Poetical Discourse Analysis of a Tamil Song *Ovvoru PuukkaLumee*

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Abstract

This study is an attempt to analyze the Tamil movie song ‘*Ovvoru PuukkaLumee* ’ meaning ‘*every flower*’ from the Tamil movie 'Autograph'. This song is one of the popular songs of P. Vijay, a Tamil lyricist. The texture discourse of this song will be analyzed in terms of grammatical and lexical usages found by making use of discourse analysis.

Keywords: discourse, texture, grammatical, lexical, cohesion, coherence

Introduction

Discourse analysis forms part of the description of a language. The term *discourse analysis* was first used by Zellig S. Harris in 1952. Later on, in the western countries, the tradition of linguistic discourse continued to grow and got the attention of linguists to develop a variety of theories and research methods in this field.

In Malaysia, discourse analysis grew in the 80s and onwards (Idris Aman, 2006a). Currently it is taught as one of the subjects within the linguistics discipline to encourage students to explore poetic discourse further and understand the content and intent of poems better. However, in Malaysia until 2011, linguistic studies undertaken in the field of discourse focused at the graduate level only. Therefore, this research initiates an exploratory study in the concerned area in a small way.

Problem Statement

Idris Aman (2010) states that language fragments contain more than one sentence are accepted as discourse. According to him, in a discourse there are certain linguistic features that can be identified as contributing elements in the formation of a discourse in order to express an intended communication also add that the text or discourse is something that has features that are relevant and quite needed. This kind of view and explanation given to discourse motivated us to analyze the Tamil movie song to identify the aspects of *cohesion* and *coherence* as reflected in the Tamil poetical discourse.
Methodology Review

The approach used to analyze the song ‘Ovvoru PuukkaLumee’ is a textual one. Textual analysis in discourse is that which looks internally for reviewing the text link (cohesion) focused in it. According to Halliday and Hasan (1976), there are grammatical and lexical devices that help to link the form and meaning in a given discourse. Theoretical framework used in this study is the theory of cohesion put forward by Halliday and Hasan in the book Cohesion in English (1976).

The song entitled "Ovvoru PuukkaLumee’ has been numbered in rows to facilitate the text analysis conducted here. This song is also written in the roman (phonetic script) to facilitate the understanding of the reader.

Objectives of the Study

This study has two main objectives:

a. To identify the linking aspects of the grammatical features and lexical features reflected in Ovvoru PuukkaLumee
b. To analyze the type of linking features that are identified as relevant ones for achieving the needed ‘cohesion’ and ‘coherence’.

Research Questions

a. What are the various grammatical and lexical features used as linking devices?
   b. How are these features used in the text to achieve cohesion and coherence in the expression of thoughts (intended meaning)?

Rationale

P. Vijay is a young popular lyric writer in Tamil movie from the beginning of this century. He was awarded the ‘best lyric writer’ title in 2001, 2002 and 2003. The song Ovvoru PuukkaLumee was particularly selected for the poetical discourse analysis based on the theme and the in-depth meaning conveyed. Eventually, Vijay was awarded as the best lyric writer national award in the year 2004. This song became a trigger motivation and was always played in most of the Tamil schools during recess to inspire motivation among the students. Texture analysis of ‘Ovvoru PuukkaLumee’ includes grammatical elements such as reference, removal, replacement, and lexical aspect covers the use of words and synonyms.

Analytical Framework

Below is the analytical frame work adapted from Halliday and Hasan Theory.
a. Reference

Reference is the relationship that exists between the meanings of a word or phrase that serves as a reference element to those words or phrases, or clause referred to in a text. Cohesion exists when there is appropriate linkage between meaning of elements with an entity, a process or an entirely new matter said or written (Zamri Salleh, 2009).

The function of the reference can be divided into two based on a situation and eksofora (natured references) which refers to things that are identified in the context of human relations. It refers to something outside of the text. References which are of eksophora type associate language with situational context, but do not contribute for the production of fused sentences resulting in a text. Therefore, eksophora natured references do not function as a means of cohesion.

Cohesion tool references are the elements before or after, the relationship of meanings. References to elements that occur before are named as anaphora type reference, while references to elements after are called cataphora.

In Tamil language reference is divided into four groups, namely conjunctions (connectors) as /aakavee/ (அக்கவெ), /atanaal/ (அதணால்), /aanaal/ (ஆணால்), /appaTiyenRaal/ (அப்பதியேனைல்), /atuvum/ (அதும), atumaTTumallaamal (அதும்புமள்ளாமல்), pronouns first, second and third, particles as inku (இங்கு), /aŋku/ (அங்கு), /itu/ (இது), /atu/ (அது), /iŋkee/ (இங்கீ), /ankee/ (அங்கீ), /ivai/ (இவை), /avai/ (அவை), noun adjective (adjectival nouns) and particles like /mika/ (மிக), /paTu / (பது), etc. In the song ‘ovvoru puukkaLumee’ reference pronouns (pronouns), demonstrative adverbial forms and adjectives nouns, repetitions and parables are frequently used (Karunakaran, 2009).
b. Pronoun Reference

In this song, self-pronoun reference is made by using first and second person pronouns. Example:

{7} நம்பிக்கை எந்தை வேறும் நம் வாழ்வில்,
          /nampikkai enpatu veeNTum nam vaalvil/
      We should have confidence in our life.

{9} எங்கிருள்ளே! எங்கிருள்ளே! எங்கிருள்ளே!
          /manamee oo manamee nii maaRiviTu/
      Mind, oh mind you get transformed (change your mind).

{38} வேறு வேறு வழக்கு இந்தை
          /unnai vella yaarum illai/
      There is no one to defeat you.

{40} மனிதவை! வாழ்ச்சி என்பது
          /manithaa un manatai kiiRi/
      Oh man!, tear your heart.

{45} தாக்கு தாக்கு தாக்கு எழும்ப!
          /tukkam enna en tooLaa/
      Oh my friend!, Why are you so sad?


/nii/ as used in the lines {7}, {9}, {28} refers to the second person singular pronoun. All the second person pronouns are used as anaphora because they refer to the previous line in the text which is a reference to personal referrals. Next, lines {40} and {38} words உன் /un/ (you) உண்ணை/ unnai/ also refer to the second person pronoun that means belonging to you. Second person pronouns also exist independently and function as anaphora. உன் pronouns (you belong) forms உன் and உண்ணை /unnai/ (you) also refer to those who are outside the text as listeners of the song. Words found in line {45} என் /en/, (my) and line {7} நம் /nam/, ‘us’ refer to the first person pronouns (in possessive case form) என்/en/ (my) line {40}.

Interrogative pronouns also find place in this song.

{13} நம்பிக்கை எந்தை வேறும் நம்
          /enna inta vaalkai enRa/
      One should not feel frustrated and start thinking that ‘what this life is’.

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/enna/ (what) and /enta/ (which) are the words normally used to ask questions (inmna nentamaita). But this lyric writer has used these words in different form. Although the words /enna/ (what) and/ enta/ (which) in lines 13 and line 15, are interrogative form and the lyricist does not use it for the purpose of asking questions instead he has used them to convey a message namely everyone is bound to have sorrow in their life in some form or other. Next in line {25}, {26}, {46}, {47}, and {48} the following:

{25} /oru kanavu kaNTaal/
    if you aspire/dream of…..

{26} / atai tinam muyanRaal/
    and if (one) goes on trying/making due effort

{46} /oru muTiviruntaal /
    if you have the determination

{47} /ati teliviruntaal/
    and if we are clear about it

/atai/ in line {26} and {47} /ati/ in line {47} refer to the previous sentence
(atai tinam tuyanRaal (if you dream of … ), "/oru muTiviruntaal" (decision). While the word
/anta/ (that) refers to the word that lays behind the word itself which means the sky. All
pronouns show linking to or serve as a means of cohesion and refer to an entity other than the
person.

c. Repetition

Repetition refers to the language style used and it consists of repetition of sounds, words,
phrases, sentences and also functions. In a poem or song recurrence phenomenon is found to
be common because through the process of repetition a writer can focus on three things: firstly,
to create rhythm or musical ambience, especially when a song is played. Secondly it
stresses the particular purpose as the central question for the song writer. Finally, it draws the
focus of attention. Repetition works to raise particular beauty to achieve intensity (Nur Fatiha
Fadila, 2012). In this song, there are phrases repeated more than once. A study of meaning of

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these lines will make us realize that all those sentences repeated carry heavy meanings that we want the audience to focus on. Here are some of the lines that are always repeated in this song.

{1} இவ்வூரு புக்கா லுமீ கொல்கிரெட்டே் repetition of the line - {3}, {30}, {51}
   /ovvoru puukkalumee colkiRatee/
   every flower says (something).

{2} வால் வென்றால் பூர்கா லுமீ பார்க்கென்றே்! Repetition row - {4}, {31}, {52}
   /vaalvenRaal pooraTum poorkkaLamee/
   life is a battle ground of struggles

{9} மாணே நோ! மாணே! நோ! மாணேமினி! Repetition row - {28}, {4}, {57}
   /manamee oo manamee nii maaRiviTu/
   mind, Oh Mind you get transftormed (change your thoughts)

{10} மலாயே! அது மலாயே! நோ! மாணேமினி! Repetition row - {29}, {50}, {58}
   /malaiyoo! atu paniyoo! nii mootiviTu/
   whether it's rainy or snowy! you should face it boldly!

Considering this as a song-oriented motivation, all the lines are repeated to emphasize the meaning of the lyric in depth so that the listeners can really appreciate and understand the intended meaning. According to Fatiha Fadila (2012), usually in terms of the occurrence of usage like repetition of words and phrases in a song can occur at the beginning, middle and end and also at the beginning and end of the lines of the song. Repetition at the beginning of the lines is called anaphora and repetition at the end of each row is called epyphora. In each line of this song anaphora style elements can be seen in lines {1} and {3} where the word இவ்வூரு 'ovvoru' is repeated several times. Anaphora repetition in the lyric gives emphasis to the question of natural elements such as florescence and morning phenomenon that marks a new beginning. Use of anaphora in a song also can serve to add rhythm to it

d. Ellipsis

In a discourse, removal is the process of sentence transformation that results in aborting certain elements of the sentence construction (Idris Aman, 2010). Despite the ellipsis found at the surface level, the internal structure of the sentence still has all the elements of a complete sentence. Despite the abortion or omission, the original meaning is still clear in the sentences. This is because the elements have been dropped in the sentence concerned do not need to be restated. In the lyric, although we find redundancy in several places but only a few instances are explained as given below. All the redundant elements (forms) are marked by using the symbol ( ).
When we examine the content of the lyrics that are aborted, we are able to understand the exact meaning of the lyrics without any ambiguity. Poets usually use abortion to the language used in their compositions to make these more economical and rhythmic. Abortion process is a mechanism that not only produces more concise sentences, but also increases the sentence variability characteristics of a language. Thus, a writer can manipulate various structures and sentences of a language to produce a more interesting song (poetical discourse).

e. Lexical Cohesion

Lexical Cohesion is an important feature used as a link builder that would carry the issue or main idea in a discourse. Lexical cohesion involves restatements and lexical collocations (Idris Aman, 2010). The restatement occurs in three ways - firstly, the use of the same words or similar word (word repetition) secondly, the use of synonyms or similar words and finally, superordinate (word) usages. In the text of this song there are only synonyms found. In this song the use of /man am/ (මඩ) is repeated several times.

The phrase lines {1}, {2}, {9} and {10} are also repeated three times. Considering this song as a motivational one and if the words and phrases were not repeated, perhaps there would not have been the expected cohesion and coherency in poetical discourse.
Besides, this kind of repetition of the same word or phrase in the lyrics, the poet makes use of another technic namely the use of synonyms for the expression of the same meaning. Use of synonyms such as மனம் /manam/ (heart), உள்ளம் /uLLam/ (heart/mind) துக்கம் /tukkam/ (sorrow), கூகம் /cookam/ (sadness) demonstrates this kind of occurrence. Use of such repetition is not easy because the diction chosen should be expressed and explained in the text according to the theme such as exposition of contents or performance. Use of synonyms can avoid repetition in the text and monotony in listening. In addition, use of synonyms reflects the writers’ language competency in order to capture the attention of the audience.

f. The Choice of Diction

There are words deliberately chosen by the lyricist for expressing deep meanings so that the listeners (including fans) are able to appreciate the actual or sometimes the inner meaning delivered. Words or diction chosen sometimes give different meanings (contextual, social etc.) against those given in the dictionary or lexical/grammatical meaning. It is normal for the author to associate with the emotional elements with nature to realize the actual theme of a song. The table given below shows some of the dictions used in this song meaning different from the meaning given in the dictionary (lexical meaning).

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning in the dictionary</th>
<th>Meaning Conveyed</th>
</tr>
</thead>
<tbody>
<tr>
<td>வானம் /vaanam/</td>
<td>(Sky) which appears blue</td>
<td>success</td>
</tr>
<tr>
<td>தையு /iravu/</td>
<td>(night)</td>
<td>the tribulation day</td>
</tr>
<tr>
<td>பகல் /pakal/</td>
<td>day time</td>
<td>brightness</td>
</tr>
<tr>
<td>உள்ளம் /uram/</td>
<td>(fertile) materials for teaching</td>
<td>encouragement</td>
</tr>
<tr>
<td>காயங்கல் /kaayangkaL/</td>
<td>hurt/wound</td>
<td>grief</td>
</tr>
<tr>
<td>உத்தை /uTaintu/</td>
<td>rupture- divided into small pieces</td>
<td>give up</td>
</tr>
</tbody>
</table>

g. Figurative Language

Besides paying attention to vocabulary, song writers also focus on networking elements such as speech prosody and figurative language in the lyrics of their songs. Awang Hashim (1987) explains that the figurative language is a language that is evolved from the analogy of the comparison between two things or different things but could indeed show the availability of some features or similarities. In short, figurative language is the language used to refer to a thing or comparing it with other things. Hall Dictionary (1996: 676) defines allegory as the consideration of a matter by comparing (similarity) with other matters, such as allegory, satire, teaching or example and symbol, the hidden meaning.
Sandhya Nayak (2002: 58) has listed sixteen types of figurative language in his study of Tamil language. Examples: simile, metaphor, personification, hyperbola, lilotes, antithesis, oxymoron, metanomy, interrogation, climax, duplication, repetition, onomatopoeia and idiomatic usages.

In this song, however, there are similes and idioms only. Apart from emphasizing, figurative language is used to create effects that can be a compelling beauty of figurative language. The two aspects of language are used to create additional image and increased feelings of well-meaning focused by the writer or lyricist. In short, these two aspects of language aim to attract and keep the in-depth meaning in the memory of the listener. Aspects of prosody and figurative language are widely used in the lyrics of this song. For example, lines {19}, {20}, {21} and {22} present the following:

{19} uLi thaaṅkum kaRkaL taanee/
Only those stones which were carved
(which are strong enough for carving)

{20} maN miit cilaiyaakum/
(Tey) only become statues erected

{21} vali taanekum uLLam taanee/
Only the mind that could bear the sufferings and hardships

{22} nilaiyaana cuka kaaNum!
Find everlasting joy

Parable lines {19, 20, 21, 22} explain that only those stones that could withstand the art of sculpting will become statues as well as perseverance to face future trials will enjoy the pleasure and that pleasure will be permanent. Lines {19} and {20} of the Tamil song explain the figurative meaning for the purpose of motivation. The song writer relates rock with the human heart. The hard rock can be carved. The choice of this parable brings out the expertise of the song writers in selecting this type of motivational songs.

Hyperbolic language is also used in the song so that the message can be communicated effectively and it can touch the hearts of the listeners. Hyperbolic language is normally used by the lyricist for exaggerating the elements or existing things. For example in lines {33}, {34}, {35} and {41} we find this.
Lines {33}, {34}, {40} and {41} consist of stylistic hyperbole. The purpose of all the highlighted lyrics which reflect the extremes of the common man. Song writers use hyperbolic language style to show deep focus on the message to be conveyed. Both of these lines 'Hi, Human! Scratch your heart and infuse seeds, seedlings would definitely be a tree,' ask us we must make every effort and continue with our trial so that we will succeed one day. Structure {40} and {41} are considered stylistic hyperbole because we are not able to plant seeds in our hearts. To focus on the efforts of song writers one should use comparative language style reflecting the extravagance of things and situations. In effect, to make a song more mesmerizing, earnest expressions in hyperbolic language are needed.

h. Conclusion

In conclusion one can say that the lyric of Ovvoru PuukkaLumee poetical discourse has a well formatted texture. This is because the song has the linguistic features that contribute to the formation of an idea or meaning. In addition, all these lines have cohesion in terms of grammatical or lexical features, structures and relating links with one another in sequences.

A lyricist has to be sensitive towards the selection of elements to maintain either grammatical or lexical cohesion that produces a text with the intended idea and meaning to attract readers. In this case, the lyricist P. Vijay attracts the audience because of the elements that form the text help to achieve coherence. Thus, with these features and the motivational content, the song has become one of the popular motivational songs. In addition, all phrases are also structured well so that the rhythm of the song is not affected as the writer has chosen more appropriate vocabulary and grammatical forms in order to capture the attention of his listeners or readers. All the chosen lexical items and the use of such forms and phrases (lines) have added advantages which make this song quite popular not only among the masses.
(Tamil community) but also used in the Tamil schools in Malaysia in order to motivate young students, as the theme of the song has a constructive and positive motivation.

References


Appendix 1
Song Lyrics (Tamil / English)

{1} ஒவ்வொரு புற்றுக்களும் கூறி இருக்கும்
ovvoru puukkalumee colkiRatee
Each flower saying

{2} வால்வேண்டும் பூர்வையும் போற்றகலமே
vaalvenTraal pooraaTum Poorkkalamee!
life means a battle field

{3} ஒவ்வொரு புற்றுக்களும் கூறி இருக்கும்
ovvoru pookkalumee colkiRatee
Each flower saying.

{4} வால்வேண்டும் பூர்வையும் போற்றகலமே
vaalvenRaal poraaTum poorkkalamee
life means a battle field

{5} ஒவ்வொரு விடையும் கூறி இருக்கும்
ovvoru viTiyalumee colkiRatee
Every morning That said,

{6} இரவானால் பாகலூழும் வந்திதும்
iravaanal pakalonRu vanthiTumee
Day will be followed by dinner

{7} நம்பிக்கை என்பது வென்றும் நம்பிக்கை,
nampikkai enpathu veeNTum nam vaaLvil
We should have confidence in our

{8} வேல்லும் நின்சப்பு கையிலும் கூற்றும்!
vellum nichayam lachiyam oru naaIl
We will succeed one day

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{9} மண்மீ மண்மீ மண்மீ மண்மீ!
manamee manamee nii MaaRiviTu
Mind, Oh Mind you transforme

{10} அதுமீ மண்மீ மண்மீ மண்மீ!
athu malaiyoo paniyoo nii motiviTu
Whether it's rainy or snowy! You should

{11} உள்ளம் இங்கு இப்பெற்றும்
ullam enthu eppotum
your heart always

{12} உயிர் போற்றல்,
UTaintu pookak kuuTaatu
cannot give up

{13} என்னவென்றாலாலால்
en na inta vaaLkai enRa
We should not have tangapan

{14} என்னம் தோன்ற்மல்லாய்!
enNnam thoonRa kkuuTaatu
"What is this life?"

{15} என்று மணிக்கு நிறைக்கு
entha manitan nenjukkul
Tell me, in the human heart does

{16} காயமிலை கொள்ளுக்கள்!
kaayamilai collungkal
not have scars / disappointed

{17} காயம் போக்கில் காயமைக்காம்
kaalap pokkil kaayamellaam
the injury will

{18} மாரின்து மீர்க்கும் மாயங்கள்!
maRainthu pookum maayangkai!
be lost in the passage of time

{19} உடல் தாங்கும் கரைக்கு தாணெ!
uLi thaangkum kaRkal thaane!
The bear just a stone chisel

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[20] man mei vilaiyaakum,  
maN miithu cilaiyaakum  
be carved in the earth ..

[21] vali thaangkum ullam theane  
Heart to bear the pain alone

[22] nilaiyaana cukam kaanNum!  
Find lasting joy

[23] yaaruikkailaip pooaarTTam  
Who does not have a fight

[24] kannil enna niiruOTTam  
Why the tears flow!

if you aspire

[26] athai tinam muyenRaal  
and if the day-to-day efforts

[27] oru naalil nijamaakum  
you will get there one day!

[28] manamee oo manamee nii maariviTu!  
Mind, Oh Mind you transform (change your mind) ..

[29] malaiyoo! athu paniyoo nii moothiviTu  
Whether it's rainy or snowy! You should transforme

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Each flower said,

life means a battle field

Let us all read the poem life

Thinking skies

Let's assume joint

as our breath

Have a dream in the eyes

Hearts dream

There is no one to compete with you

so with confidence

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Oh man!, Tear your heart.

{41} விதை பூது மரமாகும்
vithai pooTu maramaakum
and plant the seed and it will be a tree

{42} ஆவமானம் பதுதுந்து
avamaanam paTuthoolvi
Humiliation and defeat.

{43} எள்ளமே உரவாகும்!
ellamee uravaakum
will be a source of success

{44} தூள்ளினுள் உரவாங்காய்!
toolvi inRi varalaaraa.
Is there a history without defeat?

{45} துக்கம் என்று தாம் தெருப்பாய்!
tukkam enna en tooLaa
Oh my friend!, Why are you sad?

{46} ஓரு முடிவிருக்காய்
oru mudivirunatalu ..
If you have a decision (determination)

{47} அதில் தேவிபிறந்து
atil telivirunatal
and if it is clear,

{48} அந்த மனம் வாமாகும்!
anta vaanam vasamaakum!
Then heaven will be yours.

{49} மனமே! மே! மலையே! மதியிலே!
manamee oo manamee nee maariviTu
Mind, Oh Mind you transform (change your mind) ..

{50} மறையே அது பாதிப்பு சுமார்கினே!
malaiyoo athu paniyoo nee mothiviTu
Whether it's rainy or snowy! You should face it
Each flower said,

Life means a battle field

Every morning That said,

Day will be followed by dinner

We should have confidence in our

We will succeed one day

Mind, Oh Mind you transform (change your mind) ..

Whether it's rainy or snowy! You should face it

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