incantation of ritual power. Terror strikes him when he enters the 'universal mind of evil things numinous things, the thoroughfares of indescribable forces spreading their empires over the air and night spaces of the world'. He is trapped and is not able to find the way out.

> That night the Jackal – headed Masquerade, surrounded by the multiples and companions of hyenas and panthers, chanting with the voices of possessed men, wreaked an incredible violence on the forces of wind and forest, slaughtering the spirits and the insurgent women, murdering the trees and our silent protectors, the dormant gods sleeping in our dreams. (TFR 35)

Some of the vile wicked and evil influences of the masquerade are reflected in the following passage.

> "And when the Jackal – headed Masquerade laughed three hundred children died in the country in secret ways, and many fathers went berserk, and for the first time in many years some of our women committed suicide. And the oracles and luminous stones of secret shrines burst into twisted laughter, breaking out in livid prophecies of butterflies dying in the air, birds turning into stone in mid-flight, prophecies of monstrous birds, of wars that make mothers go insane, catastrophes and freak earthquakes, prophecies of madness – making wealth, of oil bursts alongside famine. (SOE 139)

Other strange experiences follow with the appearance of the masquerades.

When the oracles laugh the wind rages and the glass tombs split open and wooden cages catch fire, roasting their trapped birds, and churches collapse, and fountains of blood burst out from white concrete floors in "empty army barracks, with animals delivering eggs of metal, birds giving birth to snakes, donkeys giving birth to frogs, as if the cycles of life" (SOE 139). have

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death and have gone mad. With the erection of the Jackal – headed Masquerade with of obscene size, Azaro begins to understand the 'illusion of the new conquering force'.

Even after the Masquerade disappears, its influence on the people and the atmosphere does not fade. It penetrates their fabric and permeates the wind. It operates invisibly as a secret censor becoming "the eyes of harmless – looking butterflies" and investing "its spying spirit into lizards and moths" and ultimately makes the people powerless and helpless.

The masquerade wails such a dreadful and harmful influence. In the words of Ben Okri,

> Those who oppose the party, or who speak ill of it, peoples suffer inexplicable pains, their children and become temporarily blind, seemed to prove to us the greater powers of the invisible Masquerade. Every illness, every fever, every failure in endeavour, the rain flooding the living rooms, children who accidently cut themselves on glass, men who rave for two hours and return to a stunned normality, convince us that we were surrounded by an implacable force. And because we could not see what it is to which we attribute so much power, we feared it even more, and build it up into something which could not be defied. (SOE 180)

In the words of Azaro, "Through the Masquerade's eyes he understands that there is a war always going on in the night-spaces**."**

Azaro remarks "I saw the invisible masquerade of the western world, saw their worshippers and order, money, desire, power and world domination" (SOE 115). The Masquerade primarily signifies the naked aggression and brute political will of totalitarian power which spreads itself into everything with an intimidating menace. It creates violence.

The masquerade thus plays a significant role in *The Famished Road* and *Songs of Enchantment* of Ben Okri. The descriptions of its frightening appearance, the different views and the enigmas of the people, the mesmerizing effect of its eyes, and spirits that are associated with them, the fear and horror that it evokes and the weird atmosphere it creates, the wicked, and vile harmful influence make the masquerade becomes a powerful expression of the universal manifestations of evil. The evil that prevails in the society, in man and negative feelings, emotions, and thoughts of the fear stricken people are graphically portrayed by Ben Okri through the imaginary character of the Jackal – headed Masquerade.

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Abbreviations

TFR – *The Famished Road*

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SOE- *Songs of Enchantment*

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Colonized versus *Colonizers* in *The Glass Palace* of Amitav Ghosh

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Courtesy: https://www.amazon.com/Glass-Palace-Novel-Amitav-Ghosh-ebook/dp/B000QCSAOA/ref=sr_1_1?crid=3ODSHZ2ECM3Z4&keywords=the+glass+palace+amitav+ghosh&qid=1566170058&s=books&sprefix=The+Glass+Palace+of+Amitav+Ghosh%2Caps%2C613&sr=1-1

Abstract

The present study examines the colonizers' repressive activities on colonized people in Amitav Ghosh's very innovative novel *The Glass Palace*. The novel shows how much colonized people suffered under the colonizers. The British came to India as traders but established

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themselves as colonizers and imposed imperialism on the people of India, a subcontinent. having no political unity, with a diversity of religion, caste and many kingdoms. Imperialism and its impact gave a complete political change in all the commonwealth countries especially in India, Burma and Bangladesh. By the intrusions of the British colonizers, the colonized suffered repression and had to loss their identity.

Keywords: Amitav Ghosh, *The Glass Palace*, Colonizers, Colonized, Colonial Hit

Introduction

In *The Glass Palace*, Amitav Ghosh presents the story of an Indian boy, namely Rajkumar, an orphan, who is stranded in Mandalay, which is located in Burma. The boy works in a tea stall owned by a woman called Ma Cho, a half Indian. The author develops enough hints for the legitimacy of his choice of a protagonist. Colonization, re-colonization, neo-colonization and decolonization are the major themes of Amitav Ghosh's novels. This novel represents India whose spirits have been crushed by British domination. The novel shows European greed and the cruelty of colonization. Because of their intrusion, royal families suffered most. The kings and queens were reduced to puppets. Connoisseurship, luxury and abundance come to an end with much suffering. Alluring face of human existence changed. The British ruthlessly cut the jungles through systematized, mechanical ways.

Colonized and Colonizers

Colonialism is actually defined as the process in which troops were on the march, leading to drastic changes in administration, large scale transfers of goods and services and reconfigurations of political boundaries. Amitav Ghosh focuses on colonialism in this novel.

Colonial powers usually win through superior power, manipulative skill and weaponry. Amitav Ghosh's *The Glass Palace* also deals with colonial operation primarily in Burma.

Colonized verses Colonizers

The characters of the novel *The Glass Palace* are Thebaw, Queen Supalayat, the Burmese Princess, and the common people are Dolly, Rajkumar, Saya Jhon and Uma. All the characters of the novel suffer from colonial displacement. These characters are driven from Burma to India, Malaya, and Singapore.

The novel opens in the lands of colonized territory. The novel portrays two families over three generations that faced the forces of capitalism, colonialism and insurgency movements. The novelist uses *Glass Palace* as a metaphor, 'Glass' is brittle and implies transparency. 'Palace' is in fact the symbol of power.

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Hence 'Glass Palace' is an allusion which is created around power. The people of the glass palace do not acquire the freedom to throw stones at others. Rajkumar is the protagonist of the novel *The Glass Palace*. He worked in a tea stall, which was owned by a matron lady Ma Cho. He was an orphan boy and more experienced with travel. Rajkumar came to understand that British wished to control Burmese territory for wood. Burma was rampaged by the British, using British Indian soldiers under the orders of their colonial masters. So, the Indians became the target of mob frenzy suddenly. Rajkumar was also attacked along with other people. Saya Jhon saved Rajkumar when he perceived something new in Rajkumar that day.

> There was something unusual about the boy - a kind of watchful determination. No excess of gratitude here, no gifts or offerings, no talk of honor, with murder in the heart. There was no simplicity in his face, no innocence: his eyes were filled with worldliness, curiosity and hunger. That was as it should be. 'If you ever need a job, Saya Jhon said, 'come and talk to me'. (*The Glass Palace* P. 3)

The Burmese and the Indians are fighting one another instead of fighting their common enemy. *In victory the British had decided to be generous…the British Government wished to provide them with an escort of attendant and advisors…But now it was time to leave, the guard of honor was waiting.* (*The Glass Palace* P. 43) Apart from these scenes of colonization, Ghosh deals with the Europe's greed in his novel. All the things were exploited -- woods, water, mines, people, etc.

Mental colonization is considered as worse. Saya did not consider the English as usurpers. Saya considered them to be superiors. He learned the art of using everything for his own benefit from them. The Europeans stood as efficient exploiters for him. He earned profit. He did not understand anything beyond his immediate gain. After many decades, Arjune joined with westerner's style. He felt that western style was better than Eastern style. *Dinu understood that it was through their association with Europeans that Arjun and his fellow-officers saw themselves as pioneers.* (*The Glass Palace* P. 279)

Rajkumar was convinced that if there was no British Government, the economy of Burmese would have collapsed. Thus, the colonial people were always imprisoned in the glass palace and they lost the capacity to throw stones at the colonial masters, the colonizers. The colonized people endeavored to explain away the exploitation of colonizer's and violence. So, the colonized lost the capacity to speak on their own.

The process of colonization and the state of colonized are very relevant thought components of this novel. The colonial experience and its memories are loaded with a sense of pain and suffering. Thus, the novel relates India and Burma in the shared colonial experience.

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Crossing the fences between the two countries, the historical characters like King Thebaw and his family and purely fictional characters like Rajkumar, Dolly, Saya Jhon and Uma reflect upon the historical events and their impact upon the colonized people. Finally, the novel depicts also the decolonization of the images. Many stances are provided where the author Amitav Ghosh has shown the cruelty of colonization and its impact on the lives and minds of the colonized.

Conclusion

It is a very good novel about human contradictions. The novel shows that no human being can be fully explained ever. Thus, the novel reveals the serious issues facing contemporary ex-colonies in Asian continent. The novel is concerned with the impact of the colonial encounter on the political, social and cultural lives of the Commonwealth countries like India, Burma, etc. One can easily understand the colonial oppression and depression applied on colonized people by the colonizers. The novelist zooms the black pages of colonized people and presents a vivid picture lively in front of the eyes of the readers. Amitav Ghosh is seen as a historiography meta-fiction writer in this novel.

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Metamorphosis of 'Hindi' in Modern India – A Study of Census of India

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Introduction

'Hindi' in British India was one of the 'provincial languages 'and Hindustani a 'lingua franca'. On Oct 20, 1917 Mahatma Gandhi in his Presidential address at the Second Gujarat Educational Conference, Broach had said that '… Hindi alone can become the national language'; the makers of the Constitution of India named it as the 'Official language' of the Union and also included it in the Eighth Schedule, thus making it one of the scheduled languages. When official status was granted to Hindi, only the state of Rajasthan had some tradition of using Hindi for a few official purposes. Now it is recognised as the 'official language' by more than 14 states. The *Official Language Resolution, 1968* resolved for growth or development of Hindi to take place '… in the interest of the educational and cultural advancement of the county…'. All these language policy actions have created linguistic hierarchy among Indian languages with Hindi at the top. Thus, Hindi is a politically, statistically and functionally very powerful language. All these actions have highly increased the functional value of Hindi. It is a highly empowered language. Hindi is fortunate to have this status which none of the other Indian languages has in Independent India.

Modern India is a multilingual nation. Hindi is fast disseminating as the *lingua franca* of it. It knits different mother tongue speakers together as a most important political constituency. This changed position of one of the dialects into the status of a dominant language now subsumes other dialects and even languages under its umbrella. It became a part of the well-known *Three Language Formula* in school education being implemented in all except two states and union territories. These are the landmarks in the history of growth of Hindi language. Needless to say, for decades Hindi movies have made and are making a significant contribution in popularising Hindi. The post-economic liberalisation opened up mass media for liberal growth; maximum television channels have broadened their reach. In addition to these, now the internet and other media are also becoming major contributors for the promotion of Hindi.

Information sources

Two major sources of information on the linguistic composition of the country are the *Linguistic Survey of India* by George Abraham Grierson (and his connections) 1901 and the *decennial Census of India* since 1881 to 2011. In the post-independence India the language reports of the Census of India 1961 *Vol I Part II-C(ii) Language Tables* and Census of India 1971 *Language Handbook on Mother tongues in Census* by R.C. Nigam, Linguist and later

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Assistant Registrar General and his team in the Office of the Registrar General, India contributed more reliable information on languages of India along with their distribution across the nation. They are the foundations for language information. The censuses that followed 1961 continue to build upon the same platform and provide data.

What is Hindi?

The *Linguistic Survey of India* has played a very important role in the life of Hindi and in the life of India. While recording the names of languages, dialects, mother tongues etc., Grierson says that "… dialect names have been taken from the indigenous nomenclature, nearly all the language-names have had to be invented by Europeans. Some of them, such as 'Bengali,' 'Assamese,' and the like, are founded on words which have received English citizenship, and are not real Indian words at all; while others, like 'Hindustani,' Bihari, and so forth, are based on already existing Indian names of countries or nationalities" (Grierson 1901). When we come to the name of the language Hindi, Grierson writes that it is "… popularly applied to all the various Aryan languages spoken between the Punjab on the west and the river Mahaananda on the east; and between the Himalayas on the north and the river Narbada on the south." (Grierson: 1901 Vol VI page 3).

The 1911 Census of India considers 'Hindi' as 'a comprehensive word which includes at least three distinct languages, Western Hindi, Eastern Hindi and Bihari'. Hindustani which was a major component of Hindi and part of the Constitution of India played an important role in the movement for the independence of India as a link language. The first census after independence of India was conducted in 1951. It recorded 782 languages and dialects. The 1961 census was held after the reorganisation of the States of the country on linguistic lines. It recorded 1652 mother tongues in India. This records the linguistic diversity of India. The Census 1971 Language Handbook of India at page 275 says that Hindi is *"…that form of standard speech which is known as Khari Boli or Standard Hindi and is written in Devanagari script and which although serves as a native speech of only a small section of literate urban society is cultivated in current literature area, and is employed in all media of instruction, information and mass contacts. This speech is understood to be originally based on a dialect spoken around Delhi and some of the Western districts of Uttar Pradesh. Linguistically Hindi language area encompasses two broad dialect group areas named as Western Hindi area and Eastern Hindi area, with a number of linguistic characteristics distinguishing broadly each of the two areas."* We notice the change in the perception of the Scheduled Language-Hindi. With a change in the status, the definition of the language too changes.

Here, we may recall that the Statistical Hand Book (as interpreted by the Radhakrishnan Commission) presented to the Constituent Assembly (which debated various provisions that govern the country including the issue of language in 1947), showed that Hindi had four parts: Eastern Hindi: 7,867,103 persons with Awadhi, Maithili, Magadhi, Bhojpuri; Western Hindi: 71,354,504 persons with Urdu, Braj Bhasha; Bihari : 27,926,502 persons, and Rajasthani: 13,897,508 persons. It may thus be observed here that Urdu was considered a part of Hindi. The report also had observed that *"Hindi is the language of minority, although a large minority. Unfortunately, it does not possess any advantages - literary or historical, over the other modern Indian languages."*

Forgotten Hindustani

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The *Linguistic Survey of India* speaks movingly about Hindustani as an important dialect and a 'lingua franca of the greater part of India, spoken and understood over the whole of the Indian Peninsula'. At that time, 'Literary Hindustani, was used by both Hindus educated in Hindu tradition and Musalmans educated in Musalman system of education. The Hindus used Nagari script and Musalmans used Persion script to write the same language. This Hindustani included local vernacular, Literary Hindustani (including Urdu and Hindi) and Dakhini.

The 1971 Census Language Handbook on page 90 recognises that *"According to LSI / Hindustani was primarily the language of Northern Doab and was also Lingua Franca of India capable of being written both in Persian and Nagari characters and without purism, avoiding alike the excessive use of either Persian or Sanskrit words. Currently also Hindustani is understood to be a form of Hindi/Urdu which avoids Sanskrit or Perso Arabic purisms."* The total population of Hindustani recorded is 122011. In Uttar Pradesh 1,00,530 and in Mysore (present Karnataka) 12,330 were mother tongue speakers. Since 17th Century itself Hindoostaanii was known in England as Lingua franca of India. Unfortunately, the same has vanished from the linguistic demography of India in the records and publications of the 1991 Census onwards.

Growth of Hindi

When we use the words *scheduled language* and *non-scheduled language*, we have to remember the percentage of speakers of these groups of languages in the country. Hindi is one of the 22 Scheduled languages.

Census Year	Scheduled languages	Other Languages
2001	96.56	3.44
2011	96.71	3.29

The table – 1, provides the details of percentage of speakers of Hindi mother tongue and Hindi language from 1961 to 2011. Between 1961 and 2011 the percentage of Hindi language speakers in India has increased from 30.37 to 43.63, a jump by 13.26 percent. Here, Hindi language is inclusive of Hindi mother tongue. This is the highest growth among all the Indian languages. During the same period population of Hind mother tongue speakers has gone down from 28.00% to 26.61%, that is by 1.39%. Thus, we can notice that the number of speakers of Hindi as mother tongue is dropping from decade to decade and number of speakers of Hindi language is growing. Percentage of population of other mother tongues in the umbrella language Hindi is also increasing. In 1961, Hindi-a composite language had 97 different mother tongues (including Hindi mother tongue) under its umbrella. Many of them were spoken by a meagre number of people. The number of mother tongues in Hindi language too has changed from decade to decade. They were 48+ in 1991, 49+ in 2001 and 56+ in2011.

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Year	Hindi Language	Hindi Mother tongue
1961	30.37	28.00
1971	38.03	28.04
1991	40.21	27.83
2001	41.03	25.07
2011	43.63	26.61

HINDI LANGUAGE & MOTHER TONGUE
■ Hindi Language ■ Hindi Mother Tongue
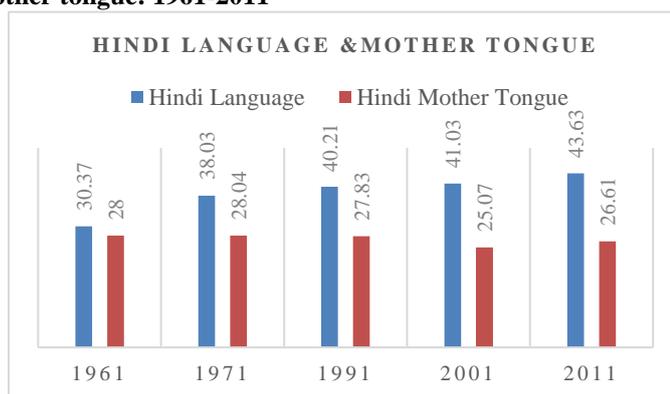
Now the number of mother tongues in composite Hindi has reduced but numbers of mother tongues with a larger number of speakers are added under Hindi umbrella. B.P. Mahapatra in *Language Planning and Census in India* records that

'The genetic classification of Hindi mother tongues in 1961which resulted in projecting the percentage of Hindi speakers in India at 30.39 percent of the total population incredibly fell to 29.65 percent in 1971 following the same genetic classificatory scheme of 1961…'

This immediately raised the question, what is wrong with Hindi? And ultimately the language tables based on the linguistic classification scheme of 1961 were subjected to a critical review. The government took an active role in reclassification of the mother tongues, and this took nearly seven years to reach a decision. In the foreword to the Language Tables, Shri R.B. Chari, then the registrar general, says, "There has been a change this time in the grouping of languages/mother tongues".

In consequence, exactly fifty mother tongues with speaker strength above 10,000 were freshly classified under Hindi to project the number of Hindi at 38.04 percent of the total population. These mother tongues are: Bagri-Rajasthani, Banjari, Bhadrawahi, Bharmauri/Gaddi, Bhojpuri, Chambeali, Curahi, Dhundari, Garhwali, Gojri, Harauri, Hindustani, Jaipuri, Jaunsari, Kangri, Khairari, Khortha/Khotta, Kulvi, Kumaui, Kurmali Thar, Lamani/Lambadi, Madhesi, Magadhi/Magahi, Maithili, Malvi, Mandeali, Marwari, Mewari, Mewati, Nagpuria, Nimadi, Pahari, Panchpargania, Rajasthani, Sadan/Sadri, Sirmauuri, and thirteen more undisclosed ones. It is quite apparent from this list that the linguistic classification of 1961 was thrown overboard in favour of a classification that we may call 'functional.'

As an academic exercise, if we exclude the number of speakers of the mother tongues listed by Mahapatra, from the 2011 census the percentage of Hindi language speakers in India in 2011 will get reduced to 31.75 percent from the present record of 43.63 percent. In such a case the following shall be the strength of Hindi in India.

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<div align="center">

Table - 2
Percentage of speakers of Hindi Language and
Hindi Mother tongue: 1961 and 2011

</div>

Year	Hindi Language	Hindi Mother tongue
1961	30.37	28.00
2011	31.75	26.61
Difference	+1.38	-1.39

Urban and Rural Distribution

There is a shift taking place in the demographic distribution of Hindi language and Hindi mother tongue speakers in the urban and rural spaces in the past few decades. The following two separate tables for language and mother tongue illustrate the point.

<div align="center">

Table-3

Hindi Language: 1961- 2011
Percentage of its distribution in Urban and Rural areas

</div>

Year	Rural	Urban
1961	84.65	15.35
1991	78.61	21.39
2001	76.08	23.92
2011	73.23	26.77
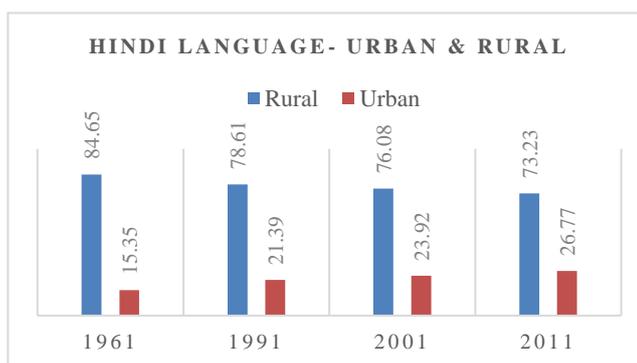
This table illustrates that the Hindi language speakers are moving towards urban areas from rural areas. From decade to decade their strength in rural areas is on the decrease and is increasing in the urban areas.

<div align="center">

Table – 4
Hindi mother tongue: 1961- 2011
Percentage of distribution in Urban and Rural areas

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Year	Rural	Urban
1961	84.57	15.43
2001	68.90	31.10
2011	64.80	35.20

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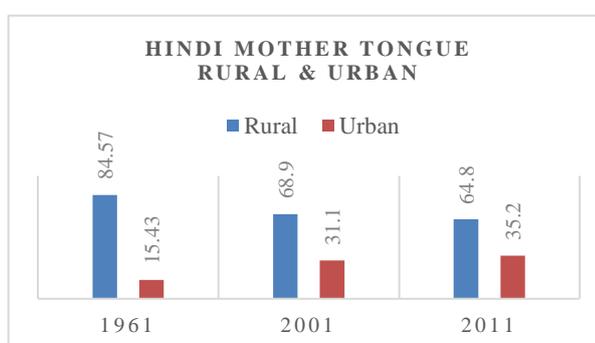
This table speaks about the movement taking place in the Hindi mother tongue speaking population. They are moving from rural areas towards urban areas. This is more than the movement of the Hindi language speakers.

Distribution in States and UTs

The 2011 Census provides the figures indicating the distribution of languages in different states and union territories. Among the Indian languages only Bengali, Gujarati, Tamil, Hindi and Urdu are present in all parts of India. But Hindi stands first with comparably better population than others in its spread across the country. It is having a pan Indian presence.

Since we are trying to understand the presence of Hindi in India, it has to be looked at from two angles. The first one is the percentage of distribution of Hindi language speakers in different states and UTs. The other one is the proportion of Hindi speakers in each of the states and UTs. Since the details from previous census are also available, we are able to discuss the changes that have taken place from decade to decade in both angles. The table – 5 illustrates the percentage of Hindi language Speakers in the states and UTs in descending order of number of speakers in 2011 census. For the convenience of understanding linguistic demography of Hindi all the 35 states and UTs are grouped in to five groups depending upon the percentage of speakers in each them. The first group has 4 states.

Table - 5
Percentage of Hindi Language Speakers in the States and Union Territories
(in descending order of percentage of speakers in 2011 census)

Sl No	State UT	1981	1991	2001	2011
I					
1	UP	37.68	37.16	35.960	35.578
2	Bihar	20.97	20.70	14.366	15.273
3	Madhya Pradesh	16.56	16.78	12.476	12.174
4	Rajasthan	11.35	11.68	12.180	11.597
II					
5	Haryana	4.34	4.44	4.374	4.224
6	Chhattisgarh	####	####	4.077	4.043
7	Jharkhand	####	####	3.675	3.867
8	Maharashtra	1.63	1.82	2.530	2.740
9	Nct D	1.79	2.28	2.656	2.698
10	Uttarakhand	####	####	1.769	1.701
11	West Bengal	1.37	1.32	1.361	1.203
12	Himachal Pradesh	1.43	1.36	1.281	1.115
III					
13	Gujarat	0.28	0.36	0.566	0.807
14	Andhra Pradesh	0.53	0.54	0.583	0.590
15	J & K	0.39	****	0.443	0.494
16	Punjab	0.96	0.43	0.438	0.491
17	Assam	****	0.03	0.371	0.397
18	Karnataka	0.26	0.26	0.318	0.381
19	Odisha	0.23	0.22	0.247	0.234
20	Chandigarh	0.09	0.11	0.144	0.147
IV					
21	Tamil Nadu	****	0.47	0.044	0.074
22	Goa	0.009	0.01	0.018	0.028
23	Arunachal Pradesh	0.01	0.01	0.019	0.018
24	Dadra & NH	0.007	0.002	0.007	0.017

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25	Daman & Diu	****	0.001	0.007	0.016
26	Tripura	0.012	0.01	0.012	0.014
27	Andaman & N I	0.01	0.01	0.015	0.013
28	Nagaland	0.012	0.012	0.013	0.011
29	Meghalaya	0.01	0.011	0.011	0.011
V					
30	Kerala	0.006	0.006	0.006	0.009
31	Sikkim	0.006	0.005	0.0085	0.009
32	Manipur	0.005	0.007	0.005	0.006
33	Mizoram	0.003	0.002	0.002	0.002
34	Lakshadweep	5.29	0.00006	N	N
35	Pondicherry	0.00005	0.0007	N	N

*[*This statement excludes Assam as no census was taken there due to disturbed conditions prevailing at the time of census. Also excludes language figures of Tamil Nadu as the entire records of Tamil Nadu state have been lost due to flood. Full figures for Kashmir are not available, since the 1991 census was not conducted in Jammu and Kashmir due to disturbed conditions.*

#Uttarakhand, Jharkhand and Chhattisgarh states are later creations. The figures for the same are included in the parent state.]

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HINDI IN STATES AND UNION TERRITORIES

■ 2001 ■ 2011

State/UT	2001	2011
Tamil Nadu	0.044	0.074
Goa	0.018	0.028
Arunachal Pradesh	0.019	0.018
Dadra & NH	0.007	0.017
Daman & Diu	0.007	0.016
Tripura	0.012	0.014
Andaman & N I	0.015	0.013
Nagaland	0.013	0.011
Meghalaya	0.011	0.011
Kerala	0.006	0.009
Sikkim	0.0085	0.009
Manipur	0.005	0.006
Mizoram	0.002	0.002

This table indicates that in 2011 Uttar Pradesh has maximum number of Hindi speakers [35.588%] and Lakshadweep and Pondicherry have negligible number of them. Among 35 states and UTs in the first group of 4 states have more than 10% Hindi speakers: In addition to UP, Bihar [15.237%], Madhya Pradesh [12.174%] and Rajasthan [11.597%] belong to this group. It is to be noticed that their percentage is decreasing in Uttar Pradesh [35.960% < 35.578%], Rajasthan [11.597 %< 12.180%] and Madhya Pradesh [12.137% < 12.476%] It is increasing in Bihar [14.366%>15.273%].

The second group has 8 states with more than 1.00% of Hindi speakers. They are: Haryana [4.224%], Chhattisgarh [4.043%], Jharkhand [3.867%], Maharashtra [2.174%], NCT Delhi [2.698%], Uttarakhand [1.701%], West Bengal [1.203%] and Himachal Pradesh [1.115%]. In this group also the number of Hindi speakers is reducing in West Bengal [1.203% < 1.361%], Himachal Pradesh [1.115 %< 1.281%]. In case of other states in this group the number of speakers of Hindi is increasing.

The third group has 8 states: This is the one where Hindi speakers are less than 1.00% but more than 0.01%. The states are: Gujarat, Andhra Pradesh, J & K, Punjab, Assam, Karnataka, Odisha and Chandigarh. An interesting fact is that in case of all the states in this group only in Odisha number of speakers of Hindi is decreasing [0.234% <0.247%]. It is increasing in all other 7 states.

The fourth group has 9 states and UTs. All these have more than 0.011% and less than 0.009% of Hindi speakers. The fifth group has rest of the states and UTs. Further details of Hindi speakers in this group and their increase / decrease could be clearly deciphered from the table – 5.

Table – 6 provides the details of percentage of Hindi speakers in the states and UTs. This illustrates the density of Hindi speakers in each geographical territory. This percentage is to the total population of the State or UT in the descending order of percentage of speakers

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in 2011 census. The state of Uttar Pradesh has highest proportion of Hindi speakers than any other language speakers in it. Whereas Kerala state has least number of Hindi speakers.

In 11 states they are above 50% of the total population of the state. Here, the states and UTs are grouped into four groups depending upon the density of speakers of Hindi in them. They are states and UTs with high density, moderate density, low density and poor density. This table reflects the details of this classification.

Table – 6
Hindi speakers in the States and Union Territories
(Percentage to the total population of the State or UT in the descending order of percentage of speakers in 2011 census)

	State UT	1991	2001	2011
I	**High density**			
1	UP	90.11	91.32	94.07
2	Rajasthan	89.56	90.97	89.38
3	Uttarakhand	####	87.95	89.15
4	Madhya Pradesh	85.55	87.26	88.56
5	Haryana	91.00	87.31	88.05
6	Himachal Pradesh	88.87	89.01	85.88
7	Nct D	81.64	80.94	84.91
8	Chhattisgarh	####	82.61	83.62
9	Bihar	80.86	73.06	77,52
10	Chandigarh	61.07	67.53	73.59
11	Jharkhand	####	57.56	61.94
II	**Moderate density**			
12	Daman & Diu	3.59	19.44	36.30
13	Dadra & NH	5.05	15.07	26.15
14	J & K	17.32	18.44	20.83
15	Andaman & N I	17.62	18.23	19.29
16	Maharashtra	7.81	11.03	12.88
17	Goa	3.17	5.70	10.28
III	**Poor density**			
18	Punjab	7.29	7.60	9.35
19	Sikkim	4.87	6.67	7.95
20	Arunachal Pradesh	7.31	7.39	7.09
21	Gujarat	2.94	4.71	7.056
22	West Bengal	6.58	7.17	6.96
23	Assam	4.62	5.89	6.73
24	Andhra Pradesh	2.77	3.23	3.68
25	Karnataka	1.97	2.54	3.29
26	Nagaland	3.36	2.86	3.18
27	Odisha	2.40	2.83	2.95
28	Meghalaya	2.19	2.16	2.12
29	Tripura	1.66	1.68	2.11
30	Manipur	1.31	1.14	1.11
IV	**Very poor density**			
31	Mizoram	1.28	1.19	0.97
32	Tamil Nadu	N	0.30	0.54
33	Pondicherry	N	0.45	0.51
34	Lakshadweep	N	0.18	0.24
35	Kerala	N	0.08	0.15

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HINDI IN STATES AND UNION TERRITORIES
■ 2001 ■ 2011

HINDI IN STATES AND UNION TERRITORIES
■ 2001 ■ 2011
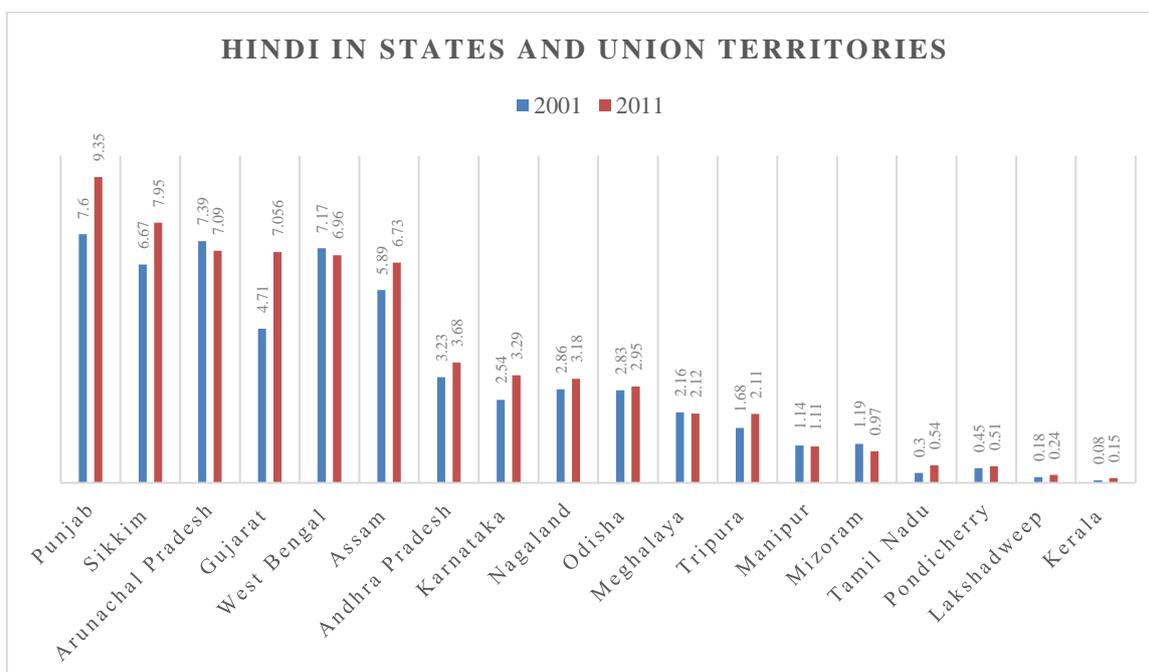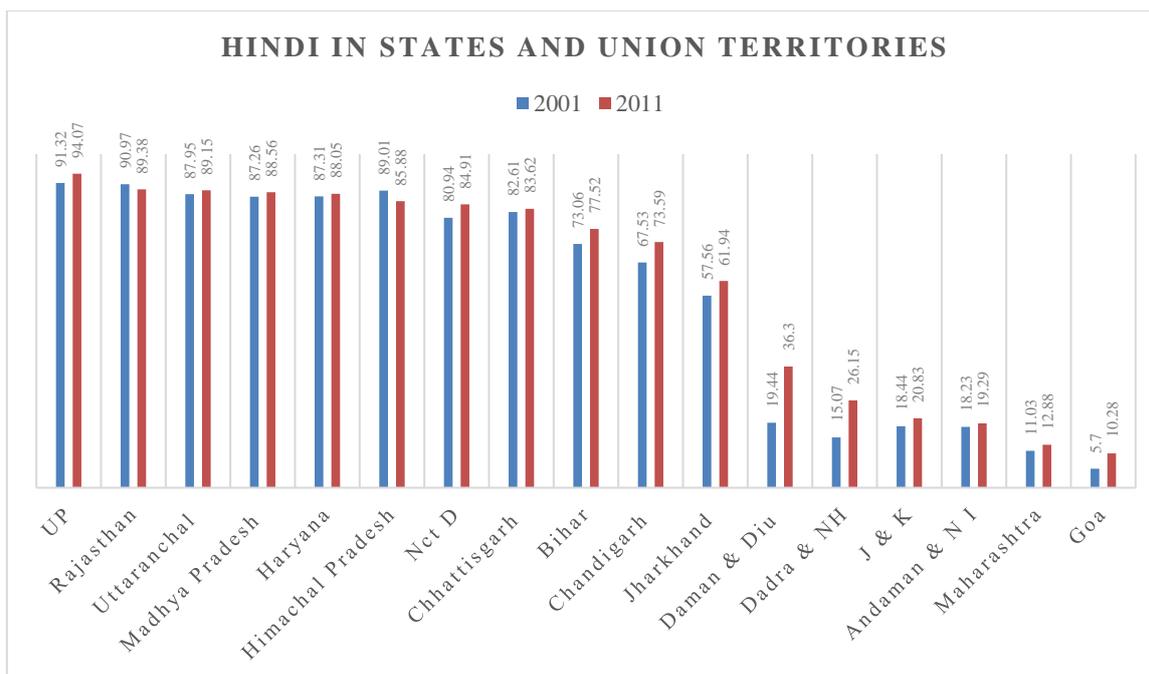
In this case also in 28 states and UTs the proportion of population speaking Hindi is increasing. But their proportion is decreasing 7 states. Two are high density states. They are: Rajasthan [89.38% <90.97%], Himachal Pradesh [85.88 %< 89.01%]. Four are poor density states: Arunachal Pradesh [7.09%<7.39%], West Bengal [6.96%<7.17%], Meghalaya [2.12%<2.16%], Manipur [1.11%<1.14%] and Mizoram [0.97%<1.19%] belongs to a very poor density state.

Spread of Hindi

Multilingualism in India is on increase from decade to decade. Statistics about bilingualism and trilingualism indicates the extent of penetration of a language into the

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communicative territory of speakers of another language/s. From the beginning penetration of Hindi among other language speakers is highly uneven. High linguistic diversity is one of the reasons. In addition to this there are cultural, political and social reasons for the unevenness.

The following table illustrates the degree of Indian multilingualism and also penetration of Hindi into the communicative domain of other languages. It acts as a link between Hindi and another mother tongue speaker. Bi and Tri – statistics are one kind of indices of language contact and power of Hindi. In 1991 for the first time trilingualism details were made available. Bilingualism in the country is on the increase. The same is not true of trilingualism. Now, it is on the decrease. It seems to be not so sustainable like bilingualism.

Table - 7
Indian Multilingualism (in percentage) at a glance

Year	National Bilingualism	National Trilingualism	Hindi speakers knowing a second language	Hindi speakers knowing a third language
1961	09.70	***	5.113	***
1971	13.04	***	***	***
1981	13.34	***	04.76	***
1991	19.44	7.26	11.01	2.98
2001	24.79	8.51	11.25	2.13
2011	26.01	7.10	11.540	To be worked out

In case of Hindi there are two dimensions of multilingualism- Hindi speakers being bilingual and trilingual in other languages, and other language speakers being bilingual and trilingual in Hindi. The speakers of Hindi were least bilingual 11.01% and least trilingual 2.98% in any other language in 1991. Their bilingual and trilingual profile of Hindi, thus, is far below the national average of 19.44% and 7.26%. However, one finds an increase of bilingualism among Hindi speakers from decade to decade from 1981, from 4.76% >to 11.01% in 1991 > 11.25% in 2001 and >11.540% in 2011.

The table-8 on the intensity of bilingualism illustrates the spread of Hindi among the speakers of scheduled languages from decade to decade as first subsidiary language. Hindi has spread very widely among the Dogri speakers with 62.82% and spread least among Tamil speakers with 1.495% of them declaring Hindi as their first subsidiary language in 2011. Only in case of Kannada [4.672 %< 5.813%] and Kashmiri [3.217 %< 3.228] speakers there is a decrease in the percentage of Hindi bilinguals from 2001 to 2011.The table is self-explanatory about the intensity of Hindi bilingualism.

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Table - 8
Intensity of Hindi Bilingualism
Speakers of Scheduled Languages knowing Hindi as a second language
(in descending order of percentage of speakers in 2011 census)

	Language	1961*	1991	2001	2011
I	**High**				
1	Dogri	4.523	***	50.615	62.824
2	Maithili	2.703	***	31.924	52.889
3	Punjabi	7.352	30.75	41.943	46.663
4	Sindhi	22.397	40.74	45.582	45.742
5	Marathi	6.157	23.79	35.929	41.733
6	Nepali	11.568	23.25	30.269	40.183
II	**Moderate**				
7	Gujarati	3.849	22.13	32.403	39.005
8	Urdu	4.377	16.60	25.446	36.674
9	Santali	7.312	***	16.636	27.041
10	Assamese	2.209	8.82	11.13	16.704
11	Oriya	1.616	4.56	8.052	12.850
12	Konkani	2.664	8.58	8.746	10.598
13	Manipuri	2.959	10.02	7.810	10.234
14	Bengali	1.821	3.99	6.035	8.615
15	Telugu	0.871	3.28	5.368	5.655
III	**Low**				
16	Kannada	1.024	3.89	5.813	4.672
17	Bodo	N	***	3.154	4.167
18	Malayalam	0.474	2.69	3.113	3.264
19	Kashmiri	0.784	*	3.228	3.217
20	Tamil	0.323	0.70	1.135	1.495

[In 1961, it is the percentage of persons speaking Hindi in addition to their mother tongue.
*** they were not scheduled languages at that time]

INTENSITY OF HINDI BILINGUALISM
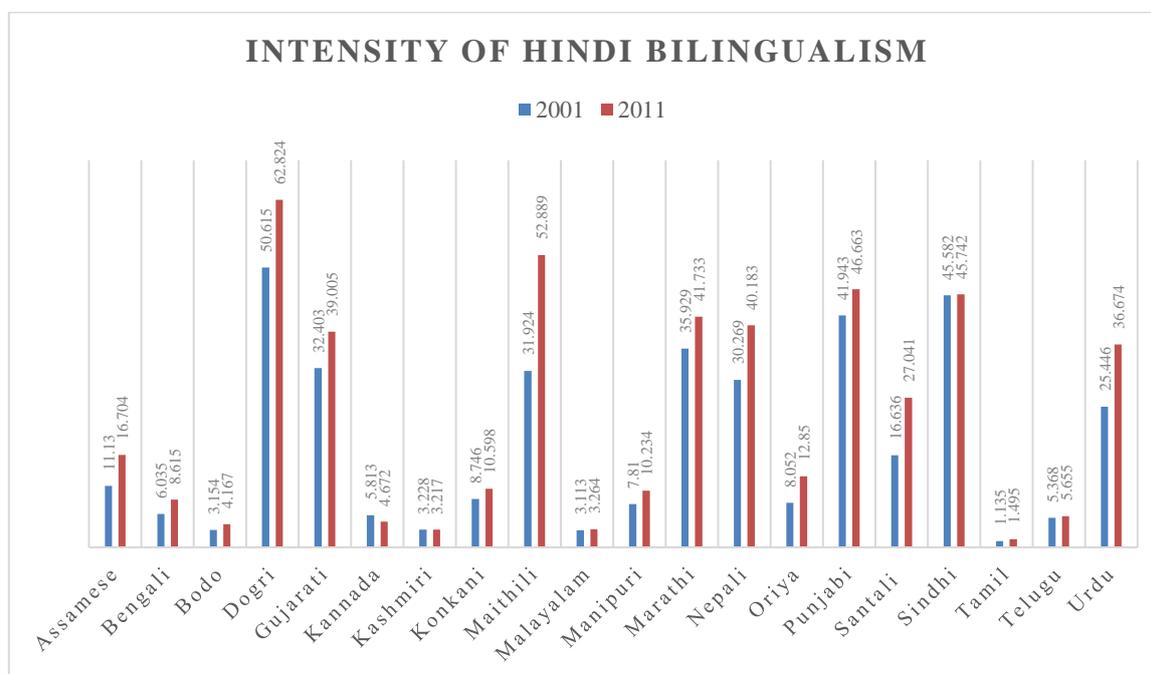
The table-9 illustrates the spread of Hindi among the speakers of scheduled languages from decade to decade as second subsidiary language. Hindi has spread very widely among

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the Konkani speakers with 47.18% and spread least among Tamil speakers with 3.19% of them declaring Hindi as their second subsidiary language in 2001. There is no decrease of Hindi trilingualism between 1991 and 2001 among any of these language speakers. One thing stands out in general about Hindi bilingualism and trilingualism is that trilingualism is spreading fast among the speakers of scheduled languages. This table is self-explanatory about the spread of Hindi trilingualism.

Table – 9
Intensity of Hindi trilingualism
Speakers of Scheduled Languages knowing Hindi as a third language: 1991-2001
(in descending order of percentage of speakers in 2001 census)

	Language	1991	2001
I	**High**		
1	Konkani	16.47	47.18
2	Sindhi	9.91	35.58
3	Punjabi	5.50	31.30
4	Dogri	***	26.49
5	Nepali	12.21	22.54
6	Manipuri	14.29	20.81
II	**Moderate**		
7	Bodo	***	18.64
8	Urdu	4.01	18.37
9	Malayalam	16.38	16.60
10	Kashmiri	10.36	15.55
11	Marathi	2.00	15.45
12	Assamese	8.11	14.47
13	Gujarati	1.78	14.25
14	Oriya	11.36	12.88
15	Kannada	5.09	12.15
16	Telugu	4.73	10.69
III	**Low**		
17	Maithili	***	9.25
18	Santali	***	7.35
19	Bengali	2.65	6.52
20	Tamil	0.86	3.19

(*They were not scheduled languages in 1991)

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HINDI TRILINGUALISM
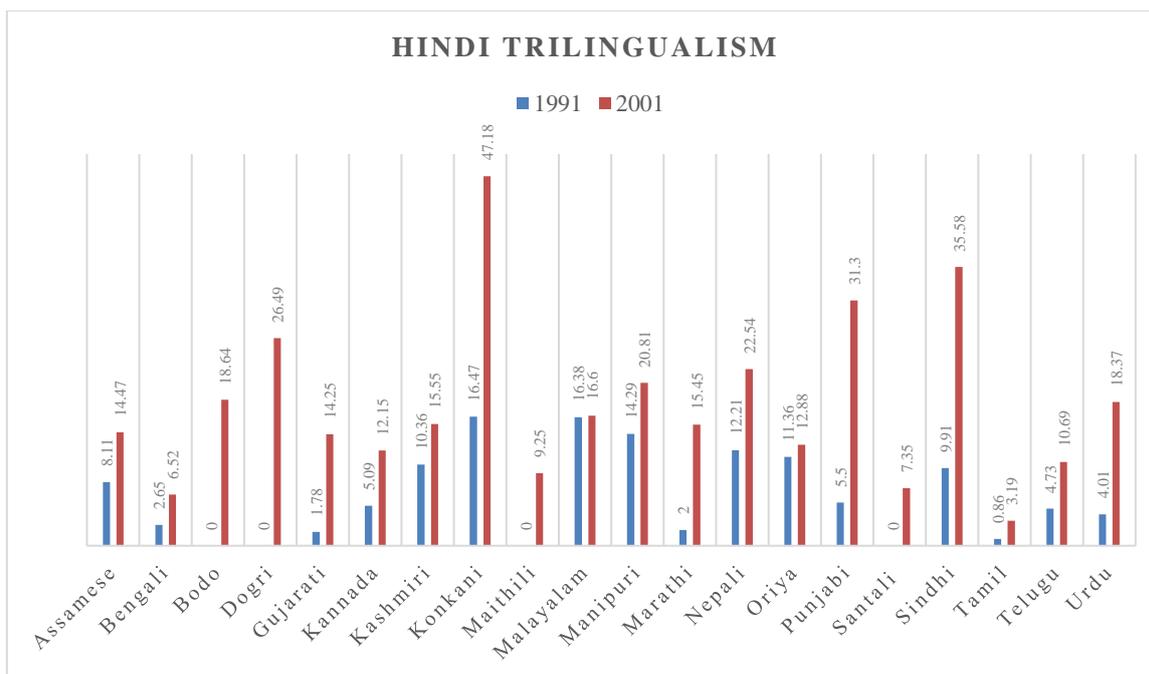
The table–10 gives a combined picture of spread of Hindi as a second and third language among the speakers of scheduled languages in 1991 and 2001. This table really establishes the quantum of combined spread of Hindi and its speed of progress from decade to decade. When the same for 2011 are worked out, it may give moving picture of spread of Hindi in India.

Table – 10
Intensity of Hindi bilingualism and trilingualism
Percentage of Scheduled Language speakers knowing Hindi
(as second and third language: 1991-2001, a combined statement)

	Year	1991	2001	1991	2001
	Language	Second Language	Second Language	Third Language	Third Language
1.	Assamese	8.82	11.13	8.11	14.47
2.	Bengali	3.99	6.035	2.65	6.52
3.	Bodo	***	3.154	***	18.64
4.	Dogri	***	50.615	***	26.49
5.	Gujarati	22.13	32.403	1.78	14.25
6.	Kannada	3.89	5.813	5.09	12.15
7.	Kashmiri	*	3.228	10.36	15.55
8.	Konkani	8.58	8.746	16.47	47.18
9.	Maithili	***	31.924	***	9.25
10.	Malayalam	2.69	3.113	16.38	16.60
11.	Manipuri	10.02	7.810	14.29	20.81
12.	Marathi	23.79	35.929	2.00	15.45
13.	Nepali	23.25	30.269	12.21	22.54
14.	Oriya	4.56	8.052	11.336	12.88
15.	Punjabi	30.75	41.943	5.50	31.30
16.	Santali	***	16.636	***	7.35
17.	Sindhi	40.74	45.582	9.91	35.58
18.	Tamil	0.70	1.135	0.86	3.19
19.	Telugu	3.28	5.368	4.73	10.69
20.	Urdu	16.60	25.446	4.01	18.37

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Hindi Bilingualism and Trilingualism: 1991-2001

■ 1991: Second Language ■ 2001: Second Language ■ 1991: Third Language ■ 2001: Third Language
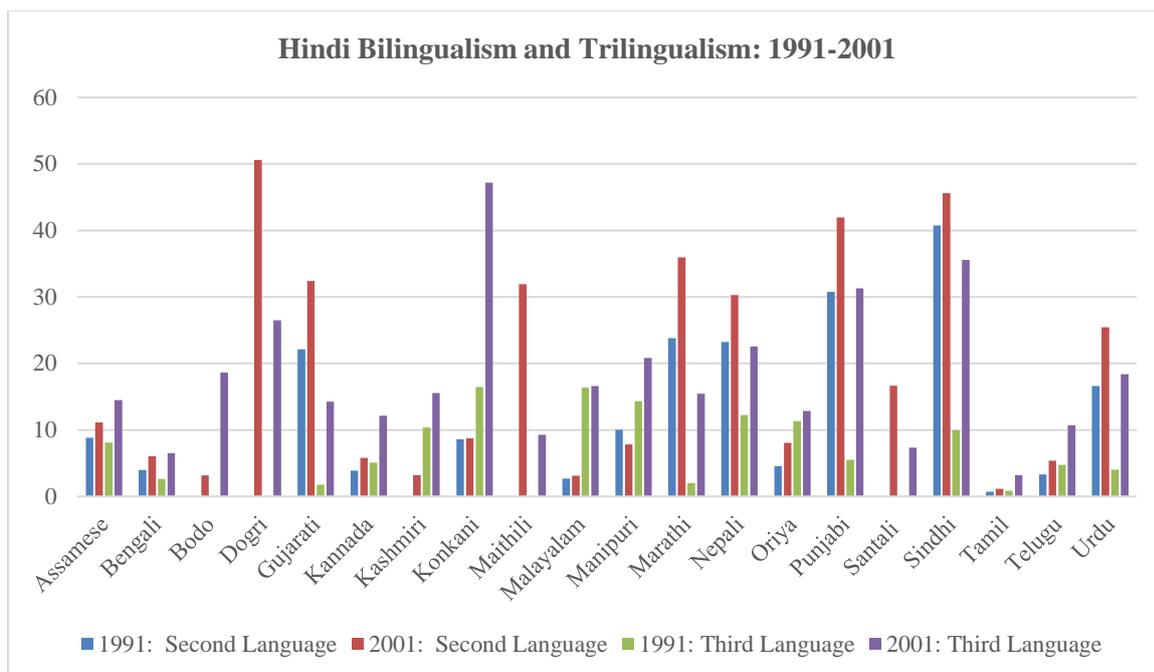
So far, we focused on the spread of Hindi among the speakers of the scheduled languages. Now we can look at its spread among some of the nonscheduled languages as a sample case in table -10(a) and 10(b). In this group of languages Hindi is spreading fast from 1961 to 2011. But currently it is on the reduction trend in case of Korwa [46.322%< 55.239%] and Lushai/Mizo [3.251%<4.317].

Table – 10 (a)
Intensity of Hindi bilingualism
Percentage of some Non-scheduled Language Speakers knowing Hindi
as a second language 1961-2011

	Language	1961*	2001	2011
1	Bhili/Bilodi	3.535	19.762	32.941
2	English	21.820	46.485	48.919
3	Gondi	23.053	31.500	44.754
4	Halbi	2.583	31.906	48.363
5	Ho	6.826	24.932	34.532
6	Kharia	17.470	42.257	46.811
7	Khasi	2.163	3.034	3.774
8	Korku	49.682	63.111	72.743
9	Korwa	45.192	55.239	46.322
10	Kurukh/Oran	28.303	53.763	67.639
11	Lushai/Mizo	3.001	4.317	3.251
12	Malto	8.642	10.856	33.506
13	Munda	7.557	15.519	17.876
14	Mundari	13.327	40.721	53.923

[In 1961, it is the percentage of persons speaking Hindi in addition to their mother tongue.]

In the table -10(b) we have another sample list of some of the non-scheduled languages. In this group of languages also Hindi is spreading fast from 2001 to 2011. But currently it is on the reduction trend in case of Ao [4.424 %< 5.310%], Khandeshi [3.251 %< 3.941%], Lahanda [55.183 %< 55.281%] and Tibetan [22.42 %< 41.839%]

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Table – 10 (b)
Intensity of Hindi bilingualism
Percentage of some Non-scheduled Language Speakers knowing
Hindi as a second language 2001-2011

	Language	2001	2011
1	Adi	34.140	48.574
2	Ao	5.310	4.424
3	Bhotia	20.298	31.957
4	Garo	3.502	5.332
5	Karbi/ Mikir	2.104	2.969
6	Khandeshi	3.941	3.893
7	Kinnori	74.922	79.154
8	Ladakhi	10.789	28.063
9	Lahuli	74.856	86.400
10	Lahanda	55.281	55.183
11	Mishmi	41.431	55.208
12	Monpa	49.846	60.118
13	Nicobaise	58.004	61.603
14	Nissi/Dafla	31.118	49.887
15	Paite	2.539	3.238
16	Sangtam	2.360	3.268
17	Tangkhul	2.885	3.596
18	Tibetan	41.839	22.42
19	Tulu	3.565	4.549

Spread of Other Languages

The picture will not be complete without looking into the spread of other languages among Hindi speakers. In 1961- 5.113 % of Hindi mother tongue speakers had reported as they know a subsidiary language. The table – 11 gives the details of the languages known to Hindi speakers as second languages.

Table - 11
Percentage of speakers of Hindi being bilingual in
other languages 1961- 2011

	Languages	1961	2001	2011
1	Assamese	0.169	0.124	0.173
2	Arbi	0.006	0.041	0.040
3	Bengali	0.296	0.496	0.548
4	Bhili /Bhilodi	0.011	0.008	0.013
5	Dogri	*	0.013	0.018
6	English	2.484	7.67	6.060
7	Gujarati	0.036	0.240	0.360
8	Gondi	0.029	0.018	0.017
9	Kannada	0.024	0.186	0.212
10	Kashmiri	*	0.018	0.019
11	Konkani	*	0.003	0.006
12	Kurukh /Oraon	0.013	0.012	0.020
13	Maithili	0.008	0.062	0.108
14	Malayalam	*	0.003	0.005
15	Marathi	0.256	0.934	1.145

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16	Mundari	0.008	0.012	0.008
17	Nepali	0.006	0.034	0.027
18	Oriya	0.029	0.129	0.129
19	Punjabi	0.311	0.330	0.407
20	Sanskrit	0.103	0.278	0.188
21	Santali	0.015	0.008	0.014
22	Sindhi	*	0.019	0.026
23	Tamil	0.014	0.019	0.030
24	Telugu	0.027	0.361	0.371
25	Urdu	0.586	0.897	1.458

[In the case of 1961, it is the percentage of persons speaking Hindi in addition to their mother tongue.]

The picture of Hindi speakers being bilingual in other languages is not so glowing but it is gloomy. The first and foremost choice of them is English. It is nothing but natural in the Indian context. Here the functionality of the second language is counted more than any other factor. Their bilingualism in English has grown from 2.484% in 1961 to 7.67% in 2001. But it is reduced to 6.060% in 2011.

Hindi speakers seem to see that there is not much need for them to learn/know another language since those languages have very less functional value for them.

Modern Hindi

Historically, Hindi was not an official language or a language of administration of any dynasty unlike some other Indian languages like Kannada, Tamil, etc. The officially identified *Hindi* of today as we already saw is an umbrella term/form to cover a '*composite speech form*' created out of different but possibly mutually intelligible mother tongues, including functionally compatible mother tongues. It is a super ordinate term subsuming a bunch of subordinate mother tongues/ dialects. The common core of linguistic features that exist between different mother tongues grouped under the language Hindi and the areal features seem to be helping smooth communication and unhindered interaction among speakers of these mother tongues. Hindi as a form of language started to knit India-a multilingual nation since a century as part of the process of struggle for independence and more forcefully since independence and constitutional provisions. First it integrated submerging different mother tongue/dialect/language identities as an umbrella language; secondly, penetrated into the sphere of other Indo Aryan language speaking areas due to linguistic affinity, geographic contiguity; thirdly into the territory of speakers of other language families due to their passive smoking of it through the bombardment of mass media. It is integrating Indians communicatively. In due course of time may also integrate socially and culturally.

Today, we are hearing and witnessing the products of post-independence linguistic activities. Modern Hindi is this form of language which has evolved into almost acceptable form in India after her independence and is in use in different domains. Three distinctive forms of it have evolved and they perform three different kinds of functions. The first one is used in formal contexts as standard Hindi both in spoken and written forms; the second one is the official or administrative Hindi which is used in a limited but important domain of administration but it hardly has any colloquial variety but strictly confined to single domain of administration, nobody's mother tongue; third one is *'fouji Hindi'*. The Hindi used in the

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defense services. It is the best example of development of Hindi as a very successful tool for communication among the speakers belonging to various mother tongues groups and different official hierarchies. This Hindi of armed forces could be named as '*fouji Hindi*'. It demonstrates the strength of official Hindi '*prashaasanik Hindi*' and 'lingua franca *Hindi*'; the fourth most popular form of Hindi is lingua-franca Hindi used in non-formal contexts across the country in spoken form only, with the shade of the regional language where it is used. This form is more akin to Mahatma Gandhi's notion of Hindustani, also now popularly known as *bazaar Hindi*. This kind of Hindi is used across different language speakers for intra-group communication in the country.

Hindustani - that Mahatma Gandhi wrote on Feb 1,1942 in Harijan "… what is Hindustani? a scientific blend of Hindi and Urdu. There is no such written blend extant. But it is the common speech of the unlettered millions of Hindus and Musalmans …". Article 351 of the Constitution of India in its 'Directive for development of the Hindi language' states that 'it shall be the duty of the Union to promote the spread of Hindi language, to develop it so that it may serve as a medium of expression for all the elements of the composite culture of India and to secure its enrichment by assimilating without interfering with its genius, the forms, style and expressions used in Hindustani and in the other languages specified in the Eighth Schedule, and by drawing, wherever necessary or desirable, for its vocabulary, primarily on Sanskrit and secondarily on other languages.

The process of evolving of a *lingua franca Hindi* is taking place without the intervention of language planners and language planning but by users of Hindi the speakers of different mother tongues in India. Due to mobility, communication network and expansion of modern technologies, modern Hindi has become a language of masses to a large extent. Hindustani of British India which had Hindi and Urdu as main components has gone out of linguistic demography of the nation and Indian census.

English has a coinage 'Englishes"- 'a term for emerging localized or indigenized verities of English …it is a lingua franca used in business trade…etc. On this analogy, in modern India if we use the term 'Hindustanees" it may not be in-appropriate. The Hindustani of independent India is developing fast than expected as an amalgam of elements of different Indian mother tongues with Hindi. Each such Hindustani has its own different linguistic texture. They are developing to get into decennial census in the form of substantial numbers. Modern Hindi that this paper discusses includes all kinds of Hindis in India.

In spite of linguistic heterogeneity of the country if we take communicability of Hindi in India as a criterion, we have to consider Urdu and Hindi as mutually intelligible speech forms for centuries together. They have a common core of phonology, syntax and a major vocabulary share. They are separated by two script forms since a century or so and by two religions. There were times when the religion was not in picture as a separator. Technological developments of today have made script a minor issue due to easy convertibility of a language from one script to another script. Hence, I am inclined to take Urdu and Hindi together as one entity for communicative purposes. When we add the statistics of Urdu speakers to Hindi along with the statistics of Hindi bilingualism and trilingualism, Hindi has a reach of 61.49% of the population of India.

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Communicative Hindi

Hindi +	%
Hindi language	43.63
+Hindi bilingualism	11.54
+Hindi trilingualism 2001	2.13
+Urdu language	4.19
Other languages	38.51

Communicative Hindi + Other Languages in India

- Hindi language
- Hindi bilingualism
- Hindi trilingualism 2001
- Urdu language
- Other languages
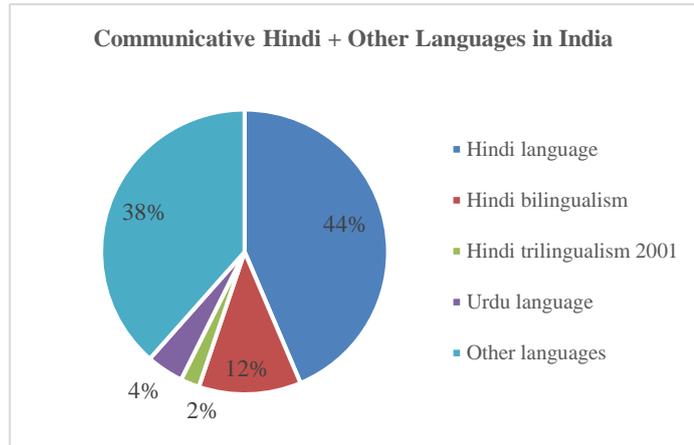
For the last 70 years, 'Indians are passive smokers of Hindi.' This 61.49% of people knowing 'communicative Hindi' could be a conservative estimate.

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A Study of the Signals of the Narratee in *The Remains of the Day*

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Abstract

Kazuo Ishiguro's third novel *The Remains of the Day* is in the first person narrative. An attempt has been made to apply Gerald Prince's theory of the signals of the narratee to the novel and analyze the functions of those signals. The narrator Stevens, the English butler, actively engages the narratee by addressing him using a variety of signals. The signals include direct addresses such as using pronouns, indefinite pronouns, references to shared extra-textual knowledge, over- justifications, pseudo-questions and negations. These are employed to accomplish a specific purpose. The narrator Stevens uses a lot of references directed at the

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narratee because the narrative type is one in which there are a lot of explanations and motivations rather than action. The discourse dimensions are crucial to the narrator because he wants to persuade the narratee to accept his explanations and motivations on topics such as dignity, professionalism, and the greatness of the British butler. These are more important than the narrative itself. Paying attention to these signals helps in comprehending the motives, characterization and the themes of the novel.

Keywords: Kazuo Ishiguro, *The Remains of the Day,* Gerald Prince, Signals of the Narratee

Courtesy: https://www.amazon.com/Remains-Kazuo-Ishiguro-1-Apr-2010-Paperback/dp/B011T6WY7K/ref=sr_1_2?crid=3010QQ6T3SQBH&keywords=the+remains+of+the+day+by+kazuo+ishiguro&qid=1565975794&s=books&sprefix=The+Remains+of+the+Day%2Caps%2C358&sr=1-2#customerReviews

Kazuo Ishiguro's third novel *The Remains of the Day* has been the focus of great critical attention ever since its publication in 1989. The narrator is Stevens, the butler of a large English household owned by an American gentleman called Mr. Farraday. Stevens takes great pride in having served his former master Lord Darlington who, he believes, was engaged in great national affairs which might determine the country's future. The narrator's trust was complete in the man at the helm in spite of the latter's pro-Nazi sentiments which motivated him to indulge in questionable actions, in spite of his noble intentions. Just as the people in a democratic government place trust in the elected members, Stevens believed that his duty was only to trust his master and serve him to the best of his ability. Though the narrator appears to be an unassuming one, the post-Great War English scenario and its impact on a butler's life emerge through the limited but sharp view of the conscientious narrator. Urged by Mr. Farraday to take a break from his routine work, the narrator undertakes a trip to the West Country. As he is motoring down the road, the butler takes stock of his personal situation at the end of the day, metaphorically speaking.

The word "remains" in the title sadly echoes the connoted meanings of "the part left over after other parts have been removed, used or destroyed", "remainder", "residue", and "a person's body after death." The title suggests that whatever remains of Stevens' life, after his service under his previous master, is not his best. The memory of his service marked by extreme restraint, self-denial and the gossips about his master's Nazi connections are

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distressing reminders that the best part of his life has been spent on serving a man of dubious morals. His conservative ethical standards and compulsive attitude towards work did not permit him either to have diversions or to reciprocate the love of the house-keeper Miss Kenton, despite his admiration for her. The word *remains* through its connotations imprint upon the reader's mind the wastefulness of the butler's life at two levels: personal and socio-political.

A man can best judge his stance in a social or political situation when he distances himself from the situation. Stevens undertakes a trip which facilitates this understanding. This truth of a wasteful life dawns on him only when he distances himself from the house where he serves. The vilifying gossip of the other citizens about Lord Darlington and the confession of her love for him by Miss Kenton (Mrs. Benn) help correct his own vision and put him in the right perspective. In the beginning of the travel, Stevens, the self-effacing, graceful and polite butler, uses a lot of asides to the narratee (the one addressed by the narrator) as a ploy to convince him about his motives and opinions. The novel is narrated in two modes: one in which there are only conversations between characters and the other in which the narrator reminisces his past. When he is ruminating on his bygone days he is all the while offering a lot of explanations and motivations directed at the narratee.

According to Gerald Prince, one of the pioneers of Reader-Response Criticism, there are two major categories of signals directed to the narratee: "On the one hand, there are those signals that contain no reference to the narratee or, more precisely, no reference differentiating him from the zero-degree narratee. On the other hand, there are signals that, on the contrary, define him as a specific narratee and make him deviate from the established norm" (Prince 12). For example, this sentence in *The Remains of the Day* implies the first category narratee: "Having made this announcement, my employer put his volumes down on a table, seated himself on the *chaise-longue*, and stretched out his legs" (1). Here, the intended narratee understands the language used by the narrator, its grammatical rules and the vocabulary. Beyond these, he is not endowed with any other characteristics.

The second category signals are addressed directly or indirectly to a well-defined narratee. Such signals abound in *The Remains of the Day*. The signals of the narrator characterize the type of the narratee to whom the narration is addressed. There are a lot of passages in which the narrator refers directly to the narratee by using the second-person pronoun "you" or "we" which includes the narratee. There are passages where the nationality and the profession of the narratee are suggested very clearly. The narratee addressed here is another English butler because the narrator unmistakably uses certain signals to that effect. The narratee seems to understand the difficulties ingrained in the profession of the butler and, like Stevens, he is a perfectionist when it comes to the recruitment of staff. The words addressed to the narratee suggest that he is acquainted with the professional tasks of a butler: "… but, as you know, finding recruits of a satisfactory standard is no easy task nowadays." (4) He is a conservative Englishman perhaps: "Now naturally, like many of us, I have a reluctance to change too many of the old ways" (4). The narratee is taken into confidence when the narrator

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tells him that, unlike the other Europeans, Englishmen are known for their characteristic restraint: "… continentals – and by and large the Celts, as you will no doubt agree – are unable to control themselves in moments of strong emotion" (31). He is investing the narratee with the unmistakable English identity when he says, "We English have an important advantage over foreigners in this respect… when you think of a great butler, he is bound, almost by definition, to be an Englishman" (31). The narrator also believes that both of them share common knowledge about what some good butlers believe in: "I am in agreement with *those* who say that the ability to draw up a good staff plan is the corner stone of any decent butler's skills" (3). In addition to making him an Englishman, the narrator persuades him to agree that the landscape of Great Britain is unique: "I distinctly felt *that* rare, yet unmistakable feeling – the feeling that one is in the presence of Greatness" (19).

There is a close rapport maintained throughout between the narrator and the narratee. Prince is of the view that "the complexity of the rapports and the variety of the distances that are established between them can be significant" (20). These distances and the rapport determine to a great extent the way in which certain values are praised and others are rejected in the course of a narration and the way in which certain events are emphasized and others are passed over in silence" (Prince 20). The narrator holds a close affinity with the narratee in his arguments in support of Lord Darlington's actions, his own absolution in the whole imbroglio, the question of what makes a great butler, his reason for undertaking the trip, and the question of professional dignity. There are almost no direct references or signals to the narratee on the question of his feelings for Miss Kenton except towards the end when Miss Kenton declares her love: "Indeed – why should I not admit it? – at that moment, my heart was breaking" (187). This fact that he does not have any other asides to the narratee regarding his attraction towards Miss Kenton accentuates the character's restraint and his preoccupation with work during his service for Lord Darlington.

The narrator Stevens also uses the signals that are called *over-justifications* (*surjustifications)*. Through these signals the narrator "explains the world inhabited by his characters, motivates their acts, and justifies their thoughts" (Prince P.15) Prince is of the view that these explanations and motivations are sometimes situated at the meta-language, meta-commentary and meta-narration levels. Sometimes the narrator asks to be excused for a poorly phrased sentence or for being rude in his expression. When the narrator talks about the superior emotional equilibrium of the British butlers over the other nationals he says, "If I may return to my earlier metaphor – you will excuse my putting it so coarsely – they are like a man who will, at the slightest provocation, tear off his suit and his shirt and run about screaming" (p. 31). When his language borders on the informal banter, he immediately asks the narratee to be excused for his manner. He again wants to be excused when he does not find the language adequate to explain what makes a butler a great one: "If you have ever had the privilege of meeting such men, you will no doubt know of the quality they possess to which I refer. But you will no doubt understand what I mean when I say it is not at all easy to define just what this quality is" (20). In the words of Prince, "These over-justifications indirectly provide clues for

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the characterization of the narratee. These are attempts at "overcoming the narratee's defenses, prevailing over his prejudices, allaying his apprehensions" (15). The narrator wants to explain what he thinks about the greatness of a butler: "You will notice I use 'what' rather than 'who' is a great butler" (20). He again wants to persuade the narratee to accept his views on *dignity*. He first gives common examples of great butlers known to both. He argues that the factor that distinguishes the great butlers from the ordinary butlers "who are merely extremely competent is most closely captured by this word 'dignity'" (23).

The narrator also includes some signals with demonstrative meaning referring to another text or, to some extra-textual experiences shared by the narrator and the narratee. "But from my observations of Mr. Farraday over these months, he is not one of *those* gentlemen prone to *that* most irritating of traits in an employee – inconsistency" (8). The narrator colludes with the narratee by talking about an experience common to them, an experience known to them. These signals suggest that the narratee has certainly heard about *those* gentlemen and *that* quality. The narrator also believes that both of them share familiar knowledge about what some good butlers believe in: "I am in agreement with *those* who say that the ability to draw up a good staff plan is the corner stone of any decent butler's skills" (3). In addition to making him an Englishman, the narrator persuades him to agree that the landscape of Great Britain is unique: "I distinctly felt *that* rare, yet unmistakable feeling – the feeling that one is in the presence of Greatness" (19).

There are instances in the novel where the narrator includes the narratee by using the pronouns 'we' and 'us'. The narrator is of the opinion that dignity in one's profession is very difficult to acquire. "But I believe *we* have a duty not to be so defeatist in this matter. It is surely a professional responsibility for all of *us* to think deeply about these things – so that each of *us* may strive towards attaining dignity for *ourselves*" (32). The narrator's character as a self-righteous, duty-conscious butler who is constantly striving to achieve professional perfection emerges through these signals to the narratee. The narrator also uses impersonal expressions and indefinite pronouns to refer to the narratee: "… for our generation, I think it is fair to say, professional prestige lay most significantly in the moral worth of *one's* employer" (87).

Stevens is obsessed with the ideas of *greatness* and *dignity*. He has an intimate tone when he gets ready to convince the narratee about what is dignity: "You will not dispute, I presume, that Mr. Marshall of Charleville House and Mr. Lane of Bridewood have been great butlers of recent times" (24). The narrator uses the narratee as a tool or a mediator to convince the readers about the idea of dignity. He wants the readers to believe that his own father was also one of the great butlers who had dignity. The narrator achieves this by holding a conversation, bordering on argument, with the narratee. "But you may think me merely biased if I say that my own father could in many ways be considered to rank with such men, and that his career is the one I have scrutinized for a definition of 'dignity'" (24)

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He furthers his argument by appealing to the reasoning powers of the narratee: "I realize that if one looks at the matter objectively, one has to concede my father lacked various attributes one may normally expect in a great butler" (24). He argues that in spite of his father's limited language skills he was a great butler because he had the essential attribute of dignity. All other additional qualifications are 'of superficial and decorative order'. By relating two incidents which clearly throw light on his father's dignified role as a great butler, the narrator succeeds in using the narratee as a mediator between the reader and the narrator. Comparisons and analogies are not direct references to the narratee. However, they are indirect signals addressed to the narratee. For example, general knowledge and eloquence are desirable qualities in a butler but they are not essential. This point is made clear when the narrator uses this extra-textual reference to enlist the narratee's experience: "But those same absent attributes, I would argue … attributes that are attractive, no doubt, *as icings on the cake*, but are not pertaining to what is really essential" (24). The narrator compares the quiet dignity of the English butlers with that of the great English landscape. The English landscape's lack of ostentatious drama or spectacle sets it apart. "What is pertinent is the calmness of *that* beauty, of its own greatness, and feels no need to shout it" (19). Similarly, the narratee being an English butler will definitely appreciate this analogy: "It is with such men as it is with the English landscape seen at it best as I did this morning: when one encounters them, one simply *knows* one is in the presence of greatness" (31, 32).

Prince says that some passages by the narrator are presented in the form of negations. These passages help the narrator to contradict the beliefs of the narratee. These references attack the preconceived notions of the narratee or silence his questions. "Of course, you may retort … that if I am correct in what I am saying, one could recognize a great butler as such only after one has seen him perform under some severe test" (31). When the narrator feels that the narratee believes that a truly great butler's dignity can be proved only under very trying circumstances, he anticipates it and vehemently argues that one can feel the greatness of a butler when such a butler is presented before one.

On more than one occasion, Stevens the narrator denies to people the fact of having worked for Lord Darlington on account of the notoriety incurred by the latter for his pro-Nazi sentiments. The narrator addresses the narratee and says: "… it may be that you are under the impression I am somehow embarrassed or ashamed of my association with his lordship, and it is this that lies behind my conduct. Then let me make it clear that nothing could be far from the truth" (96). He goes on to tell that he indulges in these white lies in order avoid unpleasant and nonsensical defamation of Lord Darlington, "a gentleman of great moral stature" (96). He offers these explanations to silence the questions of the narratee and to attack those who are slandering his master without any base. Stevens the narrator may justify his actions and claim that he is free of guilt. However, his silent acquiescing and his unquestioning compliance with the unjust dismissal of the Jewish maid-servants shock Miss Kenton as well as the reader. He was not unperturbed at the prospect of telling Miss Kenton about the dismissal, nevertheless he does not allow sentiment to creep into his duty.

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These asides to the narratee help in highlighting the temperament, likes and dislikes of the narrator and other characters. The narrator has a liking for sentimental romance stories though his stated purpose is to develop his command of English. "I did at times gain a sort of enjoyment from these stories… what shame is there in it? Why should one not enjoy in a light-hearted sort of way stories of ladies and gentlemen who fall in love and express their feelings for each other, often in the most elegant phrases?" (127). These questions are useful in silencing the reader's doubts about his intentions.

The narrator's absolute faith in serving his master, his penchant for maintaining professional dignity under the most trying circumstances, and his pride when he accomplishes his part are conveyed through the direct signals to the narratee. His motive to contribute his mite by serving a great master who is striving to make the world a better place is passed on the reader through these signals: "The hard reality is, surely, that for the likes of you and I, there is little choice other than to leave the fate, ultimately, in the hands of those great gentlemen at the hub of this world who employ our services" (192). He uses reason to convince the narratee about the rationale for his loyalty to his past employer: "… a butler who is forever attempting to formulate his own 'strong opinions' on his employer's affairs is bound to lack one quality essential in all good professionals: namely, loyalty. Please do not misunderstand me here; I do not refer to the mindless sort of 'loyalty'" (153).

Man has limited knowledge and trusting one's employer is inevitable to serve him with loyalty: "One is simply accepting the inescapable truth: that the likes of you and I will never be in a position to comprehend the great affairs of today's world, and our best course will always be to put our trust in an employer we judge to be wise and honourable …" (153). The employer, too, is not sure about the outcomes of his actions.

Prince also includes questions as signals to the narratee. He says that "certain parts of the narrative may be presented in the form of questions or pseudo-questions" (14). These questions are directed to the narratee to resolve a problem or a doubt. The narrator is irked by the way Lord Darlington is being criticized for his pro-Nazi stance after the Great War and he also wants to absolve himself of any role that may be attributed to him. When the master was taking this decision to influence the British Government to take a pro-Nazi position, the time was unripe for understanding the full dimensions of the situation: "How can one possibly be held to blame in any sense because, say, passage of time has shown that Lord Darlington's efforts were misguided, even foolish?"(154). Only time can tell whether these decisions were sound or not. Moreover, a butler is not to be tainted with disgrace for serving an employer with a dubious past. A butler, with his inadequate knowledge of the affairs of the world, cannot be held responsible for the actions of his master. Great butlers have served their masters assuming that the masters were noble. He suggests that there is nothing one can do to find out the credentials of all the masters one is going to serve: "… if a butler is to be of any worth to anything or anybody in life, there must surely come a time when he ceases his searching; a

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time when he must say to himself: "This employer embodies all that I find noble and admirable…. This is loyalty *intelligently* bestowed. What is there 'undignified' in this?" (153). He is not guilty of any wrong-doing: "What is there at all culpable in such an attitude?" (153). At the end of the day of the great conference when Lord Darlington spearheads the pro-Nazi lobbying, though 'downcast' 'initially, the narrator goes to bed with a feeling of 'triumph': "Who would doubt at that moment that I had indeed come as close to the great hub of things as any butler could wish?" (180). Pseudo-questions such as these are addressed to the narratee to settle an argument or a dispute.

An analysis of these signals undoubtedly helps the reader to achieve a more delineated reading of the text and a deeper understanding of the characterization. This type of study also facilitates an appreciation of the technical nuances and functions of the narration and a better assessment of the role of the narratee for the success of the novel.

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Grammaticalization of Verbs in Dravidian Languages
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Abstract

Grammaticalization has been defined as "the change whereby lexical items and constructions come in certain linguistic contexts to serve grammatical functions, and, once grammaticalized, continue to develop new grammatical functions" (Hopper & Traugott 2003:1). To put it differently, grammaticalization is the process in which a lexical word or a word cluster loses some or all of its lexical meaning and starts to fulfil a more grammatical function. During the process of grammaticalization, nouns and verbs which carry certain lexical meaning develop over time into grammatical items such as auxiliaries, case markers, prepositions, postpositions, inflections, derivative affixes, complementizes, coordinators and sentence connectives. Grammaticalization of verbs in Dravidian languages occurs in all the grammatical categories. Verbs in Dravidian languages are grammaticalized into auxiliary verbs, verbalizers, adjectivalizers, adverbilalizers, complementizer and prepositions.

Keywords: Dravidian Languages, grammaticalization, auxiliary verb, verbalizer, adjectivalizer, adverbilalizer, complementizer, preposition

1. Introduction

In historical linguistics, grammaticalization (also known as grammatization or grammaticization) is a process of language change by which words representing nouns and verbs become grammatical markers (affixes, prepositions, etc.). Thus grammticalizaion creates new grammatical functions for words. The word undergoing grammaticalization may totally loose its content meaning and become grammatical markers or it may retain its content meaning along with grammatical function. While analyzing Dravidian languages it is noticed that the auxiliary verbs, certain derivative suffixes, inflectional suffixes, complementizers and certain postpositions can be traced back to verbs. It is noticed that some verbs have been grammaticalized into auxiliaries or auxiliary verbs or suffixes denoting tense, aspect and mood; some verbs have been grammaticalized into passive, causative reflexive auxiliaries or makers; some have turned into verbalizers; a few have changed into adjectivalizers and adverbializers; some have become postpositions and a few have modified into complementizers.

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For an understanding of this process, a distinction needs to be made between lexical items or content words, which carry specific lexical meaning, and grammatical items or function words, with little or no lexical meaning, which serve to express grammatical meaning.

The present paper aims to explore the grammaticalization of verbs in Dravidian languages into auxiliaries, verbalizers, adjectivalizers, adverbilalizers, complementizers, and postpositions. The commonness between them in grammaticalization of verbs can be attributed to their family affiliation and areal influence.

2. Review of Literature

The concept of "grammaticalization" has a long history. The phenomenon appears to be proposed first by Meillet (1912) (secondary source Coupe 2018). Later on it was further developed by Givón (1975, 1979), Lehmann (1985), Traugott and Heine (1991). Many researches on grammaticalization have been undertaken by scholars and are published as papers (Bybee, Perkins, and Pagliuca, 1994; Heine, Claudi, and Hünnemeyer (1991a; Heine and Kuteva 2002, 2005; Coupe, 2018). Coupe's (2018) contribution to grammaticalization needs a special mention here as it is on the 'Grammaticalization processes in the languages of South Asia'. Grammaticalization of verbs appears to be an areal feature in Indian languages. Grammaticalization of verbs in Indian languages could be due to contact and can be attributed to the influence of Dravidian languages on Indo-Aryan languages. Elaborate discussion on the early literature is avoided here due to want of space.

3. Grammaticalization Theory

According to Heine (2004) grammaticalization theory is neither a theory of language nor of language change; its goal is to describe grammaticalization, that is, the way grammatical forms arise and develop through space and time, and to explain why they are structured the way they are. Grmmaticalization is defined as a process which is hypothesized to be essentially unidirectional. Grammaticalization is frequently described as leading from lexical to grammatical (=functional) categories. This view takes care of quite number of linguistic phenomena, but it does not account for much of quite a number of the development of grammatical categories. It suffers in particular from two main shortcomings. First, the process is not confined to the development of lexical forms; rather grammatical forms themselves can frequently do, give rise to even more grammatical forms. Second, since linguistic items require specific contexts and constructions to undergo grammaticalization, grammaticalization theory is also concerned with pragmatic and morphosyntactic environment in which this process occurs. While grammaticalization has both a synchronic and diachronic dimension, its foundation is diachronic in nature.

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In the process of grammaticalization, an uninflected lexical word (or content word) is transformed into a grammar word (or function word). The process by which the word leaves its word class and enters another is not sudden, but occurs by a gradual series of individual shifts. The overlapping stages of grammaticalization form a chain, generally called a cline. These shifts generally follow similar patterns in different languages (Hopper and Traugott 2003:6) Linguists do not agree on the precise definition of a cline or on its exact characteristics in given instances. It is believed that the stages on the cline do not always have a fixed position, but vary. However, Hopper and Traugott's famous pattern for the cline of grammaticalization illustrates the various stages of the form:

content word → grammatical word → clitic → inflectional affix

This particular cline is called "the cline of grammaticality" (Hopper and Traugott 2003:7) or the "cycle of categorical downgrading" (Givon 1971) and it is a common one. In this cline, every item to the right represents a more grammatical and less lexical form than the one to its left.

4. Mechanisms of Grammaticalization

It is difficult to capture the term "grammaticalization" in one clear definition. However, there are some processes that are often linked to grammaticalization. Technically, grammaticalization involves four main interrelated mechanisms (Bernad & Kutuva, 2002: 16).

(a) desemanticization (or "semantic bleaching") – loss in meaning content,
(b) extension (or context generalization) – use in new contexts,
(c) decategorization – loss in morphosyntactic properties characteristic of lexical or other less grammaticalized forms, and
(d) erosion (or "phonetic reduction") – loss in phonetic substance.

While three of these mechanisms involve a loss in properties, there are also gains in the same way that linguistic items undergoing grammaticalization lose in semantic, morphosyntactic, and phonetic substance.

4.1. Semantic Bleaching

One of the characteristics of grammaticalization is semantic bleaching, or desemanticization, which can be described as the loss of semantic content. Bleaching as a grammaticalization process refers to the loss of all (or most) lexical content of an entity with the retention of its grammatical content (Heine 1993: 89]. James Matisoff described bleaching as "the partial effacement of a morpheme's semantic features, the stripping away of some of its precise content so it can be used in an abstracter, grammatical-hardware-like way"

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(Matisoff 1991: 384). John Haiman wrote that "semantic reduction, or bleaching, occurs as a morpheme loses its intention: From describing a narrow set of ideas, it comes to describe an ever broader range of them, and eventually may lose its meaning altogether" (Haiman 1991: 154). He saw this as one of the two kinds of change that are always associated with grammaticalization (the other being phonetic reduction).

4.2. Morphological Reduction

A linguistic expression is likely to lose its morphological and syntactic elements that were characteristic of its initial category except which are not relevant to the grammatical function when it is changed from a lexical to a grammatical meaning (bleaching) (Heine & Kuteva 2007: 40). This is called decategoriazation, or morphological reduction. For example, the determiner *atu* 'it (third-person-neuter-singular)' as in *paanai uTaint-atu* 'the pot broke' when came to be used as a gerundival marker as in *paanai uTai-kiR-atu teriyaatu* 'It is not known that the pot breaks', loses it grammatical category of third-person-neuter-singular.

4.3. Phonetic Erosion

Phonetic erosion (also called phonological attrition or phonological reduction), is another process that is often linked to grammaticalization. It implies that a linguistic expression loses phonetic substance when it has undergone grammaticalization. Heine writes that "once a lexeme is conventionalized as a grammatical marker, it tends to undergo erosion; that is, the phonological substance is likely to be reduced in some way and to become more dependent on surrounding phonetic material" (Heine 1993:106). Heine and Kuteva (2007) have described different kinds of phonetic erosion for applicable cases:

- Loss of phonetic segments, including loss of full syllables.
- Loss of suprasegmental properties, such as stress, tone, or intonation.
- Loss of phonetic autonomy and adaptation to adjacent phonetic units.
- Phonetic simplification

5. Types of Grammaticalization of Verbs in Dravidian Languages

The grammaticalization of verbs can be classified into the following types based on the resultant property of the grammaticalization process:

1. Grammaticalization of Verbs into aspectual auxiliaries
2. Grammaticalization of Verbs into Modal auxiliaries
3. Grammaticalization of Verbs into become passive auxiliary
4. Grammaticalization of Verbs into causative auxiliaries
5. Grammaticalization of Verbs into attitudinal auxiliaries
6. Grammaticalization of Verbs into non-attitudinal auxiliaries

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7. Grammaticalization of Verbs into postpositions
8. Grammaticalization of Verbs into verbalizers
9. Grammaticalization of Verbs into adjecitivalizers and adverbializers
10. Grammaticalization of Verbs into complementizer

The above listed grammaticalization of verbs can be grouped into three types:

i. Grammaticalization of verbs into auxiliaries
ii. Grammaticalization of into 'postpositions'
iii. Grammaticalization of verbs into 'izers'

5.1. Grammaticalization of Verbs into Auxiliaries

An auxiliary verb is a verb that adds functional or grammatical meaning to the clause in which it appears, such as to express tense, aspect, modality, voice, emphasis, etc. Auxiliary verbs usually accompany a main verb. The main verb provides the main semantic content of the clause. An example is the verb *have* in the sentence *I have finished my lunch*. Here, the main verb is *finish*, and the auxiliary *have* helps to express the perfect aspect. Some sentences contain a chain of two or more auxiliary verbs. Auxiliary verbs are also called helping verbs, helper verbs, or (verbal) auxiliaries. A considerable number of verbs in Dravidian languages have been grammaticalized into auxiliary verbs denoting tense, mood and aspect, causation, passivation, reflexivization and complementation.

5.1.1. Grammaticalization of Verbs into Aspectual Auxiliaries

Aspect is a grammatical category that expresses how an action, event, or state, denoted by a verb, extends over time. Perfective aspect is used in referring to an event conceived as bounded and unitary, without reference to any flow of time during ("I helped him"). These are at least three aspects: imperfective/progressive aspect, perfective aspect and habitual aspect.

5.1.1.1. Grammaticalization of Verbs into Progressive Aspect

The continuous and progressive aspects are grammatical aspects that express incomplete action or state in progress at a specific time: they are non-habitual, imperfective aspects. In the grammars of many languages the two terms are used interchangeably. It depicts an action which is incomplete in the past or the present or in future tenses.

5.1.1.1.1. Grammaticalization of Verbs into Auxiliaries Denoting Progressive Aspect in Tamil

In Tamil, the verbs *iru* 'be seated' and *vaa* 'come' as well as compound verb forms likes *koNTu + iru > koNTiru* and *koNTu + vaa > koNTuvaa* grammaticalized as aspectual

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auxiliaries are added to the past participle (abbreviated here as pstpar) forms main verbs auxiliary verbs to express progressive aspectual meaning. The verb *aaku* 'become' grammaticalized as an auxiliary is added to the main verb in verbal noun suffixed by *-al* to express inceptive aspect.

Grammaticalization of Verbs	Example
The *iru* 'be' grammaticalized as an auxiliary verb occurs after stative main verbs in past participle form to express the progressive aspect (Stever 1983: 306)	raajaa naaRkaali-yil uTkaar-ntu iru-kkir-aan Raja chair-loc sit-pstpar be-pres-3sm 'Raja is sitting on the chair'
koL 'have' + pstpar > *koNTu* + iru 'be' > *koNTiru*. The compound verb *koNTiru* (literally means 'having held be') grammaticalized as an auxiliary occurs after a main verb in past participle form to express progressive aspect (Lehmann 1993:207).	avan maitaana-ttil naTa-ntu koN-Tu iru-kkiR-aan he ground-LOC walk- pstpar hold- pstpar be-pres-3sm 'He is walking on the ground'
koL 'have' + pstpar > *koNTu* + vaa 'come' > *koNTuvaa*. The compound *koNTuvaa* (literally means 'having held come') grammaticalized as an auxiliary occurs after the past participle form a main verb to express durative aspect (Lehmann 1993:208).	vilai eeR-i-k koN-Tu-var-um price rise- pstpar hold- pstpar-come-fut-3sn 'The prices keep on rising'
The verb *vaa* 'come' grammaticalized as an auxiliary verb occurs after the main verb in past participle form to express habitual progressive sense.	avan pala naaTkaLaaka viTutiy-il taamaci-ttu varu-kiR-aan he many days hostel-loc stay-pstpar-come-pres-3sm 'He is staying/living in hostel many days'
The verb *aaku* 'become' grammaticalized as an auxiliary is added to the main verb in verbal noun (verb suffixed by nominal suffix *-al*) to express inceptive aspect.	raajaa paTTimanRattil peec-al-aa-n-aan Raja debating-forum-loc speak-nom-become-past-3sm 'Raja started speaking at the debating forum'

5.1.1.1.2. Grammaticalization of Verbs into Auxiliaries Denoting Progressive Aspect in Malayalam

Malayalam grammaticalizes the verbs uNTə 'be' and *aaNu* 'be' as auxiliaries to express progressive aspect. Apart from these verbs Malayalam grammaticalizes the compound forms such as *aayiru*, *koNTiru* and *koNTirukkuayaaNu* and *vaa* 'come' into auxiliary verbs to express progressive aspect by combining with the appropriate forms of the main verbs.

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Grammaticalization of Verbs	Example
The verb *uNTə* 'be' occurring after the present tense form the main verb is grammaticalized as an auxiliary to express progressive aspect.	avan vaayikk-unn-uNTə he read-pres-be 'He is reading'
The *aaNu* 'be' occurring after the *uka*-suffixed infinitive form of the main verb is grammaticalized as an auxiliary to express progressive aspect.	avan vaayi-kkukay-aaNu he read-inf-be 'He is reading'
aaku + pstpar> *aay* + *iru* 'be' > *aayiru* grammaticalized as a compound auxiliary verb concatenates with the main verb in infinite form marked for -*uka* to express progressive aspect.	avaL appooL uRangng-uka-yaa-y-iru-nnu she at time sleep-inf-become-paspar-be-past 'she was sleeping at that time'
koL + pstpar > *koNTu* + *iru* 'be' > *koNTiru* grammaticalized as a compound auxiliary verb concatenates with the main verb in past participle form to express progressive aspect.	avaL paaT-i-kkoN-T-irikk-unnu she sing-pstpar-have-pastpar-be-pres 'She is singing' avaL paaT-i-kkoN-T-irikk-um 'she will be sinking'
The compound *koL* + pstpar > *koNTu* + *irukkuka* 'be'+ *koNTirukkua* + *aaNu* > *koNTirukkuayaaNu* concatenating with the past participle form the main verb is grammaticalized as an auxiliary to express progressive aspect.	avaL sTeej-il paaT-i-kkoN-T-irikk-uka-yaaNu she stage-loc sing-pstpar-have-pstpar-be-inf-be 'She is sinking on the stage'
The compound verb *aaku* 'become + pstpar > *aay* + *iru* 'be' > *aayiru* occurring after the main verb inflected for -*um* is grammaticalized as an auxiliary to express habitual aspect.	avan ennum iveTe var-um-aa-y-iru-nnu he daily here come-fut-become-pstpar-be-pst 'He used to come here daily'
The *varu* 'come' occurring after the past participle form of the main verb is grammaticalized as an auxiliary to express habitual aspect.	avar orumiccu taamasi-ccu-va-nnu they together stay-pstpar-come-pst 'They continue to stay together'

5.1.1.1.3. Grammaticalization of Verbs into Auxiliaries Denoting Progressive Aspect in Kannada

The verb *iru* 'be and *aaDu* 'play' are grammaticalized as auxiliary verbs expressing the progressive aspect. The *aaDu* 'play' is used with transitive verbs to signal reciprocal action or action continuing over certain duration (Sridhar 1990:231).

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Grammaticalization of the verbs	Example
The verb *iru* 'be' grammaticalized as an auxiliary concatenates with the nonpast marker -*utta* of the main verb to express progressive aspect (Sridhar 1990:233).	suurya huTT-utt-iddaane sun rise-npst-be-3sm 'The sun is rising'
The verb *aaDu* 'play' grammaticalized as an auxiliary concatenates with the main verb in past participle form to express the continuation on the action denoted by the main verb over a certain duration; and with some other main verbs it expresses reciprocal action (Sridhar 1990:231)	avar ooDidru 'they ran' avar ooD-aaD-id-ru they run-play-pst-3p 'They ran around' naanu cillare-g-aagi uur-elaa tirug-aaD-ide I change-dat-adv town-all wander-pstpar-play-pst-1s 'I wandered all over the town to get change'

5.1.1.1.4. Grammaticalization of Verbs into Auxiliaries Denoting Progressive Aspect in Telugu

According to Krishnamurti and Gwynn (1986:170) the durative finite verb has the following constituents: basic stem + [t/T] (durative suffix) + *un* 'be' (in its finite form). The verb *un* 'to be' appears to be grammaticalized into durative auxiliary verb having concatenated with the main verb suffixed with t/T.

Grammaticalization of the verbs	Example
The verb *un* 'be' added after the non-past form the main verb as aspectual auxiliary to express progressive aspect.	waaDu iNTi-ki was-t-unn-aa-Du he house-dat come-npst-be-3sm 'He is/was/has been coming home' aame was-t-unn-adi she come-npst-be-3sf 'She is/was coming' aame wastuu unn-adi she come-npst be-3sf 'She keeps/kept on coming'
The verb *saagu* 'continue' concatenated with the main verb in infinitive form verb is grammaticalized as an auxiliary to express 'continuative' sense (Viswanathan Kasturi. 2007: 246).	waaDu poo-saag-EE-Du he go-inf-continue-pst-3sm 'he continued/started to go' veLL-a-saagu go-inf-continue 'start or continue to go' parigeTT-a-saagu run-inf-continue

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	'start or continue to go'

Consideration of *saagu* 'continue' as an auxiliary verb is questionable.

5.1.1.2. Grammaticalization of Verbs into Perfect Auxiliaries

The perfective aspect, sometimes called the aoristic aspect, is a grammatical aspect that describes an action viewed as a simple whole—a unit without interior composition. However, perfective should not be confused with tense; perfective aspect can apply to events in the past, present, or future. The perfective aspect is distinguished from the imperfective aspect, which presents an event as having internal structure (such as ongoing, continuous, or habitual actions).

5.1.1.2.1. Grammaticalization of Verbs into Perfect Aspect Auxiliaries in Tamil

The verbs *aaku*, *iru* and *viTu* are grammaticalized as auxiliary verbs to express perfect aspect. Lehmann (1993: 205) lists *aaku, aayiRRu, iru* and *viTu* as aspect auxiliary verbs. The verb *viTu* 'leave' is grammaticalized as an auxiliary verb to express perfect aspect having added to the past participle form of the main verb (Annamalai 1982: 103). The verb *iru* 'be' is grammaticalized as auxiliary to express perfect aspect having added to the past participle form of a non-stative main verb. The verbal form *aayiRRu*, the past third person neutral form the *aaku*, expresses perfect aspect. The auxiliary *aayiRRu* added to the main verb expresses that the completion of the event denoted by the main verb is anticipated (Annamalai (192:33). The following table illustrates aspectual uses of the three verbs mentioned above.

Grammaticalization verbs	Example
The verb *viTu* 'leave' occurring after the past participle form of the main verb is grammaticalized as an auxiliary verb to express perfective aspect.	raajaa poo-y viT-T-aan [Raja go-pstpar leave-pst-3sm] 'Raja has left'
The verb *iru* 'be' grammaticalized as an auxiliary verb occurs after a main verb in participle form to express perfective aspect.	raajaa cennai-kkup pooy iru-kkiR-aan Raja Cennai-dat go-pstpar be-pres-3sm 'Raja has gone to Chennai'
The verb *aaku* +*iR-Ru* [become-pst-3sn] > *aayiRRu* grammaticalized as an auxiliary occurs after verbal participle form of the main verb aspectual to express perfective aspect implying expectation.	paNam kiTai-tt-aa-yiR-Ru [money get-pstpar-beome-pst-3sn] 'the money is received (as expected)' raajaa kaTanait tiruppikoTu-tt-aay-iR-Ru Raja dept-acc give-back-become-pst-3sn 'Raja has given back the debt (as expected)

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5.1.1.2.2 Grammaticalization of Verbs into Perfect Aspect Auxiliaries in Malayalam

In Malayalam, the verb *iru* 'be' grammaticalized as an auxiliary verb expresses perfect aspect having added to the past participle form of the main verb. The aspectual auxiliary verb *iru* inflects for the three tenses distinguishing the perfect aspect into present perfect, past perfect and future perfect (Asher and Kumari1997:292). Apart from *iru*, the compound verbal form –*iT-T-uNTu* (put-pstpar-be) > *iTTuNTu* which is a combination of the verbs *iTu* 'put'and *uNTu* 'be' , -*iTT-uNT-aa-y-iru* (put-pstpar-be-become-pstpar-be) = -*iTTuNTaayiru* which is a combination of the verbs *iTu* 'put', *uNTu* 'be', *aaku* 'become –*iT-T-uNT-aaku* (put-pstpar-be-become) = *iTTuNTaaku* also express perfect tenses as given in the table. There are also a few more verbs such as *iTu* 'put', *viTu* 'leave/let go', *kazayu* 'lose', *vekku* 'keep' and *pooku* 'go' which are grammaticalized as quasi auxiliaries expressing perfect sense (Asher and Kumari 1997:295). One can notice commonness in their meanings, at least in the first four, say a kind of transfer of an object at the possession of the subject. They all occur after past participle form of the main verb.

Grammaticalization of Verb	Example
The verb *iru* 'be' grammaticalized as an auxiliary occurs after past participle form of the main verb to express perfect aspect. It is realized in the three tenses: present, past and future.	*avan viiTT-il va-nn-irikkk-unnu* he house-loc come-pstpar-be-pres 'he has come home' avaL naaTTil va-nn-ir-unnu she hometown-loc come-pstpar-be-pst 'She had come to hometown' avar naaLe viiTTil va-nn-irikk-um they tomorrow house-loc come- pstpar-be-fut 'They will have come home tomorrow'
The compound verb *iT-T-uNTu* (put-pstpar-be) which is a combination of the verbs *iTu* 'put' and *uNTu* 'be' and -*iT-T-uNT-aay-iru* (put-pstpar-be-become-pstpar-be) which is a combination of the verbs *iTu* 'put', *uNTu* 'be' and *aaku* 'become –*iTT-uNT-aaku* grammaticalized as compound auxiliaries occurs after main verb in past participle form to express perfect tenses (Asher and Kurmari 1997:292)	avaL naaTTil va-nn-iT-T-uNTə she house-loc come-pstpar-put-pstpar-be 'She has come to hometown' avan naaTT-il va-nn-iT-T-uNT-aa-y-iru-nnu he house-loc come-pstpar-put-pstpar-become-pstpar-be-pst 'He had come to hometown' avan naaTT-il va-nn-iT-T-uNT-aa-y-irikk-um he hometown-loc come-pstpar-put-pstpar-become-pstpar-be-fut 'He might/would have come to hometown'
The verb *iTu* 'drop' grammaticalized as an auxiliary verb occurs after a main verb in past participle form to express completion of the action denoted by the	avaL tanRe aabharaNangkaL-e azi-cc-iT-Tu [she her jewels-acc loose-pstpar-put-pst] 'She has removed away her jewels'

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main verb (Asher and Kumari 1997:295).	
The verb *viTu* 'leave/let go' grammaticalized as an auxiliary verb occurs after the past participle form of a main verb to express the completion of the action denoted by the main verb (Asher and Kumari 1997:295).	raajaa avaL-e bass-il kayaRR-i-viT-Tu [Raja she-acc bus-loc climb-pstpar-leave-past] 'Raja has got her boarded the bus'
The verb *kaLayu* 'lose' grammaticalized as an auxiliary verb occurs after the past participle form of a main verb to express the completion of the action (more forcefully) denoted by the main verb (Asher and Kumari 1997:295)	avar avan-e malsaratt-il toolpi-cu-kaLa-njnju they he-acc competition defeat-pstpar-lose-pst 'They defeated him completely in the competition'
The verb *vekku* 'put down' grammaticalized as an auxiliary verb occurs after the past participle form of a main verb to express the completion of the action (more forcefully) denoted by main verb (Asher and Kumari 1997:295).	avaL malcaratt-e toTangng-i-ve-ccu she competition star-pstpar-keep-pst 'He started the competition'
The verb *tiir* 'complete' grammaticalized into an auxiliary occurs after a main past participle form to express telic and atelic aspects (Asher and Kumari 1997:303).	avan oru kuppi veLLam kuTi-ccə tiir-ttu he one bottle water drink-pstpar finish-pst 'He finished drinking one bottle of water'

5.1.1.2.3. Grammaticalization of Verbs into Perfect Aspect in Kannada

The verb *iru* 'be' grammaticalized as an auxiliary is concatenated with past participle form of a main verb to express 'perfective' aspect. The past tense marked in the main verb takes the action prior to the tense denoted by the auxiliary, thus giving perfective sense. With the verbs of motion, the affixation of *iru* indicates that the motion is completed, but the result lasted for some time and may still be relevant (Schiffman, 1983: 88). Another verb that is grammaticalized into auxiliary verb expressing 'completive' sense is *biDu* 'leave. *biDu* 'leave' is grammaticalized into an aspectual auxiliary indicating roughly the completion of the action denoted by the main verb in past participle form with the implication that the action is done in an easy and effortless manner or that it was accidental, un expected unintentional act (Sridhar 1990:230). The verb *hoogu* 'go' grammaticalized as an auxiliary added to the past participle form of a main verb to denote 'completive' aspect. The auxiliary indicates completion of the action expressed by the main verb. Usually the completion caries pejorative nuance (Schiffman 1983: 84). The verb *aagu* 'become' grammaticalized as an auxiliary is added after the main verb to express 'finality' aspect. It indicates that the long-awaited result has finally taken place (Schiffman, 1983: 89). According to Sridhar (1990:

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235) *aagu* is used with the past participle form the main verb to denote the completion of the action prior to the situation being described. The verb *hoogu* 'go' grammaticalized as perfect aspectual auxiliary is concatenated with the past participle (pstpar) form of the main verb to express completion but with the implication that the event or state denoted by the main verb is regrettable (Sridhar 1990:231). The auxiliary *hoogu* is used primarily with intransitive verbs with the implication. The verb *haaku* 'put' grammaticalized as aspectual auxiliary is added with the main verb in past participle form to indicate that the action denoted by main verb is carried out exhaustively, effortlessly and in some cases inconsiderately or maliciously (Sridhar 1990:233).

Grammaticalization of Verb	Example
The verb *iru* 'be' grammaticalized as auxiliary verb occurs after past participle form of a main verb to express progressive aspect or durative aspect. Three forms are formed by adding to the past participle form of a main verb to the present, past and future tenses of the verb *iru* 'be' (Schiffmann 1983: 88).	naanu alli hoog-idde I there go-pstpar-be-pst 'I went there (and stayed)/I had been there' naanu band-iddiini I there come-pstpar-be-pres 'I came (and am still here)/ I have come' naanu band-idde I there come-pstpar-be-pst 'I came (and was still here when…)/ I had come' naanu band-iritiini I there come-pstpar-be-fut 'I will come (and be here when…) 'I will have come'
The verb *biDu* 'leave' grammaticalized as an aspectual auxiliary occurs after the main verb in past verbal participle form to express roughly the completion of the action expressed by the main verb with the implication that the action is done in an easy and effortless manner or it was an accidental, unexpected, unintentional act (Sridhar 1990:230).	avan bid-biTTa he fall-pstpar-fell 'He fell down' avanu eraDu nimiSad-alli eNTu mayli ooD-i-biTTa he two minutes-loc eight mile run-pstpar-leave-pst-3sm 'He ran eight miles in two minutes'
The verb *hoogu* 'go' is grammaticalized as an auxiliary expressing 'completive' aspect with the implication that the event or state is regrettable or unfortunate (Sridhar 1990:231)	anna bend-hoog-ide [rice cook-pstpar-go-pres-3sn] 'The rice has gotten overcooked' haalu keTTu-hoog-ide [milk spoil-pstpar-go-pres-3sn] 'The milk has gone bad'
The verb *aagu* 'become' grammaticalized as an auxiliary added after the main verb	avanu band-aaytu he come-become-pst-3sn

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to express the 'finality' of the action denoted by the main verb (Schiffmann, 1983: 89) or completion of the action prior to the situation being described (Sridhar 1990:235)	'He finally came' uuTa maaD-i aayitu meal do-pstpar become-pst-3sn '(I/We) have finished eating'
The verb *haaku* 'put' grammaticalized as an aspectual auxiliary occurs after the main verb in past participle form to express the meaning that the action indicated by the main verb is carried out exhaustively, effortlessly and in some cases inconsiderably or maliciously (Sridhar 1990: 233)	avanu aDigey-ann-ellaa tindu-haak-idd-aane he food-acc-all eat-pstpar-put-be-pst-3sm 'He has eaten up all the food'

5.1.1.2.4. Grammaticalization of verbs into perfect aspect in Telugu

The verbs *wees* 'throw' and *poo* 'go' grammaticalized as aspectual auxiliaries occur after the main verb in perfective participle form to express perfective aspectual senses.

Grammaticalization of Verb	Example
The verb *wees* 'throw' grammaticalized an aspectual auxiliary (intensifier) occurs after the main verb in perfective participle form to express the intensity of the action denoted by the main verb (Krishnamurti and Gwynn 1986:216).	neenu was-taa-nu I come-will-1s 'I will come' neenu wacc-ees-taa-nu (=wacci-wees-taa-nu) I come-perpar-throw-1s 'I will come certainly, at once'
The *poo* 'go' also grammaticalized as an aspectual auxiliary occurs after the main verb in perfective participle form to express the 'completive' nature of the action denoted by the main verb (Krishnamurti and Gwynn 1986:216).	waaDu veLL-i-pooy-EE-Du he go-perpar-go-pst-3sm 'He went away'

4.1.2. Grammaticalization of Verbs into Modal auxiliaries

Mood is one of a set of distinctive forms that are used to signal modality. The mode or manner of a speaker is expressed by mood. It incorporates a statement, a command, a question, a doubt etc. Mood is used to refer to a verb category or form which indicates whether the verb expresses a fact (the indicative mood), a command (the imperative mood), a question (the interrogative mood), a condition (the conditional mood), or a wish or possibility (the subjunctive mood).

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4.1.2.1. Grammaticalization of Verbs into Modal auxiliaries in Tamil

The verbs *aaku, iru, kuuTu, paar, poo, vaa, maaTu, muTi and veeNTu* grammaticalized as modal auxiliaries occur after infinitive forms of main verbs to express different shades of modal senses (Lehmann 1993:205). They express different modalities such as circumstantial possibility, obligation, desideration, permission, etc. (Lehmann 1993:211). Formally these auxiliaries can be grouped into three groups. The first group involves three auxiliary verbs with defective morphology: *veeNTu*, *kuuTu* and *muTi*. These auxiliaries inflect for *-um* which is a portmanteau morpheme denoting 'future tense and third person singular neuter gender' and result into the following forms respectively: *veeNTum*, *kuuTum* and *muTiyum*. The second group consists of auxiliary verbs which have only one inflected form: *aTTu* 'join' and *aaku* 'become'. The verb *aTTu* grammaticalized as modal auxiliary is inflected for the portmanteau morpheme *-um* and results into *aTTum*. The form *aTTum* undergoes phonetic erosion and is reduced as a suffix *-TTum*. The verb *akku* grammaticalized as modal auxiliary inflects for positive portmanteau morpheme -um and results into *aakum*. The form *aakum* undergoes phonetic erosion and is reduced as a suffix *aam*. The *aaku* is grammaticalized also as a modal auxiliary having inflected for negative polarity, third person and neuter gender results into *aak-aa-tu*. The third group of verbs *poo* 'go', *vaa* 'come', *iru* 'be' and *paar* 'see' which are grammaticalized as modal auxiliaries occur as finite forms with tense and personal suffixes (Lehmann 1993: 211-212).

Grammaticalization of Verbs	Example
The verb *veeNTu* 'request, want' inflected for the portmanteau morpheme *um* or negative portmanteau morpheme *aam* and grammaticalized as auxiliaries occur after the infinitive form the main verb to express the following modalities: internal obligation (imposed by the speaker), negation of external obligation and desideration (duty, advice) (Lehmann 1993: 211-212).	raajaa ippootu viiTT-ukkup pook-a veeNT-um Raja now house-dat go-inf want-fut-3sn 'Raja must go home now' nii inimeel inta marunt-aic caappiT-a veeNT-aam you further this medicine-acc eat-inf want-neg-3sn 'From now on you don't need to take this medicine anymore' nii un manaiviy-iTam anpu celutt-a veeNT-um you your wife-with love give-inf want-fut-3sn 'You should love your wife' raajaa ooyvu eTukk-a veeNT-um Raja rest take-inf want-fut-3sn 'Raja should take rest'
The compound verbs *veeNT-iy-iru* (request-pstpar-be) and *veeNT-i-vaa* (request-pstpar-come) grammaticalized as modal auxiliary verbs occur after the infinitive form of the main verb to express external obligation.	raajaa cennai-kkup pook-a veeNT-i var-um/irukk-um Raja Chennai-dat go-inf want-pstpar come/be-fut-3sn 'Raja has to go to Chennai'

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(Lehmann 1993: 211-213).	
The verb *kuuTu* 'join' inflected for future *um*, i.e. *kuuTum* grammaticalized as a modal auxiliary verb occurs after infinitive form of a main verb to express circumstantial possibility, obligation, desideration and permission (Lehman 1993: 213).	inru mazai peyy-ak kuuT-um today rain rain-inf join-fut-3sn 'it may rain today'
The negative form *kuuT-aatu* of *kuuTu* 'join' grammaticalized as a modal auxiliary occurs after the infinitive form of the main verb to express negative obligation or negative desideration or negation of permission (Lehman 1993: 213).	inta kuLa-ttil kuLikk-ak kuuT-aatu this pond-loc bate-inf join-neg-3sn 'One should not bathe in this pond' nii raajaa-vooTu peec-ak kuuT-aa-tu you raja-with speak-inf join-neg-3sn 'You should not speak with Raja' niinkaL vaNTi ooTT-ak kuuT-aa-tu you car run-inf join-neg-3sn 'You may not drive the vehicle'
The verb *muTi* 'end' inflected for –*um* i.e. *muTiy-um* grammaticalized as a modal auxiliary verb occurs after infinitive form of a main verb to express ability and circumstantial possibility. The subject of the main verb and *muTi* combination requires a nominative subject or instrumental subject (Lehman 1993: 214).	naan /ennaal peTTiy-ait tuukk-a muTiy-um I/ I-ins box-acc lift-inf end-fut-3sn 'I can lift the box' naay tollai ill-aamal inta rooTT-il naTakk-a muTiy-um dog problem is-not-negpar thus road-loc walk-inf end-fut-3sn 'One can walk on the road without the problem of dog'
The verb *aTTu* 'join' inflected for the portmanteau morpheme *um* results into *aTTum* which in turn is reduced to -*TTum* by phonetic erosion; -*TTum* grammaticalized as a modal auxiliary occurs after infinitive form of a main verb to express hortative or optative modalities (Lehman 1993: 214-215).	raajaa uLLee var-a-TT-um Raja inside come-go-inf join-fut-3sn 'Let Raja come inside' avarkaL makizcciyaaka vaaz-a-TT-um they happily live- inf-join-fut-3sn 'Let them live happily' naan var-a-TT-um-aa I come-inf-inf-fut-3sn-que 'Shall I come' naan epootu anku var-a-TT-um I when there come-inf-join-fut-3sn 'When shall I come there?'
The verb *aaku* 'become' inflected for the portmanteau morpheme -*um* is reduced into a short form *aam* (<*aakum*) by phonetic erosion; *aam* grammaticalized as an	niinkaL muunRaam maaTiy-il eeR-al-aam you third floor climb-nom- become-fut-3sn 'You can climb up to the third floor' niinkaL ippootu tuunk-al-aam

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auxiliary verb occurs after the *-al* suffixed verbal noun to express circumstantial possibility, conjectural possibility and permission (Lehman 1993: 215-216).	you now sleep-nom-become-fut-3sn 'You may sleep now' niinkaL uLLee var-al-aam you inside come-nom- become- fut-3sn 'You can come inside'
The verb *aaku* inflected for *aa-tu* (neg-3sn) results into *akaatu; akaatu* grammaticalized as an auxiliary verb occurs after the *-al* suffixed verbal noun to expresses negative obligation, negative desideration and negative permission (Lehman 1993: 216-217).	inta kuLa-ttil kuLikk-al-aak-aatu this pond-loc bate-nom-become-neg-3sn nii raajaav-ooTu peec-al-aak-aa-tu you Raja-with speak-nom-beccome-neg-3sn niinkaL vaNTi ooTT-al-aak-aa-tu you car run-nom-become-neg-3pns 'You may not drive the vehicle'
The verbs *poo* 'go' and *vaa* 'come' grammaticalized as modal auxiliary verbs occurs after the infinitive form of a main verb to express intention and prediction (Lehman 1993: 216-217).	rajaa oru viiTu kaTT-ap poo-kiR-aan Raja one house construct-inf go-pre-3sm 'Raja is going to construct a house'
The verbs *vaa* and *poo* grammaticalized as modal auxiliary verbs concatenate with infinitive form of a main verb to express inception. The interpretation is contextual.	avan peec-a va-nt-aan he speak-inf come-pst-3sm 'He was about to speak' raajaa peec-ap poo-n-aan Raja speak-inf go-pst-3sm 'Raja was about to speak'
The verb *iru* 'be' grammaticalized as a modal auxiliary verb occurs after the infinitive form of a main verb to express intention and prediction (Lehman 1993: 217-218).	rajaa oru viiTu kaTT-a iru-kkiR-aan Raja one house construct-inf be-pres-3sm 'Raja is going to construct a house'
The verb *paar* 'see' grammaticalized as a modal auxiliary verb occurs after the infinitive form of a main verb to express intentional attempt (Lehman 1993: 218).	raajaa avaL-aik koll-ap paar-tt-aan Raja she-acc kill-inf see-pst-3sm 'Raja attempted to kill her'
The verb *maaTu* which historically means 'do' grammaticalized into an auxiliary verb occurs after infinitive form a main verb to express negative willingness, refusal or simple negation in future (Lehman 1993: 218).	raajaa meeTaiy-il paaT-a-maaTT-aan raaja stage-loc sing-inf-do-neg-3sm 'Raja will not sing'

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5.1.2.2. Grammaticalization of Verbs into Modal Auxiliaries in Malayalam

The verbs *aTTu* 'join', *aaku* 'become', *veeNTu* 'request, want', *kuuTu* 'join', *paTu* 'experience', *koLLu* 'get, have', *kaziyu* 'be able', *paRRu* 'catch', *saadhikku* 'be able', *okku* 'be able' and *eelkku* 'accept' are grammaticalized as modal auxiliaries expressing different modal meanings (Asher and Kumari 1997:304-314).

Grammaticalization of Verbs	Example
Optative: *aTTu* 'join' *+ee >aTTee* grammaticalized as a modal auxiliary occurs after a main verb to expressing optative meaning. The same for is used as permissive auxiliary when the subject is first person (Asher and Kumari, 1997: 305).	avan ceyy-aTTee he do-join 'Let him do it' njaan pook-aTTe I go-join 'Let me go/May I go?'
Optative: *aaku* 'become' *+ um > aakum* undergoes phonetic erosion to become *aam*; *aam* grammaticalized as a modal auxiliary occurs after a main verb to express optative meaning (Asher and Kumari 1997:305). It is also grammaticalized to express permission and physical ability (Asher and Kumari, 1997:308-309).	nama-kkə pook-aam we-dat go-become-fut 'Let us go' nama-kku naTak-aam we-dat walk-become-fut 'Let us walk' ningngaL-kkə pook-aam you-dat go-become-fut 'You can go' aviTe ninn-aal nam-akku kazi kaaN-aam there stand-if we-dat paly see-became-fut 'If we stand there, we can see the play'
Debitive: *veeNTu* 'request' *+um > veeNam* undergoes phonetic erosion into *aNam*; *aNam* grammaticalized as a modal auxiliary occurs after a main verb to express the 'debitive' modal meaning (obligation) (Asher and Kumari 1997:306).	avan pathikk-aNam he study-request-fut 'He must study' ningngL naaLe tanne var-aNam you tomorrow emph come-inf-request-fut 'You must come tomorrow'
Debitive: *veeNTu* 'request' *+ um > veeNTum* undergoes phonetic erosion into *veeN-am*; *veeNam* grammaticalized as a modal auxiliary occurs after the coordinated construction of the main verbs in *uka*-form to express obligation (debitive) (Asher	nii pathikkukay-um paaTukay-um veeNam you study-con sing-con request-fut 'You must study and sing'

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and Kumari 1997:306).	
Debitive: *veeNTu* 'request' + pst-par > *veeNTi* undergoes phonetic erosion into *eeNT*; *eeNTi* grammaticalized as a modal auxiliary occurs after the infinitive form a main verb to express obligation (Asher and Kumari 1997:307).	njaan avan-e kaaN-eeNT-i vannu [I he-acc see-oblige-pstpar came] 'I am obliged to see him'
Debitive: *veeNTu* 'request'+ neg > *veeNTa* undergo phonetic erosion into *aNTa*; *aNTa* grammaticalized as a modal auxiliary occurs after the main verb to express the meaning 'should not/need not' (Asher and Kumari 1997:307).	nii aviTe pook-aNTa you there go-request-neg 'You need not go there'
Debitive: *kuuTu* 'gather' + neg > *kuuTaa* grammaticalized as a model verb occurs after main verb to express negative imperative sense 'should not'.	nii aviTe pooyi kuuTaa you there go-pstpar should not 'you should not go there'
Permission: *koLLu* 'have' + *aTTu* 'join' + e > *koLLaTTe* undergo phonetic erosion into *kooTTe*; *kooTTe* grammaticalized as an auxiliary occurs after main verb to express permissive sense (Asher and Kumari 1997:309).	njaan angngooTTu pooy-koLL-aTTe / pooykooTTe [I there go-pstpar-have-join] 'let me go there' '
Negation of permission: *paTu* 'experience' + *illaa* 'not' > *paaTillaa* grammaticalized as a modal auxiliary occurs after infinitive form of a main verb to express the modal meaning of negative obligation or prohibition (Asher and Kumari 1997:310).	avan aviTe pook-aan paaT-illaa [he there go-inf experience-neg] 'He should not go there'
Physical ability: The verbs *kaziyu* 'be able', *paRRu* 'catch', *saadhikku* 'be able', *okku* 'be able' grammaticalized as modal auxiliaries occurs after the infinitive form of the main verb marked for –*aan* to express the modal meaning of physical ability (Asher and Kumari 1997:308)	ninakku avaL-e aviTe ninnum kaaN-aan kaziy-um you-dat she-acc there from see-inf 'you can see from there' ninakku avaL-e aviTe ninnum kaaN-aan paRR-um you-dat she-acc there from see-inf 'you can see her from there'

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	ninakku avaL-e aviTe ninnum kaaN-aan saadhikk-um
	you-dat she-acc there from see-inf
	'You can see her from there'
	ninakku avaL-e aviTe ninnum kaaN-aan okk-um
	'You can see her from there'
Negative Physical ability: The defective verb *vayya* grammaticalized as an auxiliary occurs after *-aan* suffixed infinitive form of the main verb to express negative physical ability.	enikku pook-aan vayaa I-dat go-inf not 'I could not go'
Negative Physical ability: The past participle forms of the verbs *kaziyu* 'be able', *paRRu* 'catch', *saadhikku* 'be able' and *okku* 'be able' suffixed with negative auxiliary *illaa* (i.e. *kazi-njnj-illaa*, *paRR-iy-illaa* and *saadhi-cc-illaa*) are grammaticalized as modal auxiliaries occur after *-aan* suffixed infinitive form of the main verb to express negative physical ability (Asher and Kumari 1997:309).	enikku pook-aan kazi-njnj-illaa I-dat go-inf be-able-not 'I am unable to go' enikku pook-aan paRR-iy-illaa I-dat go-inf be-able-not 'I am unable to go' enikku pook-aan saadhi-cc-illaa I-dat go-inf be-able-pstpar-not 'I am unable to go' enikku pook-aan o-tt-illaa I-dat go-inf be-able-pstpar-not 'I am unable to go'
Permission: *koLLu* 'have/get' + *aTTu* 'join' + ee > *koLLaTTee* gramiticalized as modal auxiliary occurs after the past participle form of the main verb to express the model meaning of 'permissive' (Asher and Kumari 1997:309).	avan poo-y-koLLa-TTe he go-permissive 'He may go'
Degree of certainty: *aaku* 'become' + pstpar > *aay* + *iru* 'be' > *aayiru+um* > *aayirikkum* grammaticalized as modal auxiliary occurs after *–um* inflected main verb to express a degree of certainty i.e. 'possibility' (Asher and Kumari 1997:311).	avan innu var-um-aa-y-irik-um he today come-fut-become-pstpar-be-fut 'He may come today'
Contingent: *eelkku* 'accept' + *um* > *eekkum* which undergoes phonetic erosion into *eekkum*; *eekkum* grammaticalized as modal	avan mikkavaarum innu va-nn-eekk-um he most probably today come-pst-accept-fut 'Most probably he may come day' avan innu va-nn-eekk-aam

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auxiliary occurs after past tense form of the main verb to express a degree of certainty (Asher and Kumari 1997:314). The form *eekk-aam* (< *eelkku* + *aaku-um*) substituted for *eekkum*, the degree of possibility will be less (Asher and Kumari 1997:314)	he today come-pst-accept-become-fut 'He may come today'
The past tense form *aayi* 'became' of the verb *aaku* 'become' grammaticalized as an auxiliary occurs after the main verb in infinitive form marked by *aaRə* express the meaning 'going to happen' (Asher and Kumari 1997:301).	maram viiz-aar-aay-i tree fall-inf-become-past

5.1.2.3. Grammaticalization of Verbs into Modal Auxiliaries in Kannada

The grammaticalization of verbs in Kannada into modal auxiliaries requires moving to the past. Schiffman (1984:72-73) throws light into this. A number of verbs are grammaticalized into modal auxiliary verbs in Kannada. They mostly occur after *–al* suffixed infinitive forms of main verbs to give modal senses such as 'may, might, can, must, should, ought, and could' and their negatives. In a sequence of verbs modal forms the last verb. Hodson (1864: 41) gives the older forms of Kannada modals such as *ball* `can, know how to', *aap* `can, be able', and their negatives *ari* and *aar*. The standard Kannada keeps only *aar*. The other forms are used in some regional and social dialects (Schiffman 1984:72). The negative affix *baaradu* is the negative form of the verb baa/bar 'come'. The Potential mood is formed by adding certain auxiliary verbs to a principal verb in the infinitive mood. The auxiliary verbs *bahudu* and *kūḍuvadu* when added to the infinitive form of a main verb gives the potential meaning 'may' (Hudson 1864).

The verb *beeku* 'want, need' is grammaticalized as a modal auxiliary verb expressing the modal meaning 'must, should, and ought'. The auxiliary modal *beeku* is attached to the infinitive of the verb, and gives the meaning '(someone) must/wants to (do something)', and so forth. *beeku* also has been in the sense of necessity (Shiffmann 1984: 73). Using of beeku 'want', 'wish' is the most common way to express obligation (Sridhar 1990:239). The combination of *beeku* and *aagu* 'become' and *iru* 'be' also express the same (Sridhar 1990:239).

The negative of *beeku* are *beeDa* and *beeDi*. They express the modal meaning 'should not, must not, need not'; *beeDi* is used with a more polite or plural form. This form is also used as a negative imperative `don't (do something)!' (Schiffman 1984:74). When *beeDa* is used as a negative imperative, it is similar to (but slightly stronger than) the negative

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imperative *baaradu*. The strongest negative is indicated by the use of the modal *kuuDadu*. This is attached to the infinitive, as are *beeDa* and *baaradu* (Shiffmann 1984:74).

The auxiliary verb *bahudu* is changed into *boodu* (*bahudu > bahdu > boodu*) by morphophonemic rules (Schiffman 1984:75). It is attached to the infinitive form of a main verb to the meaning, `(someone) can/may (do something)'. The main meaning is `can' in the sense of `be able' rather than that of `permission'; and the sense of `probability' is also possible.

Grammaticalization of the Verbs	Examples
Potential and permission: The verb form *bahudu* 'possible' occurring after the infinitive form of the main verb is grammaticalized as an affirmative impersonal modal auxiliary verb to express the positive potential sense (Schiffman 1984:75; Sridhar, 1990:240).	avanu ii varSa pariikSa paas maaD-a bahudu [he-dat this year exam pass do-inf-pot] 'He may pass the exam this year' lakshmi anggaDiga hoog-a-bahadu [Lakshmi store-dat go-pot/permission] 'Lakshmi can/may/ go to the store'
Potential: The verb *bal* 'grow strong' occurring after the infinitive form of the main verb is grammaticalized as a defective modal auxiliary verb (i.e. *balla*) to express the meaning 'can' (Schiffman 1984:72; Sridhar 1990:240)	maaD-a ball-enu do-inf can-1ps 'I can do/ I know how to do' kumaar eraDu mayli iij-a-balla 'Kumar can swim two miles'
The defective verb *aap* 'be strong' occurring after the infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the meaning 'can' (Hudson 1864; Schiffman 1984:72).	karey-al-aap-enu call-inf-can-1s 'I can call/ I know to call'
Learned ability: The verb *bar* 'come' occurring after the infinitive form of the main verb marked for *-okke* is grammaticalized as a modal auxiliary verb to express the meaning 'learned ability' (Sridhar 1990: 241).	Siilaa-ge cainiis aDige maad-ooke bar-atte Sheela-acc Chinese cooking do-inf come-3sf 'Sheela can cook Chinese cuisine'
The negative form *baaradu* of the verb *bar ~ baa* 'come' occurring after infinitive form of the main verb is grammaticalized as negative impersonal modal auxiliary verb to express the meaning 'may not' (Shiffman, 1984:75). It also can mean '(one) can't/shouldn't'	naanu maaD-a baar-adu I do-inf come-neg- 'I may not/ am not at liberty to do' id togoND hoog baaradu '(one) can't/shouldn't take this away (having taken, go)'

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The negative form *kuuDadu* of the verb *kuuDu* 'come together' occurring after the infinitive form of the main verb is grammaticalized negative impersonal modal auxiliary verb to express the meaning 'may not'. It also expresses the model meaning 'should not' (Shiffman, 1984:74).	naanu maaD-a kuuD-adu I do-inf gather-neg- 'I may not/am not at liberty to do'. jooD haak koNDu, guDiyolag hoog kuuDadu [shoes wear-having temple-into go must not/should not] `(one) should never go into a temple while wearing shoes' hoog-kuudadu 'you must not/should not go'
Debitive: The verb *beeku* 'want' occurring after the infinitive form of the main verb is grammaticalized as a positive impersonal modal auxiliary verb to express the meaning 'must, need' (Sridhar 1990:239).	naanu hoog-a-beeku `I ought/need/want to go' niivu naaLe illi ir beeku `you must/should be here tomorow' naanu karey-a beeku I call-inf need 'I must/ need to call' naanu jaruuraagi Delli-ge hoog-a-beeku I urgently Delhi-dat go-inf need 'I need to go to Delhi'
Debitive: The combination of the verb *beeku* 'want' and *aagu* 'become' i.e. *beek + aakittu > beek-aagatte* occurring after the infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the modal meaing 'become necessary' (obligation) Schiffman 1984:74, Sridhar 1990:239).	beek-aagatte 'will be/become necessary' bar-a beek-aagittu 'ought to have come' niivu sinimaa nooD beek-aagittu 'You should have seen the movie'
The combination of *beeku* and *aagu* 'become' and *iru* 'be' occurring after the infinitive form of the main verb is also grammaticalized as a modal auxiliary verb to express the meaning 'must, need' (Sridhar 1990:239)	naanu jaruuraagi Delli-ge hoog-a-beek-aagide I urgently Delhi-dat go-inf need-inf-become-pst-3sn
The compound *ir + beekku* grammaticalized as a modal auxiliary verb expresses the modal meaning 'must have/ must' (Schiffman 1984:73).	band-ir beeku 'must have come' bart(aa)-ir beeku 'must be coming' niivu avarn nooD-ir-a beeku `you must have seen him (it must be true that you saw him)'
The compound *-ir beek-aagittu* grammaticalized as a modal auxiliary verb	hoogt(aa)-ir beek-aagittu 'should have been going'

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expresses the modal meaning 'should have been' (Schiffman 1984:73)	
The compound *beek-aag boodu* (bahudu > bahdu ~ boodu) is grammaticalized as a modal auxiliary verb to expresses the meaning 'may become necessary'.	beek-aag boodu want-become- 'may become necessary'
The negative form *beeDa* of the verb *beeku* 'want' occurring after the infinitive form of the main verb is grammaticalized as a negative impersonal modal auxiliary verb to express the meaning 'must not, need not'. The negative form *beeDi* is used with a more polite or plural form. (Schiffman 1984:74, 77).	niivu naaLe bar-a beeD-a you tomorrow come-inf want-not 'You need not come tomorrow' karey-a beeD-a call-inf want-not 'I must not/ need not to call' hoog-a-beeDa 'don't go'
The gerundive form *takkaddu* of the verb *tagu* 'suit' occurring after the infinitive form of the main verb is grammaticalized as an impersonal modal auxiliary verb to express the meaning 'ought' (Sridhar 1990:239-240).	karey-a takk-addu call-inf suit-ger 'I ought to call/ it is proper for me to call'
The compound *takkadu* 'suit-ger' + *alla* > *takkaddalla* is grammaticalized as the negative impersonal modal auxiliary verb to express the modal sense 'ought not'.	takkadd-alla 'ought not'
The defective verb in negative form *ari* concatenated with the infinitive form of the main verb is gramaticalized as a modal auxiliary verb to express the meaning 'cannot' (Schiffman 1984:75).	karey-al-ariy-enu call-inf-cannot/know not 'I cannot or know not to call'
The defective verb in negative form *aara* occurring after the infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the meaning 'cannot' (Schiffman 1984:75-76).	karey-al-aar-enu call-inf-cannot-1ps I cannot, or know not to call.
boodu (i.e. *bahudu > bahdu > boodu*) is grammaticalized as a modal auxiliary to express the modal meaning `(someone) can/may (do something)' (Schiffman 1984:75).	niivu avarn al nooD boodu you him-acc there see-can `You can/might see him there' ii pustka maneg togoND hoog bood aa? `can/may (I) take this book home? avarn al nooD ir boodu `(one) might have seen him there'

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5.1.2.4. Grammaticalization of Verbs Modal Auxiliaries in Telugu

The verb *peTT* 'put', *waal* 'need', *valacu* 'wish' *kalugu* 'occur', poo 'go', *iccu/ivvu* 'give', *waccu* 'come', *guuDu* 'gather', *saagu* 'continue' and *coccu* 'enter' are grammaticalized as modal auxiliary verbs. The details of the grammaticalization are discussed in the following table.

Grammaticalization of the Verbs	Examples
Entreaty or request: The verb *peTT* 'to put' grammaticalized as modal auxiliary occurs after a perfective participle form to express the meaning of entreaty or request. (Krishnamurti and Gwynn 1986: 216).	naaku ii baabu raa-si peTTu I-dat this letter write-perpar-put 'Please write this letter for me' naa pani wad-ee cee-si peTT-EE-Du my work he-emp do-perpar put-pst-3sm 'He himself did my work (for my sake)'
Obligative: The defective verb **waal* 'need' undergoes phonetic erosion to become *aali*; *aali* concatenated with the infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the modal meaing 'obligative' (Krishnamurti and Gwynn 1986: 218-219).	neenu iNTi-ki weLL-aali I house-dat go-need' I must go home'
Prohibitive: The negative form *waladu > waddu* of the verb *walacu* 'wish' concatenated with the infinitive form of the main verb is grammaticalized as a negative modal auxiliary verb to express the meaning 'prohibitive' (must not) (Krishnamurti and Gwynn 1986: 220).	miiru akkaDaiki weLL-a-waddu you there go-inf-wish_not 'You must not go there'
Capabilitative: The verb *kalugu* 'occur' concatenated with the infinitive form the main verb is grammaticalized as a modal auxiliary verb to express the modal sense of 'capabilitative' (can, could). *kala* is an irregular future habitual stem (Krishnamurti and Gwynn 1986: 221).	neenu ii pani ceyy-a-gala-nu I this work do-inf-occur-1s 'I can do this work' aame annam wand-a-gala-du she food cook-inf-abel-3sf
Non capability: The verb *poo* 'go' concatenated with the negative participle form of the main verb is grammaticalized as a modal auxiliary to	Dabbu caalaka, illu kon-a-leeka-poo-yE-mu money not-enough house buy-inf-be_not-go-past-1pl 'We could not buy the house as the money

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express the modal sense of 'non-capability' (i.e. 'cannot, could not'). (Krishnamurti &Gwynn, 1986: 222)	was not enough' neenu ii iNT-a-loo uND-a-leek-a-poo-taa-nu I this house-loc be-inf-negpar-go-npst-1s "I will not be able to stay in this house'
Probabilitative-permissive: The verb *waccu* 'come' concatenated with the infinitive form of the main verb is grammaticalized as a modal auxiliary to express the modal meaning of 'probabilitative' or 'permissive' ('should not) (Krishnamurti & Gwynn, 1986: 222)	miiru ippuDu annam tinn-a-wa-cc-u [you now food eat-inf-come-npst-2p] 'You may eat the food now' aaynaa cebitee,aame winnawaccu 'She may listen, if she tells (her)'
Negative permissive: The negative form *guuDatu* of the verb *guuDu* 'gather' concatenated with the infinitive form of the main verb is grammaticalized as a modal auxiliary to express the modal sense of 'negative permissive' ('should not') (Krishnamurti & Gwynn, 1986: 223-224)	miiru tondaragaa naDaw-a-guuDadu you fast walk-inf-gather-not 'You should not walk fast' pedda waaLu-nu edirinc-a-guuDadu elder persons oppose-inf-gather-not 'one should oppose elderly persons'
Inceptive: The verb *poo* 'go' concatenated with the infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the modal sense of 'inceptive' ('about to', 'going to') (Krishnamurti &Gwynn, 1986: 224). Note the change of voiceless plosive /p/ into voiced plosive /b/.	pillalu paalu tag-a-boo-tunn-aaru children milk drink-inf-go-pres-3pl 'The children are going to drink milk' nuvvu paD-a-boo-tunn-aawu you fall-inf-go-pres-2s 'you are about to fall'
Permissive: The verb *iccu*/*ivvu* 'give' concatenated with infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the modal sense of 'permissive' ('allow', 'let') (Krishnamurti & Gwynn, 1986: 225; Viswanathan Kasturi, 2007: 252).	neenu waaN-Ni veLL-an-ic-EE-nu I he-acc go-inf-give-pst-1s 'I let him go' aayana mimmala-ni batak-an-iww-a-Du he you-acc live-give-neg-he 'He will not allow you to live'
Negative prohibilitative: The combination the verbs *poo* 'go' and *waccu* 'come', i.e. *poowaccu* concatenated with the negative participle form of the main verb marked with *aka~ka* is grammaticalized as a modal auxiliary verb to express the modal sense of 'negative	reepu neenu raa-ka-poo-waccu tomorrow I come-go-come 'I may not come tomorrow'

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probabilitative' (Krishnamurti & Gwynn, 1986: 227).	
Inceptive: The verb *poo* 'go' concatenated with infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the modal sense of 'inceptive'	pillalu paalu taag-a-boo-tunn-aaru children milk drink-inf-go-pres-3pm 'The children are going to drink milk' nuwwu paD-a-boo-tunn-aawu you fall-inf-pres-2s 'You are about to fall'
Inceptive: The verb *coccu* 'enter' concatenated with infinitive form of the main verb is grammaticalized as a modal auxiliary verb to express the modal sense of 'inceptive' (Viswanathan Kasturi, 2007: 252).	waaDu raa-jocc-EE-Du 'He began to come'

5.1.3. Grammaticalization of Verbs into Passive Auxiliary

The passive voice is used to focus on the person or object that experiences an action rather than the person or object that performs the action. In Dravidian languages passivization is effected by adding an auxiliary verb with the main verb which converts the main verb active voice into passive voice. The passivization leads to some internal changes in the argument structure.

5.1.3.1. Grammaticalization of Verbs into Passive Auxiliary in Tamil

The verb *paTu* 'experience' grammaticalized as an auxiliary verb occurs after infinitive form a main verb to express passive voice.

raajaa oru paampaik kon-R-aan
Raja snake-acc kill-pst-3sm
'Raja killed a snake'

paampu raajaav-aal koll-ap paT-T-tu
snake Raja-inst kill-pst-3sn
'A snake was killed by Raja

5.1.3.2. Grammaticalization of Verbs into Passive Auxiliary in Malayalam

Though passive voice is an unnatural construction, it is very much a part of the Malayalam language. The verb *peTu* 'experience' grammaticalized as a passive voice forming auxiliary occurs after the infinitive form of the main verb to express passive voice. The addition makes some changes in the argument structure of the active sentence.

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avan paamp-ine konnu
he snake-acc kill-past
'He killed a snake'

paampu avan-aal kollappeTTu
Snake he-inst kill-inf-experience-pst
'The snake was killed by him'

5.1.3.3. Grammaticalization of Verbs into passive auxiliary in Kannada

Passive is a regular and potentially productive construction. Any transitive verb can be converted into passive voice. The verb *paDu* 'experience' grammaticalized as a passive auxiliary occurs after the *–al* suffixed infinitive form of a main verb to express passive voice (Sridhar 1990:214).

huDug-aru baavuTa haaris-id-aru
boy-pl flag-acc fly-pst-3pl-h
'The boys flew the flag'

huDug-ar-inda baavuTa haaris-al-paTT-i-tu
boy-pl-ins flag-nom fly-inf-pass-pst-3sn
'The flag was flown by boys'

The previous one is called personal passive. In the case of impersonal passive the verb *aagu* 'become' is grammaticalized as a passive auxiliary as exemplified by the following illustration.

yaaroo ii nirNayav-annu khaNDis-id-aru
someone this resolution-acc denounce-pst-3pl-hum
'Some one denounced this resolution'

ii nirNayav-annu khaNDis-al-aay-i-tu
this resolution-acc reprove-inf-become-pst-3sn
'This resolution was reproved'

5.1.3.4. Grammaticalization of Verbs into Passive Auxiliary in Telugu

The verb *paDu* 'suffer' is grammaticalized as a passive auxiliary is added after the main verb infinitive from to express passive voice.

raawaNudu raamuD-icceeta camp-a-baDD-aa-Du

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Ravana Raman-inst kill-inf-suffer-pst-3sm
'Ravana was killed by Raman'

ii pustakaalu amm-a-baDD-aa-yi
these books sell-inf-suffer-3sn
'These books have been sold'

5.1.4. Grammaticalization of Verbs into Causative Auxiliaries

Causative verbs are verbs that show the reason that something happened. They do not indicate something the subject did for themselves, but something the subject got someone or something else to do for them. Prototypically, it brings in a new argument (the causer), into a transitive clause, with the original subject becoming the object.

5.1.4.1. Grammaticalization of Verbs into Causative Auxiliaries in Tamil

The verbs *vai* 'keep', *cey* 'do' and *paNNu* 'do' grammaticalized into an auxiliary verb after infinitive form a main verb expressing causation.

Verb Grammaticalization	Example
vekku 'keep' grammaticalized as a causative auxiliary verb concatenates with the infinitive form of the main verb to express causativization.	raajaa avan-aip peec-a-vai-tt-aan Raja he-acc speak keep-pst-3sm 'Raja made him speak'
ceyyu 'do' *grammaticalized* as a causative auxiliary concatenates with the infinitive form of the main verb to express causativization.	raajaa avan-ai peec-a-ccey-t-aan Raja he-ACC speak do-pst-3sm 'Raja made him speak'
paNNu 'do' also grammaticalizes into an auxiliary expressing causativization when concatenated with the infinitive form of a suitable main verb.	raajaa avan-ait tuunk-ap paNN-in-aan Raja he-acc speak do-pst-3sm 'Raja made him sleep'

5.1.4.2. Grammaticalization of Verbs into Causative Auxiliaries in Malayalam

Causation is expressed in Malayalam by causative suffixes. Malayalam does not make use of causative auxiliary verbs to from causative verb forms.

5.1.4.3. Grammaticalization of Verbs into Causative Auxiliaries in Kannada

Causation is expressed in Kannada by causative suffixes. Kannada does not make use of causative auxiliary verbs to from causative verb forms.

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5.1.4.4. Grammaticalization of Verbs into Causative Auxiliaries in Telugu

The verbs *koTT* 'beat'. *peTT* 'put' and *wees* 'throw' grammaticalized as causative verbs occurs after the infinitive form of a main verb formed by the suffix an to express causativization. (Krishnamurti & Gwynn, 1986: 205). The verb *cees* 'do' also is grammaticalized as a causative auxiliary.

pagulu 'split' + an + koTT > pagalagoTT 'cause to split'
weLL 'go' + an + koTT > weLLagoTT 'chase, drive out'
niluc 'stand' + an + peTT > nilabeTT 'set up'
tin 'eat' + an + peTT > tinabeTTu 'make to eat'
paDu 'fall' + an + wees > paDawees/paDees 'let something fall'
tin 'eat' +an + cees 'do' > tina jees 'cause to eat'
kon 'buy' + cees 'do' > kona jees 'cause to buy'

5.1.5. Grammaticaliztion of Verbs into Reflexive Auxiliary

In grammar, reflexivity is a property of syntactic constructs whereby two arguments (actual or implicit) of an action or relation expressed by a single predicate have the same reference. Reflexivity may be expressed by means of reflexive pronouns or reflexive verbs. It is generally claimed that reflexivization in Dravidian languages is manifested by the verbal reflexive verb alone. It is also claimed that that reflexivization in some of the Dravidian languages is manifested by a coreferential pronoun along with a verbal reflexive verb and not by the verbal reflexive verb alone.

5.1.5.1. Grammaticaliztion of Verbs into Reflexive Auxiliary in Tamil

The verb *koL* 'have, take' following past participle form of the main verb is grammaticalized as an auxiliary verb. But reflexivity (acting on oneself) may not be the central notion inherent in this form. Reflexivity need not be marked always by the auxiliary verb (Lehaman 1991: 359-362). With certain verbs probably with the support of the reflexive pronoun (*tanne*) *koL* denotes reflexivity.

kumaar tan-ait taanee mecc-i-koN-T-aan
kumar oneself-acc onself-emp praise-pstpar-take-pst-3sm
'Kumra praised himself'

avaL tan-ait-taan-ee taNTi-ttu-kkoN-T-aaL
she oneself-acc-onself-emp punish-pstpar-take-pst-3sf
'She punished herself'

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The verb *koL* is grammaticalized to mean that he action denoted by the main verb is performed by the subject for his/her/their own benefit.

avan nari uLLee var-aa-mal paar-ttu-kkoNTaan

he jackal inside come-neg-par see-paspar-take-past-3sm

'He watched so that the jackal did not come inside'

avaL kuzantaiy-ai naRaakap paar-ttu-kkoN-T-aaL

she child-acc well see-pstpar-take-past-3sf

'She looked after the child well'

5.1.5.2. Grammaticaliztion of Verbs into Reflexive Auxiliary in Malayalam

In Malayalam, the reflexivity (acting on oneself) often is expressed by the reflexive pronoun (*tannattaane* 'myself').

avan tannattaane aTiccu

he him-self-acc-himself-emp beat-pst

'He beat himself'

The verb *koLLu* 'have, take' grammaticalized as auxiliary verb occurs after past participle form of the main verb. The auxiliary verb *koLLu* 'have' inflected for –*um* (*koLLu+um.> koLLum*) which may be clicized into *oLLum* brings out the meaning 'one self'. Similarly the form *koLLu+aak-um* (have-become-FUT) which is clicized (by phonetic erosion) into *koLLaam* which again is cliticized into *ooLaam* also brings out the meaing 'myself'.

njaan (tanne) kunjnjine nook-i-koLL-aam

I   (myself)   child-ACC see-ADVP-have-become-FUT

'I myself will look after the child'

njaan (tanne) ii jooli ceyt-oLL-aam

I myself work do-ADVP-have-FUT

'I myself will do this work'

5.1.5.3. Grammaticaliztion of Verbs into Reflexive Auxiliary in Kannada

In Kannada, the verb *koL* 'take' grammaticalized as an auxiliary verb occurs with the past participle for of the main verb with meaning that the action denoted by the main verb was performed by the subject for his/her/their own benefit (Sridhar 1990: 232).

nari yuktiy-inda muuLe haaris-koN-Di-tu

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fox cleverness-inst bone snatch-reflex-pst-3sn
'The fox snatched the bone (for itself)'

The verb *aaDu* 'play is grammaticalized into an auxiliary verb expressing 'competitive' (or 'antagonistic')

5.1.5.4. Grammicaliztion of Verbs into Reflexive Auxiliary in Telugu

In Telugu, the reflexivity (acting on oneself) is formed in Telugu by adding the verb *kon* 'take' which is grammaticalized to denote reflexivity to the main verb. Subbarao and Saxena argue that reflexivization in Telugu is manifested by a coreferential pronominal + a verbal reflexive and not by the verbal reflexive alone.

kamala tannu (tannu) tiTT-u-kon-n-adi
Kamala herself blame-pstpar-take-pst-3sf
'Kamala blamed herself'

The verb *kon* 'take' is grammaticalized into an auxiliary verb when added to the main verb giving the sense 'do something for oneself', 'do something by one's own volition', etc. (Krishnamurti & Gwynn, 1986: 207).

waLLu maaTLaaDu-koN-Tunn-aaru
they speak-take-pres-3phu
'They are talking among themselves'

aayana waNTa ceesu-koN-T-aaDu
he cooking do-take-fut-3sm
'He will cook for himself'

aame paNDu-lu ammu-kon-n-adi
she fruit-pl   sell-take-pst-3sf
'She sold fruit (for her benefit)'

The verb *kon* is used to denote reciprocal action too (Krishnamurti & Gwynn, 1986: 208).

.   koTTu-kon 'beat each other'
taguwulaaDu-kon 'fight with each other'
poDucu-kon 'stab each other'

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5.1.6. Grammaticalization of Verbs into Attitudinal Auxiliaries

Stever (1983:417) proposed the category of attitude for Tamil. It is characterized by the speaker's subjective evaluation, which is speaker's personal opinion of the event expressed by the main clause (Lehmann, 1993:222).

5.1.6.1. Grammaticalization of Verbs into Attitudinal Auxiliaries in Tamil

Tamil grammaticalizes the verbs such as *tolai* 'loose', *pooTu* 'put', *taLLu* 'push', *kiTa* 'lie', *kizi* 'tear', *poo* 'go' and *tiir* 'finish' occurring after the past participle form of the main verb as attitudinal auxiliary verbs to express different types of attitude of the speaker.

Grammaticalization of Verbs	Example
The verb *tolai* 'miss' grammaticalized as an attitudinal auxiliary verb denotes the negative attitude of the speaker, that is the speaker's antipathy towards the event expressed by the past participle clause (Annamalai 1982: 7, Lehmann 1993: 222).	*raajaa avaL-iTam uNmaiy-aic coll-it tolai-tt-aan* Raja she-with truth-acc say-pstpar loose-pst-3sm 'Raja told her the truth (against the speaker's wish)'
The verb *pooTu* 'put' grammaticalized as an attitudinal auxiliary verb denotes the speaker's opinion that the subject shows lack of care towards the object of the event expressed by the past participle clause form of main verb (Annamalai 1982: 68, Lehman 1993: 222). *iTu* 'put' is synonymous to *pooTu* when used in this context.	*raajaa vaacal katav-ai muuT-ip pooT-T-aan/i-T-T-aan* Raja entrance door close-pstpar put-pst-3sm 'Raja closed the entrance door carelessly'
The verb *taLLu* 'push' grammaticlaized as an attitudinal auxiliary verb denotes that the event expressed by the past participle clause occurs in an accelerated phase (Steever 1983: 471, Lehmann 1993: 222).	*avaL kuzantaikaL-ai peR-Ru taLL-in-aaL* she children-acc deliver-pstpar push-pst-3sf 'She delivered the children successively'
The verb *kiTa* 'lie' grammaticlaized as an attitudinal auxiliary verb denotes the durative or progressive aspect of a state expressed by the past participle clause and also indicating he speaker's disapproval of the state (Lehmann 1993: 223).	*anta kaTai puuTT-i kiTa-kkiR-atu* that shop close-pstpar lie-pres-3sn 'The shop is kept locked'
The verb *kizi* 'tear' is grammaticalized as an attitudinal auxiliary verb expresses the speaker's negative opinion that the subject of the past	*raajaa paaTTu paaT-ik kizi-tt-aan* Raja song sing-ADVP tear-PAST-3PMS 'Raja sang a song' which means 'Raja

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	will not be able to sing a song'
participle clause is incapable of performing or accomplishing the action concerned (Lehmann 1993: 223).	
The verb *poo* 'go' is grammaticalized as an attitudinal auxiliary verb expresses the negative attitude of the speaker towards the change of state: the change is negative, unexpressed, bad, or undesirable (Steever 1983: 495).	*kaNkaNNaaTi uTai-ntu pooy-iR-Ru* spectacle break-ADVP go-PAST-3PNS 'the spectacle got broken'
The verb *tiir* 'exhaust' grammaticalized as an attitudinal auxiliary verb emphasizes that the subject of the main verb in past participle form performs the action exhaustively to his/her satisfaction (Steever 1983: 487, Lehmann 1993: 223).	*raajaa avaL-ai tiTT-i tiir-tt-aan* Raja she-ACC scold-ADVP finish-PAST-3MS 'Raja scolded her exhaustively (and satisfy himself)

5.1.6.2. Grammaticalization of Verbs into Attitudinal Auxiliaries in Malayalam

Malayalam grammaticalizes the verbs *iTu* 'put, drop', *taLLu* 'push', *kiTakku* 'lie', *pooku* 'go' and *tiirku* 'finish' concatenated to the past participle form of the main verb as attitudinal auxiliary verbs to express different shades of attitude of the speaker.

Grammaticalization of Verbs	Example
The verb *kiTakku* 'lie' concatenated to the past participle form of the main verb is grammaticalized as an attitudinal auxiliary verb to express the sense that state of action denoted by the past participle clause is against the speaker's expectation of the state.	viiTu puuTT-i kiTakk-unnu house lock-pstpar lie-pres 'The house is locked (against the expectation of the speaker)'
The verb *taLLu* 'push' occurring after the past participle form of the main verb is grammaticalized as an attitudinal auxiliary verb to express the sense that the event expressed by the past participle clause occurs in an accelerated phase (Rajasekharan Nair 1990: 115-117)	aaSaari meeSakaL uNTaakk-i taLL-i carpenter tables make-pstpar puhs-pst 'The carpenter made the tables (intensively)'
The verb *pooku* 'go' is occurring after the past participle form of the main verb is grammaticalized as an attitudinal auxiliary verb expresses the negative attitude of the speaker towards the change of state: the change is negative, unexpressed, bad, or undesirable	ayaaL mariccu pooyi he die-pstpar go-pst 'He died (against the expectation of the speaker)' pensil muRi-njnju pooyi pencil break-pstpar go-pst The pencil is broken (against the

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	expectation of the speaker)'
The verb *tiirku* 'exhaust' grammaticalized as an attitudinal auxiliary verb expresses the sense that the subject of the main verb in past participle form performs the action exhaustively to his/her satisfaction .	avan veLLam ellam kuTi-ccu tiirttu he water all drink-pstpar exhaust-ed 'He exhausted the water by drinking it'

5.1.6.3. Grammaticalization of Verbs into Attitudinal Auxiliaries in Kannada

The data is not available for the grammaticalization of verbs into attitudinal auxiliaries in Kannada.

5.1.6.4. Grammaticalization of Verbs into Attitudinal Auxiliaries in Telugu

The data is not available for the grammaticalization of verbs into attitudinal auxiliaries in Telugu.

5.1.7. Grammaticalization of Verbs into Non-attitudinal Auxiliaries

Lehmann (1992) classifies certain number of auxiliaries as non-attitudinal verbs. According to him they cannot be easily assigned to any one of the grammatical categories discussed so far. Therefore he has assigned them negatively as non-attitudinal auxiliary verbs. They express that the subject of the action denoted by the main verb performs the action willingly, unwillingly, for future purpose or for the benefit of others and so forth (Lehmann, 1993:225).

5.1.7.1. Grammaticalization of Verbs into Non-attitudinal Auxiliaries in Tamil

In Tamil, the verbs such as *koL* 'hold', *azu* 'cry', *paar* 'see', *vai* 'keep' and *koTu* 'give' concatenated after the past participle form of the main verb are grammaticalized as non-attitudinal auxiliary verbs (Lehman 1993: 225).

Grammaticalization of Verbs	Example
The verb *koL* 'take' occurring after the past participle form of the main verb is grammaticalized as an auxiliary verb to express the 'self-benefactive' sense that the benefit of action denoted by the main verb goes to the subject of the main verb. Lehamann (1993) opines that it express the concept of volition (Lehman 1993: 225). Paramasivam (1979:33, 1983: 247) opines that *koL* expresses that the event denoted	*raajaa caTTaiy-ai poT-Tu koN-T-aan* Raja shirt-acc wear-pstpar-take-pst-3sm 'Raja worn the shirt (for his own benefit) *raajaa tanait taanee taNTi-ttu-koN-T-aan* Raja himself punish-psppar-take-pst-3sm 'Raja punished himself'

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Grammaticalization of Verbs	Example
by the adverbial clause occurs on its own. The choice of interpretation is contextual.	
The verb *azu* 'weep' occurring after the past participle form of the main verb is grammaticalized as an auxiliary verb to express the sense that the subject of the main verb performs the action unwillingly (Lehman 1993: 226).	*raajaa avaLu-kku kaTan koTu-ttu azu-t-aan* Raja she-DAT loan give-ADVP cry-PAS-3PMS 'Raja gave her loan unwillingly'
The verb *paar* 'see' occurring after the past participle form of the main verb is grammaticalized as an auxiliary verb to expresses the sense that the subject of the main verb attempts or tires to asses or judge the action denoted by the main verb (Annamalai 1982: 52, Lehmann 1993: 226).	*avan paza-ttai caappiT-Tup paar-tt-aan* he fruit-ACC eat-ADVP see-PAST-3PMS 'He ate the fruit (to see whether it is ripe and palatable')'
The verb *vai* 'keep' occurring after the past participle form of the main verb is grammaticalized as an auxiliary verb to express the future benefit or purpose of action denoted by the main verb (Annamalai 1982:62, Lehmann 1993: 227).	*avan jannl-ai tiRa-ntu vai-tt-aan* he window open-ADVP keep-PAST-3PMS 'He kept the window open (so that the wind can flow in)'
The verb *koTu* 'give' occurring after the past participle form of the main verb is grammaticalized as an auxiliary verb to express the sense that the benefit of the action denoted by the main verb goes to the person realized as indirect object of the main verb (marked with dative case) (Annamalai 1982: 77, Lehmann 1993: 227).	*raajaa avaL-ukkuk kaTitam ezut-ik koTu-tt-aan* Raja she-DAT letter write-ADVP give-PAST-3PMS 'Raja wrote letter for her'

5.1.7.2. Grammaticalization of Verbs into Non-attitudinal Auxiliaries in Malayalam

In Malayalam, the verbs such *nookku* 'see', *vaykku* 'keep' and *koTuku* 'give' concatenated after the past participle form of the main verb are grammaticalized as non-attitudinal auxiliaries.

Grammaticalization of Verbs	Example
The verb *nookku* occurring after the past participle form of the main verb is grammaticalized as an auxiliary verb to express the meaning that the action mentioned by the main verb was/is/will	avan paza-tte kazi-ccu nook-i he fruit-acc eat-pstpar see-past 'He ate the fruit (so as to find out its ripeness, taste, etc.) avaL paaT-aan nook-i

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be attempted or tried (Asher and Kumari, 1997:347). Similar sense will be realized when *nookku* is concatenated with the infinitive form marked with -*aan*. Both combinations give different shades of meaning (Rajasekharan Nair 1990:92-98).	she sing-pstpar seek-pst 'She tried to sing'
The verb *vaykku* 'keep' concatenated to the past participle form of the main verb is grammaticalized as an auxiliary verb to express the sense that the future benefit or purpose of action denoted by the main verb goes to the person realized as indirect object of the main verb (marked with dative case).	njaan avaL-kkə veeNTi bhakshaNam cey-tu va-ccu I she-dat for food do-pstpar keep-past 'I prepared food for her'
The verb *koTu* 'give' and *taru* 'give' concatenated to the past participle form of the main verb is grammaticalized as auxiliary verbs to express the sense that the action denoted by the main verb goes to the person realized as indirect object (marked with dative case) (Asher and Kumari 1997:348)	avan avaL-kku paTam vara-ccu-koTu-ttu he she-dat picture draw-pstpar-give-pst 'He draw the picture for her' avaL eni-kku malayalam pathippi-ccu-ta-nnu she I-dat Malayalam teach-pspar-give-pst 'She taught me Malayalam'

5.1.7.3. Grammaticalization of Verbs into Non-attitudinal Auxiliaries in Kannada

In Kannada, the verbs such as *koDu* 'give', *koLLu* 'take', *aaDu* 'play' and *nooDu* 'see' occurring after the past participle form of the main verb are grammaticalized as non-attitudinal auxiliary verbs. Schiffman (1984: 85-87) refers *koTu*, *koLLu*, *aaDu* and *nooDu* as aspect markers. Sridhar (1990: 230) lists *koDu*, *koLLu*, *aaDu nooDu* as vectors under aspect. Following Lehman's classification of auxiliaries into aspect, attitudinal and non-attitudinal, they have been treated under non-attitudinal auxiliary verbs.

Grammaticalization of Verbs	Example
Benefactive: The verb *koDu* 'give' occurring after the past participle form of the main verb is grammaticalised as a non-attitudinal auxiliary verb to express the 'benefactive' sense that the action denoted by the main verb is meant for the benefit of somebody (realized in dative form) Schiffman (1984:	Raaju ond kate berda [Raju one story write-pst-3sm] 'Raju wrote a story' Raaju ond kate berd-koTTa [Raju one story write-give-pst-3sm] 'Raju wrote a story for someone'

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85).	
Self benefactive: The verb *koLLu* 'have/take' occurring after the past participle form of the main verb is grammaticalized as a non-atitudinal auxiliary to expresses the 'self-benefactive' sense that the action denoted by the main verb is meant for the benefit of the subject itself (Schiffman, 1984: 85).	avanu baTTe oge-du-koN-D-a he closthes wash-pstpar-have-pst-3sm 'He washed the clogthes (for himself) kuut-koLLi sit-have-past sit-by yourself sit down (seat yourself/selves)' kay-kaal toL-koLLi hand-leg wash-have-pst 'wash your hands and feet'
Reciprocality: The verb *aaDu* 'play' occurring after the past participle form of the main verb is grammaticalized as a non-attitudinal auxiliary verb to express the meaning 'act reciprocally' (Sridhar 1990: 276); in most cases repeated play full or nervous action (Ramanujan 1993).	hoDe 'hit' + aaDu > hoDedaaDu 'hit each other' earcy 'splach' + aaDu 'play' > eracaaDu 'splash each other' sainikaru viiraaveeSadinad kaaD-aaD-ida-ru soldiers heroism-with fight-pstpar-play-pst-3pl 'The soldiers fought (with each other) heroically'
Attemptive: The verb *nooDu* 'see' occurring after the past participle form of the main verb is grammaticalized as a non-attitudinal auxiliary verb to express the sense 'attemptive, experimentive' with the implication that the action denoted by the main verb is attemptive or experimentive in nature (Shiffmann 1984: 85).	avan kaafi kuDid-nooDda he coffee drink-pstpar-see-pst-3s 'He drank coffee (to find its taste)' mane kaTTinooDu maduve maaDi-nooDu house build-pstpar-see-2s marriage

5.1.7.4. Grammaticalization of Verbs into Non-attitudinal Auxiliaries in Telugu

In Telugu, the verbs *cuusu* 'see' and *iccu* 'give' concatenated with the infinitive form of the main verb are grammaticalized as non-attitudinal auxiliary verbs, the details of which are tabulated below.

Grammaticalization of Verbs	**Example**
The verb *cuuc* 'see' concatenated with the infinitive form of the main verb is grammaticalized as a non-attitudinal auxiliary to express the sense 'trying or attempting to perform the action denoted by the main verb' (Viswanathan Kasturi.	koTTa juus 'try to beat' tinna juus 'try to eat' aDuga juus 'try to ask'

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2007:251) .	
The verb *icc* 'give' concatenated with the infinitive form of the main verb is grammaticalized as a non-attitudinal auxiliary to express the meaning 'allow or let' (Viswanathan Kasturi. 2007:251).	tin-an-icc- 'allow to eat' paaD-an-icc- 'allow to sing' raay-an- icc- 'allow to write'

5.2. Grammaticalization of Verbs into Postpositions

The inflected forms of verbs denote different word category or functional category due to historical meaning change. The Dravidian languages such as Tamil, Malayalam, Kannada and Telugu grammaticalize a number of verbs into postpositions. The postpositions are historically the inflected forms of verbs. The grammaticalization of the verbal forms into postpositions is the effect of the verbal forms and the case markers they govern. The postpositions may differ by the preceding case markers.

5.2.1. Grammaticalization of Verbs into Postpositions in Tamil

The verbal participle forms of the verbs *iru* 'be, sit', *oTTu* 'stick', *kuRi* 'aim', *koL* 'take', *cuRRu* 'circulate', *tavir* 'avoid', *taaNTu* ' cross', *paRRu* 'seize', *paar* 'see', *viTu* 'leave', *vai* 'put', *nookku* 'see' *pintu* 'lag behind' and *muntu* 'precede', the infinitive forms of the verbs *tavir* 'avoid', *ozi* 'cease', *pool* 'seem' and *viTu* 'leave' occurring after the case marked noun forms are grammaticalized as postpositions as explained in the following table (Lehmann 1993: 120).

Grammaticalizaion of Verbs into postpositions	Examples
The past participle form of the verb *iru* 'be' occurring after the locative case marker *-il* is grammaticalized as postposition *iruntu* 'from'	1. avan viiTT-il-irutuntu veLiyeeR-in-aan. he house-loc from go out-past-3sm 'He went out from the house' 2. avan viiTT-il iru-ntu va-nt-aan. he house-loc come-advp come-past-3pm 'He was in the house (habitually/ continuously)'
The past participle form of the verb *oTTu* 'stick' occurring after the accusative case marker *–ai* is grammaticalized in as postposition *oTTi* 'about'	avan anta talaipp-ai oTT-i peec-in-aan He that title-acc stick-advp talk-past-3sm 'He talked about that title' avan poosTar oTT-i pizai-kiR-aan he poster stick-advp survive-pres-3sm 'He survives by pasting posters'
The past participle form of the verb *kuRi* 'aim' occurring after the accusative case marker *–ai* is	*avan avaL-aik kuRi-ttup peec-in-aa* 'He talked about her' avan avaL colvat-aik kuRi-ttu va-nt-aan

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grammaticalized as postposition *kuRittu* 'about'	he she saying-ACC note down-advp come-past-3sm 'He was noting down what she was telling'
The past participle form of the verb *koL* *'have'* occurring after the accusative case marker *–ai* ~ *ɸ* is grammaticalized as postposition *koNTu* 'by (means of)'	avan katti koN-Tu pazam veT-in-aan he knife with fruit cut-pst-3pms 'He cut the fruit with a knife' avan pencil-aic ciiv-ik koN-Tu peec-in-aan he pencil-acc sharpen-pstpar hold-advp speak-pst-3sm 'He was speaking having sharpening the pencil'
The past participle form of the verb *cuRRu* *'go around'* occurring after the accusative case marker *–ai* is grammaticalized as postposition *cuRRi* 'around'.	avan viiTT-aic cuRR-i marangkaL niR-kinR-ana he house-acc surround-advp trees stand-pres-3pn 'Trees are standing around his house' avan koovil-aic cuRR-i va-nt-aan he temple-acc surround-advp come-past-3sm 'He came surrounding the temple'
The past participle form of the verb *tavir* 'avoid' occurring after the accusative case marker *–ai* is grammaticalized as postposition *tavirtttu* 'except'	avanai tavirttu elloorum viruntukku vantanar he-acc except all party came-they 'All except him attended the party'
The past participle form of the verb *taaNTu* 'cross' occurring after the accusative case marker *–ai* is grammaticalized as postposition *taaNTi* 'across'	en viiTTait taaNTi koovil irukkiRatu my house-acc across temple be-pres-3sn 'There is a temple after my house'
The past participle form of the verb the verb *paRRu* 'seize' occurring after the accusative case marker *–ai* is grammaticalized as postposition *paRRi* 'about'.	avan avaL-aip paRRi peec-in-aan he she-acc about talk-pst-3sm 'He talked about her'
The past participle form of the verb the verb *paar* 'see' occurring after the accusative case marker *–ai* is grammaticalzied as postposition *paarttu* 'towards'	avan viiTT-aip paarttu naTa-nt-aan he house-acc towards walk-pst-3sm 'He walked towards the house'
The past participle form of the verb *viTu* 'leave' occurring after the accusative case marker *–ai* is grammaticalzied as postposition *viTTu* 'from'	avaL viiTT-ai viTTu cen-R-aaL She house-acc from go-pst-3sf 'She went from the house'
The past participle form of the verb *vai* 'put' occurring after the	avaL kamp-ai vaittu paamp-ai aTittaaL she stick-acc snake beat-pst-3sf

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accusative case marker –*ai* is grammaticalized in its past participle form as postposition *vaittu* 'with'	'She beat the snake with a stick'
The past participle form of the verb *nookku* 'look at' occurring after the accusative case marker –*ai* is grammaticalized as postposition *nookki* 'towards'.	avan avaL-ai nook-i naTa-nt-aan he she-acc look at-advp walk-past-3pms He walked towards her' avan avaL mukatt-ai nook-i ciri-tt-aan he her face-acc look at-advp smile-past-3pms 'He smiled looking after her face'
The past participle form of the verb *pintu* 'be behind' occurring after the dative case marker –*ku* is grammaticalized as postposition *pinti* 'after'.	avaL enakkup pinti aluvalaka-ttiRku va-nt-aaL she I-dat after office-dat come-pst-3sf 'She came to office after me'
The past participle form of the verb *muntu* 'precede' occurring after the dative case marker –*ku* is grammaticalized as postposition *munti* 'before'	avan avaL-ukku munt-i anku va-nt-aan he she-dat before there come-pst-3sm 'He came there before her'
The infinitive form of verb *tavir* 'avoid' occurring after the accusative case marker –*ai* is grammaticalized as postposition *tavira* 'except'	avan-ait tavira elloorum viruntu-kku va-nt-aarkaL he-acc except all pary-dat come-pst-3phu 'All except him attended the party'
The infinitive form of the verb *ozi* 'cease' is occurring after the nominative form of a noun is grammaticalized as postposition *oziya* 'except'	avan oziya elloorum viruntu-kku va-nt-aarkaL he except all pary-dat come-pst-3phu 'All except him attended the party'
The infinitive form of the verb *pool* 'like' occurring after the accusative case marker –*ai* is grammaticalized as postposition *poola* 'like'	avaL avanaip poola nallavaL she he-acc like good-she 'She is as good as him'
The infinitive form of the verb *viTu* 'leave' occurring after the accusative case marker –*ai* is grammaticalized as postposition *viTa* 'than'.	avan avaL-ai viT-a nall-avan he she-acc leave-inf good-3sm 'He is better than her' avan avaLai viT-a virump-av-illai he she-acc leave-inf like-inf-not

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	'He does want to leave her'
The infinitive form of the verb *kuuTu* 'assemble' occurring after the nominative form of a noun is grammaticalized as postposition *kuuTa* 'along with'	avan avaL kuuT-a va-nt-aan he she join-inf come-past-3ms 'He came with her' avan avarkaL-uTan kuuT-a virump-in-aan He they-with join-inf want-past-3pms 'He wanted to gather together with them'

5.2.2. Grammaticalization verbs into Postpositions in Malayalam Verbs

The past participle forms of the verbs *nilkku* 'stand', *kuuTu* 'gather', *vakku* 'keep', *koLLu* 'have, take', *paRRu* 'catch', *kuRikku* 'note down', *cuRRu* 'go around' and the inflected forms of the verbs *kuuTu* 'gather' *illa* 'be not' are grammaticalized as post positions in Malayalam as explained in the following table.

Grammaticalization of verbs into Postpositions	Example
The past participle form of the verb *nilkku* 'stand' occurring after the locative case marker –il is grammaticalized as a postposition *ninnum* 'from'	avan viiTT-il ninnum vannu [he house-loc from came] He came from home
The past participle form of the verb *kuuTu* 'gather' occurring after the case marker –ooTu is grammaticalized as postposition *kuuTi* 'with'.	avaL santooSattooTu kuuTi paRanjnju she happiness-with said' 'She told with happiness'
The past participle form of the verb *vakku* 'keep' occurring after the accusative marker –ai ~ ɸ is grammaticalized as postposition *vaccu* 'with'.	avan vaTi vaccu paTTi-ye aTiccu [he stick with dog-acc beat] He beat the dog with stick'
The verb *koLLu* 'get' is grammaticalized in its past participle form as postposition *koNTu* 'with'.	avan vaTi koNTu paSuvi-ne aTiccu [he stick with cow-acc beat] 'He beat the cow with stick'
The past participle form of the verb *paRRu* 'catch' occurring after the accusative marker –ai ~ ɸ is grammaticalized as *paRRi* 'about'	avaL avane paRRi avar-iTattu paRanjnnj she he-acc about they-with told 'She told them about him'
The verb *kuRikku* 'note down' is grammaticalized in its past participle form as postposition *kiRiccu* 'about'	avaL avan-e kuRiccu avar-iTattu paRanjnnj she he-acc about they-with told 'She told them about him'
The past participle form of the verb *cuRRu* 'go around' occurring after the accusative marker –ai ~ ɸ is grammaticalized as postposition *cuRRi (~ cuRRum)* 'around'	avan viTT-ine cuRRi/cuRRum maram vaLartti he house-gen around tree grew He grew trees around the house

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The past participle form of the verb *nookku* 'see' occurring after the accusative marker – ai ~ φ is grammaticalized as postposition *nookki* 'toward'	avan avaL-e nookki vannu he she-acc toward came 'He came toward her'
The inflected form of the verb *kuuTu* 'gather' occurring after the genitive case suffix is grammaticalized as postposition *kuuTe* 'with'	avaL avan-Re kuuTe vannu she he-gen with came 'She came with him'
The negative past participle form of the verb *illa* 'be not' occurring after the nominative form of a noun is grammaticalized as postposition *illaate* 'without'	avan paNam illaatee kashTapaTunnu he money without suffering 'He is suffering without money'
The negative participle form of the verb *kuuTu* 'gather' occurring after the nominative form of a noun is grammaticalized as postposition *kuuTaate* 'in addition'	avan kuuTaate avaL-um vannu he in addition she-also came 'She also came in addition to him'

5.2.3. Grammaticalization verbs into Postpositions of Kannada

Several postpositions in Kannada are derived from verbs. In the majority of instances, the past verbal participle form is used as postpositions (Sridhar, 1990: 282). Postpositions normally govern the genitive case (Sridhar 1990: 93).

Grammaticalization of verbs into Postpositions	Example
The past participle form of the verb *biDu* 'leave' is occurring after the accusative suffix is grammaticalized as postposition *biTTu* 'without'. (Sridhar 1990: 93, 282).	aake tanna naayi-nannu biTTu elliyuu hoogu-v-ud-illa she her dog-acc leave-pstpar where-inc go-npst-ger-neg 'She doesn't go anywhere without her dog'
The past participle form of the verb *aagu* 'become' occurring after the dative suffix is grammaticalized as postposition *aagi* 'for' (Sridhar 1990: 93, 282).	aata seeDigaagi uurannee suTTa he revenge-dat-for town-acc-emp burn-pat-3sm 'He burned the whole town out of revenge'
The past participle form of the verb *hiDi* 'hold' occurring after the case maker is grammaticalized as postposition *hiDidu* 'starting from' (Sridhar 1990: 93, 282).	hiDidu 'starting from
The past participle form of the verb *suttu* 'encircle' occurring after the case maker is grammaticalized as postposition *sutta* 'around' (Sridhar 1990: 93, 282).	sutta 'around'
The past participle form of the verb the	avanu guddali togoNDu nela adeda

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compound verb togo 'take' + *koL* 'have' occurring after the accusative case maker is grammaticalized as postposition *togokoNTu* 'with'.	[he space with ground dig-pst-3sm] 'He dug the ground with a spade'
The negative participle form of the verb *illa* 'be not' occurring after the nominative form of a noun is grammaticalized as postposition *illade* 'without'.	avanu aayudhav-illade Satruv-annu soolisdida [he weapon-without enemy-acc defeat-pst-3sm] 'He defeated the enemy without (any) weapon'
The past participle form of the verb *seerisu*/*seersu* 'cause to join' is grammaticalized in as postposition *seerisi*/*seersi* 'including'	nannu and seersi koTTe I it together give-1s 'I gave it (all) together'
The past participle form of the verb *nooDu* 'see' occurring after the accusative suffix is 'grammaticalized as *postposition nooDi* 'toward/in the direction of'.	naanu avarn nooDi hooDe I he towards go-pst-1s 'I went toward him'

5.2.4. Grammaticalization Verbs into Postpositions in Telugu

      The postpositions such *nunci*/*ninci* 'from', *kuurci*, *gurinci* 'about', *baTi* 'because of' are originally inflected forms of the verbs *uNTu* 'be', *kuurcu*/*gurincu* 'aim' an *paTTu* 'experience' respectively. These verbs are grammaticalized as postpositions historically (Krishnamurti and Gwynn, 1986:322).

Grammaticalization of verbs into Postpositions	Example
The past participle form of the verb *uNDu* 'be' occurring after the nominative form of a noun is grammaticalized as postposition *nuNDi* 'from' > *nunci*/*ninci* 'from' (Krishnamurti and Gwynn, 1986:322)	aayana laNDan-nunci waccEEDu [he London-form came] 'He came from London' reNTu gaNTala-nunci waana kurustunnddi [two hour-from rain pouring] 'It has been raining for two hours'
The past participle form of the verb **kuurcu* 'aim' occurring after the accusative form of a noun is grammaticalized as postposition *kuurci* 'about'. The past participle form of the verb **gurincu* 'aim' occurring after the accusative form a noun is grammaticalized as postposition *gurinci* 'about' (Krishnamurti and Gwynn, 1986: 323)	waaLLu nannu-gurinci/guurci maaTLaaDukoNTunnaaru [he I-about talking] 'They are talking about me'
The past participle form of the verb	mii maaTal (a) baTTi aayanna sangati maaku

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paTTu 'experience' occurring after the case form is grammaticalized as postposition *baTTi* 'because of'.	telisindi [we words because of his matter us knew] 'We knew about him because of your words'

5.3. Grammaticalization of Verbs into 'izers'

Under this heading we will be discussing about grammaticalization of verbs into adjectivalizers and adverbializers and also about the grammaticalization of the verb into verbalizers.

5.3.1. Grammaticalization of Verbs into Adjecitivalizers and Adverbializers

The verbs in Dravidian languages have been grammaticalized as adjectivalizers and adverbializers.

5.3.1.1. Grammaticalization of Verbs into Adjecitivalizers and Adverbializers in Tamil

In Tamil, the adjectival participle form (*aa-n-a*) of verb *aaku* 'become' is grammaticalized as adjectivalizer. *aana* forms adjectives with certain set of abstract nouns. Similarly infinitive form (*aaka*) of the verb is grammaticalized as adverbializer. *aaka* forms adverbs with certain set of abstract nouns. The past participle form *enRu* of the verb *en* 'say' (*en* + pstpr >*enRu*) also is grammaticalzied as adverbializer and forms adverbs with certain onomatopoeic words as illustrated in the table given below.

Grammaticalization of verbs into adjectivalizer and adverbializer	Example
The verb *aaku* 'become' inflected as adjectival participle form *aa-n-a* (become-past-adjpar) is grammaticalized as adjectivalier. The verbal form *aana* forms adverbs with certain set of nouns.	*azaku* 'beauty' + *aana* > *azakaana* 'beautiful' *eLitu* 'simple one' + *aana* > *eLitaana* 'easy'
The verb *aaku* 'become' inflected as infinitive form *aaka* is grammaticalized as adverbializer. The verbal form *aaka* forms adverbs with certain set of abstract nouns.	*azaku* 'beauty' + *aaka* > *azakaaka* 'beautifully' *eLitu* 'simple one + *aaka* > *eLitaaka* 'easily'
The verb *en* 'say' inflected as adverbial participle form *enRu* is grammaticalized as adverbializer. *enRu* forms adverbs with certain onomatopoeic nouns	toTiir + enRu > tiTiirenRu 'suddenly' paTaar + enRu > paTaarenRu 'producing sound'

The form *aana* and *aaka* resort to various grammatical functions which are not discussed here.

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5.3.1.2. Grammaticalization of Verbs into Adjectivalizers and Adverbializers in Malayalam

The adjectival participle form *aaya* of the verb *aaku* 'become' and the adjectival participle form *uLLa* of the verb *uNTə* 'be' are grammaticalized as adjectivalizers. They form adjectives when concatenated with a set of nouns. The form *uLLa* acts as an adjectivalizer with abstract nouns, whereas *aaya* functions as adjectivalizer with human nouns.

saundaryam 'beauty'+ uLLa > saundaryamuLLa 'beautiful'
miTukkə 'cleverness' + uLLa > miTukkuLLa 'clever'
niiLam 'length' + uLLa > niiLamuLLa 'long'
pokkam 'height' + uLLa > pokkamuLLa 'tall'
miTukkan 'clever male person' + aaya > 'clever'
sundari 'beautiful female peson' + aaya > sundariyaaya 'beautiful'

The past participle form *aayi* of the verb *aaku* 'become' is grammaticalized as an adverbial suffix (adverbializer) (Asher and Kumari, 1997:111). The adverbializer *aayi* forms adverbs with a set of nouns.

bhamgi 'beauty' +aayi > bhamgiyaayi 'beautifully'
ghambhiiram 'majesty' + aayi > ghambhiiramaayi 'majestically'
taazma 'humility' + aayi > taazmayaayi 'humbly'
ciitta 'badness' + aayi > ciittayaayi 'badly'

The past participle form *ennə* of the verb *en* 'say' is also grammaticalized as adverbializer. The adverbilaizer *ennə* forms adverbs with certain set of onomatopoeic words.

peTT-ennu 'suddenly'
paTapaTa-ennu 'speedily'

5.3.1.3. Grammaticalization of Verbs into Adjecitivalizers and Adverbializers in Kannada

The past adjectival participle form *aada* of the verb *aagu* 'become' and present adjectival participle form *iroo* of the verb *iru* 'be' have been grammaticalized as adjectivalizers in Kannada (Schiffman, 1983: 45).

sundara 'beauty' +aada > sundravaada 'beautiful'
kempu 'redness' + aada > kempaada 'red (inherently)'
kempu 'redness' + iroo > kempiroo 'red (temporarily)'

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Some defective verbs can also become adjectives when *aada* is added to them (Schiffman, 1983: 45).

beekku 'want, need, must' + aada > beekaada 'necessry'

The past participle form *aagi* of the verb *aagu* 'become' is grammaticalized as adverbializer. It forms adverbs with nouns and in restricted instances with nouns.

nidhaana 'slowness' + aagi > nidhaanavaagi 'slowly'
joor 'loudness' + aagi > jooraagi 'loudly'
anda 'beauty' + aagi > andavaagi 'beautifully'
maaTa 'cuteness' + aagi > maaTavaagi 'cutely'
hosatu 'new' + aagi > hosataagi 'newly'
keTTa 'bad' + aagi > keTTadaagi 'badly'

5.3.1.4. Grammaticalization of Verbs into Adjecitivalizers and Adverbializers in Telugu

The past adjectival participle form *ayina*/*ayna* of the verb *aw* 'be, become' is grammaticalized as adjectivalizer (Krishnamurti and Gwynn, 1986:119-120).

andam 'beauty' + ayina > andamayina 'beautiful'
priyam 'affection' + ayna > priaymayna 'dear'
guNDaram 'roundness' + ayna > guNDaramayna 'round'
telupu 'whiness' + ayina > telupayina 'white'

The infinitive form *gaa*, of *aw* 'be, become' is grammaticalized as adverbializer in Telugu. Many adverbs are derived from nouns by the addition of *gaa* (Krishnamurti and Gwynn, 1986:271).

aalasyam + gaa > aalasyangaa [delay becoming] 'late'
mundu+gaa > mundugaa [in front becoming] 'early'
pedda 'bid'+ gaa > peddagaa 'loudly'
baagu 'nice' +gaa > baagaa 'nicely, well'

5.3.2. Grammaticalization of Verbs into Verbalizers

A number of verbs have been grammaticalized as verbalizers which combine with nouns to form new verbs. The   function of the verbalizers is to verbalize the base. The bases are generally nouns. Even a verb can be compounded with a verbalizing verb to form another verb. It can be stated that there is no productive verbalizing suffix in Tamil. The verbalizing

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suffix *-i* which was in use to form verbs from Sanskrit noun stems is no longer in use. Only compounding is extensively used in the formation of verbs in Tamil.

5.3.2.1. Grammaticalization of Verbs into Verbalizers in Tamil

There are thirty nine verbs (Rajendran 2000) which can be claimed to function as verbalizers to form compound verbs from bases. The following table illustrate this claim.

Verbalizers with core meaning	Examples of Compound verbs in which the verbalizers form a part
aTi 'beat'	*kaN* 'eye' + *aTi* > *kannaTi* 'wink'
aTai 'get'	*muTivu* 'end' + *aTai* > *muTivaTai* 'come to an end'
aLi 'give'	*paricu* 'prize' + *aLi* > *paricaLi* 'award'
aaku 'become'	*veLi* 'outside + *aaku* > *veLiyaaku* 'come out'
aakku 'produce'	*cooRu* 'cooked rice' + *aakku* > *cooRaakku* 'cook rice'
aaTu 'move'	*kuttu* 'drama' + *aaTu* > *kuttaaTu* 'act'
aaTTu 'swing'	*ciir* 'orderliness' + *aaTTu* > *ciraaTTu* 'tend lovingly'
aaRRu 'perform'	*paNi* 'work' + *arru* > *paNiyarru* 'work'
iTu 'put'	*paarvai* 'look' + *iTu* > *paarvaiyiTu* 'inspect'
uRu 'obtain'	*keeLvi* 'hearsay' + *uRu* > *keeLviyuRu* 'get to know'
uRuttu 'trouble'	*tunpam* 'suffering' + *uRuttu* > *tunpuRuttu* 'cause suffering'
uTTu 'give'	*ninaivu* 'remembrance' + *uuTTu* > *ninaivuuTTu* 'remind'
eTu 'take'	*ooyvu* 'rest' + *eTu* > *ooyveTu* 'take rest'
eytu 'obtain'	*maraNam* 'death' + *eytu* > *maraNameytu* 'die'
eel 'accept'	*patavi* 'position' + *eel* > *pataviyeel* 'take office'
eeRu 'rise'	*cuuTu* 'heat' + *eeRu* > *cuuTeeRu* 'become hot'
eRRu 'raise'	*veLi* 'outside' + *eRRu* > *veLiyeeRRu* 'expel'
kaTTu 'tie'	*iiTu* 'compensation' + *kaTTu* > *iiTukaTTu* 'make up'
kaaTTu 'show'	*aacai* 'desire' + *kaaTTu* 'show' > *acaikaaTTu* 'lure; tempt'
kuuRu 'say'	*puRam* 'back' + *kuru* > *puRangkuuRu* 'backbite'
koTu 'give'	*peeccu* 'conversation' + *koTu* > *peeccukkoTu* 'initiate a talk'
koL 'get'	*toTarpu* 'contact' + *koL* > *toTarpu koL* 'contact'
cey 'do'	*vicaaraNai* 'investigation' + *cey* > *vicaaraNai cey* 'investigate'
col 'say'	*kooL* 'lie' + *col* > *kooL col* 'tell tale'
taTTu 'pat'	*maTTam* 'substandard' + *taTTu* > *maTTam taTTu* 'degrade'
paTu 'experience'	*veTkam* 'shyness' + *paTu* > *veTkappaTu* 'feel shy'
paTuttu 'cause to experience'	*tunpam* 'suffering' + *paTuttu* > *tunpappaTuttu* 'cause to suffer'
paNNu 'do'	*yocanai* 'thinking' + *paNNu* > *yocanai paNNu* 'think'
paar 'see'	*veevu* 'spying' + *par* > *veevupar* 'spy'
piTi 'catch'	*aTam* 'obstinacy' + *piTi* > *aTampiTi* 'become obstinate'

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puri 'do'	*maNam* 'marriage' + *puri* > *maNampuri* 'marry'
peRu 'get'	*ooyvu* 'rest' + *peRu* > *ooyvu peRu* 'retire (from service)'
poo 'go'	*cooram* 'adultery' + *poo* > *coorampoo* 'commit adultary'
pooTu 'drop'	*cattam* 'sound' + *pooTu* > *cattam pooTu* 'shout'
muuTTu 'make'	*kopam* 'anger' + *muuTTu* > *kopamuttu* 'cause anger'
vaa 'come'	*valam* 'right' + *vaa* > *valamva* 'go round'
vaangku 'get'	*veelai* + *vaangku* > *veelaivaangku* 'extract work'
viTu 'leave'	*muuccu* 'breath' + *viTu* > *muuccuviTu* 'breathe'
vai 'keep'	*aTaku* 'pledge' + *vai* > *aTakuvai* 'pledge'

It has to be noted here that all the verbalizing verbs are native Tamil words. Not all the verbs listed above are actually used as verbalizers. The number of compound verbs formed from each verbalizer also varies.

5.3.2.2. Grammaticalization of Verbs into Verbalizers in Malayalam

A set of verbs in Malayalam combines with nouns to form new verbs. Asher and Kumari (1997:401-402) consider them as noun-verb compounds. But they also express their doubts whether to consider the verbal component as being lexical or grammatical (Asher and Kumari (1997:401).

Vebalizer with core meaning	Examples of NV compound verbs
aTikku 'beat'	*kaN* 'eye' + *aTikku* = *kaNNaTikku* 'wink'
koTukku 'give'	*samaanaM* 'presentation' + *koTukku* = *sammaanam koTukku* 'present'
taru 'give'	*sammaanam* 'presentation' + *taru* = *sammaanam taru* 'present'
aaku 'become	*cooRu* 'cooked rice' + *aaku* = *cooRaaku* 'be cooked as rice'
aakku 'cook rice'	cooRu + aakku = cooRaakku 'cook rice'
aaTu 'dance/move'	*kuuttu* 'drama' + *aaTu*=*kuuttaaTu* 'act'
aaTTu 'shake'	Taar 'cradle' + aaTTu=taaraaTTu 'cradle'
cey 'do'	*paNi* 'work' +*cey* = *paNi cey* 'work'
eTukku 'take'	*paNi* 'work' +*eTukku* = *paNiyeTukku* 'cause to work'
peTu 'suffer'	*keeLvi* 'question' + *paTu* =*keeLvippeTu* 'hear'
uuTTu 'feed'	*paal* 'milk' + *uuTTu* =*paaluuTTu* 'breast feed'
peTu 'suffer'	*maraNam* 'death' + *peTu* = *maraNappeTu* 'die

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eeRRu 'cause to climb	*cuuTu* 'hotness' + *eeRRu* = *cuuTeeRRu* 'heat'
keTTu 'tie'	*paNam* 'money' + *keTTu* = *paNam keTTu* 'remit fee/money'
kaaTTu 'show'	*aacai* 'desire' + *kaaTTu* = aaca kaaTTu 'lure'
kuuRu 'say'	*Pin* 'behind' + *kuuRu* = *pinKuuRu* 'back bite'
paRa 'say'	*kata* 'story' + *paRa* = *katapaRa* 'lie', *kuRRam paRayuka* 'blame'
taTTu 'tap'	*vaTTaM* + *taTTu* = *vaTTaM taTTu* 'degrade'
kuNungngu '	*naaNaM* 'shyness' = *kuNungngu* = *naaNam* kuNungngu 'be shy'
peTuttu 'cause to suffer	*kaSTam* + *peTuttu* = *kaSTappeTuttu* 'cause to suffer'
piTi 'catach'	*maNaM* 'smell' + *piTi* = *maNaM piTi* 'sniff'
kazi 'pass away'	*vivaahaM* 'marriage + *kaziyu* = *vivaakaM* kaziyu 'to be married'
kazikku 'case to pass'	*vivaahaM* 'marriage' + *kazikku* = *vivaakaM* kazikku 'marry
paRRu 'catch'	*aTuttuuN* 'retirement' = *aTuttuuNpaRRu* 'retire'
vaangngku 'get/buy'	*paNi* 'work' + *vaangngu* = *paNi vaangngu* 'vex'
viTu 'leave'	'*cuvaacaM* 'breathe' = *cuvaacam viTu* 'breathe'
Veykku 'keep'	cooRu 'cooked rice' + *vey* = *cooRuveykku* 'prepare rice'
muTakku 'stop'	*paNi* 'work' + *muTakku* = *paNi muTakku* 'strike'
Valikku 'pull'	*kuurkkam valikkku* 'snore'

5.3.2.3 Grammaticalization of Verbs into Verbalizers in Kannada

Sridhar (1990:288) calls the verbalizers as explicators. He lists the verbs *paDu* 'experience', *aagu* 'become', *maaDa* 'make', *hoogu* 'go, and *niiDu* 'give as explicators and gives the examples tabulated below:

Vebalizer with core meaning	Examples of NV compound verbs
aagu 'become'	*maduvu* 'marriage'+ *aagu* >*maduvu aagu* 'get married' manavarika 'conviction' + aagu > manavarika aagu 'be convinced'
paDu 'feel'	satooSa 'hapiness + paDu > satooSa paDu 'rejoice' dukkha 'sorrow' + paDu > dukkha paDu ' regret' aase 'desire' + paDu > aase paDu 'carve'

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	sukha 'pleasure' + paDu > sukha paDu 'enjoy'
hoogu 'go'	moosa 'deceit' + hoogu > moosa hoogu 'be deceived'
biiLu 'fall'	agatya 'necessity' + biiLu > agatya biiLu 'need'
maaDu 'make'	majaa 'merry' + maaDu > majaa maaDu 'enjoy'
	haaLu 'destruction' + maaDu > haaLu maaDu 'destroy'
	manassu 'mind' maaDu > manassu maaDu 'make up one's mind'
	tiirmaana 'decision' maaDu > tiirmaana maaDu 'decide, conclude'
	biDugaDe 'independence' + maaDu > biDugaDa maaDu 'release'
niiDu 'give'	kare 'call' ₊ niiDu > kare niiDu 'call forth'
goLisu 'bring about'	jaari 'currency' + goLisu > jaarigoLisu 'enforce'
	muktaaya 'conclusion' + goLisu > muktaaya goLisu 'end'
goLLu 'become'	muktaaya 'finishing'+ goLLu > muktayaa goLLu ' end'

5.3.2.4. Grammaticalization of Verbs into Verbalizers in Telugu

A number of verbs have been grammaticalized as verbalizers in Telugu. Viswanathan Kasturi (2007:268) points out that there are a number of verbs in Telugu that are added to various nouns to derive singular meaning. He has listed a number of such formations. The verbs which form new verbs by combining with nouns can be considered as verbalizers. He has identified a number of them: cees 'do', wees 'throw', paDu 'fall', kalugu 'happen', aaDu 'play', is(c) 'give', peTTu 'give', moos 'carry', aw 'become', raas 'write', kaTTu 'tie', cuus 'see, look', toomu 'brush' koTTu 'beat', ekku 'climb', paTTu 'catch', tirugu 'move, wander', duwwu 'comb', ceDu 'get spoiled', calints(c) 'shake', poos 'pour', cuupu 'show', ceppu 'tell' and troos 'push' are used as verbalizers (. Following table gives the examples (Viswanathan Kasturi, 2007: 268-272).

Verbaliser with core meaning	Examples of NV compound verbs
cees 'do'	paNi 'work'+ cees 'do'> paNicees 'work', khuuni 'murder' + cees 'do'> khuuniicees 'murder', nidra 'sleep + cees > nidrajees 'sleep'
wees 'throw'	muggu 'decorative design' + wees > mugg(uw)ees 'decorate with design', tuukam 'weight' +wees > tuukamwees 'weigh', cukka 'a drop' + cees > cukk(w)ees 'drink alcoholic liquids'
paDu 'fall'	ciikaTi 'darkness' + paDu > ciikaTipaDu 'fall dark', jabbu 'sickness' + paDu > jabbu paDu 'fall sick', srama 'labour' + paDu > sramapaDu 'work hard'
kalugu 'happen'	adrsTam 'luck' + kalugu > adrsTam kalugu 'possess luck', manci 'goodness' > manci kalugu 'happen good'
aaDu 'play'	snaanam 'bath' + aaDu > snaanamaaDu 'take bath', niiLLu 'water' +aaDu > niiLLaaDu 'give birth', Debbalu 'blows' + aaDu > DebbalaaDu 'quarrel'
is(c) 'give'	appu 'loan + is(c) > appis(c) 'lend', jawaabu 'reply' + is(c)>

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	jawaabis(c) 'reply'
peTTu 'put, keep'	appu 'loan'+ peTTu > appupeTTu 'lend', niiLLu 'wanter' + peTTu > niiLLupeTTu 'water', kaafi 'coffee' + peTTu > kaafipeTTu 'prepare coffee'
moos 'carry'	munDa 'widow' + moos > munDamoos 'become widow, loose everything'
aw 'become'	payaNam 'journey' + aw > payaNamaw 'get ready for travel', nayam 'cure' + aw > nayamaw 'be cured
raas 'write'	poga 'smoke' + raas > pogaraas 'go up as smoke'
kaTTu 'tie'	niiLLu 'water'+ kaTTu > niiLLugaTTu 'water the field',
cuus 'see'	antu 'end'+cuus > antucuus 'see the end, finish'
toomu 'brush'	pallu+toomu > pallu+toomu 'brush the teeth'
koTTu 'beat'	gaali 'air' +koTTu> gaaligoTTu 'fill air, flatter', buDDi 'small bottle'+koTTu> buDDigoTTu 'drink alcoholic liquids', mandu + koTTu>mandugoTTu 'consume alcoholic drinks'
ekku 'climb up'	kaipu 'intoxication'+ekku>kaippuekku 'get intoxicated', picci 'madness' + ekku > picci ekku 'get mad'
paTTu 'catch'	picci 'madness' +paTTu > piccipaTTu 'get mad', deyyam 'spirit' + paTTu > deyyampaTTu 'be possessed by spirit'
tirugu 'move, wander'	kaLLu 'eye' + tirugu > kaLLutirugu 'feel giddiness', tala 'head' + tirugu > talatirugu 'feel giddiness'
duvvu 'comb'	tala 'head' + duvvu > taladuvvu 'comb the hair', kaalu 'leg' + duvvu > kaaluduvvu 'invite for combat'
ceDu 'get spoiled'	mati 'wisdom' + ceDu > maticeDu 'become mad'
calints(c) 'shake'	mati 'wisdom' + calints(c) > maticalints(c) 'become mad'
poos 'pour'	kucce 'frills' + poos > kuccepoos 'make frills', naaru 'seedlings + poos > sow the seed'
cuupu 'show'	aasa 'desire' + cuupu > aasajuupu 'create desire, promise to give something'
ceppu 'tell'	caDuvu 'education' + ceppu > caDuvuceppu 'teach', baDi 'school' + ceppu > baDiceppu 'educate'
t(r)oos 'push'	cetta 'garbage' + t(r)oos > cettat(r)oos > ceddoos 'sweep'

5.3.3. Grammaticalization of Verb into Complementizer

Complementizer or complementiser is a lexical category (part of speech) that includes those words that can be used to turn a clause into the subject or object of a sentence. For example, the word *that* may be called a complementizer in English sentences like *Mary believes that it is raining*. The concept of complementizers is specific to certain modern grammatical theories; in traditional grammar, such words are normally considered conjunctions.

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5.3.3.1. Grammaticalization of Verb into Complementizer in Tamil

The adverbial participle form (*en-Ru*) the verb *en* 'say' function as complementizer.

    avaL paanai uTai-ntu viT-T-atu en-Ru kuuR-in-aaL
    she pot breal-paspar leave-pst-3sn say-pst-3sf
    'She told that the pot was broken'

4.3.3.2. Grammaticalization of Verb into Complementizer in Malayalam

The adverbial participle form *ennə* (or past participle form) of the verb *en* 'say' is grammaticalized as quotative participle complementing a finite clause.

    avan nallavan aaNə ennə avaL paRanjnju
    she good_male_person having_ said she said
    'She said that he is good male person'

    avan   naaLe var-um ennu avaL paRa-njnju
    he tomorrow come-fut having-said she said
    'She said that he would come tomorrow'

5.3.3.3. Grammaticalization of Verb into Complementizer in Kannada

Kannada has a verb *annu*, which has a number of special phonological, syntactic and semantic properties not shared by other verbs (Shiffman, 1984: 117). It is essentially a quotative verb. The quotative verb can occur as a main verb, instead of verbs such as *heeLu* 'say, speak, tell', *maataaDu* 'speak, converse', or as a verbal participle making the end of the quotative material, followed then by a main verb such as *heeLu* 'hear, ask'.

    avan bar-t-iini anda
    he   come-fut-1ps said
    'He said, "I will come'

    avan bar-t-iini anda heeLda
    he come-fut-1ps said said
    'He said, I will come'

In the second sentence, *anda* functions like a complementizer equivalent to *enRu* in Tamil.

There is another use of *annu* which is slightly different from its quotative use. The form *ante* appearing after a finite sentence can be translated in a number of ways: 'it seems,

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'apparently', 'allegedly', 'I guess (that), 'it looks like', 'supposed to, 'they say (that) and so forth (Shiffman, 1984: 118).

avar naaLe kelsa maaDtaar ante 'apparently he will work tomorrow'
avar meeSTar ante 'he seems he is a teacher/he seems to be a teacher'
avan il bar-bood aante 'they say he may come here'
niiv naaLe hoog-beek ante 'you are apparently to go tomorrow'
avar inglaNDnal profesar aag-iddaar ante
'He is supposed to have been a professor in England'

The above said information about complementizers is based on Shiffmann who deals with the spoken variety of Kannada. According to Sridhar (1990:40) who deals with the standard Kannada, finite noun clauses are marked by the complementizers *emba* or *ennuva*, *embudu* (*ennuvudu*) and *endu* (*annoo*, *anoodu* and *anta* respectively are colloquial variety).

[madhura bomaayiy-alli id-d-aaLe] emba/ennuva vandanity-annu nambalaare
Madhura Bombay-loc be-npst-3sf comp rumour-acc believe-neg-1s
'I cannot believe the rumor that Madhura is in Bombay'

[madhura bomaayiy-alli id-d-aaLe] embudu nija
Madhura Bombay-loc be-npst-3sf comp true
'That Madhura is in Bombay is true'

mantrigaLu tamma sambLav-annu hintirugis-utt-eene endu heeLi-d-aru
Minister his salary-acc return-npst-return-npst-1s comp say-pst-he
'The minister said that he would return his salary to treasury'

5.3.3.4. Grammaticalization of Verb into Complementizer in Telugu

The non-finite forms of the verb *an* 'say' such as *ani* (perfective form), *aNTee* (conditional form), *annaa* (concessive form), *anne*, *anna* (relative forms) are grammaticalized in a variety of ways as complementizers of subordinate clauses in complex sentences (Krishnamurti and Gwynn. 1986: 363-372).

 raamu [neenu reepu weL-taa-n(u)] ani kamala-too cepp-EE-Du
Ramu I tomorrow go-fut-1s say-perpar Kamala-to said-pst-3sm
'Ramu said to Kamala "I will go tomorrow'

dajan aNTee panneNDu
dozen said-if twelve
'A dozen means twelve'

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subbaaraawu anee aaynaa….
Subba Rao said he
'A man called Subba Rao…'

nii-kku paaTa waac(u)-ann-a sangati andarikii cepp-ees-EE-nu
you-dat song come say-rel information they-dat tell-pst-1s
'I told them that you can sing'

6. Consolidation

The grammaticalization of verbs into auxiliaries is a historical development. The grammaticalization of verbs into auxiliaries is a combinatory effort of the grammatical form of the main verb and the auxiliary that follows it. The aspectual meaning is established by the past participle suffix or the negative participle suffix of the main verb and the auxiliary that follows it. The past participle form takes back the tense denoted by the finite form of the auxiliary to the past and thereby brings out the aspectual senses, progressive aspectual meaning and perfective aspectual meaning. The modal meaning is established by the infinite suffix of the main verb and the auxiliary that follows it. Parallel can be seen between the auxiliary systems Dravidian Languages; one of the reasons could be their family affiliation and another could be aerial spread.

Tamil grammaticalizes the verb *iru* 'be' *vaa* 'come' and the compound verb *koNTiru* 'having taken be' concatenated to the non-past form of the main verb as progressive auxiliaries. *aaku* 'become' grammaticalized as inceptive auxiliary occurs after the verbal noun form of the main verb. Malayalam grammaticalizes *uNTə* 'be' added after the present tense form of the main verb and *aaNu* 'be' concatenated to the infinitive form (suffixed by *uka*) of the main verb, the compound *aayiru* 'having become be' added after the infinitive form (suffixed by *uka*) of the main verb, the compound *koNTiru* 'having taken be' added after the past participle form of the main verb and the compound *koNTirukkukayaaNu* added after the past participle form of the main verb as progressive auxiliaries. Malayalam grammaticalizes the compound *aayiru* 'having become be' added after the main verb inflected for the future *-um* and *varu* added after the past participle form of the mainverb as habitual auxiliaries. Kannada grammaticalizes the verb *iru* 'be' concatenated to the non-past form of the main verb and *aaDu* 'play' added after the past participle form of the main as progressive auxiliaries. Telugu grammaticalizes the verb *un* 'be' added after the non-past form the main verb as aspectual auxiliary to express progressive aspect. The verb *saagu* 'continue' concatenated with the main verb in infinitive form verb is grammaticalized as an auxiliary to express 'continuative' sense.

Tamil grammaticalizes the verb *viTu* 'leave' and *iru* 'be' and the impersonal compound *aayiRRu* added after the past participle form of the main verb as perfect auxiliaries. Malayalam grammaticalizes the compounds *iTTuNTu* and *iTTuNTaayiru* and *iTu*

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'drop' and the verbs *viTu* 'leave, let', *vekku* 'put down' and *tiir* 'complete' added after the past participle form of the main verb as perfect auxiliaries. Kannada grammaticalizes the verbs *iru* 'be' *biDu* 'leave', hoogu 'go', *aagu* 'become' and *haaku* 'put' occurring after the past participle form of the main verb into perfect auxiliaries. Telugu grammaticalizes the verbs *wees* 'throw' and *poo* 'go' occurring after the past participle/perfective participle form of the main verb into perfective aspectual auxiliaries.

Tamil grammaticalizes the inflected forms *veeNTum* and *veeNTaam* of the verb *veeNTu* 'request', the compound *veeNTiyiru*, the inflected forms *kuuTum* and *kuuTaatu* of the verb *kuuTu* 'join', the inflected form *muTiyum* of the verb *muTi* 'end', the inflected form *aTTum* of the verb *aTTu* 'join', *poo* 'go', *vaa* 'come', *iru* 'be', *paar* 'see' and *maaTu* 'do' occurring after the infinitive form of the main verb and the inflected forms *aam* and *aakaatu* of the verb *aaku* 'become' occurring after the infinitive/verbal noun form of main verb (marked by -al) as modal auxiliary verbs.

Malayalam grammaticalizes the inflected form *aTTee* of the verb *aTTu* 'join', the inflected forms *aakum > aam* of the verb *aaku* 'become', the inflected form *veeNam > aNam*, *veeNTa > aNTa* of the verb *veeNTu* 'request' occurring after the main verb and the verbs *paaTillaa*, *kaziyu* 'pass away', *paRRu* 'catch' and *vayyaa* 'not able' and the compounds *kazinjnjillaa*, *paRRiyilaa*, *saadhiccillaa* occurring after the *aan*-marked infinitive form of the main verb, the inflected form *kuuTaa > uuTaa* of the verb *kuuTu* 'gather' and the compound *koLLaTTe*, the inflected form *eelkkum > eekkum* of the verb *eelkku* 'accept' occurring after the past participle form (i.e. past tense form) of the main verb, the inflected form *aayi* of the verb *aaku* 'become' occurring after *aar*-marked infinitive form of the main verb as modal auxiliary verbs.

Kannada grammaticalizes the verb in impersonal form *bahudu* 'possible', *bal* 'strong', the defective verb *aap* 'be strong', the negative form *baaradu* of the verb *bar* 'come', the negative form *kuuDadu* of the verb *kuuTu* 'come together', the impersonal form *beeku*, the compound *beek-aagittu*, the compound *beek-aagide*, the compound form *ir beekku*, the compound form *ir beek-aagittu*, the compound form *beek-aag boodu*, the negative form *beeda* of the verb *beeku* 'want', the gerundive form *takkaddu* of the verb *tagu* 'suit', the compound form *takkaddalla*, the defective verbs in negative form *ari* and *aara*, and *boodu* occurring after the infinitive form of the main into modal auxiliaries. The infinitive suffix *al* is changed into *a* when consonant initial word follows it (except with passive).

Telugu grammaticalizes the verb *waal* 'need', the negative form *waladu > waddu* of the verb *walacu* 'wish', the irregular form *kala* of *kalagu* 'occur', *waccu* 'come', the negative form *guuDatu* of the verb *guuDu* 'gather' and poo 'go' and *coccu* 'enter' occurring after the infinitive form of the main verb and *poo* 'go' occurring after the negative participle form of the main verb into modal auxiliaries.

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Tamil grammaticalizes the verb *paTu* 'experience' as the passive auxiliary. Malayalam grammaticalizes the verb *peTu* 'experience' as the passive auxiliary. Kannada grammaticalizes the verb *paDu* 'experience' as the passive auxiliary. Telugu grammaticalizes the verb *paDu* 'suffer' as the passive auxiliary.

Tamil grammaticalizes the verb *cey* 'do' and *paNNu* 'do' concatenated to the infinitive form of the main verb as the causative auxiliary. Malayalam and Kannada do not have a separate causative auxiliary as they make use of causative suffixes extensively. Telugu grammaticalizes *koTT* 'beat', *peTT* 'put' and *wees* 'throw' concatenated to the infinitive form of main verb as passive auxiliaries.

Tamil grammaticalizes the verb *koL* 'have, take' occurring after the past participle form of the main verb as reflexive auxiliary verb to express reflexivity (acting on oneself) as well as the reflexive meaning of 'do something for oneself'. Malayalam does not grammaticalize of the verb *koLLu* 'have, take' occurring after the past participle form of the main to express reflexivity (acting on oneself). It makes of the referential compound pronoun *tennetaane* 'oneself' instead. It grammaticalizes *koLLu* occurring after the past participle form of the main verb to express the reflexive meaning of 'do something for oneself'. Kannada does not grammaticalize the verb *koL* 'take' occurring after the past participle form of the main to express reflexivity (acting on oneself). It grammaticalizes *koL* 'take' occurring after the past participle form of the main verb to express the reflexive meaning of 'do something for oneself'. Telugu grammaticalizes the verb *kon* 'take' occurring after the past participle form of the main to express reflexivity (acting on oneself) with the support of the referential pronoun *tannu* (*tannu*). It grammaticalizes the verb *kon* occurring after the past participle form of the main verb as reflexive auxiliary verb to express the reflexive sense of 'do something for oneself'.

Tamil grammaticalizes the verb *tolai* 'miss', *pooTu* 'put', *taLLu* 'push', *kiTa* 'lie', *kizi* 'tear', poo 'go' and *tiir* 'exhaust' occurring after the past participle form of the main verb as attitudinal auxiliary verbs. Malayalam grammaticalizes the verbs *iTu* 'put, drop', *taLLu* 'push', *kiTakku* 'lie', *pooku* 'go' and *tiirku* 'finish' concatenated to the past participle form of the main verb as attitudinal auxiliary verbs. The data is not available for the grammaticalization of verbs into attitudinal auxiliary verbs in Kannada and Telugu.

Tamil grammaticalizes the verbs such as as *koL* 'hold', *azu* 'cry', *paar* 'see', *vai* 'keep' and *koTu* 'give' concatenated after the past participle form of the main verb as non-attitudinal auxiliary verbs. Malayalam grammaticalizes the verbs such *nookku* 'see', *vaykku* 'keep' and *koTuku* 'give' concatenated after the past participle form of the main verb as non-attitudinal auxiliaries. Kannada grammaticalizes the verbs such as *koDu* 'give', *koLLu* 'take', *aaDu* 'play' and *nooDu* 'see' as non-attitudinal auxiliary verbs. Telugu grammaticalizes the verbs *cuusu* 'see' and *iccu* 'give' concatenated with the infinitive form of the main verb as non-attitudinal auxiliary verbs.

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Dravidian languages show parallel tendency in the formation of postpositions from verbs. The grammaticalization of verbs into postpositions is again a combined effort of the case suffix of the noun and the verb that follows. The postposition governs the case suffix.

Tamil grammaticalizes the verbal participle forms of the verbs such as *iru* 'be, sit' (*iruntu* 'from') occurring after the locative case form of a noun, *oTTu* 'stick' occurring after the accusative form of a noun (*oTTi* 'about'), *kuRi* 'aim' occurring after the accusative form of a noun (*kuRittu* 'about'), *koL* 'take' occurring after the accusative form of a noun (*koNTu* 'with'), *cuRRu* 'circulate' occurring after the accusative form of a noun (*cuRRi* 'around'), *tavir* 'avoid' occurring after the accusative form of a nouns (*tavirttu* 'except'), *taaNTu* ' cross' occurring after the accusative form of a noun (*taaNTi* 'across'), *paRRu* 'seize' occurring after the accusative form of a noun (*paRRi* 'about'), *paar* 'see' occurring after the accusative form of a noun (*paarttu* 'towards'), *viTu* 'leave' occurring after the accusative form of a noun (*viTTu* 'from'), *vai* 'put' occurring after the accusative form of the noun (*vaittu* 'with') and *nookku* 'see' occurring after the accusative form of a noun (*nookki* 'towards'), *pintu* 'be behind' occurring after the dative form of a noun (*pinti* 'after') and *muntu* 'precede' occurring after the dative form of a noun (munti 'before') and the infinitive forms of the verbs such as *tavir* 'avoid' occurring after the accusative form of a noun (*tavira* 'except'), *ozi* 'cease' occurring after the nominal form of a noun (*oziya* 'except'), *pool* 'seem' occurring after the accusative form of a noun (*poola* 'like') and *viTu* 'leave' occurring after the accusative form of a noun (*viTa* 'than') as postpositions.

Malayalam grammaticalizes the past participle forms of the verbs such as *nilkku* 'stand' occurring after the locative case form of a noun (*ninnu* 'from'), *kuuTu* 'gather' occurring after the ooTu marked case form of a noun (*kuuTi* 'with'), *vakku* 'keep' occurring after the accusative form of a noun (*vaccu* 'with') , *koLLu* 'have occurring after the accusative form of a noun, take' (*koNTu* 'with') , *paRRu* 'catch' occurring after the accusative form of a noun (*paRRi* 'about') , *kuRikku* 'note down' occurring after the accusative form of a noun (kuRiccu 'about'), *cuRRu* 'go around' occurring after the accusative form of a noun (*cuRRi* 'around') and nookku occurring after the accusative form of a noun (*nookki* 'towards'), the inflected forms of the verbs *kuuTu* 'gather' occurring after the genitive form of a noun (kuuTe 'with') and the negative participle form of the verb *illa* 'be not' occurring after the nominative form of a noun (*illaate* 'without') and the negative form of the verb *kuuTu* 'gather' occurring after the nominative form of a noun (*kuuTaate*) as post positions in Malayalam.

Kannada grammaticalizes the past participle form of the verbs such as *biDu* 'leave' occurring after the accusative form of a noun (*biTTu* 'without')*, aagu* 'become' occurring after the dative form of a noun (*aagi* 'for')*, suttu* 'encircle' occurring after the case form (*sutta* 'around')*, togo* 'take' + *koL* 'have' occurring after the accusative form of a noun (*togokoNTu* 'with') and *nooDu* 'see' occurring after the accusative form of a noun and negative participle form of the verb *illa* 'be not' occurring after the nominative form of a noun (*illade* 'without') as post postpositions.

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Dravidian languages show parallel tendency in the grammaticalization of verbs into adjectivalizers and adverbilaizes. The reason for this can be attributed to their family affiliation.

Telugu grammaticalizes the past participle forms of the verbs such as *uNTu* 'be' occurring after the nominative form of a noun (*nuNDi* 'from' > *nunci/ninci* 'from', *kuurcu* 'aim') occurring after the accusative form of a noun, *gurincu* 'aim' occurring after the accusative form of a noun and *paTTu* 'experience' occurring after the case marked nouns (*baTTi* 'because of') .

Tamil grammaticalizes the adjectival participle form (*aa-n-a*) of verb *aaku* 'become' as adjectivalier and infinitive form (*aaka*) of the verb *aaku* 'as adverbilizer. It also grammaticalzies the past participle form *enRu* of the verb *en* 'say' (*en* + pstpr >*enRu*) also as adverbializer. Malayalam also grammtaicalizes the adjectival participle form *aaya* of the verb *aaku* 'become' and the adjectival participle form *uLLa* of the verb *uNTə* 'be' as adjectivalizers. It grammaticalizes the past participle form *aayi* of the verb *aaku* 'become' as an adverbial suffix (adverbializer). Kanna grammaticalizes the the past adjectival participle form *aada* of the verb *aagu* 'become' and present adjectival participle form *iroo* of the verb *iru* 'be' as adjectivalizers. It grammaticalizes the past participle form *aagi* of the verb *aagu* 'become' as adverbializer. Kannada grammaticalizes the infinitive form *gaa* of *aw* 'be, become' as adverbializer.

Telugu grammaticalizes the past adjectival participle form *ayina/ayna* of the verb *aw* 'be, become' as adjectivalizer and the infinitive form *gaa* of *aw* 'be, as adverbializer.

The tendency of forming new verbs by the noun and verb combination is very explicit. Dravidian languages make use of a selected number of verbs as verbalizer to form new verbs by combining then with a selected number of nouns. Dravidian languages show parallel tendency in the grammaticalization of verbs into verbalizers.

Tamil grammaticalizes the verbs such as *aTi* 'beat', *aTai* 'get', *aLi* 'give', *aaku* 'become', *aakku* 'produce', *aaTu* 'move', *aaTTu* 'swing', *aaRRu* 'perform', *iTu* 'put', *uRu* 'obtain', *uRuttu* 'trouble', *uTTu* 'give', *eTu* 'take', *eytu* 'obtain '*eel* 'accept', *eeRu* 'rise', *eRRu* 'raise', *kaTTu* 'tie', *kaaTTu* 'show', *kuuRu* 'say', *koTu* 'give', *koL* 'get', *cey* 'do', *col* 'say', *taTTu* 'pat', *paTu* 'experience', *paTuttu* 'cause to experience', *paNNu* 'do', *paar* 'see', *piTi* 'catch', *puri* 'do', *peRu* 'get', *poo* 'go', *pooTu* 'drop', *muuTTu* 'make', *vaa* 'come', *vaangku* 'get', *viTu* 'leave' and *vai* 'keep' as verbalizers.

Malayalam grammaticalizes the verbs such as *aTikku* 'beat', *koTukku* 'give', *taru* 'give', *aaku* 'become', aakku 'cook rice', *aaTu* , 'dance/move', aaTTu 'shake', *cey* 'do', *eTukku* 'take', *peTu* 'suffer', *uuTTu* 'feed', *peTu* 'suffer', *eeRRu* 'cause to climb, *keTTu* 'tie', *kaaTTu* 'show', *kuuRu* 'say', *paRa* 'say', *taTTu* 'tap', *kuNungngu* ', *peTuttu* 'cause to

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suffer', *piTi* 'catach', *kazi* 'pass away', *kazikku* 'case to pass', *paRRu* 'catch', *vaangngku* 'get/buy', *viTu* 'leave', *veykku* 'keep', *muTakku* 'stop', and *valikku* 'pull' as verbalizers.

Kannada grammaticalizes the verbs such as *aagu* 'become', *paDu* 'feel', *hoogu* 'go', *biiLu* 'fall', *maaDu* 'make', *niiDu* 'give', *goLisu* 'bring about', and *goLLu* 'become' as verbalizers.

Telugu grammaticalizes the verbs such as *cees* 'do', *wees* 'throw', *paDu* 'fall', *kalugu* 'happen', *aaDu* 'play', is(c) 'give', *peTTu* 'give', *moos* 'carry', *aw* 'become', *raas* 'write', *kaTTu* 'tie', *cuus* 'see, look', *toomu* 'brush' *koTTu* 'beat', *ekku* 'climb', *paTTu* 'catch', tirugu 'move, wander', *duwwu* 'comb', *ceDu* 'get spoiled', *calints*(c) 'shake', *poos* 'pour', *cuupu* 'show', *ceppu* 'tell' and *troos* 'push' as verbalizers.

Dravidian languages show parallel tendency in the grammaticalization of verbs into complementizers. The reason for this can be attributed to their family affiliation.

Tamil grammaticalizes the past participle form *enRu* and the gerundival form *enpatu* of the verb *en* 'say' as complementizer. Malayalam grammaticalizes the past participle form *ennə* of the verb *en* 'say' as quotative participle complementing a finite clause. Kannada grammaticalizes the forms such as anda, ante of the verb *annu* 'say' as complementizers. , which has a number of special phonological, syntactic and semantic properties not shared by other verbs. It also grammaticalizes the forms *emba* or *ennuva*, *embudu* (*ennuvudu*) and *endu* (*annoo*, *anoodu* and *anta* respectively are colloquial variety) of the verb en 'say' as complementizers. Telugu grammaticalizes the non-finite forms of the verb *an* 'say' such as *ani* (perfective form), *aNTee* (conditional form), *annaa* (concessive form), *anne*, *anna* (relative forms) as complementizers of subordinate clauses.

The above description clearly depicts the parallels between the four Dravidian Languages in the grammaticalization of verbs. Krishnamurti (2003) throws light on the auxiliary systems of Dravidian languages. The typology of grammaticalization based on Subbarao's study (2012) is worth being discussed here. (Due to want of time and space I am avoiding discussing about them here.)

There are a few more grammaticalizations of verbs which I have not discussed here: the grammaticalization of verbs into sentential coordinators (for example, Tamil makes use of *aanaal* as 'but'- coordinator) and discourse coordinators (for example in Tamil makes use of *appaTi enRaal* 'if so', *eenenRaal* 'why', *eppaTi enRaal* 'how', *illai enRaal* 'if not', *enRaalum* 'even if', *iruppinum* 'even though', *aakaiyaal* 'because of that', *aanaalum* 'even though, *aayinum* 'eventhough', *aakaTTum* 'let it be/yes', *aakaTTum paarkkalaam* 'let us see').

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6. Conclusion

According to Hopper and Traugott (2003), the cline of grammaticalization has both diachronic and synchronic implications. Clines represent a natural path along which forms or words change over time diachronically (i.e. looking at changes over time). However, clines can be seen as arrangement of forms along imaginary lines, with at one end a 'fuller' or lexical form and at the other a more 'reduced' or grammatical form synchronically (i.e. looking at a single point in time) (Hopper and Traugott 2003:6.). As per Hopper and Traugott's view, the changes of word forms is seen as a natural process from a diachronic or historical point of view, whereas this process can be seen as inevitable instead of historical synchronically. The studying and documentation of recurrent clines enable linguists to form general laws of grammaticalization and language change in general. It plays an important role in the reconstruction of older states of a language. Moreover, the documenting of changes can help to reveal the lines along which a language is likely to develop in the future.

The present study on the grammaticalization of verbs in Dravidian languages substantiates evidences to the process of grammaticalization of verbs in the four important Dravidian languages. This study needs to be extended to other Dravidian languages as well to other families of languages in India. It appears that grammaticalization can be considered as universal feature or tendency of languages.

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Writing Short Stories and Novels as Part of Classroom Activity - Student Preparation

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Creativity and *Imagination*

The word *creative* is usually defined as "resulting from originality of thought, expression, etc." (https://www.dictionary.com/browse/creative). Merriam-Webster dictionary suggests that the word *creative* means "marked by the ability or power to create". It also suggests that the word means "having the quality of something created rather than imitated" (https://www.merriam-webster.com/dictionary/creative?src=search-dict-box)

We need to point out that there is some imitation when one creates a story in any form – short story, novel, drama, etc. But this imitation is not simple reproduction of what is seen or heard or assumed to have happened in the world, etc. Story writers do observe the world and may imitate elements of what goes on in this world among all beings. Yet, the writing or narrating orally is never wholly a literal repetition of what goes on in the world. Some "creative" or "imaginative" or "interpretive "elements are added to make the story attractive to the readers or listeners. This is where the writing skill, when it comes to writing a story, comes to play an important role.

How do we acquire such a skill, how do we make our teachers and students acquire this skill?

Literary Forms

Every literary form has its own special features and these features are dynamic. These could vary from time to time, from author to author, and from one form of literature to another. These need to be first understood and then, through practice, acquired by all who would like to become creative writers of stories/novels/novellas/drama/poetry, etc. While it is true that individuals may

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have their own natural instincts for and inclinations toward writing a particular literary form and also inherent ability to create, practice is always a useful beginning step for most of us.

Acquisition of Literary Skills

Preparations to acquire literary skills include the acquisition of a variety of elements. To begin with, we should have the mechanical skill of writing English without grammatical errors. This is indeed a tricky step. For most of us English is not our mother tongue or first language (language acquired from early childhood without going through any conscious effort to acquire the language). For example, our students should have the mastery of using tense in an appropriate manner. They should know how to use the gender distinctions in English. Pronoun classifications in English and in most Indian languages may differ. Nouns have gender distinctions in Hindi, but not in English.

Preparations Before Commencing Writing Stories and Novels

Teachers of creative writing need to master the following and help their students to master these as well. We do not recommend that creative writing should begin only after adequate mastery of English and its subtle uses, etc. Mastering a language is a life-long process. Especially when it comes to mastering a second or foreign language, we all will continue to learn the second/foreign language throughout our life.

Place of Sentence Construction

We need to teach our students interested in creative writing how to correct their grammatical errors and how to improve their language use. Apart from skill in correcting grammatical errors, our students should focus on the length of the sentences. Indian students and Indian teachers have the tendency to write long sentences. As students, we all might have felt great and superior when we were able to write long sentences. Each author develops his or her own style. Their style certainly depends on their sentence production, apart from other elements of language use. However, for most of us, it is better if we learn to write in a style that enables readers to understand what we write about. Longer sentences certainly could be a technique to reveal the condition of the characters, what mood they are in, etc. Yet, anxiety, suffering, pain and so on could also be easily portrayed using shorter sentences. Complex and long compound sentences do not guarantee reflecting the state in which the characters are in. In addition, writing frequently using complex sentences and long compound sentences could lead to many grammatical errors.

Plain English

Plain English is a concept that will help our students to practice creating stories. Some of the features of Plain English suggested by by Dayananda, J. Y. include the following: Write short sentences. Write short paragraphs. Use simple everyday words, rather than fancy ones. Use Active

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Voice rather than Passive Voice. Use lesser number of compound and complex sentences. Use simple sentences with one main verb. Prefer specific words over general words. Listen to your sentences in your head as you write, and do not write anything that you could not comfortably say. (Dayananda, J. Y. 1986. Plain English in the United States. *English Today*. 2 (1), 13-16.)

As Thirumalai (2002) points out, "The English taught, spoken, and written in the Third World countries is often not plain, simple, and straightforward. As in the Indian sub-continent, it is derived, more often than not, from the English style spoken and written a century ago, in some instances. We certainly need to emphasize grammatical correctness in learning English, but it is equally important to cultivate in our learners a sensitivity and skill to use natural, simple, and straightforward English. Indian newspapers in English and the radio news broadcasts should take the initiative in simplifying the usage."

Choice of Words

Choice of words is an important skill that our students need to master when they want to write a story or a novel. There are synonyms abundantly available in English and also in our mother tongues. For example, for the adjective *beautiful*, we have the following synonyms listed in dictionaries. While the meaning for the word *beautiful* is "pleasing the senses or mind aesthetically", the same sense (to a large extent) is expressed through the following words as well: "attractive, pretty, handsome, good-looking, nice-looking, pleasing, alluring" (https://www.google.com/search?q=synonyms+for+beautiful&rlz=1C1CHBF_enUS794US795&oq=synonyms&aqs=chrome.2.69i57j0l5.15269j0j7&sourceid=chrome&ie=UTF-8). Some of the synonyms for the adjective *amazing* include the following:
"astonishing, astounding, surprising, bewildering, stunning, staggering, shocking, startling, stupe fying, breathtaking, perplexing, confounding, dismaying" etc.
(https://www.google.com/search?q=synonyms+for+amazing&rlz=1C1CHBF_enUS794US795&oq=synonyms&aqs=chrome.3.69i59j69i57j0l4.10242j0j9&sourceid=chrome&ie=UTF-8)

Having some knowledge of synonyms will certainly make the story more appealing.

Correct Descriptive Words for Cultural Items

One of the most difficult items is the mastery of the use of correct descriptive words for cultural items. Some creative writers tend to give the meaning in parentheses in English for a cultural word from non-English languages. Some authors such as R. K. Narayan have skillfully avoided this technique and used description instead. For beginners, for our students, it will be a difficult process to master, especially when we want them to write stories on what they see around and what they experienced. So, in the early stages we may allow them to not worry about the translation of cultural items in English, but simply use the native word in italics. Over the years they will gain greater confidence and they will choose their own style of presenting the cultural items. There are many Indian Writers in English and the model set by these authors may

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be chosen by our students in the beginning stage. Let us remember that our story should be appealing to the mind and heart of our readers. This would require not a powerful story and powerful and elegant narration but also avoiding obstacles that come in the way of understanding what we want to communicate.

Wrong Spelling

Wrong spelling is a hindrance to understanding and enjoying the story. Wrong spelling will be a bad distraction. So, let our student writers develop the habit of checking with the dictionary to identify the original meaning of the word, phrase and idiom, etc. they want to use. We all assume that imagination will be impeded if we go for such help. We want to declare that "I will be an original writer; I do not need and should not use any help so that my imaginative power will not be impeded." Spontaneity becomes the much sought after feature. Indeed, spontaneity is necessary and must be encouraged. But we also should remember that spontaneity can be cultivated and carefully guided to represent what we want to write. For example, Rabindranath Tagore and R. K. Narayan never heisted to correct and rewrite and reshape their stories.

Spontaneity

Spontaneity of content as well as language use is very important. Flow of thought should be spontaneous even as it should be created. Logical conclusions or end of the story is one aspect. But it is not absolutely important that we depend on logical conclusions. Authors have written their stories in such a way that the readers have the freedom to arrive at their own logical conclusion. Such endings will really make our students' creative work more attractive. Perhaps we should ask our student writers to develop several endings to their stories and then choose what sounds more appealing from their point of view. Or they can ask their fellow students or teachers to help them choose the endings. Creative writing certainly is not a mechanical process, but it could be organized and systematized in some manner. Spontaneity of imagination is very important.

How About Writing Ten Sentences Every Day?

One of the things that our students and teachers, who want to write stories and novels, should do is writing at least 10 sentences on a single topic daily. They can choose their own topics. It can be a short story as well. But let the sentences be connected with connected flow of thought. This practice may look silly or useless. But, in reality, writing every day a connected piece will help them to develop their story-writing skill. Writing will improve their thinking in English, which is very important if we want to be a successful writer of short stories, short novels, novels, etc., for Indian Writing in English. Great writers like Mulk Raj Anand, R. K. Narayan, A. K. Ramanujan and others always set aside time to write their creative works. Inspiration is important, but regular writing is also important. Many young students show great interest in writing stories in English. They may also write some stories and feel happy about it. But they soon loose track of their goals. Unless we make it a habit to write what we want to write, we will not blossom to be writers. Our students must be encouraged to write on a regular

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basis. They can show what they wrote to their teachers and some close friends. Teachers and fellow students should be prepared to say words of encouragement even when they offer some critical remarks.

Writing Conversations

Students need to practice how to write conversations between their characters in their stories. They are writing their stories in English as used in India or South Asia. Conventions of presenting conversations between characters may be glanced through the works of great authors of Indian Writing in English. At the same time, they should also try to learn the techniques of presenting dialogues between characters as well as interior monologues from short stories and novels in their own mother tongues. In native English, conversations may be presented in colloquial language. They can check leading novelists and playwrights of native English creative writers. Colloquial conversations are rarely focused upon Indian Writing in English. Use of cultural terms, use of Indian names, and other objects common to India such as food items bring in some "colloquial". Developing a story with full of colloquial language is a tough job. Perhaps student writers should focus using more of plain English, cultural items, etc. to bring in a native atmosphere.

An important issue is how to use honorific and non-honorific expressions. We need to identify as part of preparing to write stories how authors of Indian Writing in English enable their characters to use appropriately honorific and non-honorific terms.

Revealing Emotions

It is very important to learn to reveal emotions in your writing. Apart from words and sentences, nonverbal communication plays a crucial part here. Overt expression of emotions, suppressed emotions, attempt to hide or imitate emotions, presenting false emotions, etc. need to be described. Laughter and smile, body touch, distance between individuals, scent, dress, and so on need to be expressed adequately so that the story is enjoyed, fully understood and appreciated. Nonverbal communication traits could differ from one ethnic group to another, from one caste group to another, and from practitioners of one religion to another set of practitioners of another religion. Sects and sectarian communication modes also need to be understood.

Keen Observation Is Needed

How do we get these things mastered by our students? Best path is to observe individuals and groups in a variety of environments around them. Students should be introduced to how novelists of mother tongue literature as well as Indian Writing in English express the emotions of characters in their novels. This is not a luxurious item; it is an essential feature of story-telling. Students will be able to note the features and then the class can discuss the relevance of these features. They can also develop narratives.

Some Additional Items We Need to Take Care of

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There are several other items in which our students should be guided as part of their story-writing exercise. Some of these are listed below. We will take up these and other matters in our subsequent article.

i. Punctuation, exclamatory and question marks

ii. Use of hyphen

iii. How to distinguish between genders and their language use

iv. Description of the scene

v. Description of the garments

vi. Description of environment – social, natural, rural, urban, industrial, traffic, etc.

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Semantic Intention and Semantic Relation in Typical Malayalam Speaking Children

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Abstract

Language is a system that consists of the development, acquisition, maintenance and use of complex systems of communication, particularly the human ability to do so; and a language is any specific example of such a system. Semantics is the study of meaning expressed by elements of a language, characterizable as a symbolic system. Semantic intention is defined as the meanings intended by children by using words or gestures. Semantic relation is nothing but meanings, intended by the child's verbal expression during two or third word combination stage. Understanding semantic intention and relation development in children is important for screening, diagnosis and intervention of language disordered children. Description of semantic intention and relation has been attempted in Indian languages such as Kannada (Bailoor and Rao, 2013; Kumaraswamy and Rao in intellectual disabled children, 2016), in Tamil (Krupa, 2009), in Konkani (D'souza and Kumaraswamy, 2014) and also in Malayalam (Athira, 2016 in intellectually disabled children; Mahesh in 2011(8 to 13 years)). The scientific studies related to normal development of semantic intention and relation of children within age group of 3 to 7 years in the context of general conversation and picture description has not been carried out. The present study is to understand the usage of semantic intention and relation in 3 to 7 years old Malayalam speaking children and to find the usage of semantic intention and relation in context of general conversation and picture discrimination. The study group consisted of 30 Malayalam speaking children with no history of speech language disorder and hearing disorder was selected. The speech sample was obtained from conversation and picture description tasks. Results indicate that children until age 7, continue to use semantic intentions and relations, although the syntactic knowledge has emerged and is inadequately used in different situations such as

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(general conversation and picture description). In Picture description task most of the semantic intentions and relations are present. When the scores were compared between conversation and picture description semantic intention and relation was not significantly different across the age group. Thus, the present study concludes that all parameters of semantic intention and semantic relation are already acquired in 3 to 7 years old Malayalam speaking children though slight subject variation exist which is considered.

INTRODUCTION

Language is the comprehension and/or use of a spoken (i.e., listening and speaking), written (i.e., reading and writing) and/or other communication symbol system (e.g., American Sign Language). Language can be classified as receptive (i.e., listening and reading) and expressive (i.e., speaking and writing). (American Speech and Hearing Association, 1993). Descriptions of the five language domains are as follow:

- Phonology—study of the speech sound (i.e., phoneme) system of a language, including the rules for combining and using phonemes.
- Morphology—study of the rules that govern how morphemes, the minimal meaningful units of language, are used in a language
- Syntax—the rules that pertain to the ways in which words can be combined to form sentences in a language.
- Semantics—the meaning of words and combinations of words in a language.
- Pragmatics—the rules associated with the use of language in conversation and broader social situations.

https://www.asha.org/practice-portal/clinical-topics/spoken-language-disorders/language-in--brief/

Spoken language and written language and their associated components (i.e., receptive and expressive) are each a synergistic system comprised of individual language domains (i.e., phonology, morphology, syntax, semantics, pragmatics) that form a dynamic integrative whole (Gleason, 2005).

Semantics embraces the meaningful functions of phonological features, such as intonation, and of grammatical structures and the meanings of individual words. It is this last domain, the lexicon that forms much of the subject matter of semantics.

https://www.britannica.com/topic/language

Semantic development: gradual acquisition of words and the meanings they carry. First words are generally produced at around first year of birth. It is slow but gradual process in which a child learns a couple of words within a week. Word learning speeds up significantly after

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several months when first words are delivered. This normally develops when vocabulary is about 50-100 words. This is classified as "vocabulary burst".

<div align="right">https://www.slideshare.net/hassyb/semantic-development</div>

Researchers have opined that at the first word level, usage of words are conceptualized as semantic intentions (For example, on seeing mother he may say mamma). When children combine these semantic intentions at phrase level, they are referred to as semantic relations (E.g: Mommy come). These utterances emphasize the continuances of meaning as basis for syntactic expansion.

Sabbagh and Baldwin (2003) analysed Learning Words from Knowledgeable versus Ignorant Speakers: Links between Pre-schoolers' Theory of Mind and Semantic Development and results propose that theory-of-mind developments impact word learning.

Freedman and Carpenter (2005) studied on semantic relations used by normal and language impaired children at stage I and found that at stage I level of linguistic development, the language impaired children demonstrated a linguistic system no different than the system of normal stage I children.

Bailoor and Rao (2013) analyzed semantic intention and relation in children with intellectual disability of 4 to 7 years of mental age and results suggest that no significant difference in performance with normal children in the frequency of use.

Haritha and Kumaraswamy (2013) studied on semantic relations in 4-5 years old Malayalam speaking children and results suggested that semantic relations were significantly present in conversation, monologue ad story narration in relatively decreasing order respectively. The study concludes that all parameters of semantic relation are already acquired in 4-5 years old Malayalam speaking children.

Understanding semantic intention and relation usage in children is important for screening, diagnosis and intervention of language disordered children. Description of semantic intention and relation has been endeavoured in Indian languages such as Kannada (Bailoor and Rao, 2013, in intellectually disabled children of chronological age 11-18 years and mental age of 4-6 years), in Tamil(Krupa, 2009; contrasting chronological age and mental age of typical children to children with mental retardation from 2-4 years), in Konkani (D'souza and Kumaraswamy, 2014; in typical Konkani speaking children from 3.1 to 5 years) and also in Malayalam (Athira, 2016 in intellectually disabled children with mental age of 4-8 years; Mohan,2011,investigated in typically developing Malayalam speaking children of 8 to 13 years)). The scientific studies related to normal development of semantic intention and relation

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of children within age group of 3 to 7 years in the context of general conversation and picture description has not been carried out. The present study is to understand the usage of semantic intention and relation in 3 to 7 years old Malayalam speaking children and to find the usage of semantic intention and relation in context of general conversation and picture discrimination.

REVIEW OF LITERATURE

Language**,** a system of conventional spoken, manual, or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves. The functions of language include communication, the expression of identity, play, imaginative expression, and emotional release (Crystal and Robins).

Language exists to be meaningful; the study of meaning, both in general theoretical terms and in reference to a specific language is known as semantics. Semantics embraces the meaningful functions of phonological features, such as intonation, and of grammatical structures and the meanings of individual words. It is this last domain, the lexicon that forms much of the subject matter of semantics.

https://www.britannica.com/topic/language

Semantics: Semantics is the study of meaning expressed by elements of a language, characterizable as a symbolic system.

Filip: Introduction to Natural Language Semantics

Semantic intention is defined as the meanings intended by children by using words or gestures. The common intentions expressed by children are given below:

Existence: The child recognizes the existence of an object or an event and expresses through a look, gesture, vocalization or a sign, or a word. For example, on seeing mother he may say mamma; on seeing milk he may say paalu, etc.

Disappearance: The child comments on the disappearance of a person or object by a look gesture or a word. For example, the child says all gone when milk is over;poy (gone), when father goes for work.

Recurrence: Child expresses that an object disappeared and reappeared. The child may request for repetition of an action. For example, the child says i want it again; (inim,inim).

Non-existence: The child indicates that object does not exist where he/she expects it to be present verbally or non-verbally. For example, child opens chocolate box and finds no chocolates in it, remarks mittayilla (no chakie).

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Location: The child comments on the position of an object, person or an event or spatial relationship between two objects or requests that an object be placed in a certain location. For example, when after a search finds his toy car may say athu (that) and simultaneously pointing and looking at adult vigorously.

Possession: A child comments on a relationship between an object person and themselves. For example, when he and another child are playing, he may suddenly pick the toy and may say mine (ente).

Rejection: The child comments that he does not want an object or that he wants an object to cease an activity by look, gesture, vocalisation, sign or word such as no, stop, bye-bye (venda:mathy).

Denial: Child denies a proposition verbally or nonverbally. For example, the child takes chocolate when adults are not watching, later when the adult blames, the child nods his head with full mouth in disagreement to say no (illa).

Agent: The child tries to communicate about the person or object doing the action. This may be by a look, gesture, or word or even by vocalisations. For example, when she wants to show her mother that her brother spills the milk, she will scream amma and point at the milk on the floor and says brother.

Object: The child comments on the object or person that may be affected by an action. For example, when showing toothbrush, the child points to teeth saying teeth (palll).

Attribution: The child comments on the property of an object verbally or non-verbally. For example, when a child sees a dirty dog may say chi...chi... to communicate that it is dirty and needs a wash.

Cessation: The child indicates stoppage of an activity. For example, the child will say "that's all" (athre ollu).

Semantic Relations

Semantic relation mainly explains the relationship between object and persons and express through language, one approach to the early utterance of children was proposed by Brown (1973), tried to account semantic relation expressed by children, semantic relation in two word level and three word level. Semantic relations are meaning intended by child's verbal expression during two or three word combination stages.

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Semantic Relation in two word level:

Agent + Action	E.g: Mommy come (Amma vaa)
Action + Object	E.g: Drink milk (pallukuddik)
Agent + Object	E.g: Mummy chappathi (Amma chappathi)
Action + Location	E.g: sit chair (kaserayilirrikke)
Possessor + Possession	E.g: My doll (Entepaava)
Demonstrative + Entity	E.g: That book (Aa book)

Semantic Relation in three word level

Agent + Action + Object	E.g: Baby eat cookie (Vavva biscuit kazhichu)
Action + Object + Location	E.g: Throw ball here (Ball erzhiyeevide)
Phrase with preposition	E.g: Chocolate is on the shelf (Chakieathintemellil)

WESTERN STUDIES

Henderson, Clarke and Snowling (2011) investigated individuals with autism spectrum disorders (ASD) on their ability to access and select word meanings. The study tested for four hypotheses regarding the nature of their comprehension difficulties: semantic deficit, weak central coherence, reduced top-down control and inhibition deficit. The results suggest that children with ASD showed intact access to semantic information early in the time course of processing, but they showed impairments in the selection of semantic representations later in processing.

Smith E and Jarrold C (2014) examined Grouping, semantic relation and imagery effects in individuals with down syndrome and this study provides encouraging evidence that, despite their difficulties in some areas, individuals with down syndrome can benefit from the use of grouping and LTM knowledge to assist their verbal STM performance under certain circumstances.

Auclair and Jambaque (2015) analyzed Lexical-semantic body knowledge in 5 to 11 year old children: How spatial body representation influences body semantics and findings suggest that the development of a spatial body representation shapes the elaboration of semantic body representation processing.

Haebig and Kaushanskaya (2015) studied lexical processing in school- age children with Autism Spectrum Disorder and children with Specific Language Impairment: The role of semantics and results suggest that children responded more accurately to words from high than from low semantic networks and also the follow-up analysis identified weaker semantic network effects in the SLI group. Additionally, updating and shifting abilities predicted lexical

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processing, demonstrating similarity in the mechanism which underlie semantic processing in children with ASD, SLI and typical development.

Borovsky, Ellis, Evans and Elman (2016) researched Semantic structure in vocabulary knowledge interacts with lexical and sentence processing in infancy and the findings indicate that language processing skills develop heterogeneously and are influenced by the semantic network surrounding a known word.

Cantiani, Choudhury, Yu, Shafer, Schwartz and Benasich (2016) examined from sensory perception to lexical-semantic processing: an ERP study in non-verbal children with autism and results suggest that although basic perception is relatively preserved in non-verbal/minimally-verbal children with ASD, higher levels of processing including lexical-semantic functions are impaired.

Srinivasan and Barner (2016) investigated Learning language from within: Children use semantic generalizations to infer word meaning and their studies implicate that at least by the age of four, children spontaneously generalize instrument-activity flexibility to new words. These findings also point to a powerful way in which children may build their vocabulary by leveraging the fact that words are linked to multiple meanings in systematic ways.

Unger and Fisher (2018) studied rapid, experience-related changes in organization of children's semantic knowledge in 4 to 9 years old children, whether their knowledge about animals was organized according to taxonomic relations and results suggested that these changes were primarily driven by improvements in the degree to which children differentiated between taxonomic categories. These findings provide novel evidence that naturalistic experiences can drive rapid changes in knowledge organization.

Angulo-Chavira and Arias-Trejo (2018) examined the development of bidirectional phono-semantic activation in toddlers and results provide strong evidence of differences in the development of forward and backward interactions between semantic and phonological processing levels.

Rijthoven, Kleemans, Segers and Verhoeven (2018) analyzed whether Semantics contributes indirectly to decoding efficiency in children with dyslexia: Beyond the phonological deficit and Based on these results, it seems possible that dyslectic children compensate their weak ability to form phonological and orthographic representations by use of their semantic abilities as reasoned in the lexical quality hypothesis and lexical restructuring hypothesis. Even though the effect of semantics was small and indirect, these findings show the relevance of a broad and deep semantic knowledge in the reading development of children with dyslexia.

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INDIAN STUDIES

Pradyuman (2006) studied the semantic and phonologic priming in children with learning disability and results obtained suggest no prime condition for normal children which indicated a significant difference between semantic no prime condition and phonological no prime condition and they also indicate that learning disability showed no significant difference between phonological and semantic priming tasks.

Mahesh, Merlin and Rao (2008) studied semantic intention of severely mentally retarded children in play contexts, study consisted of 12 children which were divided into groups, one group consisted of 8 subjects of chronological age of 4 to 9 years and another group of chronological age 10 to 17 years. 13 semantic intentions were selected and subject response for each intention were assessed and rated as present, absent and not accurate in play context. Results revealed that semantic of both groups were affected when compared to normals.

Krupa (2009) studied on 'compared the semantic intention across the age group in normally developing children's chronological age matched and mental age matched children with mental retardation and reports the semantic intentions up to age 2 years: children with mental retardation(MA and CA matched) continued to have similar performance by 3 to 4 years age, MA matched children showed the performance then CA matched children due to their super cognitive skill, by 4 years of age MA matched children with mental retardation showed similar response normally developing children which was in contrast to the CA matched children with mental retardation , thus cognitive developing influences language development to the greater extent. However, cognitive development and language development do not have linear relationship.

Mohan (2011) investigated semantic intention in 8 to 13 years Malayalam speaking children, samples were collected which includes tasks like conversation, monologue and topic-description and picture-story description. The results of this study suggest that 8 to 13 years old typical Malayalam speaking children displayed a variety of semantic intention, children may see to direct and others intention for different reasons to express interest in a object or simply to provide information. Frequency of usage was found more on conversation and less intention noted during elicited speech.

Haritha and Kumaraswamy (2013) aimed to understand the usage of semantic relations in 4 to 5 years old typical Malayalam speaking children and found significantly in conversation, monologue and story narration in relatively decreasing order respectively. This study concludes that all the parameters of semantic relations are already acquired in 4-5 year old Malayalam speaking children.

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Prathamesh, Kuruvilla and Rao (2013) obtained extensive language data in Kannada speaking children with intellectual disability and compared it with mental age of normal children and results showed no significant difference in performance with normal children in their frequency of use.

D'souza and Kumaraswamy (2014) studied on semantic relation in 3.1 to 5 years old typically developing Konkani speaking children and results suggest significant difference of semantic relation in 3.1 to 5 years and 4.1 to 5 years group of normally typically developing Konkani children. This study concluded that understanding development of semantics relation in Konkani is important for screening, diagnosis and intervention of language disorder children across Konkani population in west coastal area.

Shetty, Hariharan and Rao (2014) reported performance of verbal autistic children relating to semantic intentions and relations; this study supports the view that meaning intentions both at word and phrase level are present in th conversation samples of 4-5 year mental aged autistic children. The challenge for SLP's is to provide aspects of morphology and syntax, to use the semantic aspects and also expand the nature of social communication of pragmatic skills.

METHODOLOGY

The study aimed to understand the usage of semantic intention and relation in 3 to 7 years old Malayalam speaking children and to find the usage of the semantic intention and relation in context to general conversation and picture discrimination.

Subject

The study group consisted of 30 Malayalam speaking 3 to 7 years old children with no history of speech language disorders and hearing problem were selected for the study.

Selection criteria

- No history of speech, language and hearing impairment.
- No neurological impairment.
- Subject didn't have ontological, psychological or ophthalmic problem.

Instruments

Audio samples were recorded by using computer voice recorder.

Test Procedure

The children were seated comfortably in a room and general conversation and picture description task was recorded. The sample of 10-20 minutes was used for further analysis.

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Analysis

Language data was transcribed using IPA (2005). If semantic intention and relation are present it was scored as "1" and if absent "0".

Later the samples were analysed to check the usage of semantic intention and relation further statistically analysed for significance.

List of Pictures: Day at the park
Rainy Day
Onam celebration

RESULTS AND DISCUSSION

The aim of the present study was to analyze acquisition pattern of semantic intention and semantic relation in typical Malayalam speaking children in the age range of 3 to 7 years old in the context of general conversation and picture description.

The obtained results are discussed below:

Semantic intention

	SEMANTIC INTENTION			
	CONVERSATION		PICTURE DESCRIPTION	
	N=30	%	N=30	%
EXISTENCE	20	100%	20	100%
DISAPPEARANCE	6	20%	4	13.3%
RECURRENCE	4	3.3%	2	6.6%
NON-EXISTENCE	1	13.3%	2	6.6%
LOCATION	19	63.3%	24	80%
POSSESSION	19	13.3%	5	16.6%
REJECTION	4	0%	0	0%
DENIAL	0	60%	0	0%
AGENT	18	93.3%	26	86.6%
OBJECT	28	100%	30	100%
ACTION	30	100%	30	100%
ATTRIBUTION	0	0%	1	3.3%
CESSATION	0	0%	1	3.3%

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TABLE 4.1: Showing percentage score of semantic intention in normal children for conversation and picture description task.
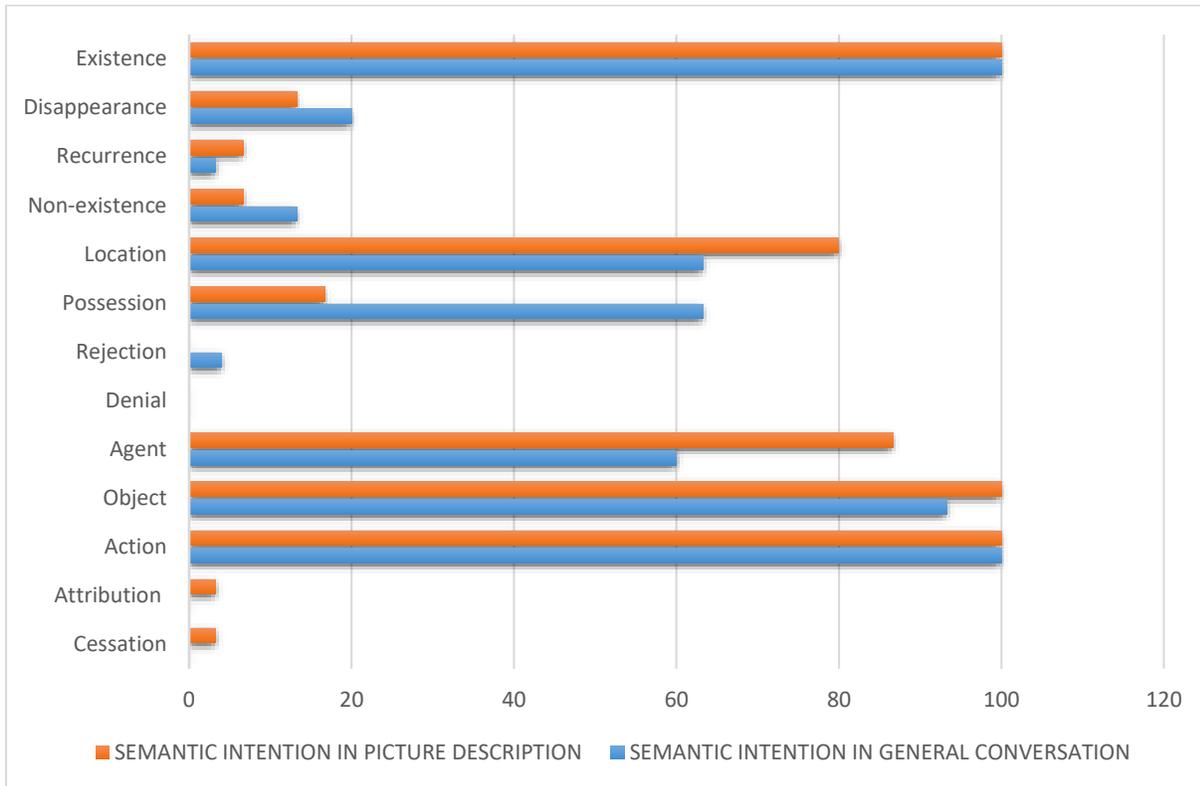

Fig 4.1: Showing the rating of semantic intention in general conversation and picture description among normal children

As we can see from the above table that Existence (100%), action (100%) was frequently used by all subjects. Location (63.3%), Possession (63.3%), agent (60%), Object (93.3%), were used more than 50% but less than 95%. Disappearance (20%), Recurrence (3.3%), Non-existence (13.3%), Rejection (13.3%), were least used intention by the subjects. Denial (0%), Attribution (0%), Cessation (0%), were not used any subject for conversation.

In Picture description, Existence (100%), Object (100%), actions (100%) were frequently used by all subjects. Location (80%), Agent (86.6%) were used more than 50% but less than 85%. Disappearance (13.3%), Recurrence (6.6%), non-existence (6.6%), Possession (16.6), Attribution (3.3%), Cessation (3.3%), Rejection (0%), Denial (0%), were least used intentions.

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TABLE FOR COMPARISON

:

	CONVERSATION		PICTURE DESCRIPTION		Testing equality proportions Z test	
	Freq	%	Freq	%	p value	
SEMANTIC INTENTIONS						
EXISTENCE	30	100.0%	30	100.0%	-	NS
DISAPPEARANCE	6	20.0%	4	13.3%	.491	NS
RECURRENCE	1	3.3%	2	6.7%	.556	NS
NON-EXISTENCE	4	13.3%	2	6.7%	.393	NS
LOCATION	19	63.3%	24	80.0%	.157	NS
POSSESSION	19	63.3%	5	16.7%	.000	HS
REJECTION	4	13.3%	0	.0%	.043	
DENIAL	0	.0%	0	.0%	-	
AGENT	18	60.0%	26	86.7%	.023	
OBJECT	28	93.3%	30	100.0%	.156	NS
ACTION	30	100.0%	30	100.0%	-	
ATTRIBUTION	0	.0%	1	3.3%	.317	NS
CESSATION	0	.0%	1	3.3%	.317	NS
	0	.0%	0	.0%	-	NS

TABLE 4.2: **From above the table it can be seen that semantic intention such as when the scores were compared between conversation and picture description intentions like Possession (P=.000) at high significance and disappearance (P=.491), Recurrence (P=.556), Non-existence (P=.393), Location (P=.157), Object (P=.156), Attribution (P=.317), Cessation (P=.317) were not significantly different.**

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Semantic Relation

	SEMANTIC RELATION (2 WORD LEVEL)			
	CONVERSATION		PICTURE DESCRIPTION	
	N=30	%	N=30	%
AGENT+ACTION	11	36.7%	15	50%
ACTION+ OBJECT	16	53.3%	29	96.3%
AGENT+ OBJECT	0	0%	1	3.3%
ACTION+LOCATION	0	0%	2	6.7%
POSSESSOR+POSSESSION	1	3.3%	0	0%
ENTITY+ATTRIBUTE	2	6.7%	2	6.7%
DEMONSTRATIVE+ENTITY	2	6.7%	12	40%

	SEMANTIC RELATION (3 WORD LEVEL)			
	CONVERSATION		PICTURE DESCRIPTION	
	N=30	%	N=30	%
AGENT+ACTION+OBJECT	2	6.7%	16	53.3%
ACTION+ OBJECT+LOCATION	0	0%	2	6.7%
AGENT+ OBJECT+LOCATIVE	1	3.3%	0	0%
PHRASES WITH PREPOSITION	4	13.3%	27	90.%

TABLE 4.3: Showing the percentage score of semantic relation for general conversation and picture description in normal children.

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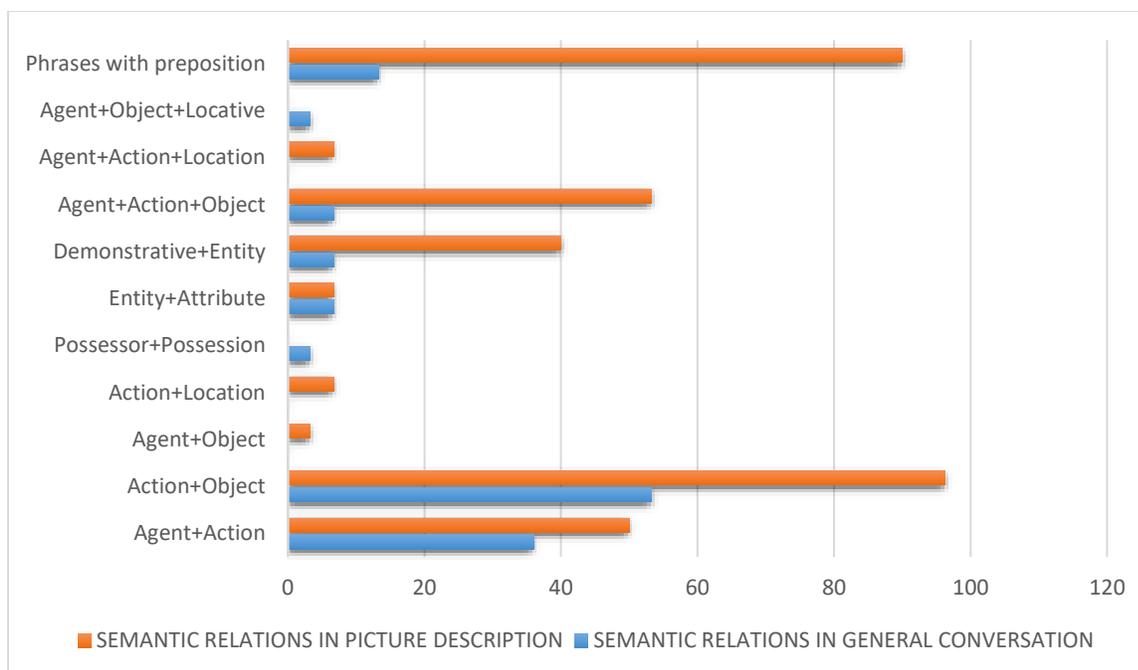
Fig 4.2: Showing the rating of semantic relations in general conversation and picture description in normal children.

From table and figure 2 it can be seen that the semantic relation in conversation such as Agent+Action (36.7%), Action+Object (53.3%), Phrases with preposition (13.3%) were used by subjects to a greater extent. Posssesor+Possession (3.3%), Entity+Attribute (6.7%), Demonstrative+Entity (6.7%), Agent+Action+Object (6.7%), Agent+Object+Locative (3.3%) were the least used relation for conversation.

In picture description: Action+Object (96.7%), Phrases with preposition (90%) were frequently used relations. Agent+Action (50.0%), Demonstrative+Entity (40.0%), Agent+Action+Object (53.3%) were used for more than 40% and less than 80%. Agent+Object (3.3%), Action+Location (6.7%), Entity+Attribute (6.7%), Agent+Action+Location (6.7%) were least used relation.

TABLE FOR COMPARISON

	CONVERSATION		PICTURE DESCRIPTION		Testing equality proportions Z test	
	Freq	%	Freq	%	p value	
SEMANTIC RELATIONS (2 WORD LEVEL)						
AGENT + ACTION	11	36.7%	15	50.0%	.302	NS
ACTION + OBJECT	16	53.3%	29	96.7%	.000	HS

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AGENT + OBJECT	0	.0%	1	3.3%	.317	NS
ACTION + LOCATION	0	.0%	2	6.7%	.156	NS
POSSESSOR + POSSESSION	1	3.3%	0	.0%	.317	NS
ENTITY + ATTRIBUTE	2	6.7%	2	6.7%	-	NS
DEMONSTRATIVE + ENTITY	2	6.7%	12	40.0%	.003	HS
	0	.0%	0	.0%	-	NS

	CONVERSATION		PICTURE DESCRIPTION		Testing equality proportions Z test	
	Freq	%	Freq	%	p value	
SEMANTIC RELATION (3 WORD LEVEL)						
AGENT + ACTION + OBJECT	2	6.7%	16	53.3%	.000	HS
AGENT + ACTION + LOCATION	0	.0%	2	6.7%	.156	NS
AGENT + OBJECT + LOCATIVE	1	3.3%	0	.0%	.317	NS
PHRASES WITH PREPOSITION	4	13.3%	27	90.0%	.000	HS

TABLE 4.4: Showing the comparison of general conversation and picture description of semantic relation in typical Malayalam speaking children in the age range of 3 to 7 years.

From the above tables it can be seen that semantic relation such as when the scores were compared between conversation and picture description relation like Action+Object (P=.000), Demonstrative+Entity (P=.003), Agent+Action+Object (P=.000), Phrases with preposition (P=.000) were highly significant. Agent+Action (P=.302), Agent+Object (P=.317), Action+Location (P=.156), Possesor+Possession (P=.317), Agent+Action+Location (P=.156), Agent+Objective+Locative (P=.317) was not significantly different.

DISCUSSION

Semantic intention and relation is a critical feature of communicative behaviour. The absence of semantic intention and relation control distinguishes reflexive behaviour from true communication. From the above result it can be seen that, Existence and Action features score

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100% whereas Location, Possession, Agent and Object scored more than 50%. Disappearance, Non-existence, Rejection, Denial, Attribution and Cessation are less used in general conversation and in picture description Existence, Object and Action features scored 100% whereas Location and Agent scored 50% in semantic intentions. Remaining semantic intentions were least scored for semantic intentions. When conversation was compared with picture description, the possession feature was highly significant(P=0.000) with respect to semantic intentions. From the above results it can be seen that, only Action+Object feature scored above 50% than others in conversation whereas Agent+Action, Action+Object, Agent+Action+Object and Phrases with preposition scored above 50% in picture description with respect to semantic relations. From the above results, it is very evident that Action+Object (P=.000), Demonstrative+Entity (P=.003), Agent+Action+Object (P=.000) and Phrases with Prepostion (P=.000) feature were highly significant when compared between conversation and picture description. In the present study, 3 to 7 years old typical developing children displayed semantic intention and relation which is in correlation with the study done by Yadav and Kumaraswamy (2016). Language samples were obtained from 20 Nepali speaking children and analysis of semantic intention at word-level and semantic relation at phase level were carried out. The result of the present study conclude that all parameters of semantic intention and semantic relation are already acquired in 3 to 7 years old Malayalam speaking children though slight subject variation exist which is considered and the study will help SLP's to have an idea about language acquisition because in present days masterization of speech sound is before 3 years in Malayalam and hence present study will give an idea if thereis any change in acquisition of semantic intentions and semantic relations in this group.

SUMMARY AND CONCLUSION

Language is a system that consists of the development, acquisition, maintenance and use of complex systems of communication, particularly the human ability to do so. Languages express meaning by relating a sign form to a meaning, or its content. Sign forms must be something that can be perceived, for example, in sounds, images, or gestures, and then related to a specific meaning by social convention. In early language development, as vocabulary increases, children move from word to phrase level where they make use of semantic intention and relations to formulate phrase.

Understanding semantic intention and relation usage in children is important for screening, diagnosis and intervention of language disordered children. The present study is undertaken with the aim of understanding the usage of semantic intention and relation in 3 to 7 years old Malayalam speaking children and to find their usage in the context of general conversation and picture description.

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This study aimed to understand the usage of semantic intention and relation in the context of general conversation and picture description in 3 to 7 years old Malayalam speaking children. The study group consisted of 30 Malayalam speaking children with no history of speech language disorder and hearing problems were selected for the study.

Speech samples were audio taped from 30 children, collection of samples include task of general conversation and picture description. Each sample consisted of 100 plus utterances. Samples obtained was semantically analyzed based on list of semantic intentions and relations. Statistical analysis was carried out and results showed presence of most of the semantic intentions in general conversation and picture description, when the scores were compared between conversation and picture description intentions like , the possession was highly significant($P=0.000$), recurrence($P=.556$), disappearance ($P=.491$), non-existence($P=.393$), attribution($P=.317$), cessation($P=.317$), location($P=.157$), object($P=.157$), rejection($P=.043$), agent($P=.023$) were at no significant different. And in semantic relation, when conversation was compared to picture description relation like Action+Object ($P=.000$), Demonstrative+Entity ($P=.003$), Agent+Action+Object ($P=.000$), Phrases with preposition ($P=.000$) was highly significant when compared to others. Thus the result of the present study conclude that all parameters of semantic intention and semantic relation are already acquired in 3 to 7 years old Malayalam speaking children though slight subject variation exist which is considered and the study will help SLP's to have an idea about language acquisition because in present days masterization of speech sound is before 3 years in Malayalam and hence present study will give an idea if there is any change in acquisition of semantic intentions and semantic relations in this group.

LIMITATION
- Sample size were inadequate
- Age range restricted

FUTURE SUGGESTION
- The study can be replicated on more number of subjects across various age groups and across various languages.

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On the Experiencer Subject Constructions in Assamese

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Abstract

Experiencer Subject Constructions are those constructions where the subject gets the theta role of an experiencer. In English, experiencer subjects always get the nominative case but in the most Indian languages, it gets dative case. Unlike other Indian languages, in Assamese, Oriya and Bengali, the experiencer subjects get genitive case. This seems to be a language specific phenomenon. These constructions normally contain a 'psych' verb which shows a change of one's mental state. It's not only restricted to show the change of mental state but also shows the change of physical state. The presence of dative subjects in other Indian languages and genitive subjects in Assamese, Oriya and Bangla contradicts Chomsky's claim that the experiencer arguments are marked with nominative case when it is realized as subjects (Chomsky 1981). This paper tries to investigate how and why the experiencer subjects in Assamese get genitive case within Lexical and Functional Grammar (LFG) approach. The paper discusses the subjecthood properties of the genitive subject whether it fulfills the properties or not. Later, this paper also shows where the genitive subject is originally generated and its movements under Minimalist Approach.

Keywords: Experiencer, Subject Constructions, psych, genitive, dative, case, Assamese

1. Introduction

Experiencer subject constructions are those constructions where the subject of a clause has the thematic role of an experiencer. In these constructions, the subjects undergo some mental or psychological change. These constructions normally have a psych verb in it. A psych or a psychological verb is a verb that expresses a mental state or event.

(1)   John admires Jane's beauty.
(2)   Peter loves Jenny.

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In (1) and (2), both the subject *John* and *Peter* undergo a particular change of his mental state i.e. love and affection. As we see in English, all kinds of subjects including experiencer subjects have the nominative case (the case that a subject NP normally has). In the above examples also, the subjects *John* and *Peter* have nominative case. But in some languages, the experiencer subject does not bear the nominative case, instead it gets a dative or a genitive case. In the languages belonging to the Dravidian language family, the experiencer subjects have the dative case and in Assamese and Bangla (Indo-Aryan language family), the experiencer subjects are realized with genitive case. In this paper, we will look at the subjecthood properties of the genitive experiencer subjects in Assamese and examine how it is considered as a subject with different tests.

2. Experiencer Subjects with Dative Case

Experiencer subjects in Dravidian languages like Malayalam, Telegu and Tamil have dative case. I will give some examples from Malayalam below:

(3)   aval-kkə   dukkʰam   vannu
        3.SG.F-DAT   sadness   come.PST
        'She became sad.' (lit. – Sadness came to her)

(4)   aval-kkə   santoosam   toonunnu
        3.SG.F-DAT   happiness   feel.PAST
        'She feels happiness.'   (Nizar 2010)

In (3) and (4), we see that the subject undergoes a change in its mental state i.e. the subject is experiencing the feeling of happiness and sadness, that is why in Malayalam, the subject has the dative case instead of the nominative case. Moreover, it does not have any certain motivation why the experiencer subjects are realized with a dative case. Not only in the case of changing mental state but also if some changes happen physically, the dative case is given to the subject. For example-

(5)   kutti-kkə   panikunnu
        Child-DAT   have.fever.PRS
        'The child has fever.'   (Nizar 2010)

In (5), we see that the subject is experiencing some physical change, so, the dative case is given to the subject. This feature is also present in some Indo-Aryan languages like Hindi, some Munda languages and some Tibbeto-Burman languages. The presence of this feature in South Asian languages makes this area a linguistic area (Emeneau 1956).

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3. Experiencer Subjects with Genitive Case

In Bangla, Oriya and Assamese, the experiencer subjects do not carry the dative case, instead they have the genitive case. It is very rare to see languages where the subjects carry genitive case. Genitive case is normally assigned to arguments that possess something. But in case of experiencer subject constructions in Assamese and Bangla, we see the genitive case functioning differently. Consider the following sentence from Assamese:

(6)   rima-r   sula-tu   dami (hɔ-i)
        Rima-GEN   dress-CLF   costly (be.PRS-3)
        'Rima's dress is costly.'

In the sentence (6), the genitive case *–r* is suffixed to the noun *rima* to show her possession over the other noun *sula* 'dress'.

Now again consider the following sentences from Assamese and Bangla to see the genitive case given the experiencer subjects:

Bangla:

(7)   sikʰa-r   rag   ho-etʃ-e
        Sikha-GEN   anger be.PRS-PRF-3
        'sikha is angry.'

Assamese:

(8)   sikʰa-r   kʰɔng utʰ-i-s-e
        Sikha-GEN   anger raise-ASP-exist-3
        'Sikha is angry.'
(9)   jotin-ɔr   bʰuk   lag-i-s-e
        Jotin-GEN   hunger   need.PRS-ASP-exist-3
        'Jotin is hungry.'

In sentence (7) from Bangla, we see the genitive case *–r* is suffixed to the noun *sikʰa* that is an experiencer subject which undergoes a change of its mental state i.e. anger. Similarly, in (8) and (9) from Assamese, the subject *sikʰa* undergoes the mental state of anger and the subject *jotin* undergoes the change of its physical state, so, the subjects are given the genitive case *–r/-ɔr*. *–r* and *-ɔr* both are the genitive case markers in Assamese where *–r* is suffixed to the nouns ending with a vowel and *-ɔr* is suffixed to nouns that end with consonants.

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4. Experiencer Subjects and the Possessor Theta Role

As seen above that the experiencer subjects are given genitive case, there is one more thematic role that the subject is getting i.e. the *possessor* theta role. Here, we are getting the notion of 'amalgamation of two semantic meanings' in a single argument (Mohanan and Mohanan (1988), Mohanan (1994)). Mohanan (1994) claims that in Malayalam, the experiencer subjects get the thematic role of a goal along with the experiencer theta role because in such constructions, something is assumed to be coming towards the subject. Consider the following sentences (3) and (4), there as Mohanan (1994) says *dukkʰam* 'sadness' and *santoosam* 'happiness' seem to be coming towards the subject, so, the subjects are given dative case where the subjects ultimately get one more theta role i.e. *goal*. To prove this correspondence of the dative case the goal theta role Mohanan (1994) takes help of the Lexical and Functional Grammar (LFG). LFG says that the lexical information is attributed to the all four levels- semantic structure, argument structure, grammatical function structure and grammatical category structure. The knowledge about each lexeme, which is acquired by the child exposed to the language, would consist of its idiosyncratic properties relating to phonetic, semantic, morphological and syntactic structure. According to this theory, the precise explanation for a sentence like (10) would be formulated on the basis of the general principle of the association of the thematic role and the case, and the relation of the subject with a specific case, each relation corresponding to a separate level shown in (11):

Malayalam:

(10) aval-kkə   bʰayam   a:nə
      3.SG.F-DAT   fear   be.PRS
      'She is afraid.'

(11) GOAL   SEMANTIC STRUCTURE
      ARGUMENT   ARGUMENT STRUCTURE
      DATIVE   GRAMMATICAL FUNCTIONAL STRUCTURE

                                            (Mohanan, 1994: 114)

Here, the argument with the semantic role of a goal has one to one correspondence with the dative case within this framework. Nath (2013) claims that in Assamese, the experiencer subject also gets the semantic role of goal even when it is getting the genitive case. Following Mohanan (1994), Nath (2013) says that in Assamese also, when a subject of a clause has the experiencer theta role, something seems to be coming towards the subject, so, the subject gets another theta role of goal with the experiencer theta role. Here, we see a problem if LFG is applied in Assamese experiencer subject constructions, the theta role of a goal cannot be given to the subject because if we see according to LFG, the goal theta role and the genitive case do not have one to one mapping. Nath (2013) avoiding LFG framework, assumes Principles and Parameters (P&P) approach which says there is no one to one correspondence between theta role and the case.

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Here, contrary to Nath (2013), we see that the experiencer subjects in Assamese are getting the theta role of possessor instead of the goal role along with the experiencer role. To validate our argument, we will follow Mohanan's claim and the LFG framework. Mohanan (1994) claimed the second theta role that subject gets in Malayalam is the goal theta role because with the dative case he found that some entity seems to come towards the subject and the sentence itself gives the semantic interpretation of a goal. The LFG framework works for his argument. In Assamese, the subject gets the genitive because it seems like the subject is possessing what it feels. For example:

(12)   tar   oxux   ho-i-s-e
         3.S.M.GEN   disease   COP-ASP-exist-3
         'He is sick.'

In the sentence (12), the subject is experiencing disease and at the same time it seems like the subject has possession over the disease. As we know that in Assamese along with most of the languages of the world, possession is shown by giving the genitive to the possessor as shown in (6), here in (12) also, the subject's possession over the disease is shown with the genitive case marker *–r*. LFG works here perfectly with the possessor theta role because the semantic role of a possessor can establish the one to one mapping relationship with the genitive case perfectly. Nath (2013) following P&P framework says that there has not to be a one to one mapping relationship between the semantic role and the case so, he claimed the semantic role as a goal. But case itself is a relation between elements in a sentence. Someone might also come with some sentences like (13) and say it is the goal theta role that the subject is getting:

(13)   tumar   ekʰɔn   sitʰi   ah-i-s-e
         2.S.GEN   one.CLF   letter   come.PRS-ASP-exist-3
         'A letter of yours has come/ is coming.'
(14)   tumaloi   ekʰɔn   sitʰi   ah-i-s-e
         2.S.DAT   one.CLF   letter   come.PRS-ASP-exist-3
         'A letter has come to you/ is coming to you.'

In the sentence (13) also, we are getting the possessor interpretation which can be translated into English as shown in (13) but not like in (14). In (14), the dative case *–loi* is suffixed to the subject, so, we are getting the goal interpretation there. With this I can surely say that the experiencer subjects in Assamese get the possessor theta role not the goal theta role.

5. Subjecthood Properties of Experiencer Subjects
There are two kinds of properties based on which we consider a subject: Coding properties and behavioral properties.
5.1. Coding Properties

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"There are three main coding properties to identify a subject in a language: case, agreement and word order" (Keenan 1976). Let us first see case in genitive subject constructions in Assamese. If we consider case, a prototypical subject always gets nominative case in all the languages in the world because it obeys all the necessary properties of a subject structurally like agreement, binding etc. But, here, the case is genitive, so, we cannot rely on case to consider it as a subject here. The second property is agreement: here also, we see the same agreement marker –*e* i.e. third person agreement used in all genitive constructions (8-9). So, agreement also cannot be taken to consider it as a subject. The third one is word order: as we know that the sentences in all the Indian languages can be scrambled, so, word order also fails here to consider genitive subject as a subject.

5.2. Behavioral Properties
5.2.1. Conjunction Reduction
In Conjunction Reduction, two or more clauses having the same subject are conjoined together where the subject is overtly present either in the first or the last clause. "The deleted or the null subjects have shown to be controlled by the overt subject" (Jayseelan 2001) as in (15).

(15) tai   xu-i   uth-i   [ga   dʰu-l-e]
      3.F.S.NOM   wake-CONJP   body   wash-PST-3
      'She woke up and took a bath.'

In (15), it is clearly shown that the subject of the matrix clause is controlling the subject of the embedded clause. But in case of genitive subject, these kinds of constructions are not acceptable as in (16).

(16) *tair   mur   bixa-i   xu-l-e
      3.F.S.GEN   head   ach-CONJP   sleep-PST-3
      'she got headache and slept.'

Here, conjunction reduction also cannot help to consider the genitive subject as a subject.

5.2.2. Reflexivisation
In Assamese, the reflexive anaphor *nij* 'self' can be used as an anaphor which is controlled by the subject of a clause. Normally, we see a subject having nominative case controls an anaphor. Here, we will see if a genitive subject can control an anaphor or not.

(17) xi   nij-e   kaam-tu   kor-il-e
      3.M.S.NOM   self-NOM   work-CLF   do-PST-3
      'He himself did the work.'

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In (17), we can see that the subject having the nominative case controls the anaphor. Let us see if the genitive subject can control anaphors or not.

(18) mur   nij-ɔr-e   ga   tʰik   n-a-i
      1.S.GEN   self-GEN-EMPH   body   well   NEG-exist-3
      'My own health is not well.'

By looking at (18), we can say that the genitive subject is actually a subject because it can control an anaphor like a nominative subject does. But looking at only one property, we cannot claim that it is a subject. An interesting phenomenon we see here is that the anaphors take the same case as the subject takes (17-18). We assume it as a language specific phenomenon.

Although reflexivisation helps us to consider genitive subjects as subjects but we cannot consider it as a proper subject because it fails to obey most of the properties of a subject as mentioned above. Here, we can assume that since genitive constructions lack a prototypical subject i.e. a nominative subject, the genitive takes the place and act as a subject and it satisfies Extended Projection Principle[1] (EPP) which says every clause must have a subject. To make it as a valid argument, we would assume the hierarchy of arguments: 'agent' is higher than 'experiencer', 'experiencer' is higher than 'goal' and 'goal' is higher than 'theme'. So, in the absence of the highest element of the hierarchy i.e. 'agent', the 'experiencer' takes the place of a subject.

6. Analysis

Following Jayseelan (1990) and Nath (2013), we came with an analysis where the genitive subject comes out of the spec of VP and moves to left adjoin TP. The genitive subject left adjoins to the canonical subject position because the main subject position i.e. spec of TP is only occupied by the prototypical nominative subject which satisfies all the properties of a subject. Here, the genitive subject moves to adjoin TP only to fulfill EPP. There is a little improvisation we did is that the genitive subject is generated in the spec of NP which is the complement of VP which according to Nath (2013) is generated in the VP spec. let us see with an example:

(19) mur   piah   lag-i-s-e
      1.S.GEN   thirst need.PRS-NF-exist-3
      'I am thirsty.'

The diagram of the sentence (19) is shown in (20):

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[1] See Chomsky (1981): *'Lectures on the Government and Binding Theory.'*

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(20)
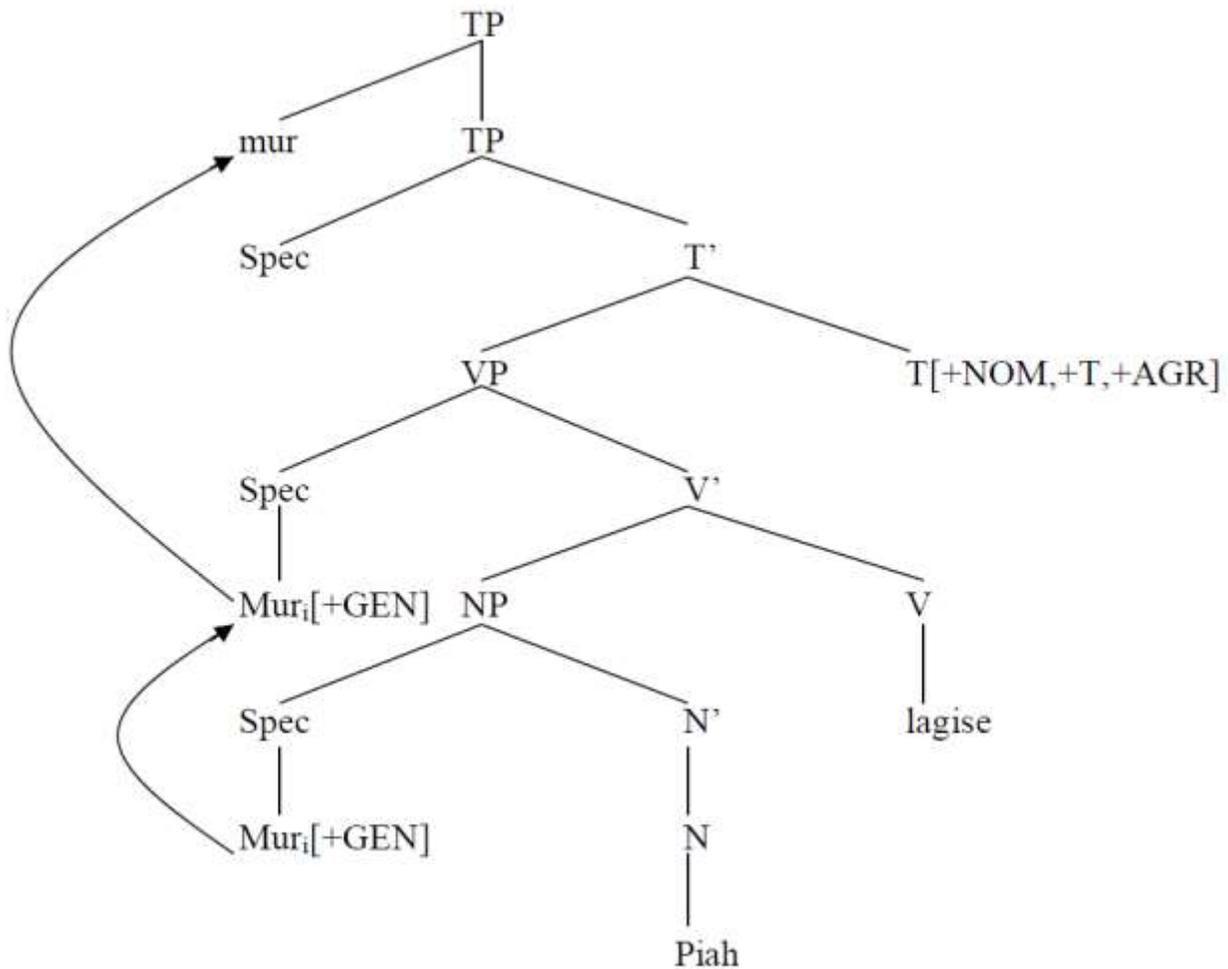
In (20), it is shown that the genitive subject is generated in spec of NP (the complement of VP) because a genitive noun cannot occur alone and it has to have a subject. The noun *piah* 'thirst' is head of the NP and the genitive *mur* 'my' as well. Since genitive NP bears an inherent case feature, which is [+interpretable] and does not need to be checked and deleted, it moves first to the spec of VP to satisfy the minimality condition and then it left adjoins to TP to fulfill EPP and to get the desired word order.

7. Conclusion

In this paper, we have seen that the experiencer subjects are case marked with a genitive case unlike other Indian languages where the subjects are marked with dative case. We also see that the subject NP along with the experiencer theta role gets a semantic interpretation of a

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possessor, so, there we an amalgamation of two theta roles: an experiencer and a possessor. The subjecthood properties do not support the experiencer subject enough to call it a subject, so, we assume that it takes the position of the subject only to satisfy EPP and to get the desired word order. The subject NP is first generated in the spec of NP (complement of VP), later it adjoins to the canonical subject position as in (20). Lastly, we see how the features are checked.

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Durkheim and Sociological Method

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Abstract

This paper tries to throw a light upon various sociological methods which were used by great scholars. However, the main focus is on the use of sociological methods and what purpose do they serve in society. This paper also deals with the Durkheim's methodology, first section of this paper incorporates the views of Emile Durkheim on sociology. Further, this paper talks about the subject matter of sociology which, according to Durkheim is "social facts". In the later-half of this paper, sociological methods have also been discussed followed with the conclusion which basically talks about the limitations of sociological methods.

Introduction

Emile Durkheim who is known as the founder of modern sociology (Collins, R. 1994) contributed a lot to the field of sociology. Durkheim aimed to make sociology a far more strictly empirical science than it had ever before been conceived. Yet, his own temper is rationalistic through and through. He approaches his subject with a scheme ready-made for carrying on the investigation of the facts, and a framework into which the results of his investigations shall fall. He is as rationalistic in sociology as Descartes was in physics and physiology. The idea of the "whole" being greater and different than of the sum of its parts, anomie, the concept that religion is equal to society and the sacred and the profane, are all contributions of Durkheim. These notions are of great importance in the field of Sociology, and the scholars like Robert Merton and many others still used this concept in their writings and works. Durkheim's principles apply over the whole of society, including its deviant aspects. Karl Marx had a great impact on him, Durkheim made use of Karl's theory of conflict ideologies. The Durkheim Era contributed in a major way to expand the perspective of the Social discipline by taking it to a new level when he applied scientific and empirical research. Durkheim is remembered as one of the sociologists whose interest lies in carrying out sociological research. Until Durkheim's work, social science was not studied empirically. Durkheim's theory of Functionalism would prove as a groundwork for other principles as well. Anomie, which was developed later, paved the way for other principles and objectives of Sociology. Durkheim adhered to the Macro-Sociological ideology unlike Weber who was more interested in Micro-Sociological ideology. Durkheim was concerned with the aggregate not the individual as his interests lay in the total picture of the

society, and not the individual parts. His scientific method of research demanded the segregation of Anthropology and Sociology. These principles and concepts regarding his study and research of society played a vital role which earned him the title of "Founder," as this empirical view gave a new insight in the field of social sciences.

Durkheim first wrote "The Social Division Of Labour" (1893) two years later he published "The Rules Of Sociological Methods" (1895), in this work Durkheim laid down for the first time a methodological study of social science. The "Suicide" in 1897 can be seen as the best illustration of his 'positivist' methodology. In 1898 he started a journal called 'le anne sociologique' which became a platform for sociological research in 1902. In 1912 he published his last major work "The Elementary Form of Religious Life", and it is from these that we draw his essential principles and building blocks that Durkheim had to offer the social sciences. Durkheim was of the view that in order to study a social phenomenon scientifically one must study it objectively i.e. from outside. Durkheim is anti-individualist in his understanding of society, he argues that society can't be inferred from the individuals. According to Durkheim "sociological method" as we practice it rests wholly on the basic principle that social facts must be studied as things, that is, as reality external to individual" (Durkheim, 1964: 37). Since sociology is the science of society it focuses on the social facts, whereas on the other hand psychology deals with the individual's independent from each other which is totally different from purview of sociology. We are to begin by laying down provisional definitions of the various phenomena to be studied, and these definitions shall not aim at complexity, rather it should be based on simple and comprehensible feature so we can define crime as the manner of action which is unlawful, inhumane and sadistic in nature. In the same way we can also define a family as the bond which is shared by a group of people and who are for the most part related by blood. We should go on to study every variety of case that is covered by the definition. Subject matter of sociology is based on this approach. Everything that comes under this definition is to be observed as belonging to the domain of the new science, anything outside of this should be excluded.

Durkheim's sociological orientation was centrally based on „social facts" with the imperative supposition of the domination of social facts over individualistic consciousness and states of Mind. According to Durkheim, Sociology can be seen as becoming an objective science as it primarily deals with the resilient social facts (Durkheim, 1964: 30-31). His study on suicide further exemplifies the view that even though it seems to be a personal phenomenon it is still dependent on various social facts as he believed that it can be explained in terms of social causes and circumstances.

Subject Matter of Sociology

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There can be no sociology unless societies exist, and . . . societies cannot exist if there are only individuals Emile Durkheim ([1897] 1951:38.

So, in Durkheim's view in order to conduct a sociological study one has to start with the society. One of the main aspects of Durkheim's methodology is the significance of social facts. Emile Durkheim coined the expression "social facts" (Halls, W. D. 1982; Durkheim "The Rules of Sociological Method, 1938) and asserted that the objective reality of social facts was the fundamental phenomenon of sociology, he demands that the objects of science should be studied as facts. Social facts are the concepts that do not come from individuals but come from the social community. Durkheim included elements of evolutionary theory into his own, he was not very keen in developing a grand theory of society rather he was inclined towards developing a perspective and a method that could be applied in multiple ways, the sociological methods which are formulated by Durkheim are very different in their own ways, these sociological methods are free of the metaphysical positivism of Comte and Spencer, thus it can be seen as the extension of scientific methods of the natural sciences. The study of social facts is of great importance that's what Durkheim says. Social facts consist of very unique characteristics. According to Durkheim, Social facts involve 'ways of acting' thinking and feeling, which is external to the individual and endowed with a power of compulsion, by reason of which they control him. Durkheim believes in the view that asks us to consider social facts as things and he tries to observe these social facts, adding to that view, Durkheim discards the notion of preconception, he asked not to presume beforehand that there exists an individual purpose behind the behaviour. All the preconceived notions about the social facts must be eradicated, another thing which are supposed to be kept in mind while observing social facts is, it should be observed in it collective manifestation not in their individual manifestation. In order to understand the

Nature and creation of social facts. One should study the whole society as it is the society that is shared at the psychic level, it shapes the behaviour of individual member, Durkheim says society is not merely a group of individuals living together rather it does imply an ensemble of ideas ,when individuals interact they share certain common features, which give rise to collective conscience, which persists throughout the society independent of the classes shared by all so its independent of particular condition, Durkheim supported the role of collective conscience because in his view when individual conscience overpowers collective conscience that's when crime occurs. However, we are not wrong in saying that Criminal behaviour is dynamic in nature where motive behind every crime varies which involves the reconsideration of the applicability of various laws. Crime gives rise to society solidarity where people take a stand and try to define a distinction between acceptable and unacceptable forms of behaviour. weakening of social ties at the time of chaos would result into disintegration of the society, and it can be considered as one of the main reasons for anomie, high levels of criminal behaviour deteriorate the collective conscience and produce anomie. Nonetheless, there are various methods involve which gives a

clear picture of the occurrence of such behaviour in the society but we cannot deny the fact that taking a recourse to statistical method is the best way to analyze it, he relied on official statistics as the source of data. Durkheim used the quantitative method to study the nature of crime, he believed in the quantification of social reality in numerical terms as quantitative methods aims at causal explanation like what is the reason behind a crime? Quantitative method answers primarily to why? He was more interested in knowing about the certain actions being called as crime and the criterions which can be set to declare any action as crime. To an extent it's true, unless we know the reason of its existence in the society, we can't carry out a research. One has to start from the very scratch in order to know the truth. Durkheim made claims about the number of suicides occurred on the grounds of statistics report which says in order to talk about the rates of suicides one must look for the accurate figures for the total population of those areas which definitely involve comparisons, this would help in generating a hypothesis which could be tested further. As one of the rules of a research says, one is supposed to have more and more empirical data in order to prove something, for act of refutation is always possible, no matter what one has collected so far. However, there are certain constraints in carrying out a research, sociologists basically rely on human behaviour and it is not at all easy as human behavior is too intricate to allow sociologists to calculate precisely any individual's actions. So, one has to be cautious with the kind of information one is getting from the environment since social patterns never remain static. The researcher also needs to take into account the geographical set up of the area where the research is being conducted, it is not possible to work on population without knowing its ethnicity and culture, social pattern could be extracted by studying the environment only. Deviation of any kind from the set pattern would hamper the harmony and solidarity among the people thus becomes the matter of concern. However, it's very difficult to analyze human behavior as a lot of irregularities are to be found out in human beings also. Durkheim talks about the various sociological methods which ultimately help in carrying out the research these are as follows:

1.   **Rules of Observation**

Observation of social facts should be confined to external observable and hence verifiable aspects. Social facts should be observed in its collective manifestation as they exist outside the individual. Further, the social facts should be as definitive as possible and therefore we should begin with the clear definition of social facts, we understand social facts by saying it as the concepts that do not come out from the individuals but from the social community, social facts are consisted of actions, thoughts and feelings and try to control each and every action of a human being and put restrictions in terms of notion and rituals.

2.   **Rules of Classification**

One should always distinguish between normal and pathological social facts. "A social fact is normal in relation to a given social type at a given phase of development when it is

present in the average society of that line" [8], p.64. Normal social facts are the most general ones which are to be found on a large scale for example crime, it is rampant in nature and it is found in all the society, it shows crime is an integral part of the society. Whereas, on the other hand any deviance from the normal social facts is pathological in nature, for example we know divorces, suicides are some of the widespread phenomenon. Increase in the number of rates of suicides and divorces will have negative consequences on the society, so it is considered to be pathological in nature.

3.   Rules of Classification

Sociology is a distinct science. It has a distinct way of explaining things. As a sociologist we should look for the cause of social facts in the preceding of social facts only. While explaining the social phenomenon, we try to look out separately the efficient cause which produces it and the function it accomplishes. If we are aware of the causes, then we will be able to explain it also. In fact, Durkheim elucidated every social phenomenon by its utility in preserving the existence and stability of a social organism. He did, however, attempt to create a positive social science that might direct people's behaviour toward greater solidarity and harmony.

Sociological Methods
Quantitative and Qualitative Methods

Some things are countable, and counts are intrinsically quantitative which can be categorized further in order to form groups and we can do the analysis by just studying those groups.

Whereas qualitative is empirical it involves observation by trained observers (Braithwaite 1953). But the real issue lies in the fact that something which is observable can be tallied and tally is a quantity. Sociological practice defines some empirical phenomena by treating them as if they were open numerical treatment. That should not be the matter of concern rather one should focus on the pragmatics what matters is that concepts and methods used are good enough to serve our purpose of knowing. Good research demands the deep observation of the things, how to identify them in general, what are the ways to characterize them. Durkheim used the quantitative method. He was of the view that one can categorise social reality in numerical terms in order to work effectively. Nonetheless many critics of qualitative sociology emphasized on the precision of estimates. One should make clear about the model one is referring to, but anything we do always require the correct insight to observe thing in its most natural way, it is very difficult to reach at an exact number but there exists probabilities which can be compared on the basis of properties of underlying processes. One of the greatest drawbacks of quantitative sociology is "reflexivity" studies on groups and society show that human nature is full of irregularities, so we calculate the sentiments of the people in numerical terms. In other cases,

people may not change or care, or may be unaware of being investigated. In other cases, people may not change or care, or may be unaware of being investigated. At most, reflexivity requires caution; it does not justify an anti- quantitative, pro- qualitative ideology (Nagel 1961). Indeed, it is as wrong to pose the dichotomy since quality and quantity are not in opposition. Indeed, it is wrong to pose the dichotomy. Rather, they are tied to the two inseparable fundamental concerns in all research, i.e., validity and reliability (Joel Smith; Social Forces, Vol. 70, No. 1 (Sep. 1991).

Comparative-Historical Survey Research Methods

This method is based on forming a unique set of procedure for carrying out a study (Marsh 1982); Comparative – historical studies carry positive connotation where a rich variety of data is taken whereas surveys are being associated with quick data collections. The derogatory use of the term *survey* conceals the fact that every study should have a clear architecture. It must address a meaningful question, the question must be appropriate to a domain whose universe of phenomena can only be observed in part, observations must be made by means appropriate to the nature of what is being observed, observations must be interpreted and summarized, and meaningful conclusions must be drawn and shared. A survey, like any empirical inquiry, requires resolving a series of dilemmas - being clear about what is to be known and why, where to look, how much to look at, what aspects to examine and how, how to summarize observations and interpret their meaning, and how to report all this. The term survey method implies unique and routine ways to resolve these dilemmas. However, none of the usual activities sampling, interviewing with interview schedules, coding, tabular and statistical analysis - are unique to surveys. Nor are they routine. Rather, successful resolutions to the dilemmas that arise in surveys require clarity of question and assessment of the validity and reliability in that setting of all tactics that might resolve the dilemmas. The term survey is used for observational studies which take into account the variety of social problems. Some sociologists favor a comparative-historical approach simply because it is a well-conceived study, to serve some strategy of comparison.

Ethnomethodology

Parson criticized some of Durkheim's fundamental principles. Accordingly, American functionalism contained a hidden "negative image" of Durkheim. But, Parson's student

Harold Garfinkel rejected Parson's negative views on Durkheim and thus, played a greater role in turning Durkheim's negative image back to positive through ethnomethodology. (Harold Garfinkel coined the term "ethnomethodology" in 1967 and laid out some of the ground rules and concepts which continue to be used in ethnomethodology even today.)

In addition, as a topic of general interest to sociologists and other social sciences, this field also has a number of various useful applications. Ethnomethodology is a branch of the

social science which investigates on how people interact with the world and how they perceive the reality. It does not intend to provide judgments on the human behaviour or its causes, but rather focuses on elucidating the interaction of people among each other and with society at large. Many people engage in a small degree of ethnomethodology every day, even though they aren't aware of it; for example, a parent explaining a concept to a child usually thinks about the way in which the child approaches the world and processes information to put the concept in terms the child will understand.

Researchers in this field are often interested in the conventions of society, and the rules which people use to place themselves and others in social contexts. An ethno-methodologist might, for example, look at social cues which people use to determine social class and occupation when interacting with someone for the first time. Ethnomethodology is also concerned with general social knowledge and concepts which are widely understood both in larger societies and smaller subsets of society. Ethnomethodology has made major contributions to sociological theory and to the empirical investigation of everyday life. Ethnography acknowledges the situation in subject terms and not re interpret them, it takes no notice of social and cultural situations. It follows an equalitarian approach as it places investigator and subject on the same level. Ethno-methodologists give emphasis to the problem of meaning, not a method. Ethnography provides various ways to conduct a research that could enrich their investigations urge that we approach social reality as ethnologists, for in the real world there are rarely actors and objective observers of action. The very idea of an objective observer distorts reality and, thus, impedes knowing it. For similar reasons, we should not apply theoretical categories to ethnographic data. Thus, in an ethno-methodological critique of organization theory, Bittner (1965) argues against the concepts of formal and informal organization on the grounds that for those individuals involved there is only a single experience. The rules, structure, and prescribed and actual behaviour for operating within and around organizations are understood quite differently by sociologists and competent persons. Ethnomethodological studies have now become ideological and politicized as they have shown that people may not use the rules or concept that we presume when they have to act in problematic situations (Collins 1981).

Micro and Macro Sociological Phenomena
Macro sociology deals with the study of social structure and institutions and it also studies the human behaviour who all are a part of these institutions whereas on the other hand micro sociology takes into account the significance of social interaction for example the relationship between adult children and their parents ,or the effect of negative attitudes on older people.

Both the theories have perspectives which include interpretive perspective, normative, and conflict.

Normative perspective says in order to provide a social control in the society it is necessary to have a set of rules and status. This perspective mainly focuses upon macro-level. For example, structural-functionalism, role theory, modernization theory, and age-stratification. Interpretive perspective deals with the social interaction that we do while interacting with each other on a daily basis. It focuses upon micro-level. Conflict perspective deals with both the levels for example. Causes of poverty, health disparities, distribution of life chances via, social class, and gender. Micro level perspective studies the small scale structure in society which forms the basis of social interaction to be found on individual level. George mead said that objects do not have any meaning of their own rather people assign them certain meanings through daily interaction.

The study of macro social and micro social issues is different, since they have a different focus and methods but nonetheless both are interconnected one cannot exists without another as we know a society consists of the individual men, women and children for example individual's act of accepting an idea brings about a social change which is a macro social phenomenon and an act of persuading that individual is a micro social phenomena. Although in macro sociology you'll use a broad approach to study societies, you can apply all of what you learn to understand facets of micro sociology. The two disciplines work together, informing and pushing the study of human society. Micro sociologists can later disseminate a topic for deeper examination that macro sociology covers.

Limitations of Sociological Methods

As discussed earlier, truth can be discovered by the observable facts which is an implicit assumption , this claim was later on refuted by scholars , critiques point out what you observe depends on the way you look at it, our perception is guided by prejudices in most of the cases. This limitation becomes conspicuous when we come to social sciences since objectivity is not possible in social sciences. The scientific approach believed that observation from outside can give us true knowledge, on the contrary in case of human beings there are no pattern of irregularities so it is very difficult to observe things which do not have fixed arrangements and patterns, only when the realities behave in a pattern way then we can have generalizations. Sociological methods also aim at discovering generalizations but in case of human beings only limited generalization is possible this is also one of the limitation of sociological methods, various other methods have been introduced in order to carry out a good research like macro and micro levels studied have been done where micro level studies include small level studies thus making it narrower in approach whereas macro level studies cover a wider area , so scientific method can be useful when we carry out macro level studies, but for micro level we may resort to other techniques.

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The Nature of Approaches, Methods and Techniques in Teaching Korean: A Case Study

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Abstract

The rapid growth of approaches and methods is an important characteristic of contemporary second and foreign language teaching. As a result, some language teachers have a wider variety of methodological options, materials and techniques according to the needs of the learners, the individual preferences of the teachers and constraints set by the school, institute or curriculum designer. For other teachers, wide variety of methods and approaches currently available confuses them rather than it put them in a comfortable zone. This study is an attempt to provide an account of the nature of approaches, methods and techniques (Edward Anthony 1963) in second language teaching especially Korean, in the Centre for Korean Studies, Jawaharlal Nehru University. The study also explores four basic aims of languages teaching courses namely speaking, listening, reading and writing, and how these basic objectives are achieved through language teaching methods: approach, design, procedure (Richards & Rodgers 1986) in CKS, JNU.[1]

Keywords: *Applied Linguistics, Second/Foreign language teaching, approach, method, techniques, Korean, language learning*

1. Introduction

It is one of the challenges for language teachers how to teach foreign language effectively. We had seen changes in language teaching methods and approaches throughout history and there is a move toward oral proficiency, rather than translation and reading comprehension. Today people not only talking about linguistic competence (Chomsky 1957, 1965) but also communicative competence (Dell Hymes 1966, 1974) a learner must have while learning a particular language. Throughout history foreign language learning has always been an important practical concern. Today English is the World's most widely studied foreign language, five hundred years ago it was Latin, dominant language of education, commerce, religion and government in Europe. As a result of political change in the Western World, Latin became displaced and French, Italian and English gained importance in the 16th century. Though Latin diminished as a living language, it was introduced in the school curriculum, the study of Latin took on a different function in the 16th to 18th century. Latin was taught to the students through the rote learning of grammar rules, study of declensions and conjugations,

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[1] CKS= Centre for Korean Studies, JNU= Jawaharlal Nehru University

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translation, and practice in writing sample sentences, reading of classical text. When modern European languages started to enter the school curriculum, they were taught using the same basic procedures that were used for teaching Latin. Speaking the foreign language was not the goal. Reading, writing and to understand the literature and translations of sentences, grammatical rules are taught deductively, the native language of the students is the medium of instruction; all these were given emphasis in this method of language teaching which is known as Grammar Translation Method. GTM[2] dominated European and foreign language teaching institute elsewhere in the 19th and 20th century and in modified form it continues to be widely used in some parts of the world today. However, in GTM the relationship between language and mind or language and society is not considered to be a point of reference for teaching. Phonetician Henry Sweet, a leading opponent of grammar translation language teaching, described GTM, "a bag into which grammar and vocabulary are crammed without regard to meaning". The learners could hardly negotiate a normal communicative encounter in the language learnt. Toward the mid-nineteenth century increased opportunities for communication among Europeans created a demand for oral proficiency in foreign languages. There were renovations in language teaching methods; Situational Language Teaching, Total Physical Response, Direct Method, Audio-Lingual Method and Communicative approaches were proposed to teach foreign languages in Europe, America, Asia and rest of the world.

The study of teaching methods and procedures in language teaching assumed a more central role within Applied linguistics from the 1940s. It started in the Europe and the United States and rapidly flourished, gained popularity in the international arena. In USA, Applied Linguistics began narrowly as the application of insights from structural linguistics. Leonard Bloomfield developed the foundation for the *Army specialized Training Program.* Charles C. Fries established *English Language Institute* at the University of Michigan in 1941. In 1948, research club at Michigan established *Language Learning: A Journal of Applied Linguistics.* Charles F. Ferguson set up the Centre for Applied Linguistics in Washington D.C. in 1959. It was taken for granted in the 1940s and 1970s that Applied linguistics was all about language teaching. From late 1960s Applied Linguistics began to establish its own identity as an interdisciplinary field of Linguistics concerned with real world language issues. The new identity was solidified by the creation of *American Association for Applied Linguistics* in 1977. In Britain, a centre for Applied Linguistics was established by J. C. Catford at the University of Edinburgh in 1956. In 1970s Applied Linguistics became a problem driven field rather than a theoretical linguistics. The main concern was the solution of the language related problems in the real world. By 1990s AL[3] had broadened including critical studies and multilingualism. Research in AL was shifted to the theoretical and empirical investigation of real world problems in which language is a central issue.

Various attempts have been made to conceptualize the nature of methods, approaches and techniques and to explore more systematically the relationship between theory and practice

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[2] GTM= Grammar Translation Method
[3] AL= Applied Linguistics

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within a method. According to Edward Anthony (1963: 63-67), there are three levels of conceptualization and organization which he termed *approach, method* and *technique*;

The arrangement is hierarchical. The organizational key is that techniques carry out a method which is consistent with an approach.

An *approach* is a set of correlative assumptions dealing with the nature of language teaching and learning. An approach is axiomatic. 1t describes the nature of the subject matter to be taught…

Method is an overall plan for the orderly presentation of language material, no part of which contradicts, and all of which is based upon, the selected approach. An approach is axiomatic, a method is procedural.

Within one approach, there can be many methods..
. . . A *technique* is implementational - that which actually takes place in a classroom.

It is a particular trick, stratagem, or contrivance to accomplish an immediate objective. Techniques must be consistent with a method, and therefore in harmony with an approach as well.

Richards and Rogers (1986: 14-30) expect methods to be most obviously idiosyncratic at the level of procedure, though classroom observation often reveal that teachers do not necessarily follow the procedures a method prescribes. The elements and sub-elements that constitute a method are described under the rubrics of approach, design and procedure are summarized below:

Method		
Approach	**Design**	**Procedure**
a. A theory of the nature of language **b.** A theory of the structure of language learning	**a.** The general and specific objectives of the method **b.** A syllabus model **c.** Types of learning and teaching activities **d.** Learner roles **e.** Teacher roles **f.** The role of instructional materials	**a.** Classroom techniques, practices, and behaviors observed when the method is used

Table 1. Summary of elements and subelements that constitute a method

We would be looking at nature of approaches, methods and techniques (Edward Anthony 1963) in second language teaching especially Korean and will explore four basic aims of languages teaching courses namely speaking, listening, reading and writing, and how these

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basic objectives are achieved through language teaching methods: approach, design, procedure (Richards & Rodgers 1986) in CKS, JNU.

The details about Korean Language Courses in India[4] can be found in various Institutes and Universities. Given below few places where Korean languages are taught;[5]

1. Centre for Korean Studies, Jawaharlal Nehru University, New Delhi-110067.	2. Few affiliated colleges in Delhi University	3. Faculty of Humanities and Languages, Jamia Milia Islamia, Delhi
4. Korean Education in Manipur University	5. Centre for Global Studies, Bengaluru Central University	6. Arts Faculty, Banaras Hindu University, Uttar Pradesh
7. English and Foreign Language University, Hyderabad	8. School of Languages and Literature, Nalanda University, Bihar	9. Centre for Far East Languages, Central University of Jharkhand, Ranchi
10. School of Foreign Languages, Indira Gandhi National Open Uinversity, Delhi	11. Department of Languages, Christ University, Bengaluru	12. Dr. BR Ambedkar University, Srikakulam, Vizag
13. Magadh University, Bodh Gaya	14. Department of Languages, University of Calcutta, West Bengal	15. School of Languages and Linguistics, Jadavpur University, W.B
16. Symbiosis Institute (SIFIL), Pune	17. Ramkrishna Mission Institue of Culture, Kolkata	18. Cucchiaio d'Argento (CDA), Kolkata
19. Arirang Korean Academy, Delhi	20. Indian Institute of Chinese and Korean Language, Delhi	21. Korean classes at King Sejong Institutes, in 57 countries; India has the following branches; Delhi, Chennai and Patna
22. Korean Culture Centre, new Delhi	23. Inko Centre, Chennai	24. King Sejong Korean Language Institute, Patna

The Centre for Korean Studies (CKS) is a unit of School of Language, Literature and Culture Studies (SLL&CS) at JNU. The Centre is one of the biggest academic centres of Korean Language, Literature and Culture Studies in Indian Subcontinent. It offers B.A., M.A., M. Phil and Ph.D. programmes in Korean Language, Literature and Culture Studies. Korean Language was first introduced in the Centre in 1976 as a Pre-Degree Diploma course. It was upgraded into a full-time B.A.(Hons) programme in 1995 and M.A. in 1998. The nomenclature

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[4] https://www.studyfrenchspanish.com/korean-courses/
[5] Credit to Vikash Gupta, the information collected from his blog;
languagenext.com/blog | studyfrenchspanish.com

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of the Centre was changed from 'Centre for Japanese, and North East Asian Studies' (CJNEAS) to 'Centre for Japanese, Korean and North East Asian Studies' (CJKNEAS) in 2005.The Centre started its M.Phil./Ph.D. Programme in July 2013. It became an independent centre "Centre for Korean Studies (CKS)" in August 2013. Over the years it has grown into one of the largest Centres of the SLL&CS in JNU. The Centre also offers a part-time certificate and diploma courses in Mongolian Language.[6] At present the Centre has seven permanent faculty and four visiting faculty (one visiting professor and three guest faculty). The intake capacity for 1st year BA programme is 30 (for more information see www.jnu.ac.in).

2. The Aims of Language Teaching Courses: Four Skills

The objectives of language learning could be whether someone learn the target language for need-filling reasons or for reasons of prestige. It would help someone getting a better job or enable to travel abroad or become a translator, interpreter or a teacher. It could be factor for social upgradation and mobility towards the prestige group. Rivers suggested six categories for learning a new language; (a) Develop intellectual powers (b) Read classical literature and philosophy for personal growth (c) Understand how languages function (d) Engage in reading comprehension, essay type competition (e) To understand people abroad/foreign countries better (f) Develop oral and writing skills. For different people the aims and objectives of learning language are different. It has been observed that the aim of language teaching courses is defined in terms of four skills: (1) Speaking (2) Understanding speech (listening) (3) Reading and (4) writing. Speaking and listening are said to relate to language expressed through aural medium whereas writing and reading are said to relate to language expressed through visual medium. Another way, speaking and writing are said to be active, or productive skills whereas listening and reading are said to be passive, or receptive skills. We can express these traditional notions in a simple table as follows:

Medium	Productive/Active	Receptive/Passive
Aural	Speaking	Listening
Visual	Writing	Reading

Table 2. Aural and Visual medium, Widdowson (1978)

According to Widdowson (1978:58), the terms aural/visual and productive/receptive refer to the way language is manifested rather than to the way it is realized in communication. These terms might be convenient to represent languages skills when considering usage but are positively misleading and ambiguous when considering language use as for example *The President's speech was clear*—it could either mean his delivery of speech is clear or content of his speech is easy to understand. We will have to make a distinction between language usage and use in a communicative context. With reference to usage speaking is active, or productive and makes use of the aural medium but speaking as an instance of use, is part of a reciprocal exchange in which both reception and production both play a part. In another words, the skill of speaking involves both receptive and productive participation. The act of speaking involves

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[6] From JNU website, http://www.jnu.ac.in/sllcs/cks

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not only the production of sounds but also the use of gesture, facial expression and other paralinguistic phenomena which are transmitted through the visual medium. This is summarized in the table below:

	Productive Receptive	
Aural/Visual	Talking Saying listening	Use
Aural	Speaking hearing	usage

Table 3. Paralinguistic phenomena through the visual medium

The aim of the language teaching course is to develop an ability to handle spoken language i.e. learners need to acquire an awareness of how the language being learned is used for talking. It is good that one would expect to spend some time on the teaching of speaking and hearing first before moving on to the higher level of communicative ability of talking.

Reading and writing are distinct activities. These are not typically reciprocal activities in the same way as are saying and listening. Writing as a physical activity is productive, the movements of the arms and fingers produce marks which are perceived by the eye. These marks are letters/symbols which are arranged into groups to form words in accordance with graphological system of the language. In another words, we can say writing is the visual medium to manifest the graphological and grammatical system of the language. Writing is the act of making up correct sentences and transmitting them through the visual medium as marks on paper. Reading is the ability to recognize words, sentences and their meanings as linguistic elements or how they function as parts of a discourse. This can be summarized in the following table:

Productive receptive	
(Interpreting) Writing Reading	Use
Composing Comprehending	Usage

Table 4. Interpreting is a psychological phenomenon

The ultimate aim of language learning is to acquire communicative competence, to interpret, ability to say, listen, write and read. Traditionally the focus of attention has been on the linguistic skills and it was widely believed that once the linguistic skills are acquired in a reasonable measure the communicative abilities will follow as a more or less automatic consequence. But the acquisition of linguistic skills does not seem to guarantee the consequent acquisition of communicative abilities in a language. The emphasis on drills and grammatical exercises for the production and reception of sentences tends to inhibit the development of communicative abilities. The communicative abilities of saying and listening operate on both

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the verbal and the nonverbal features of discourse. The interpreting of written discourse involves the processing of nonverbal elements as for example drawings, flow-charts, tables, graphs, charts and so on; and a recognition of their relationship to the verbal text. The linguistic skills operate on what is verbally manifested, on the other hand communicative abilities operate on everything that is communicative in the discourse as a whole. The language teaching has traditionally concentrated on the linguistic skills and the nonverbal aspects of discourse have tended to be neglected. We will see in the following section how these skills are designed in the course content, curriculum in CKS and how are these abilities are achieved through methods, approaches and techniques employed by the teachers.

3. The Nature of Approaches, Methods and Techniques

If we look at the course content of BA 1st year we would be able to see that speaking, writing (Hangul) basic grammar and advanced grammar rules are introduced to the students. Besides these compulsory courses, students will have to do tool courses which are related to geography and culture of Korea and its modern history. The teachers use variety of methods and techniques in the class; Audio Visual Aids, Picture Cards, Audio CDs and multimedia labs help students practice phonetic drills. Textbooks from Korean Universities, National Institute of Korean Language are used as course materials. For tool courses extracts from various Handbooks including 'Facts About Korea', tourism booklets, books on Korean culture and heritage, Korean culture related websites are used to provide various kinds of socio-cultural, geographic and historical information about Korea. Students are evaluated in two Sessional Tests out of three (25%), class performance (25%) and End Semester examination (50%).

Course No & Credit	Course Title	Course No & Credit	Course Title
KR-101 (2)	Oral Expression-I	KR 107 (2)	Oral Expression-III
KR-102 (2)	Oral Expression-II	KR 108 (2)	Oral Expression-IV
KR-103 (2)	Hangul	KR 109 (2)	Texts in Hangul
KR-104 (2)	Basic Structure	KR 110 (2)	Applied Grammar
KR-105 (2)	Comprehension	KR 112 (2)	Comprehensions and Compositions
KR -106 (2) Tool	Geography and Culture of India	KR 113 (2) Tool	Modern History

Table. 5 BA 1st year Korean (1st semester and 2nd semester)[7]

In BA 2nd year it is not mere oral expression students are taught. Conversation ability is introduced in order to participate in a natural communication. The aim is to develop communicative competence of the learners. Reading ability based on characters and symbols introduced through Hanja and mixed script are given emphasis along with translation, composition. Comprehension of spoken discourse as well as written texts are introduced.

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[7] See http://www.jnu.ac.in/sllcs/cks-ba-courses

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Famous Korean short stories and passages related to Indian customs and society in Korean are also introduced to help the students understand and interpret their own culture through Korean language. Students learn to converse and communicate on a wide range of themes based on selected texts. Students are given lesson based conversation to practice and they are also given certain topics to create their own free conversation based on those topics. More time is devoted to Student-Student & Teacher and Student Interactions. Students develop a higher level of understanding and ability to express through comprehension drills. Students are given articles based on simple social factors and are asked to interpret it in their own language and express their views about certain problems focused in the articles. Students get to know about contemporary Korea; its socioeconomic and political dimensions, Indo-Korean relations, various phases of contemporary Korea dealing with colonial legacy, anti-colonial movements, social, political and economic agenda; liberation and division; emerging political, economic and administrative structures; Korean war and aftermath; pace, pattern and processes of socio-economic transformation in the peninsula, Government (s) and politics in the peninsula; the students are also given introductory lectures on Korea's relations with its neighbours like China, Russia and Japan. For Advanced conversation skills various materials are used as for examples Handouts: Newspapers, Flight boarding Passes, Paragraphs related to various students' activities inside the campus and also Text Books from Korean Universities, National Institute of Korean Language. Students are evaluated for their Performance in two Sessional Tests out of three (25%), class performance (25%), End Semester examination (50%).

Course No & Credit	Course Title	Course No & Credit	Course Title
KR 201(3)	Conversation ability	KR 207 (3)	Advanced Conversation
KR 202 (3)	Reading ability	KR 208 (3)	Text and Grammar
KR 204 (3)	Translation and Composition	KR 209 (3)	HANJA-III
KR 205 (3)	Hanja (II) and Mixed Script	KR 210 (3)	Comprehension
KR 206 (3)	Contemporary Korea: Social Economic and Political Dimension	KR 211 (3) Tool	Indo-Korean Relations

Table. 6 BA 2nd year Korean (1ˢᵗ semester and 2ⁿᵈ semester)

In 3ʳᵈ year Literature, texts and grammar, Hanja, interpretation, translation: specialized terminology, fundamentals and theories are introduced to the students. Students are expected to learn the characteristics of Korean literature, its genres and forms. To understand translation techniques vocabulary oriented texts from wide range of fields like culture, trade, commerce, economics, science and technology and politics are selected that helps the students in building rich vocabulary. Text and Grammar course aims at equipping the students with the skills to read texts such as, short stories, articles etc. Emphasis is laid on advanced sentence patterns, grammatical structures and idiomatic phrases that are essential for the comprehending of any

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Korean text. Audio-Video aids, newspapers, magazines, internet, books on relevant topics and prescribed textbooks are also used. Students are graded based on their performance in two Sessional Tests out of three (25%), class performance (25%), End Semester examination (50%).

Course No & Credit	Course Title	Course No & Credit	Course Title
KR 301 (3)	Themes in Korean Literature-I	KR 305 (3)	Interpretation
KR 302 (3)	Texts and Grammar	KR 306 (3)	Texts and Grammar
KR 303 (3)	Hanja	KR 307 (3)	Themes in Korean Literature-II
KR 304 (3)	Specialised Terminology and Translation	KR 308 (3)	Translation: Fundamentals and Theories

Table 7. BA 3rd year Korean (1st semester and 2nd semester)

Besides additional resources are put in JNU website and on notice board for different language and culture related activities happening in the campus, in Delhi and in the country or outside the country; scholarship, seminar/conference related information are also disseminated to the learners. Students are encouraged to take part in various competition, Hangul day celebration, essay competition, in Kallol programme etc. Attached here two screenshots from http://www.jnu.ac.in/sllcs/cks;

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CKS Resources

	Item	Source	Remark
	KOREA SCHOLARSHIP INFORMATION	Study in Korea	Scholarships
1.	KOREA - Magazine (Click here)	Korean Culture and Information Service (KOCIS)	Monthly Magazine
2.	K-Pop to K-Culture (Click here)	Korean Culture and Information Service (KOCIS)	Culture
3.	K-Literature :The Writing World's New Voice (Click here)	Korean Culture and Information Service (KOCIS)	Literature
4.	Guide to Korean Culture - Ebook (Click here)	Korean Culture and Information Service (KOCIS)	Culture
5.	Facts About Korea 2013 - Ebook (Click here)	Korean Culture and Information Service (KOCIS)	General Knowledge
6.	KOREAN WAVE (Click Here)	Korean Culture and Information Service (KOCIS)	Culture
7.	TOPIK - Previous Papers (Click here to Download)	www.topik.go.kr www.topikguide.com	TOPIK
8.	Want to Know about Hangeul? Click Here	The National Institute of Korean Language www.korean.go.kr	Hangeul
9.	M.A. Dissertation Format Click Here	JNU Research Manual	
10.	CKS Orientation (PPT) 2014-15 Click Here	CKS	CKS Orientation

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CKS FACULTY CALENDAR PROGRAMME OF STUDY RESOURCES NOTICE BOARD GALLERY

CKS Notice Board

Date	Information	Category
22/2/2018	Public Notice on 'Korean Government Scholarship Program (KGSP) for Graduate Degrees -2018-2019 Click Here	CKS Notice

Date	Information	Category
02/10/10	Hangeul Day Celebration 2016 Event Application Forms/Details Essay Competition / More Details Singing Competition Quiz Contest	CKS Notice
31/08/2016	HUFS Student Exchange program for 2017 Spring Regular Semester Click Here	CKS Notice
10/02/2016	I Sessional Timetable (Winter 2016) Click Here	CKS Notice
9/02/2016	Theatre Competition, Amity Youth Festival 2016 Details / Poster	CKS Notice
9/02/2016	KDI GKS-KGSP Scholarship Guidelines Application	Scholarship Info
19/01/2016	24th AKS Summer Program for International Students Details Application Form	CKS Notice
14/01/2016	46th TOPIK Click here	CKS Notice
11/01/2016	CKS Time Table for Winter 2016 Click Here	CKS Notice
17/08/2015	[KDI School] Full Scholarship for Masters/PhD KDIS Leaflet_Spring2016 Application Guideline	Scholarship Info

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It has to be noted that BA 3 year programme in Korean in CKS is an exuberant and exhaustive in nature. In addition to core and tool courses, the students will have to do eight optional courses offered from different centres of the university. They opt for courses from many disciplines as for example Linguistics, English, History, Philosophy, International relations, social sciences or they may pursue another language as an optional course.

4. Summary and Conclusion

To sum up, we can say that no single method could guarantee successful results. The language teacher has to combine different methods and approaches to get the desired results. Earlier, the goal of trying to teach conversational skills was considered impractical in view of the restricted time available for foreign language teaching in schools, the limited skills of teachers but in CKS it is achieved because of the quality time and resource materials made available to the learners. The quality of native Korean teachers[8] and competence of non-native teachers/faculty contributed to the overall development of the conversation and grammatical skills of the learners. The gradual progression of the course content from oral expressions along with grammatical skills, socio-cultural historical information about Korean language and community, culture has a positive effect in achieving conversational skills. The online translation and interpretation introduced in the courses made the learners more equipped to tackle daily language activities and positively usher to the growth of communicative competence. The goal for language course would be a reading knowledge of a foreign language, achieved through gradual introduction of words and grammatical structures in simple reading texts. This goal is also achieved because of introduction of Korean writing system Hangul and also Hanja from the basic to the complex writing system, through reading and writing exercises from classical and contemporary literature, realia, newspaper, short stories, poems, novels etc. In addition to class exercises there are different online and offline materials are provided to the students in order to attain their reading and writing abilities.

It is commonly believed that some people can pick up languages easily or they have a *knack* for learning languages. They learn the target language faster and achieve higher levels of proficiency much before others. But every human being given the right kind of motivation and inputs will learn the target language sooner or later. The Learner variables i.e. Aptitude, attitude, motivation, styles and strategies significantly influence the language learning outcomes and other variables i.e. age, gender, socioeconomic background, language being used in the family of the learner i.e. comprehensible input (Krashen 1981) may also play some role in language learning. The positive attitude and motivation of the learners, support from Korean Foundation and Indian Government make the language learning more effective. The goal of this study is to enable students and teachers to become better informed about the nature, strengths, and weaknesses of methods and approaches so they better arrive at their own

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[8] At present CKS has four native Korean teachers; Visiting professor: Myung E Lee and Guest faculty: Aana Yang, Yeong Min Kim, Chang chang Hun and seven non-native competent teachers; Dr. Neerja Samajdar, Dr. Satyanshu Srivastava and Dr. Ravikesh Kumat and Prof. Vaijanti Raghavan, Mr. Santosh Kumar Ranjan, Mr. Rahul Raj and Mr. Manish Kumar Barnwal.

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judgements and decisions. I hope that analysis of approaches and methods presented here will elevate the level of discussion among the students and language teachers.

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