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Teaching English Vocabulary: An Overview

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Abstract

The paper presents an overview of teaching English vocabulary in the context of 21st century advancements and challenges, within the field of English language teaching and outside. It takes review of 21st century learning components comprised of learning competencies, learning modalities, ICT, and infrastructure in relevance to English language teaching in general and English vocabulary teaching in particular. It discusses different approaches and techniques of vocabulary teaching. It argues that vocabulary is foundational blocks of language. Mastering vocabulary is indispensable in (second) language learning. Besides methods of vocabulary teaching, learners' personal trait such as motivation and self-efficacy are also crucial in mastering English vocabulary.

Keywords: English vocabulary, ELT, SLA, ESL, EFL, TESOL, LSRW, ESP, Corpus linguistics, Cognitive approach to vocabulary, Keyword method, Mnemonics, Word Lists, Frequency, CALL, CALT, WELL

1. Introduction

Learning is changing drastically in 21st century with the advent of new technology. Information and Computer Technology along with Internet and Web-based Applications are showing its true potential in the present time. Previous wall-bounded places of education extended their teaching learning processes by breaking the spatiotemporal boundaries. Online education not only reached to different parts of the world, but it also reached to masses enormously. The students are benefiting from the MOOC courses offered on the web-based platforms such as edx (<https://www.edx.org/>), coursera (<https://www.coursera.org/>), swayam (<https://swayam.gov.in/>), nptel (<https://nptel.ac.in/>) among others. Learners can access the

excellent lectures and quality material through the courses offered from these platforms.

However, what we observe in the last decade is that these platforms are successful in imparting the short-term courses and most of these being theoretical. We can't improve the quality of skills and training only by these online courses. Individual learners' needs cannot be considered in such MOOC courses. Though these changes are welcome *prima facie*, they cannot completely replace the classic face-to-face classroom-based teaching-learning environment. The simulation-based and/or online training will help students to understand the things better in case of 3-D modelling and other experiments, but it cannot replace equipment-based and/or industrial individual trainings under the supervision of mentors and trainers.

While imparting knowledge, the use of technology and method of delivery may vary. The strategies and skills expected in the 21st century cannot be overlooked. González-Pérez and Ramírez-Montoya (2022:4) mention four core components of Education 4.0. These are competencies, learning methods, ICT, and Infrastructure. Competencies are comprised of transversal competencies such as critical thinking, cooperation, collaboration, communication, and creativity, while disciplinary competencies discipline specific knowledge, application, and use. Learning competencies are also divided into two categories: learning delivery modalities and learning strategies. The modalities are face-to-face active learning, online distance learning, and hybrid learning, while learning strategies are practical, problem-based, and participative learning with added component of gamification. The ICT component considers recent advances in Artificial Intelligence, Data Science, etc. and modern tools and methods such as LMS, Zoom and other platforms.

These four learning components of 21st century skills along with their micro-competencies and sub-components are also applicable to language learning. We find the parallel view explained by Cambridge experts as below. Cambridge English Language Assessment division enlists the following 21st century skills in English (See, <https://www.cambridgeenglish.org/learning-english/parents-and-children/how-to-support-your-child/learn-21st-century-skills-in-english/>):

- Collaboration: (blindfolded navigation based on instructions of others such as left, right, stop, etc.)

- Responsibility: Teaching someone else is the best way of learning. Provide opportunities to ask students to teach others.
- Critical thinking: logical reasons and evidence for your conclusion. It is considered important for students as well as others to take decisions.
- Creativity: We often focus on analytical and critical thinking. However, imaginative and creative thinking – the process of playing with ideas and open to new possibilities
- Problem solving – we face the problems at school, at home, at work. It needs critical as well as creative thinking. Students need to teach resilience – until the problem is solved.
- Initiative and self-direction – discipline and self-motivation during the task
- ICT and information literacy

In the online review, the discussion is mainly regarding children and their learning. However, it is applicable to the advanced learners, too. Obviously, it is also applicable to second language learning. These views are reiterated in Norris’s (2019) *Promoting 21st Century Skills: Teaching English* published by British Council.

These skills are also replicated in Indian curricula also (See, 21st Century Skills: A Handbook by Central Board of Secondary Education, 2020).

These general learning components are taken into account while developing the English Language Teaching Curriculum (See, Avara 2023). The book discusses the skills and competencies to be possessed by the students and teachers of English, the English teaching-learning environment, and the ELT material to be used in the 21st century scenario. The book does not support to the particular approach of English Language Teaching. It advocates that teachers can adopt eclectic method or the suitable method for the sociocultural setting. Besides Computer Assisted Language Learning (CALL) and Computer Assisted Language Teaching (CALT), it also discusses the recent Web-enhanced Language Learning (WELL). It explains ChatGPT and other recent developments and their use for learners and teachers. We observe the parallel in general learning skills and language learning skills.

Now we turn to understand the language learning. Child listens to the utterances or new words produced by her mother, or nanny, or caretaker. As National Institute on Deafness and Other Communication Disorders (NIH), United States explains, ‘hearing depends on a series of

complex steps that change sound waves in the air into electrical signals. Our auditory nerve then carries these signals to the brain'. They have explained the mechanism explicitly in the six steps. They have also provided the journey of sound to the brain in the animated video (See, <https://www.nidcd.nih.gov/news/multimedia/journey-of-sound-video>).

Child imitates and tries to produce the similar sounds. As mentioned by Laura Docio-Fernandez and Carmen Gracia-Mateo in Encyclopaedia of Biometrics, 'speech production is the process of uttering articulated sounds or words, i.e., how humans generate meaningful speech'. They further explain that 'it is a complex feedback process in which hearing, perception, and information processing in the nerves system and the brain is involved'. According to them, 'speaking is in essence by-product of a necessary bodily process, the expulsion from the lungs of air charged with carbon dioxide after it has fulfilled its function in respiration'. Mostly, we breath silently, however we use the same air to get sound form using vocal cords along with other speech production system.

Thus, we have complex hearing as well as speech production systems. Listening is more deliberate process to understand. Most of the people possess these capabilities to listen and produce human speech sounds in the meaningful ways. However, a few people with neurological disorders or brain damage could face the difficulties in listening and speaking.

Let us understand these processes in mother tongue acquisition. As mentioned above, the child listens to the sounds of her attendant (most of the time mother, father or caretaker) and tries to produce the similar sounds. Then she produces simple sound sequences such as *mama, papa, daddy, mummy*, etc. Next, she progresses through producing two-word and three-word chunks to make phrases or sentences. All the complex ideas are represented through complex sentences at much later stage.

In the second language learning, learners are equipped with the mother tongue apparatus. Unlike in first language acquisition, they use their knowledge of first language to learn second language. However, the process of learning remains the similar. They listen to new sound sequences (or words). They understand these words. They try to produce similar words. Finally, they learn phrases and complex sentences.

Like listening, human use another receptive skill known as reading. Besides the primary function of seeing, they use eyes to receive other visual information and sends it to brain for

further processing that leads to understanding. The printed or written symbols of language are processed in the posterior area of the human brain. In the silent reading, we use our eyes and brain only for faster processing of visual linguistic symbols, whereas in the loud reading we use the speech production system in addition to eyes and brain to process the visual symbols.

The most complex of all four language skills is writing. It is productive skill like speaking. In the writing or typing skill, humans try to produce the similar visual symbols (alphabet in Roman or symbols representing ideas in Japanese and Chinese). The writing has different conventions like from left to write (e.g. English) or from right to left (e.g. Arabic).

There are around seven thousand languages in the world. Most of the languages have no script. Thus, most of the world languages exist in spoken form. Of course, speech is primary, and writing is secondary mode of language.

Learning any language involves mastering of all the above mentioned four skills, such as listening, speaking, reading, and writing. Listening and reading are receptive (as we receive auditory and visual information to the brain) skills and reading and writing are productive (as we produce information in the form of speech sounds and writing or typing symbols) skills.

2. Importance of Vocabulary

Words are building block of language. Learning language requires mastering its vocabulary. Nation (2001:23) states that ‘words are not isolated units of language but fit into many inter-locking systems and levels. Because of this, there are many things to know about any particular word and there are many degrees of knowing’.

Meara (1980) begins his paper by mentioning that the vocabulary is the neglected aspect of language learning, and the vocabulary is the most important area of second language learners. After surveying the bibliographical data, he states that most of the research on vocabulary is atheoretical and unsystematic. Next, Meara adds that though there were systematic studies based on frequency count, these studies did not prefer as mentioned by Wilkins (1972), and the carefully chosen vocabulary based on subjective assessment was preferred. He puts forward the assumption that the learner of foreign language should learn at least 2000 words in 11 months. He has mentioned a drawback of Mnemonics that ‘massive vocabularies cannot be acquired by Mnemonics into the teaching of the vocabulary’ (Meara 1980: 224). Meara cautions about the so-

called popular method in America i.e. ‘key word’ method in which phonetically similar words are introduced and linked with the words of foreign language via image. This method is similar to the translation equivalent and neglects deeper level of relationships between meanings. Learning vocabulary is not learning the translation equivalents, according to him, as there is no one-to-one lexical correspondence in different languages.

Meara throws light on the important issue of vocabulary learning by citing the studies in bilingual’s acquisition studies. He mentions that ‘one of the most accessible and most easily understood methods of studying the structure of semantic relationships in the bilingual’s lexicon is the use of word association’ (Meara 1980: 234). Meara concludes that our understanding regarding vocabulary acquisition of foreign language is still initial stages.

The four goals of language learning are described in Nation (2001:1), dividing these into general and specific goals as shown in Table 1 below:

Table 1. Goals of Language Learning

General goals	specific goals
Language items	Pronunciation vocabulary grammatical constructions
Ideas (Content)	subject matter knowledge cultural knowledge
Skills	accuracy fluency strategies process skills or sub-skills
Text (discourse)	conversational discourse rules text schemata or topic type scales

Further, while discussing the term vocabulary, we have to clarify some of the related concepts such as token, types, lemmas, and word families to understand the amount of

vocabulary one should master for the required age or fluency. These concepts are given as follows:

- Tokens: Every word to be counted even if occurred several times
- Types: Unique words to be counted in the given text, if any word occurring more than once, it will be counted as one type.
- Lemmas: Lemma consists of head word and with its inflected forms such as plural, third person singular present tense, past tense, past participle, etc. of the same parts of speech.
- Word families: A word family consists of a head word, its inflected forms, and its closely related derived forms. The problem is what to include in the word family and what not to include in it.

Learning burden is another significant aspect to be considered regarding learning and mastering vocabulary. Learning burden of an item is the amount of effort required to learn it. Goulden et al. 1990; Zechmeister et al. 1995 suggest that educated native speakers of English know around 20000-word families. The general rule of thumb is that learner should acquire 1000-word families a year. Words are also categorised as High-frequency words and Low-frequency words, academic words, and technical words. For example, Michael West (1953) provides list of 2000 word families, Coxhead (2000) and Gardner & Davies (2014) prepared list of academic vocabulary. Learners should pay attention to high and low frequency words, academic and technical words accordingly. Vocabulary is also divided into three tiers such as basic vocabulary (tier 1), high-frequency vocabulary (tier 2), and subject related vocabulary (tier 3) (See, Cushing, 2024 for the recent review and other implications regarding tiered vocabulary). We will discuss some approaches to vocabulary (language) teaching in the next section.

3. Approaches to Vocabulary Leaching

Richards and Rodgers (2001) discuss different approaches in language teaching in 20th century such as audio-lingual method, total physical response, the silent way, community language teaching, suggestopedia, whole language, multiple intelligences, neurolinguistic programming, the lexical approach, competency-based language teaching, communicative language teaching, cooperative language teaching, content-based instructions, task-based

language teaching, among other methods and approaches. They also discuss language teaching in post-method era. It is comprehensive account of major and minor trends in language teaching from the beginning of twentieth century to the time of its publication. We will discuss some approaches that especially central to the vocabulary teaching in the next few sections.

The Lexical Approach considers ‘lexis’ as building block of language. Grammar, functions, notions, and other aspects are considered secondary in the approach. ‘Chomsky, the father of contemporary studies in syntax, has been recently adopted a “lexicon-is-prime” position in his Minimalist linguistic theory’ (Richards and Rogers 2001:132). They mention corpora such as in Cobuild Bank of English Corpus, the Cambridge International Corpus, the British National corpus are important sources of information about collocations and multiword units in English Richards and Roger and (2001:133).

Selivan (2023:139-162) discusses the implications of **Corpus Linguistics** and vocabulary teaching. He underlines the importance of frequency in L1 and L2 vocabulary teaching. Teaching of multiword and collocations is also significant in second language teaching as these chunks are used together in the context.

English for Specific Purpose (ESP) is learner centric approach. It considers specific needs of the learners. The vocabulary used for such purpose is specialized and mostly applied in the particular domain. For instance, English used for academic purpose is Academic English and consequently vocabulary is Academic Vocabulary. We have important domains such as Education (Academic English), Law (Legal English), Science and Technology (Scientific and Technical English), etc. Experts from these domains need to know specific vocabulary of the domain or field, but others also need to know some amount of vocabulary to use it. For example, students and teachers must learn academic vocabulary, but others also need to know some amount of academic vocabulary. For example, the following is the list of most frequently used academic words (See, Table 2). While preparing the list, they have considered *Academic words*, *High-frequency words*, and *Technical words*. The general public may need high-frequency academic words, but they may not require highly technical words used in academics.

Table 2. Top 50 Most Frequent Academic Words (Gardner and Davies 2014: 317)

1	Study	14	Development	27	Develop	40	Thus
2	Group	15	Data	28	Suggest	41	Control
3	System	16	Information	29	Economic	42	Form
4	Social	17	Effect	30	Low	43	Report
5	Provide	18	Change	31	Relationship	44	Rate
6	However	19	Table	32	Both	45	Significant
7	Research	20	Policy	33	Value	46	Figure
8	Level	21	University	34	Require	47	Factor
9	Result	22	Model	35	Role	48	Interest
10	Include	23	Experience	36	Difference	49	Culture
11	Important	24	Activity	37	Analysis	50	Need
12	Process	25	Human	38	Practice	51	-
13	Use	26	History	39	Society	52	-

We may consider Gardner and Davies' (2014) *A New Academic Vocabulary List* or Coxhead's (2000) *A New Academic Word List* for undergraduate students in India. Students will benefit from mastering these words.

The cultural context is also important in introducing ESP vocabulary. For example, the vocabulary regarding food and recipes, food eating habits and meal timings, material and kitchen utensils used may differ in diverse countries like India and other less diverse countries. Local cultural knowledge may be helpful to understand such vocabulary. Indian students, having cultural knowledge about these things, need to know their English counterparts, if available, and strategies to describe food related things in English.

Esbrí Blasco (2015) discusses the cognitive linguistic approach to vocabulary focusing on the cooking domain. She explains that besides teaching of grammar and providing word lists, we need to pay attention to the better understanding of the vocabulary. As established in psychological studies, human has cognitive capacity to categorize the things. There are three levels of categorization: basic, superordinate, and subordinate (See, Figure 1). She adds that the basic level is more frequent in language than superordinate or subordinate levels.

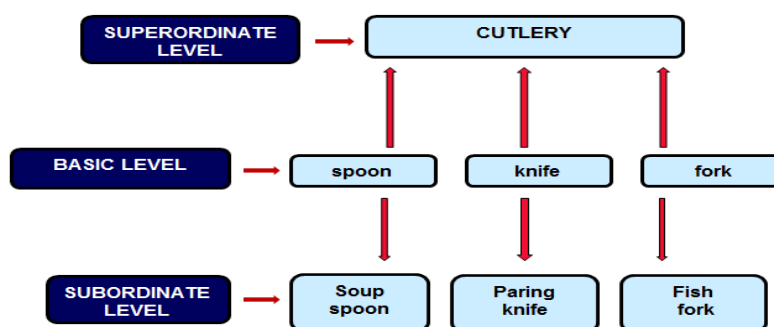


Fig. 1. Three Levels of Categorization (Esbrí Blasco 2015:72)

The basic level provides most of the information with less amount of effort. The superordinate level is generalized level, while the subordinate level is the most specific level. This is vertical categorization. In the horizontal categorization, we see the prototypical effects (Esbrí Blasco 2015:72-73). Some members of the category are more prototypical than others that are less prototypical. For example, in the category of ‘birds’, some birds are more prototypical. It may differ from culture to culture, and also according to the geographical regions. When someone utters the word ‘food’, the first word comes to mind of the individual from the given culture can vary from the individual from another culture. The words such as ‘bread’, ‘rice’, ‘chapati’, ‘parantha’ ‘meat’, ‘fish’ among others can come to mind that depending on the culture of which the person is a part of.

The cognitive domain of cooking, Esbrí Blasco adds, entails a vast range of elements which are not only objects, but also people, actions, textures, odors, etc. (Esbrí Blasco 2015: 73). She further provides its application in vocabulary teaching by given a few activities.

We can teach domain-specific vocabulary from different domains with minimum effort, and it will stay for a long in students’ memory. This type of vocabulary will be helpful to them to use in day-to-day life. They can make different domain wise notebooks and keep adding the new words to enrich their vocabulary.

The researchers from the field of ESP also considers the needs of different domains. It will also be beneficial to create corpus based on domains for specific cultures or communities. The corpus building, analysis, and its application in education according to age and proficiency is viable in the future.

As Crystal (2003: 46) mentions, ‘In terms of number of speakers, the Indian subcontinent has a very special position, probably outranking the combined totals of speakers in the USA and the UK’. He further states that around 20 per cent people use English. We have been using English for many years now. Thus, the considerable number of speakers and considerable time of its usage suggest that English has not remained as a foreign language to us. We should not get pride for having included some words in Oxbridge dictionaries, but we should deliberately try to add many more words or create our own dictionaries of Indian English. It will be good addition for ESP in India.

Task-based Approach is developed from 1980 that supports communicative competence among the learners to be developed during the language learning. This approach has been used and endorsed in many countries recently. It handles primarily two questions (1) How do students learn languages? and (2) How should we teach languages? He further discusses two influential schools of ‘behaviourism’ and ‘innatism’, the former led by behaviourists while latter led by Chomsky. Both are extreme views about language learning. Next, he discusses ‘interactionism’ proposed by Lightbown and Spada (2013) that takes into account both nurture and nature. The environmental stimuli and innate capacity, both, are important (East 2021: 3-11).

After supporting the third stance of ‘interactionism’ in language learning, it turns to the second question of how we teach. Grammar-translation focuses on rules and emphasizes reading and writing, Audio-lingual method focuses on rules with emphasis on listening and speaking, while the Natural approach get them immersed in communicating and more successful (East 2021: 11-15). The question of complexity-accuracy-fluency to be resolved in the real-life communicative events, or such events created in the classrooms.

The input, output, and interaction components are foundational to Task-Based Language Teaching (TBLT). The communicative interaction offers considerable potential for enhancing second language acquisition. East cites Philp et al. 2014 that underscores the peer-to-peer collaboration. East defines task as follows:

A task has a goal which requires processing input, creating output and interacting with others to meet it. Willis (1996) classified tasks into six types as follows:

- (1) Listening
- (2) Ordering and Sorting

- (3) Comparing
- (4) Problem-solving
- (5) Sharing personal experiences
- (6) Creative Tasks

The different kinds of tasks: closed versus open tasks with specific versus more general goal, focused versus unfocused tasks with grammatical items focused versus free use of language, real-world versus pedagogical tasks, face-to-face versus technologically mediated tasks, input-based versus output-based tasks, etc. The selection of the tasks will depend on the objectives to be achieved.

TBLT is implemented at several places. N. S. Prabhu's project in Bangalore (India) at secondary level involving 18 teachers and 390 students is noteworthy. The projects executed in Belgium, Hong Kong, China, New Zealand, etc are some other examples.

Newton (2001) exemplifies the teaching of vocabulary in the task-based language teaching. He provides different options in TBLT at pre-task options such as predicting, cooperative dictionary search, and words and definitions, during the tasks – in-task options such as glossary, interactive glossary, and negotiation, and in post-task options vocabulary logs are important to expand learners' vocabulary.

After discussing the major approaches to vocabulary teaching, we will discuss some of the other techniques, strategies, and resources to build and master vocabulary in further sections.

Using Dictionary is important technique to learn different aspects of vocabulary learning. The lexicography is the field of making dictionaries. These dictionaries are of various types such as monolingual dictionaries, bi-lingual dictionaries, multi-lingual dictionaries, and specialized dictionaries. These also include thesauri. Dictionaries of pronunciation are also available. Learners can refer to printed dictionary resources or online dictionaries. Normally, learners can concentrate on three things while looking into the dictionary: form, meaning and use of the given word in addition to the other details.

- Form: Pronunciation, alternative pronunciation
- Meaning: meaning, examples,
- Use: grammatical patterns, sentences

The interested students, experts with specialized knowledge, and computer professionals can work together in the field of lexicography.

Dictionary and Thesaurus

Any good dictionary will be helpful to get knowledge of words, their spellings, pronunciation of these words, British and American variants of these words regarding their spellings and/ or pronunciation, frequency of words, their meaning(s) and use in the sentences, etc. Thesaurus can be used to know the synonyms of given words. You can make of inbuilt thesaurus of Microsoft Word while working in it. You will get better choice between these related words. However, the caution is to be taken as each word has different meaning or usage. Learners can refer to the online dictionaries and/ or thesauri for quick cross references (See, <https://www.merriam-webster.com/dictionary/>, <https://www.merriam-webster.com/thesaurus/> or <https://www.collinsdictionary.com/dictionary/english>).

The Visual Thesaurus

The visual thesaurus is interactive dictionary of interconnected words. It contains more than 145000 words and 150000 meanings. Students can search for the related concepts. The pronunciation tab is given after each word. It will be activated as soon as you clicked the given word. It gives different kinds of semantic relations along with their correct spellings. It is helpful to the learners across the ages and to the students of English as foreign or second language. Moreover, it is also helpful to the teachers (<https://www.visualthesaurus.com/>).

There are number of resources online. Some are free and some others are paid. Learners need to check the authenticity, the suitability of material, and its easy interface and navigation.

British Council's Site for Vocabulary Development

This is authoritative site for vocabulary development. It is organized considering the levels of excellence of the learners. The learners of English can give test to determine their level and proceed accordingly. They can use material without attempting test either. There are different tasks that learners can enjoy, (See, <https://learnenglish.britishcouncil.org/vocabulary>).

Word Card Method is another method to learn vocabulary. In this method, the instructor prepares cards (5x4 cm each) of the selected words. They may write word on the front side of the card and supply image or explanation on the back side. These cards are used to recall the words.

Keyword Technique is primarily a way of making a strong link between the form of an unknown word and its meaning. There are four steps in the process: unknown word, first language keyword, mental image combining the meaning of unknown word and meaning of the keyword and meaning of unknown word.

Nation (2001: 380-381) explains the importance of the goals while designing the language curriculum. One should consider the following things while preparing the syllabus of English language teaching, especially vocabulary teaching (See Fig. 2 below).

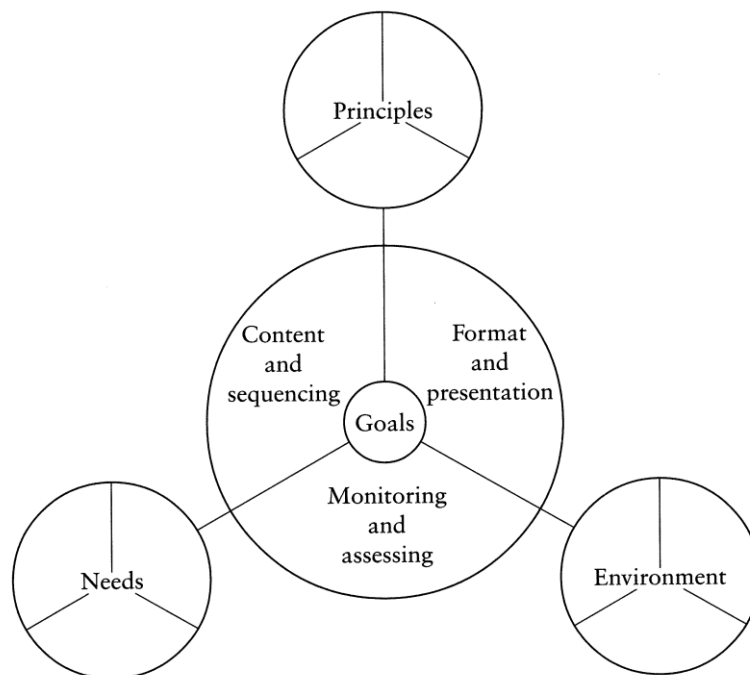


Fig. 2. The model of the parts of the course design process (Nation: 2001:381)

Nation states that there are plenty of well-proven answers to the question ‘how to make a word and its meaning stay in our memory’ such as, focus deliberately on the word, repeat the learning at least six or seven times and preferably more, practice spaced retrieval, use a

mnemonic trick such as keyword technique, word part analysis, or considering fit of form and meaning, write the word, and so on (Nation 2024: 1).

He further discusses the cognitive requirement of attention in vocabulary learning. There are three components of attention: focus of attention, quality of attention, and quantity of attention. The focus of attention is completing the tasks without distractions, the quality of attention is the repetition of the tasks or the frequent use of the learning items, and quantity of attention is the accuracy of the learned items in all possible contexts and meanings. Motivation and self-efficacy are also important in learning vocabulary.

4. Conclusion

As Coxhead (2021) mentions ‘knowledge of vocabulary is essential for learners of any language’. Thus, despite of approaches and methods, learners need to know about the basic units of language i.e. words. As Wilkins (1972) emphasized ‘without vocabulary nothing could be conveyed’. We can integrate the different approaches together to learn and teach second language. Translations and interlanguage can play a role in learning any foreign language. Skill based approach focuses on four skills. Psychological and cognitive approaches help us to know more about interaction between language and perception, the role of cognitive processes, memory, etc. ESP and domain specific learning will help in mastering specific vocabulary and fulfil learners needs. They also will be helpful in building corpora. Communicative Language Teaching and Task-based Language Teaching have a common goal of ‘communication’. Goal specific tasks will facilitate language learning in classroom situations.

The 21st century skills of general learning such as critical thinking, collaboration, creativity, and communication are always manifested in language learning and even in learning vocabulary. Peer-collaboration is required for several language task completion, students of language use language for creative purpose and they use language creatively than the stereotypical ways, communication is an integral part of language learning and critical thinking will be helpful in guessing and retrieval process, to compare and matching situations, etc. New technologies and web-based applications also will assist learners to acquire and master vocabulary.

The role of teacher and the role of learner is still indispensable in the present time. The teachers are required for material selection, its analysis, to give feedback, to intervene the process, and to increase the potential of the learners based on their individual capabilities. The learners also need to have specific goal; he must be self-motivated; he should have self-efficacy to complete the activities, and he should develop different competencies during the process of learning. Authentic material is also required to avoid misconceptions and to save learning time.

Knowing the words by listening or reading, understanding their meanings and context, and using these words in their spoken and written communication frequently will enable them to master the vocabulary.

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Love and Devotion to the Divine: A Cross-Cultural Exploration of
'Nayagan - Nayagi Bhava' in Tagore's *Gitanjali* and Meera's
Kanavukal+Karpanaikal=Kakitankal

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Courtesy: <https://www.panuval.com>>kanav. . .

ABSTRACT

Comparative Literature is the study of literary texts which are linguistically different. Comparative Indian literature is advocated by Indian comparatists to understand the unity that runs through the seemingly diversified kinds of literature of modern India. The chief objective of Indian comparative literature is to trace the similarities among the writers of various regional languages, and thereby equate their underlying similarity to Indianness which is an indispensable part of all Indian literature. Tagore and Meera are writers of modern poetry and are influenced by the pattern

of Western poetry. Tagore's *Gitanjali* and Meera's *Kanavukal+Karpanaikal=Kakitankal* are composed in the same genre, prose poems. Also, the dominant idea in the texts, as has been asserted by many critics is love. This research article aims to ascertain the nature of parallel elements in the art of senior poet Tagore from Bengali and the later-day poet Meera from Tamil Nadu. The physical aspect of love that runs through *Gitanjali* is metaphysical and mystical. Tagore can present both male and female points of view in love. Meera's *Kanavukal+Karpanaikal=Kakitankal* seems to glorify physical love. But it also contains much of spiritual elements. Abdul Kather, a Tamil poet and researcher states "Meera's *Kanavukal+Karpanaikal=Kakitankal* reveals his devotion for his lady love." (74). It shows that Meera is worshiping his ladylove as his God. This analysis reveals many parallels between Tagore and Meera. Both Tagore and Meera present the physical love between man and woman, and the sacred love between man and God, While the first category dominates in Meera, the second dominates in Tagore. In both the poems, 'nayagan -nayagi bhava' of worshiping God as lover and beloved is seen. It shows their longing for reunion with their Soul.

Keywords: Tagore, *Gitanjali*, Meera, *Kanavukal+Karpanaikal=Kakitankal*, God, love, lover, beloved, Life, Parvati, and Divine.

Introduction

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationship between the literature on the one hand and other areas of knowledge and belief such as arts, philosophy, history, and social science, religion, etc. on the other. In brief, it is the comparison of one literature with another and the comparison of literature with other spheres of human experience. (H.H. Remak,1)

Comparative Literature is the study of literary texts which are linguistically different. The Indian Renaissance awakened the spirit of nationalism and it also paved the way for religious, cultural, and literary revivals. Humayun Kabir says, "The English Romantics have influenced the Bengali Romantics to a considerable degree, who in turn have influenced the Tamil Romantics . . ." (125). Indeed, a new desire for liberty and a sense of revolt against authority which informed the

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works of English Romantics stirred the younger generation of the Bengali literary world, and as a result of this, a new note of individualism and revolt was born: Tagore and Meera. Considering Meera's book as good as Tagore's *Gardener*, Ki. Raja Narayanan praised the poet: "I wish to call you, 'the Tagore in Tamil Nadu.'" (221).

Tagore was born on 7th May 1861 in Calcutta. Tagore was a significant contributor to the emerging history of Indian Literature in English. He expressed himself responsibly to the twin worlds of the English Romantic poets, and Indian devotional poetry in general. His poem, *Gitanjali* won him the Nobel prize for Literature in 1913. The songs in *Gitanjali* are the poet's meditation on God, Man, and Nature.

Meera (Mee. Rajendran) was born on 10th October 1938 in Sivaganga, a small town in the Southern District of Tamil Nadu. Apart from being a Principal and Senior Professor, he was also the editor of a Tamil monthly magazine 'Sakthi'. His poem, *Kanavukal+Karpanaikal=Kakitankal* reflects the ideas of *Gitanjali*. This article investigates a parallel study of *Gitanjali* and *Kanavukal + Karpanaikal = Kakitankal*. It is a thematic comparison of the physical and metaphysical facets of love.

Meera's *Kanavukal+ Karpanaikal=Kakitankal* was an instant success. Reception to Meera's poetry and the popularity of *Kanavukal+ Karpanaikal=Kakitankal* could be understood from the fact that more than 14 editions of the book have been issued so far. In terms of form and theme, both Tagore and Meera have been applauded as unique and great by scholars and critics. At the same time, Meera himself accepts the fact that he has been influenced by Tagore in his own inimitable style. He explained it as:

In my early days, Mahakavi Bharathi and Bharathidasan influenced me more than any other. When, I lost my heart to Gibran and Tagore, my friends and critics started telling me that my poetry sounded more of these two. (58).

Meera himself has acknowledged Tamil poets and Gibran and Tagore from outside. This study is not an influence study. The investigation is devoted to a parallel study of both the texts *Gitanjali* and *Kanavukal+Karpanaikal=Kakitankal*.

Love lights the inner world of human sensibilities and draws man nearer to man. The treatment of love in Indian Literature dates back to classical Literature. There is a pattern, a formula in most of the literature that traces the theme of love. Jaya Dev and Vidyapathi in the West and Andal and Mira (the Hindu mystic poet who sang devotional songs for Lord Krishna) in the South have enriched literature with fine poems of love that are termed as, ‘nayagan - nayagi bhava’ in poetry. V. Rama Murthy, in his introduction to *Gitanjali* states, “One cannot “Love” the infinite, but one can love Krishna or Christ as remembered in one’s mind. There are so many approaches to the divine but the highest and the most intimate is that of a beloved for her lover. This is known as “Gopibav” or “Madhurabhav.” (11). The name of Radha, Krishna’s dearest Gopi, is not to be found only in Bhagavath Purana but also in the works of Jeyadev, Vidyapathi, and Chandidas. In Jeya Dev’s Gitagovindam, Krishna and Radha are shown as lovers. Chandidas is still remembered for his treatment of romantic love. Vidhapathi’s songs are remarkable for their lyrical charm, erotic propensity, and devotional fervour.

The Bhakti movement is very important one in the literary history of the Tamils. Andal, the only woman poet among the Alvars, was found as a baby in a flower garden by Periyalvar and brought her up. When she grew up, she chose Lord Ranganatha of Srirangam for her bridegroom. She boldly says, “If anyone talks about a man as my husband, I will not live.” (10). She offers herself fully to God. Her strong faith in God won for her the love of the Lord. Mirabai, the former queen of a small Rajput principality, who gave up her all for her Girdhar that is Krishna, is a poet of a high order.

I have planted the vine of love and irrigated it
Again and again with tears
I have cast away the fear of the world. What can
Anyone do to me?

Come what may. Mira’s love for God is fixed. (Harish Trivedi - 86)

Tagore in Bengal and Meera in Tamil are modern Indian poets who have enriched contemporary Indian poetry. Unlike most love poets, both Tagore and Meera presented male and female points of view in love.

Though in the larger frame, *Gitanjali* seems to be a pure poem of spiritual love, the physical aspect of love is not absent. In Meera's *Kanavukal+Karpanaikal=Kakitankal*, the poems very often seem to deal with the physical passions, but they achieve a metaphysical property in their total effect. Hence, Abu Sayeed Ayyuh says, "Gitanjali- Gitimalya – Gitali are quite obviously poems of songs of love and God." (81). However, the sense of physicality of love is not totally absent. The physical aspect of love that runs through *Gitanjali* is metaphysical and mystical. This has been affirmed by many writers. Humayun rightly says,

... for him (Tagore) God was essentially love. The love of the mother for her child or the lover for the beloved are only instances of the supreme love, that is God. And this love expresses itself not only in the ecstatic devotion the mystic but also the routine of everyday life of the common man." (75-76).

Meera's *Kanavukal+Karpanaikal=Kakitankal* seems to glorify physical love. But it also contains much of spiritual elements. Abdul Kather, a Tamil poet and researcher states, "Meera's *Kanavukal+Karpanaikal=Kakitankal* reveals his devotion to God and it is also devotion for his lady love. (74). In song 66 of *Kanavukal+Karpanaikal=Kakitankal*, the protagonist pleads to his lady love: "My Parvati! Shatter not your disciple!" (66). Here the poet distances himself as a disciple.

However, critics differ on the precise nature of the love theme in *Kanavukal+Karpanaikal=Kakitankal*. Another Tamil critic Ilavenil, accuses Meera of confusing his readers: "It is confusing whether he is singing the invisible God as his lover like Tagore or he is singing about his girlfriend who is singing his joys and sorrows. (quoted in Abdul Kather- 264)" As if to answer such questions, Meera quotes as an epigraph the words of Emerson: "Our love of beautiful things on earth is due to the search by our soul for the absolute." (1). The metaphysical slant in the poem is highlighted by the epigraph.

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In his introduction to the poetry collection entitled, Streaks, Dr. Bala, a Tamil Poet and Critic says,

...There is a tradition of love poetry in Tamil dating to the distant past. This tradition has been recently enriched by a new eclectic approach exemplified by the neo-criticism of Kannadasan, the veiled social criticism of Meera, and the more open social awareness of Bharathidasan. These poets have made use of love as theme but with ulterior motives. (IV).

Bala, in the above words, seems to stress the fact that there is no pure love poetry, and many love poems tend to become poems on public themes as well.

There are many parallels in the motifs that structure the poems of Meera and Tagore. The Tagorean model is seen in Meera's compositions, particularly in situational structures. In both poems, the lover is yearning for physical touch and pleasures. The pleasures of touch providing strength to 'life' is a recurrent idea in both Tagore and Meera. Tagore considers God, his lover as the source of his powers and the cause of his actions. He addresses God as, the "Life of his life." He says that he will try to keep his body pure so that it may be worth of his touch for it. He feels that it is His touch alone that gives life and vitality to the different parts of his body.

Life of my life, I shall ever try to keep my body pure.
Knowing that thy living touch is upon all my limbs.
I shall never try to keep all untruths out from my
Thoughts, knowing that thou art that truth which has
Kindled the light of reason in my mind
I shall ever try to drive all evils away from heart
And keep my love in flower knowing that thou hast thy seat in the inmost
shrine of my heart
And it shall be my endeavour to reveal thee in my actions,
Knowing it is thy power gives me strength to act. (*Gitanjali-IV*)

Tagore yearns for the Lord's touch in *Gitanjali*. And as in *Kanavukal +Karpanaikal =Kakitankal*, Meera considers himself impure and he says that the touch of his ladylove will purify him. There is an echo of Tagore in Meera's poem.

I know
Your hand
Will purify everything.
Touch
My body
Which hides
Sin and evil things.
And make me pure. (*Kanavukal +Karpanaikal =Kakitankal -20*).

Tagore in some of the poems, shows the protagonist as a man and portrays God as a bride.

Thus, it is that thy joy in me is so full. Thus, it is that
Thou hast come down to me. O thou lord of heavens,
Where would be thy love if I were not?
Thou hast taken me as thy partner of all this wealth.
In my heart is the endless play of delight. In my
Life thy will is ever taking shape. (*Gitanjali-VI*).

“Where would be thy love if I were not”? suggests his possessiveness. A reversal of this idea is seen in Meera. In *Gitanjali*, Tagore considers God as his life partner whereas in Meera the narrator considers his lady love as his God. He worships his beloved as if she is God incarnate and calls her, ‘his Parvati’. In Meera's poem, *Kanavukal +Karpanaikal =Kakitankal*, the images he used are reflections of his experience. His images are taken from the world of nature, arts, literature, and tradition. The poet narrator prays to God to immerse him in the vast ocean of eternity, so that he may once again enjoy the sweet touch of his beloved and see her face. He expresses it as:

Are you going to bid farewell
And disappear like
The plough of water in the ocean
That appears as the trail of the ship. (*Kanavukal +Karpanaikal =Kakitankal -79*).

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Summation

The objective of Literature is to provide poetic pleasure to the reader. The poetic pleasure is gained by appealing to the emotion of a reader. Tagore and Meera worship God through their poems and delight the readers by using the 'nayagan -nayagi bhava' motif.

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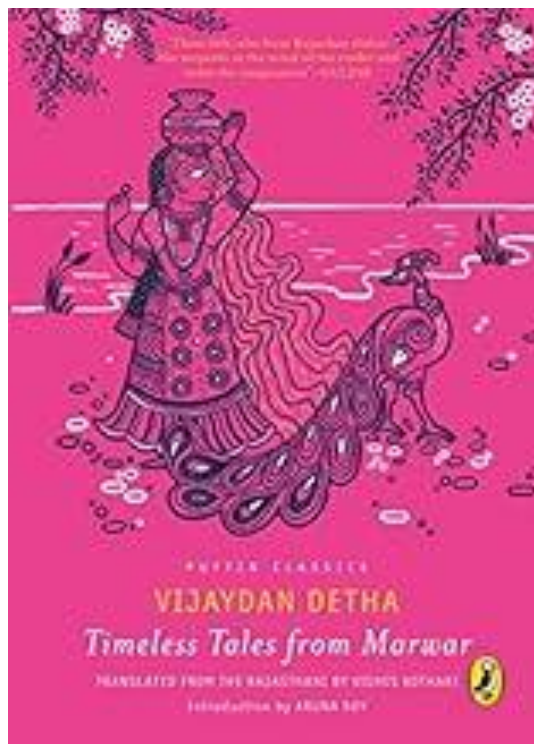
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Transgressive Death, Dead and Lifelessness in Vijaydan Detha's Folk Narratives

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Courtesy: www.amazon.com

Abstract

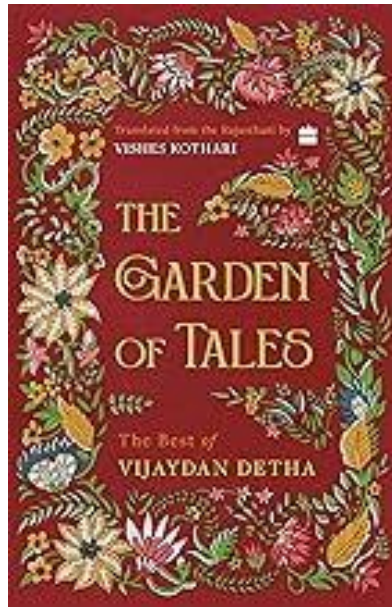
While folktales are stories from and for the (common) folk, they are often transgressive at both literary and socio-cultural level. For instance, the phenomenon of death that holds a close affinity to human beings, at personal and social level both, is not always addressed with the same seriousness, gloominess, and philosophical perspective as the real world of the folk. Death and dead, lifeless bodies, embody myth and mystery transgressing biological and social boundaries. This playful approach is used for different contextual and textual fulfilment. Even

so, the playful transgression itself dispenses the gravitas of the phenomenon of death, especially in socio-cultural contexts. This paper analyses three folktales of Rajasthan, credited to Vijaydan Detha, that engage in such playful transgressions with the idea of lifeless bodies and death. The tales, as examples of Corpse Literature, reveal and question at the same time, the role and influence of folktales in its contribution to the narrative of death. How then does one regard these playful transgressions on death in terms of meaning and discourse?

Keywords: Folk Narratives, Marwar, Vijaydan Detha, Corpse Literature, death, folktales, lifeless bodies, playful transgression

When traced through the yarns of history and literature, the ‘corpse’ as a text transitions freely to the ‘corpse’ as a tool. The body and the phenomenon of death are often intertwined to develop genres of horror, gothic and trauma narratives. To be brought together as a disciplinary field of study, ‘Corpse Literature’ is yet to synthesise the available diversity of approaches, including anthropological and medical. Nevertheless, an ongoing dialogue on the literature of the body, coexists with the ever-growing list of texts and genres that experiment new dimensions of playing with body and death narratives. Disability and trauma narratives, specifically, associate the concept of identity (self and/or social) fervently to the body-mind binary.

This literary symbol of ‘body’, attached or detached to identity and life, is blurring boundaries of socio-textual sense, while adapting to transgressions as dauntless as the stories of spirit and purgatory. The body runs, not merely against conventional and biological theories, but is also brimming with experimental approaches to metaversal elements. With or without life, a body becomes more than just an entity. A body without life is not necessarily a corpse anymore; the shifting of the spirit, and the phenomenon of the spirit are played with, in renewed artistic enthusiasm.



Courtesy: www.amazon.com

Lifeless body here, may refer to both a corpse or a non-living human frame; it pertains to the processes of life to lifelessness and of lifelessness to life, both. Such a body devoid of life, has often been a rich, lively symbol of literary and narrative rigour. Both death and lifeless bodies within literature have been shifting their roles and positions in the meaning-making process. Within a literary enterprise, death is used both as a symbol as in Emily Dickinson's poems, and as a tool as in the 2015 Spanish thriller film *The Corpse of Anna Fritz*. Mary Shelly's *Frankenstein* upholds a pioneering position in this literary corpus of corpses, constantly broadening approaches to literary representations of death as a phenomenon and dead body as more than just a symbol of death.

In postmodern narratives of cinema and literature, close affinities between death and experimentation are noticed. The trope of life after death is explored to include resurrection, that is no more exclusive to divine beings. Kass Morgan's *The 100* and its cinematic adaptation explore experimentations of this nature where the role of body, consciousness (mind) and consequently death is logical but unconventional. A mixture of technology, indigenous advancements and apocalypse, this unlikely series forms, transfers, and experiments with the medical existence of a human body, integrating narratives and social sense to it. Such transgressive and pro-progressive experimentations and representations of body and death in narrative, invites modifications to the discourses on "body" in literature.

In the “Preface” to *Lingering Shadows: A Literary Journey into Memory and Death*, this affinity between the humans and death is established with apparent clarity:

... as humans we have been trained to constantly brood about Death as an inevitable phenomenon. Reverence for the dead is one of the markers of humanity, bound up with the development of societies and cultures. Dramas and films use dead bodies to explore fear, sex, greed, guilt, innocence and grief. (viii)

Death and dead bodies in the narrative structures, therefore, play diversified roles. They have formed and mutilated the conception of various literary genres. It no more appears to function only as a simple plot twist or a conventional ending. It has moved from a non-living and fixed antonym of life to an ongoing phenomenon within the living world. Traces of this could be clearly seen in the early horror texts, both films and stories, like Wilkie Collins’ *The Woman in White*, where a ghost-like figure moves around in the narration often confusing the lines between the living world and the world of the dead. Meanwhile, many literary texts, while avoiding the genre of horror altogether, have indulged in the exploration of this ‘world of the dead’. George Saunders’ 2017 novel *Lincoln in the Bardo*, sets the entire narration in the purgatory of a graveyard. Similar to this is Shehan Karunatilaka’s *The Seven Moons of Maali Almeida*, the winner of the 2022 Booker Prize.

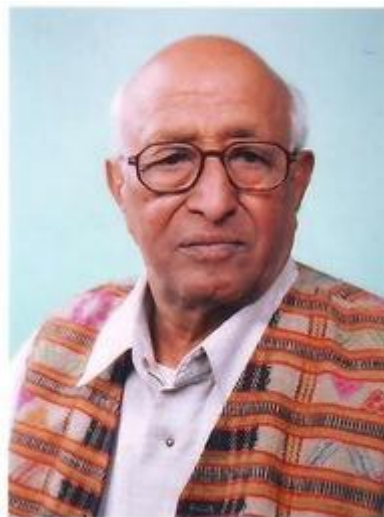
Within this dynamic movement, the lifeless body finds its special place in Indian folklore. The literary and associated role of ‘corpse’ in narratives of all kinds, has therefore become prone to constant experimentation. The scope of such literature and performative narratives is increasing multi-fold every minute, while the discovery of lost, oral and regional stories of death and dead bodies are simultaneously contributing to this bulbous corpora of Corpse Literature. This corpora has been conceptualised by numerous scholars and with various terms of importance: death, temporality, ghosts, cadaver, corpse, lifeless, body, etc. (Hakola and Kivistö) With contextual difference in meaning, these terms have been associated with literature of death and dead bodies widely, along with studies of various literary genres.

In folktales especially, where playful transgressions (Merrill defines folktales as playful transgressions themselves) are most common, how they synthesise discourses around the deep-seated concerns of socio-cultural nature is a riveting scope of the research. The pro-mystical figurines of witches, ghosts, transforming humans, dolls and animals, slaughtered bodies, etc. have forever been a recurring phenomenon in folk literature.

Folktales as a genre themselves transgress the idea of one life in one body. Here, the author doesn't die, but keeps on shifting. In fact, as Christi A. Merrill puts it, the conventional and western notion of author as the owner doesn't fit to how folktales are constantly shifting owners and are in fact not even communally owned. While folktales do reflect and formulate culture and sense of a community, it works equally well, if not more, on human experiences and communal feeling in general. In this sense, folktales may be both communally owned, and unowned at the same time. The friction between the ownership of folktales metaphorically highlights how lifeless bodies are mystically and unnaturally shifting lives and hence meaning within a folktale.

Terri Windling in "Death in Folklore and Fairy Tales" makes innumerable comments on the nature of alliance between folklore and death. She writes, "there are many tales in which Death is out-witted ... The depiction of death as male or female depended on the culture, the times, and the storyteller, but examples of both are widely found in folk tales the world over." When not personified, death -

moves like a force of nature, invisible and ubiquitous. Death happens ... death is not always final; it's sometimes an agent of change and transformation ... death is not always an ending, or at least not just an ending. It can have within it the seeds of new life, of change, of transformation — which is what these tales, at their most basic level, are so often all about.



Vijaydan Detha (1926-2013)

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

Death takes a riddle-like shape in many folk narratives; for instance, when a dead body re-lives, ignoring the scientific impossibility of it. The famous tale of the transposed heads (as narrated by Thomas Mann in his novella of the same name, by Girish Karnad in his two-act play written in Kannada, titled *Hayavadana*, by Somadeva in his collection titled *Kathasaritsagara*, and as recorded by Vijaydan Detha as a tale within the Rajasthani folktale titled *Chouboli*) is one example of how folk and folk-influenced tales deconstruct the realist notions of death and life. There is an easy freedom to what a lifeless body can do within a folk narrative, in contrast to how the newer genres of novels, short stories and poems look at death, often with the utmost seriousness of spirituality, philosophy or simply violence and war.

The broken body, now lifeless, becomes a hopeful point of contention when the only character medically alive urges divine intervention to undo the catastrophe. This particular turning point is depicted and used differently in different narrations to fulfil the author's vision and purpose. The urge for divine intervention is often used as casually in folktales as it was done in Classical Greek drama. However, unlike Classical Greek drama, divine presence is neither common nor an exemplary feature of folklore. Gods, in the documented Rajasthani folklore, for example, are not in constant communication with the human world as is the case in Classical Greek drama.

Yet the divine and the mystical occur as naturally in these folktales, as common sense. The mystical is more evident in Rajasthani folktales than the divine. In one of the folktales, "The Gulgula Tree", recorded by Vijaydan Detha, there is deep-fried food growing on a tree and a daakan (witch) disguises herself to trick the little boy who owns the tree. The story starts with the little boy wishing he never falls short of the ghee laden sweet gulgulas (local Rajasthani dish, similar to sweet fritters) his mother makes. He plants this cooked piece in the earth leading to the growth of a gulgula tree, which he then guards dearly. Although the narrative follows the folk form of rhythm and repetition, the shift from a culturally realistic world to a world filled with unscientific, magical elements is quick and unmarked. The sweet little common boy tricks the daakan eventually, and cooks and feeds the daakan her own daughter. The violence of this act is in stark contrast to the initial description of the boy as a common boy just desiring gulgulas more than anything in the world.

The folktale blurs these lines of real and magic very swiftly. The transgression is apparent, fantastic yet unchallenging to the narrative. These easy shifts enable the folktales to

work the unnatural notions of death and the dead, lifeless bodies around the cultural and social conceptions of life, often regarded as the most prominent theme of folklore. In Detha's other tale "Naagan, May Your Line Prosper", the sethani builds a life size doll of flour dough to fool everyone into believing it to be her twelve-year-old son. This lifeless doll of flour dough is given life when a naag (snake) puts his own jeev (loosely meaning 'life', however would also include references to 'soul' or 'spirit') in the doll.

This mystical shift from a lifeless doll into a living human is another instance in Detha's folktales where life and lifelessness are fluid. This easy fluidity pacifies other concerns and themes of the tale. Without shocking the reader, such transgressions enable a reception of various socio-cultural norms, weaved into the mystical, without conscious attention. In the same tale, we see a naagan's (female snake) empathy towards a newly married bride, and urges her husband, the naag to transfer his life into the doll made of flour dough. The deception on every character's part here, especially towards the bride and the society, is made acquiescent in the midst of these mystical transgressions. No questions of morality or ethics are insinuated.

The simplicity with which Detha's tales record the cultural narration of Rajasthan's folk affects the narration of lifeless bodies in turn. These tales weave together the common folk, their tradition and customs, costumes and food habits, with unreal and unscientific notions of life and death. In another tale titled "The Kelu Tree", we see a sister slaughtered by her brother over an insignificant domestic conflict with her sister-in-law. The ease with which such severe violence is woven, detaches the listeners' sense of relatability of the tale to reality, while still engrossing their attention, awaiting at the same time for the ultimate act of poetic justice. This slaughtered body, which is unceremoniously buried to hide the crime, doesn't dictate the end of the character's life or story. A kelu (most probably banana) tree grows over the burial spot, and the *jaan* (baraat, or the wedding procession of the groom) for the dead sister passes by it. While trying to cut off a branch for wedding rituals, the procession hears a voice from the ground, urging them to not cut the tree. The jeev of the dead girl, now captured in the kelu tree, is only the first shift of life from one body to another. Only when the husband comes up to the tree, does the voice allow him to cut the tree, which in turn frees the jeev of the girl from the kelu tree, and the girl herself emerges, alive. The transmission of the girl's jeev from her own body to the kelu tree and back to her body (in the absence of the old physical body) is both folkloric and mystical. This disinterment brings a sense of poetic justice, if not on the culprits,

at least to the victim. Additionally, such elements, richly and freely captured in the Rajasthani folktales, broadens the discourse on death.

If one can imagine the response and the reception of such a mystical discourse on the folk (audience), one might be able to map the effects of it too. The original function and form of these folktales has been oral. By engaging the audience in an ephemeral world of life-changing and shape-changing bodies, folktales displace the gloominess of death with poetic justice. Death becomes a hopeful and adventurous junction in the literary text, involving a do-undo-redo movement. It is no more the enunciative ominous end, something not to be spoken of, but an anomalous movement of entertainment. Just as certain children's stories draw upon uncanny characters to install and maintain fear of the wild and the unknown, these folktales work to strip fear off the idea of death and lifeless bodies.

The lifeless and mutilated bodies in all the three tales mentioned earlier carry an internal discourse on violence in close connection to both death and the plot. While in the tales, "The Gulgula Tree" and "The Kelu Tree", physical violence in the form of manslaughter is apparent, in "Naagan, May Your Line Prosper" the violence is mental and personal. The desire and pressure of bearing a son carries two-fold aggression on the Seth and Sethani; it devises a negative comment on both a childless marriage and the preference of a male child.

Folktales often move past the traditional and western genres of horror, comedy, tragedy etc. The most common element is in fact poetic justice. It is this literary element of folktales that drives the plot and makes the audience root for a just ending. To weigh the system of justice in these folktales, hence becomes important. In the tale "The Gulgula Tree", violence and slaughter become the act of justice against the cannibalism of the dakkan. Before she murders the boy for her dinner, the boy tricks her by murdering and then cooking the dakkan's daughter for her dinner. The bloodbath here is symbolic of nationalism, where the boy, like a soldier, protects his mother's tree as though it was his mother land. The gulgulas, a regionally savoured dish, represent the culture, which the boy is willing to share with the foreigner (the cannibalistic dakkan), but not to let it be conquered.

In "The Kelu Tree", the sister's happiness is regarded as the responsibility of the brothers, at which not only do they fail terribly, but one of them becomes the executioner of her death. Despite this failure, nature in the form of the tree shelters her and becomes the executioner of her happiness and resurrection to life.

The folk discourse on death begins at various such intersectional plot paths that trace at the same time cultural and sentimental sense of a community; be it the little boy's fierce defence for what belongs to him in "The Gulgula Tree", or the wife's aggressive dislike for her sister-in-law in "The Kelu Tree". These recurring cultural tropes of social and familial systems of India, when put through the oral tales, ingrained additionally with ideas of death and dead body familiarise and to a large extent normalise how death is perceived in literature. There appears a deliberate need to disassociate the listener/reader from the seriousness of death and dead body, to not live/relive personal experiences of grief, but to be able to look beyond to the possibilities of justice, not divine but magical. Emotions of love, compassion and justice win over, even at the face of death. Here, the acts of justice against death are not played by heroic actions. There is a show of wonder, coincidence, compassion and craftiness, parallelly placed against socio-cultural norms, conceptions and relations.

"For a folklorist all death-related aspects of human life can be divided in two groups:

1. ritual, beliefs that begin to operate at the instance of death in the neighbourhood.
2. general death-related beliefs in daily life." (Arukask)

The tales of Vijaydan Detha mentioned throughout, introduce a third, transgressive aspect of death and human life, where death and lifeless bodies are not the gloomy and terrifying objects of human truth, but tools of mystical revelations. It is characterised by transgression and playfulness.

This observation, when placed against the idea that folktales are instrumental in transferring social behaviour and understanding through their oral and memory-based transmission, furthers the analysis and relevance of such transgressions. Socially acceptable and unacceptable norms, learned through folklore are not as direct as one accepts. This learning process is based on engagement; it is characteristic of repetition, rapid exchanges and passive reception, instead of active and direct learning. Death and dead bodies are, therefore, as transgressive and playful as riddles, and as fables, especially as part of folktales.

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Pronouns in Ranglong

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Abstract

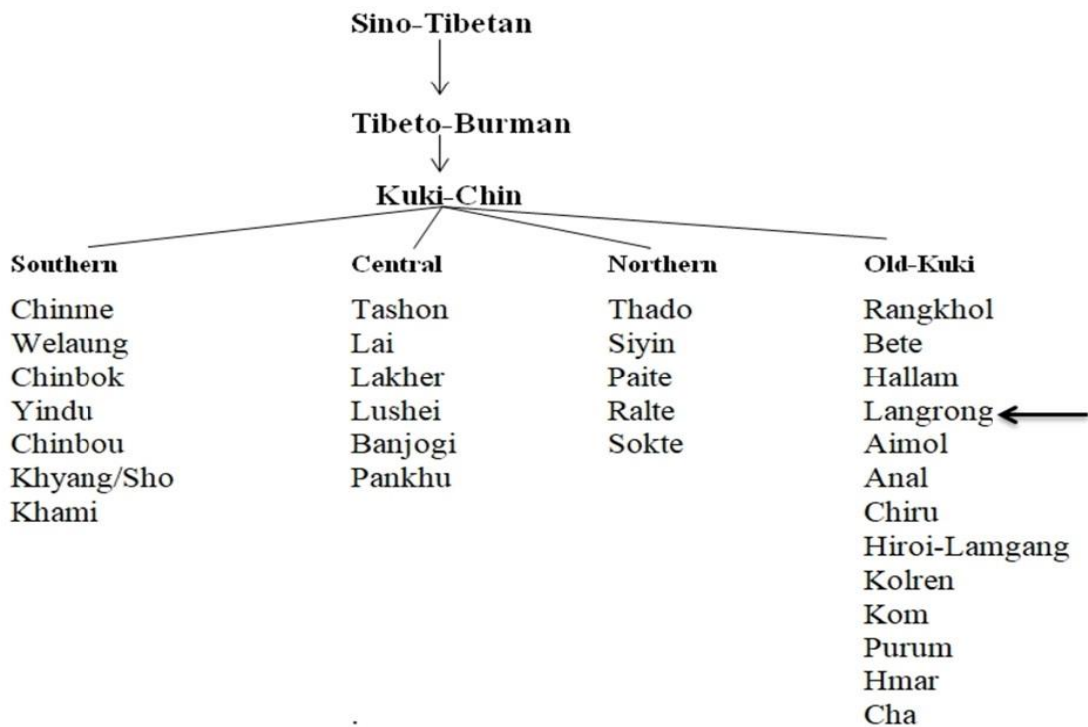
The paper "Pronouns in Ranglong" addresses the usage of pronouns in the Ranglong language. It identifies three distinct categories of pronouns: first person, second person, and third person. Structurally, the first and second person pronouns are monosyllabic, while the third person pronouns are bi-syllabic. Ranglong does not distinguish gender in its pronouns. The paper also discusses the morphological characteristics of these pronouns, focusing on their plural forms as well as demonstrative, interrogative, and reflexive pronouns.

Keywords: Ranglong, Pronoun, Person.

Introduction

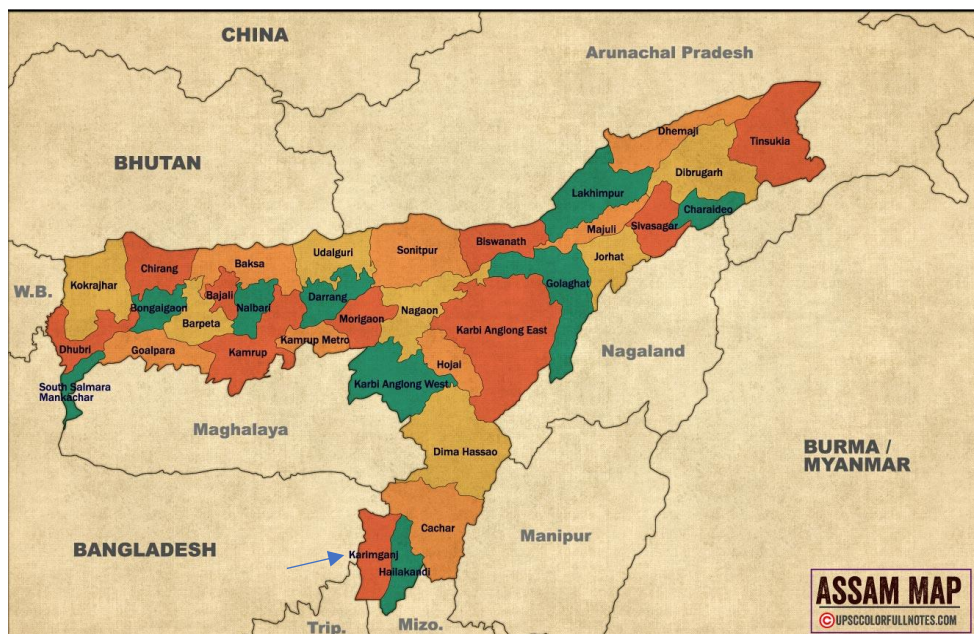
Ranglong is one of the sub-tribes of Halam community of Tripura. Ranglong was divided into Old Kuki by Grierson in (1904). "In Assam, they are concentrated in the Patherkandi revenue circle of Karimganj district, mostly on the bank of the river Longai bordering Tripura and Mizoram. A few villages are also under the Katlicherra revenue circle of Hailakandi district, and Sonai revenue circle of Cachar district of Assam." The total population is 37436 according to 2022 study. The data collected for the present paper is collected focusing in Karimganj district, assam. Many writers and scholars have written on Ranglong sub-grouping but here is only one stated.

Grierson's Sub-grouping of Kuki-Chin languages



Map of Assam

Map of Assam



The red part shown with an arrow is the Karimganj district of Assam, where the data has been collected for the paper.

1. Overview of Pronoun

Pronouns play a crucial role in the structure of sentences by linking elements and maintaining coherence in discourse. They also reflect grammatical features such as gender, number, and case, which can vary significantly across languages. Pronouns can be used to substitute for a noun phrase (or a single noun).

2.1.1. Personal Pronoun

In Ranglong the personal pronoun can be distinguished in three persons namely first, second, and third person and two numbers namely singular and plural. There is no gender distinction in the third person for Ranglong and it is a common feature shared by most of the TB languages. The third person can refer to both masculine and feminine. The plural form of personal pronouns is marked by affixation.

Table No:1. Personal Pronoun

Person	Singular	Plural
First person	<i>koi</i>	<i>koi-ni</i>
Second person	<i>nəŋ</i>	<i>nəŋ-ni</i>
Third person	<i>əma</i>	<i>əma-ni</i>

The plural form of the personal pronoun is formed by using the plural marker *-ni*.

Ranglong	Noun (Human)	<i>nupaŋ</i> ‘girl’	<i>nupaŋ-ŋai</i> ‘girls’
	Noun (Animal)	<i>ui</i> ‘dog’	<i>ui-ŋai</i> ‘dogs’
	Noun (Inanimate)	<i>in</i> ‘house’	<i>in-ŋai</i> ‘houses’

The plural marker *ni* is only seen used with the personal pronoun and not in any other case. To pluralise the noun for human, animal and inanimate the plural marker *ŋai* is used. There is so difference in using for human, animal, and inanimate.

2.2. Demonstrative Pronouns

In linguistics, a demonstrative pronoun is a pronoun that is used to point to specific things, often indicating their relative location or distance from the speaker. Demonstrative pronouns are critical for the cohesion and clarity of discourse, as they help to specify which particular objects or ideas are being referred to in a given context. Cross-linguistically, the forms and usages of demonstrative pronouns can vary widely, reflecting different cultural and spatial orientations. For instance, some languages have more than two degrees of

demonstrative distinctions, indicating not just near and far, but various other relative distances and even visibility status. Demonstrative pronoun in Ranglong is formed by adding proximal prefixes *hi-* and distal prefix *so-* to the demonstrative root *va*. Such as *hi-va-hi* ‘this’ and *so-va-so* ‘that’. Demonstrative pronoun can be pluralized by adding the general plural morpheme /*ηai*/ to the demonstrative pronoun in the nominal adjunct position.

Table No. 2. Demonstrative pronoun

Ranglong	Proximate	Distal
Singular	<i>hivahi</i> ‘this’	<i>sovaso</i> ‘that’
Plural	<i>hivahi ηai</i> ‘these’	<i>sovaso ηai</i> ‘those’

The plural marker – *ηai* is used to pluralise the demonstrative pronoun. Besides that, the plural marker *ηai* is used to pluralise the human noun, animal.

2.3. Interrogative Pronouns

An interrogative pronoun is used to form questions, allowing speakers to inquire about specific information. Across different languages, the forms and uses of interrogative pronouns can vary significantly, offering valuable insights into the syntactic and semantic structures of questions and how different cultures approach inquiry and information gathering.

Table No. 3. Interrogative Pronoun

Ranglong	Gloss
<i>tu-mo</i>	‘who’
<i>tu-kom-mo</i>	‘whom’
<i>tu-ta-mo</i>	‘whose’
<i>hoη-mo</i>	‘what’
<i>ho-tik-mo</i>	‘when’
<i>ho-van-mo</i>	‘where’

<i>hoŋ-sik-mo</i>	‘why’
<i>ho-va-mo</i>	‘which’
<i>hon-tin-mo</i>	‘how’

The root *tu-* for ‘who’ can be seen attached to form ‘whom’ and ‘whose’. Whereas, the root *ho-* for ‘what’ can be seen attached to form when, where, why, which, and how. Interrogative pronoun is always accompanied by a question marker *-mo*. Cited below are the few examples of Interrogative pronoun.

1. *tu-mo* Joe
 who-Q Joe
 ‘Who is Joe?’

2. *hoŋ-mo nəŋ nə-ramiŋ*
 what-Q2SG 2SG-name
 ‘What is your name?’

2.4. Reflexive Pronoun

A reflexive pronoun is used when the subject and the object of a sentence are the same entity, effectively reflecting the action back onto the subject. Reflexive pronouns are essential for expressing actions where the subject acts upon itself, emphasizing self-involvement or self-directed actions. In Ranglong, reflexive pronoun consists of a personal pronoun followed by a bound root *-niŋ* ‘own’. It can also be seen that the bound root is compounded only with the pronoun and not to the noun. The suffix *-niŋ* is attached with both the singular and plural form. The morphological structure of reflexive pronouns in Ranglong are illustrated below:

Table no.4. Reflexive pronouns in Ranglong

Person	Singular	Plural
First person	<i>koi-kə-niŋa</i> ‘myself’	<i>koini-ŋə-niŋa</i> ‘ourselves’
Second person	<i>nəŋ-ŋə-niŋa</i> ‘yourself’	<i>nəŋni-ŋə-niŋa</i> ‘yourselves’
Third person	<i>nəŋ-ŋə-niŋa</i> ‘himself/herself’	<i>nəŋni-ŋə-niŋa</i> ‘themselves’

The sentence construction in Ranglong using reflexive pronouns is as shown in the examples.

3. *koi kə-niŋa buan-kə-tʰo*
1SG 1SG-own food-1SG-cook
'I cook food myself.'
4. *koini nə-niŋa buan nei-tʰo*
1PL 1PL-own food cook-do
'We cook food ourselves.'
5. *nəŋ nə-niŋa kekok rasuk-ro*
2SG 2SG-own shoe wash-IMP
'You wash the shoe yourself.'
6. *nəŋni nə-niŋa tʰou-u-ro*
2PL 2PL-own do-PL-IMP
'You do it yourself.'
7. *əma ə-niŋa andit*
3SG 3SG-own love
'She loves herself.'
8. *əmani ə-niŋa ə-sier-u*
3PL 3SG-own 3SG-read-PL
'They read themselves.'

2.5. Indefinite Pronoun

An indefinite pronoun refers to nonspecific persons or things, conveying a sense of generality or ambiguity rather than identifying a specific entity. Its usage often reflects the speaker's intent to generalize or refer to a nonspecific subset of a group. Like many other Tibeto-Burman languages, there is no distinct form of indefinite pronouns in Ranglong. Indefinite pronoun in the language is derived from *tu-* 'who' and adding diminutive *-te* to it. Indefinite pronoun like 'someone' is formed by using the numeral *aŋkʰət* 'one' in

combination with *mi* ‘people’. Indefinite pronouns like everyone /everybody are formed by adding *-dora* ‘collective’ with *mi* ‘people’. Indefinite pronouns like something and everything is formed by indicating its quantity. *a-lak-te* is used to represent ‘something’ where the *lak* means less and *te* is the diminutive. Same in case of ‘everything’ *a-lom-a* where *lom* means all.

Table no.5. Indefinite Pronoun in Ranglong

Ranglong	Gloss
<i>midora</i>	‘everybody’
<i>mik^hət</i>	‘someone’
<i>əloma</i>	‘everything’
<i>ə-lak-te</i>	‘something’

9. *mi-əŋk^hət* *hivan ə-hoŋ*
 someone here 3SG-come
 ‘Someone comes here.’

10. *midoran* *koi ə-na-dit-u*
 everybody 1SG 3SG-1-love-PL
 ‘Everybody loves me.’

Negative indefinite like ‘nobody’, ‘none’, and ‘no one’ is used by *tute* along with the negative marker *mək*.

Table No. 6 Negative Indefinite pronoun

Ranglong	Gloss
<i>tute</i>	‘nobody’

11. *tute* *hivahin* *ə-hoŋ* *om-mək*
 Nobody here 3SG-come EXIST-NEG
 ‘Nobody comes here.’

12. *tute om-mək*
None EXIST-NEG
'None of them are there.'

13. *tute hivan ə-om om-mək*
No one here 3SG-stay EXIST-NEG
'No one stays here.'

3. Conclusion

In conclusion, the Ranglong language's personal pronouns are categorized into three persons (first, second, and third) and two numbers (singular and plural), with no gender distinction in the third person, a common trait among Tibeto-Burman languages. It can also be traced that the 2nd person singular pronoun reflexes the Proto Tibeto-Burman form 'nəŋ' (Benedict 1972). The third person pronouns are gender-neutral and the plural form is marked by the suffix *-ni*. Demonstrative pronouns are created by adding proximal *hi-* and distal *so-* prefixes to the root *va*, with pluralization formed by adding the plural morpheme /*ŋai*/. Interrogative pronouns are formed with roots *tu-* and *ho-*, accompanied by the question marker *-mo*. Reflexive pronouns consist of a personal pronoun followed by the bound root *-niŋ*, which is used with both singular and plural forms. The language lacks distinct indefinite pronouns, instead deriving them from the root *tu-* with diminutive or collective suffixes. This structural complexity highlights Ranglong's unique approach to pronouns within the broader context of Tibeto-Burman languages

Abbreviation:

- 1- First person
- 2- Second person
- 3- Third person
- EXIST- Existential
- IMP- Imperative
- NEG- Negative
- PL-plural
- Q- question marker
- SG- Singular

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Educational Barriers and Challenges Faced by Migrant Children in Thiruvananthapuram District, Kerala

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Abstract

This study explores the educational barriers and academic challenges faced by migrant children in Thiruvananthapuram district, Kerala. Kerala's significant migrant labour population, primarily from states like West Bengal, Bihar, Uttar Pradesh, and Assam, faces various socio-economic hardships, impacting their children's education. Migrant children confront numerous barriers, including limited access to formal education, language difficulties, social discrimination, economic constraints leading to child labour, and the impact of frequent mobility on educational continuity. These obstacles hinder their academic performance and integration into the school system.

To address these issues, the study adopted a survey methodology, focusing on five schools with substantial migrant populations. The data was collected using rating scales for teachers and observation schedules for headmasters, teachers, and students. The findings revealed critical challenges such as language barriers, inadequate infrastructure, and a lack of specialized support systems for migrant students. Teachers highlighted the difficulty in translating educational materials into the migrant language, impacting students' comprehension and engagement.

The study underscores the need for systemic changes, including enhanced teacher training in multilingual education, the implementation of specialized support systems, and the development of innovative academic activities tailored to migrant students' needs. These measures are crucial for ensuring equitable access to quality education for migrant children in Thiruvananthapuram, enabling their academic success and socio-economic inclusion.

Keywords: migrant children, Thiruvananthapuram District, Kerala, educational barrier, academic challenges.

Introduction

Kerala, often referred to as "God's Own Country," is not only known for its picturesque landscapes and rich cultural heritage but also for its significant migrant labour population. Migrant labourers in Kerala come from various parts of India, predominantly from states like West Bengal, Bihar, Uttar Pradesh, and Assam, seeking employment opportunities in sectors such as construction, agriculture, manufacturing, and services. The migration to Kerala has historical roots, with waves of migrants coming to the state over the decades. Initially, migration was driven by factors like colonial projects, such as the construction of railways, and later by post-independence development projects. In recent years, economic opportunities in Kerala's booming construction and hospitality industries have attracted a steady influx of migrant labourers.

The migrant labour population in Kerala is diverse, comprising men, women, and sometimes entire families. They often live in makeshift settlements or labour camps near their worksites, facing challenges such as inadequate housing, sanitation, and access to basic amenities. Many migrant labourers work under exploitative conditions, with low wages and little job security. Despite facing numerous hardships, migrant labourers play a crucial role in Kerala's economy, contributing significantly to sectors like construction, agriculture, and hospitality. However, they also face social and economic marginalization, often experiencing discrimination and exploitation.

Understanding the profile of Kerala's migrant labour population is essential for addressing their needs and challenges, including issues related to education, healthcare, and labour rights. Efforts to improve the well-being of migrant labourers require comprehensive policies and programs that prioritize their rights, dignity, and socio-economic inclusion. Here needs the projects like 'Adhivasam' -the migrant learning

Need and Significance of the Study

Education plays a pivotal role in breaking the cycle of poverty, offering individuals the opportunity to improve their lives, uplift their communities, and contribute to the overall development of society. Education empowers individuals by providing them with knowledge,

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skills, and critical thinking abilities. It equips them to make informed decisions about their lives, health, finances, and future opportunities.

Educational Barriers Faced by Migrant Labourers' Children

Migrant labourers' children in Kerala face numerous challenges in accessing education, stemming from their transient lifestyles, socio-economic status, language barriers, and discrimination. Here are some of the key challenges:

- Lack of access to formal education
- Language barriers (difference between native language and Malayalam)
- Discrimination and social stigma
- Economic constraints leading to child labour
- Impact of frequent mobility on educational continuity

1. Lack of Access to Formal Education: Many migrant labourers' children do not have access to formal education due to factors such as the absence of nearby schools in their settlements, lack of documentation required for enrolment, and financial constraints that prevent parents from affording school fees and other educational expenses.

2. Language Barriers: Migrant labourers' children often face language barriers, as their native languages may differ from the language of instruction in Kerala's schools, which is primarily Malayalam. This linguistic divide makes it challenging for these children to comprehend lessons, interact with teachers, and integrate into the school environment.

3. Discrimination and Social Stigma: Migrant labourers' children may encounter discrimination and social stigma in schools and local communities due to their migrant status, cultural differences, and socio-economic background. This discrimination can manifest in various forms, including bullying, exclusion, and stereotyping, which negatively impact their self-esteem and academic performance.

4. Economic Constraints and Child Labor: Economic constraints compel many migrant labourers' families to prioritize earning a livelihood over-investing in their children's education. As a result, some children are forced into child labour to supplement family

income, depriving them of the opportunity to attend school and pursue their academic aspirations.

5. Inadequate Infrastructure and Facilities: Migrant settlements and labor camps may lack access to basic infrastructure and facilities essential for education, such as schools, classrooms, textbooks, sanitation facilities, and safe transportation. The absence of these amenities further hinders children's access to quality education and contributes to their marginalization.

Addressing these challenges requires concerted efforts from government agencies, civil society organizations, educational institutions, and the community. Initiatives such as mobile schools, bridge programs, multilingual education, awareness campaigns, and advocacy for policy reforms are crucial in ensuring that migrant labourers' children in Kerala have equal opportunities to access quality education. No serious initiative and involvement has yet sprung up in migrant learning in terms of serious academic issues and the limitations they have been facing. This makes the present research relevant and time-bound

Objectives

1. Find a solution to the academic problems faced by the migrant children in Thiruvananthapuram district.
2. Empower teachers to nurture migrant children in classroom activities.
3. Stimulate learning activities by incorporating more familiar environments and context for multilingual children.

Review of Literature

Agasty, M. P. in 'Migration of Labour and its Impact on Education of Left behind Children: A Case Study of Rural Odisha, on the basis of a sample survey of 200 households spread over six villages in three blocks of Kendrapara district in Odisha, India, analysed the educational status of the children left behind. The results indicate that migration matters for the education of children¹.

Jiang, H., Duan, T., & Wang, F. (2022). studied the effects of parental labor migration on children's mental health in rural China in a sample of 3830 rural children, comprising 2769 children who lived with both parents, 512 children whose one parent had migrated, and

549 children whose both parents had migrated. The results of multiple regression and propensity score matching showed that absence of both parents was negatively correlated to children's mental health, with the migration of one parent having little effect. The negative effects related to parental labour migration became more apparent when considered the duration of parents' migration. These findings urge to infer that family arrangements have an important influence on children's psychological health. The findings also showed girls' mental health more likely to be affected than that of boys²

Rajan, V. (2021). in Migrant Children and "Free" Education in India found that schooling of migrant children in India is compromised for various reasons, such as their mobility, disadvantaged backgrounds, and exclusionary experiences of schooling. Such contexts and experiences of migrant families and children are in stark contrast to how their aspirations and motivation are dominantly imagined by education functionaries of the state and the non-governmental organisations. Using narratives from the city of Bengaluru, this article throws light on the aforesaid discord, thereby highlighting the complex placement of migrant children with respect to inclusionary frameworks of schooling and education in India³.

Ansari, P. A. (2016). Internal migration: An analysis of Problems faced by the migrants in India-A step to the solution found that migrants today face crucial problems regarding their identity, child education, health issues, problems faced by female migrants, legal aid, and other disputes. This paper tries to focus on some problems and its measures can be adopted for the betterment of internal migrants in India⁴.

N. B., & -, S. C. S. (2022). Status of Dropout Rates in the Present Perspectives of Elementary Education with Special Reference to NEP 2020 recommended that the government must first provide 'effective and sufficient' infrastructure so that all students have access to safe and engaging school education at all levels. The policy calls for an appropriate mechanism for "carefully tracking" students, as well as their learning levels to ensure that they are enrolled in and attending school and have "suitable opportunities" to catch up and re-enter school in case they have fallen behind or dropped out. The policy recommends strengthening of existing schemes and policies which are targeted for such socio-economically disadvantaged groups to tackle dropouts. Further it recommends setting up special education zones in areas with significant proportion of such disadvantaged groups.

"Alternate and innovative education centres will be put in place in co-operation with civil society to ensure that children of migrant labourers, and other children who are dropping out of school due to various circumstances are brought back into mainstream education." The government-backed nationwide outreach programme to find the dropouts and bring them back into the education system must be launched⁵.

Govinda, R., & Bandyopadhyay, M. (2008). Access to elementary education in India: Country analytical review. In *Children* aims to explore trends in educational access and to delineate different groups which are vulnerable to exclusion from educational opportunities at the elementary stage. This review has drawn references from a series of analytical papers developed on different themes, including regional disparity in education, social equity and gender equity in education, the problem of drop out, education of the children of migrants, inequity in educational opportunities, health and nutrition, and governance of education, among others.⁶

Mukherjee, S. (2023). Addressing Educational Needs of Migrant's Children found that Right to Education is perhaps the most revolutionary Act that champions the cause of education of migrant children. The Act ensures that children of disadvantaged and weaker sections of the society shall not be denied admission to schools. Srivastava and Sutradhar reported an equivocal influence of migration on child schooling in their research on seasonal migrants working in the construction sector in the National Capital Region⁷.

Methodology

The survey method was adopted for the study to know the academic problems of migrant children of Thiruvananthapuram district, Kerala

Sample

A sample of 50 students from 5 schools, where the majority of migrant students were selected using the purposive sampling technique and surveyed.

Tools and Techniques

- Rating scale for teachers
- Observation schedule for headmasters
- Observation schedule for teachers
- Observation schedule for students

Rating Scale of Teachers

The rating scale for the teachers of sample schools was prepared in statement form. Three options like ‘Always’, ‘Sometimes’ and ‘Never’ were given against each statement. All the expressions are related to the academic issues of the learners. The teacher is directed to put ‘tic’ for each relevant option.

The rating scale for teachers helped to gather necessary suggestions regarding the academic standard of students, issues related to continuous learning activities, the realisation of child - friendly atmosphere, the insufficiency of hand book and other matters.

Observation Schedule

Headmaster: School development document, master plan, SRG minutes, school calendar, novel activity projects

Class : Class library, learning activities, wall magazines

Learner : Study materials, notebooks, edited works

Teacher : Teaching manual, learning materials, other collections

Provided with opportunities to respond on questionnaire based upon ten areas related to the academic issues of migrant students of the district.

Observation

In Thiruvananthapuram, Kerala, the socio-economic conditions of various linguistic migrant groups vary widely, which directly impacts the academic experiences of their children.

Tamil-speaking migrants, who have a longer history in the region, often enjoy more stable employment in small businesses and skilled trades. This relative economic stability allows better access to education and resources for their children, with fewer language barriers as

Tamil is more similar to Malayalam. On the other hand, migrants from states like West Bengal, Bihar, and Assam, who primarily work in low-wage sectors like construction and domestic labour, face harsher socio-economic conditions. Their children often struggle in schools due to language differences, inadequate study environments at home, and a lack of educational support. Frequent relocations due to unstable jobs also disrupt their learning. The limited proficiency in Malayalam, coupled with the financial burden on families, forces many children to drop out or lag behind academically, creating significant disparities in their educational outcomes compared to the local population.

Index of the Observation among Migrant Students

On analyzing the student notebooks and hand-written manuscripts of selected 5 schools, it was found that 1 school carried out works effectively up to 70%. The academic activities of 4 schools were below average (30%). There is no school with any element of package implementation. In the case of wall - magazines, the work at 2 schools was effective up to 30% only and 2 schools expressed the percentage below 60%. The work was quite insufficient in 1 school (10%).

Observation Index - Head Master

- * The academic master plan regarding migrant learning was carried out effectively by 1 school (20%). 4 schools performed the master plan at a rate below average.
- * 2 schools expressed efficiency in the case of SRG minutes and SRG meeting minutes. But 3 other schools presented them only within average performance level.

Observation Index - Teachers

Lesson Planning Documents

Among the selected schools where learning package had to be implemented, 1 teacher (20%) prepared the lesson planning excellently and 4 teachers (80%) did it only at average level.

Tools for Migrant Learning

The materials for migrant learning enhancement were prepared and utilised at average level only at 2 school. 4 schools were found making use of learning tools very rarely.

Teacher Experience

The index on migrant language (Hindi) familiarisation reveals that 3 teachers are having proficiency of language above average level, 42 with average awareness.

Analysis of the Rating Scale of Teachers

The areas considered for analysis are the planning of the learning activities among migrant students, its implementation, the evaluation of the learners, the self -study of the teachers concerned in migrant language, the enthusiasm of the students in learning activities, the system of group and co - learning, the interest of the teachers in promoting the academic excellence of migrant students, etc.

The Facts Derived from Index Analysis

5 teachers pointed out that it is always difficult to translate the learning experience of the text - books into migrant language.

5 teachers completely agreed with the statement that migrant students maintain high academic standard in the first term; 5 teachers responded to it at average level only.

All teachers gave the index that migrant students have clear difficulties in communicating with the other language students.

All teachers marked it as 'always' to the statement that migrant students used to experience difficulties in undertaking homework and continuous learning activities.

2 teachers reacted it as 'always' on the statement evaluating the skill and ability of the migrant students to involve in the artistic and sports related activities of the school and also to take up lead roles in the various committees of the school; 3 teachers marked it at level 'average'.

2 teachers reacted as 'always' on the statement related to the participation of the parents of migrant students in PTA meetings; 2 teachers expressed the response, 'sometimes' and 1 teacher marked it as 'never'.

Children Face Plenty of Challenges in a Multi-linguistic Society

- Since teachers plan and execute academic activities mostly in recognized official languages within classroom sessions of interaction, students apart from those languages face difficulties in effective communication.

- As the cultural attributes of various languages are different, the linguistic discourse elements of the main languages remain more or less alien to the students whose mother tongue is different in multi-lingua societies.
- The process of communication does not flourish and get enriched due to the major differences in the words and terms of the daily language of communication and the medium of formal education.

The Particular Academic Issues Experienced by Migrant Students:

- The process of communication related to listening and speech confronts big hurdles.
- The learners feel alienated from their familiarised cultural elements of interaction.
- The issues associated with migrant students often are not included in the agenda for discussion.
- Although such issues come up for discussion in the training programs of language teachers, grave importance is found often absent.
- The problems of migrant students are found generally neglected and ignored in the class - monitoring involvements of the educational officers and the Heads of the institutions.
- No serious discussions have been held on matters related to the academic shortcomings of migrant students which are mainly related to the system of transactions in languages alien to them.

Specialised Support System for Migrant Students in Schools:

- Not existing at present.

Particular Consideration of Migrant Students by the Department of General Education

- Not sufficiently available

Granting Special Incentives for the Teachers at Multi-language schools:

- Does not exist now.

Specialized Training Programs and Supportive Systems for the Teachers who Handle Multi-lingual Students:

- No kind of such training is available at present.

Novel Academic Activities for the Excellence of Migrant Students:

- Nothing exists now.

Discussion

The methodology, sample selection, and tools used in this study provide a comprehensive approach to understanding the academic problems faced by migrant children in Thiruvananthapuram.

***Methodology and Sample:**

The survey method effectively captures the nuanced experiences of migrant students, while purposive sampling ensures that the most relevant subjects are included. By focusing on five schools with significant migrant populations, the study accurately targets the core of the issue.

***Tools and Techniques:**

The use of a rating scale for teachers and observation schedules for headmasters, teachers, and students ensures a multi-faceted collection of data. This approach provides a holistic view of the academic environment, and the specific challenges faced by migrant students. The rating scale helps quantify teachers' perceptions, while the observation schedules allow for a detailed qualitative assessment of school activities, learning materials, and teacher preparedness.

***Findings from the Rating Scale:**

Teachers' responses on the rating scale reveal critical insights into the academic challenges faced by migrant students. The consistent difficulty in translating learning experiences into the migrant language highlights a fundamental barrier to effective education. Additionally, the varied academic performance of students indicates that language proficiency significantly impacts academic success. The unanimous agreement among teachers regarding the communication difficulties and continuous learning challenges faced by migrant students underscores the systemic nature of these issues.

***Observation Schedule Insights:**

The observations provide a granular look at the academic environment in the selected schools. The disparities in academic activity implementation, as shown by the varying percentages of effective work, point to inconsistencies in how schools address the needs of migrant students. The low performance in wall magazine activities and the insufficient implementation of educational packages in most schools further emphasize the gaps in support and resources.

***Teacher Experience and Preparedness:**

The proficiency in the migrant language among teachers is a critical factor. With only three teachers having above-average proficiency in Hindi, the majority of teachers may struggle to effectively communicate and teach migrant students. This language barrier is a significant impediment to academic success and integration.

***Challenges and Systemic Issues:**

The study highlights several systemic issues affecting migrant students. These include the lack of specialized support systems, inadequate teacher training, and the absence of incentives for teachers in multi-language schools. Additionally, the neglect of migrant student issues in educational planning and monitoring further exacerbates these challenges. The lack of innovative academic activities and specialized support for migrant students is particularly concerning, as it indicates a gap in tailored educational approaches.

Conclusion

Overall, the study provides a detailed and multifaceted understanding of the academic problems faced by migrant children in Thiruvananthapuram. The findings highlight the urgent need for systemic changes to address these issues, including enhanced teacher training, specialized support systems, and the development of innovative academic activities tailored to the needs of migrant students. Without such measures, the academic integration and success of migrant children will remain a significant challenge in multi-linguistic societies.

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Educational Barriers and Challenges Faced by Migrant Children in Thiruvananthapuram District, Kerala

Waves of Influence: A Posthumanist Perspective on All India Radio's Cultural Impact in Kerala

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Abstract

This article explores the profound cultural impact of All India Radio (AIR) in Kerala through a posthumanist perspective, analyzing how the medium has shaped and been constructed by socio-cultural dynamics neglecting human centric agency. By inquiring AIR's role in Kerala's social environment, this paper aims to manifest how a technological, social, and ecological element participates in the formation of regional identity and cultural practices. This paper argues that AIR's influence in Kerala can be understood through complex relationships involving human actors, technological advancements, and environmental factors, reflecting a posthumanist perspective that surpasses traditional anthropocentric analyses.

Keywords: AIR – All India Radio, Posthumanism, Cultural impact, Network society, Radio Technology, Media Influence, Non-Human Agency, Cultural Transformation, Broadcast Media

Introduction

All India Radio, commonly known as Akashvani, has been instrumental in shaping India's cultural, social, and political landscape. In Kerala, a state renowned for its rich cultural heritage and linguistic diversity, its impact has been equally significant. As a state-run broadcaster, AIR has been instrumental in disseminating government policies, promoting national unity, and preserving cultural heritage. However, its influence extends beyond the mere transmission of information. From a posthumanist perspective, AIR is seen as an active participant in the formation of subjectivities—identities, beliefs, and cultural norms shaped by the interaction between human listeners and the non-human agency of radio technology. After

Indian independence, Malayalam broadcasting by AIR has influenced various aspects of cultural and social life in Kerala. This article applies a posthumanist perspective to understand how AIR, as a technological medium, has co-created cultural subjectivities in Kerala.

Posthumanism challenges the traditional human-centered view of subjectivity by acknowledging the role of non-human actors, such as technology, in shaping human experiences. This article applies a posthumanist framework to analyze the cultural impact of AIR, focusing on how radio broadcasts have co-created identities and influenced societal change in Kerala. Rather than adhering to a single theorist's perspective, the theoretical foundations for this research study primarily align with the ideas of Donna Haraway and Katherine Hayles, both of whom are prominent figures in posthumanist thought.

AIR's Role in Promoting Malayalam Language and Culture

AIR has played a crucial role in promoting Malayalam, the regional language of Kerala, through its broadcasts. When All India Radio Kerala stations started broadcasting, Standardized Malayalam was not been popular among common peoples. By providing a platform for Malayalam-language via news, drama, and literature, AIR has helped to standardize and popularize the language across different parts of the state, regardless of being literates, illiterates, villagers, metro polities. From a posthumanist perspective, the radio technology itself has acted as a mediator in the promotion of Malayalam. The broadcast waves reached even the most remote areas of Kerala, creating a shared linguistic experience among diverse populations.

Spanish sociologist and communication scholar Manuel Castells defines how these technologies reshape social, economic, and political structures. According to Castells, *“The network society is a society whose social structure is made up of networks powered by microelectronics-based information and communication technologies. Networks are increasingly becoming the dominant form of organization in every sector of society. The network society is characterized by a new technological paradigm based on information and knowledge, and a new mode of social organization and communication that transcends geographical and temporal*

limitations” (Castells 3:2004). This interaction between the technology as in here broadcasting and the listeners helped to shape a collective identity centered around the Malayalam language.

AIR’s radio literary programs and in Malayalam have significantly contributed to the preservation and popularization of regional literature. Mozhiyazhaku, Sahithya Vedi, Sahithya Sahakarika, Sargasabha, Kathayum Kathapathrangalum, Kavyanjali, Vayanakalari, Radio drama, etc. Mozhiyazhaku is a programme based on defining the beauty of language. Sahithya Vedi includes readings from literary works, interviews with authors, and discussions on various aspects of literature, fostering a deep engagement with Malayalam literary traditions. Sahitya Sahakarika focuses on literary collaborations and group discussions among writers and literary critics. It often features panel discussions on specific literary themes or trends, offering listeners a broader perspective on Malayalam literature. SargaSabha focuses on creative writing and the process of literary creation. It includes interviews with writers, discussions on literary techniques, and readings of new literary works, offering listeners an insight into the creative process. Kathayum Kathapathrangalum highlights short stories and their characters, presenting readings from well-known Malayalam writers. It is often followed by discussions that delve into the nuances of the stories, exploring themes, character development, and the socio-cultural context of the narratives. Kavyanjali is the recitation of Poems with the introduction of poets. Vayanakkalari is a program that encourages reading and literary appreciation among listeners. It includes book readings, author interviews, and discussions on the importance of literature in daily life.

Radio dramas, which are visual form of drama have played a crucial role in the popularization of Malayalam literature, storytelling, and performing arts. In a posthumanist context, Malayalam radio dramas can be seen as transcending traditional boundaries between the human and the non-human. The disembodied voices, reliance on technology, and networked dissemination challenge the notion of a singular, embodied human experience. The dramas often explore themes of identity, technology, and the human condition, resonating with posthumanist ideas of fluidity, hybridity, and the entanglement of humans with their technological environments. Haraway’s cyborg theory emphasizes the fluidity of identity in a world where technology and biology are increasingly intertwined. It suggests that boundaries between the

human and the non-human are not fixed but permeable, allowing for new forms of being that challenge traditional humanist perspectives.

Impact on Local Music and Arts

AIR has been instrumental in promoting Kerala's traditional music and performing arts, such as Kathakalisangeetham, pulluvanpaattu, kalampaattu, kolkkalipaattu, parayavaadyam, puthanpaana. etc. By broadcasting performances and providing a platform for local artists, AIR has played a role in preserving and disseminating these art forms. The interaction between AIR's technology and Kerala's traditional arts created new subjectivities for both artists and audiences. For artists, performing for a radio audience involved adapting their art to fit the medium, which sometimes led to innovations in presentation. For listeners, the broadcasts made traditional arts more accessible, shaping their cultural experiences and identities.

Akashvani acts as a post-human conduit that enables local music and arts to transcend traditional boundaries of space and time. N. Katherine Hayles defines this as "In the information age, the concept of disembodiment emerges, where information becomes separable from its physical carriers. This shift allows information to circulate independently of the material world, leading to a new way of understanding the relationship between the mind and its technological extensions" (1999). By broadcasting local traditions on a national platform, Akashvani integrates human creativity with technology, allowing local cultural expressions to evolve in new ways as they interact with a broader audience. This can be seen as a form of cultural hybridization, where local traditions are both preserved and transformed through their mediation by technology.

Political Influence and Social Change

During significant political events, such as the Emergency period, Assassination of Mahatma Gandhi, Rajiv Gandhi, and various regional movements such as Kerala's Language Movement, Silent Valley Movement. AIR played a role in shaping public perceptions. The state-controlled nature of AIR during these times meant that broadcasts were often aligned with government perspectives. At the same time AIR's centralized and bureaucratic control over content

production can be seen as limiting the diversity of voices and perspectives, including those of marginalized human and non-human entities. Posthumanism advocates for a more decentralized, networked approach that allows for a multiplicity of voices and acknowledges the agency of non-human actors, something AIR's structure might inhibit. Broadcasting of programs like "Mann Ki Baat," a monthly radio program by India's Prime Minister can be seen as a tool that extends the reach of the state into the private lives of citizens, using technology to shape public opinion and behavior. While the program is framed as a dialogue with the public, it also represents a form of soft power that subtly influences and monitors public sentiment, aligning with broader concerns about how technology is used for governance and surveillance in the posthuman era.

The technology of radio during politically charged times acted as a tool for shaping subjectivities in Kerala. McLuhan's influential concept of "the medium is the message" underscores how media technologies shape and mediate communication processes, which emphasizes that the nature of media technologies themselves has a profound impact on how information is perceived and processed. The content broadcasted was controlled and curated to reflect the state's narrative, influencing how listeners perceived political realities. The radio technology thus played a role in creating a mediated version of political events, shaping public opinion and consciousness.

AIR's coverage of National - regional political movements, such as the language agitation for Malayalam, reflects its role in shaping political subjectivities. The way these movements were reported influenced how listeners understood and engaged with political issues, illustrating the posthumanist idea that technology mediates and shapes political consciousness. The post-human perspective acknowledges that technology mediates human experiences and interactions, including political experiences. Information technologies transform how political information is accessed, shared, and perceived. The mediation of political consciousness through technology involves the filtering and framing of information. Algorithms used by social media platforms can influence the visibility of political content and shape users' perceptions by prioritizing certain narratives or viewpoints. This technological mediation impacts political

consciousness by determining which issues are highlighted and how they are discussed, thereby influencing public opinion and political behavior.

Live Broadcasting

Akashvani (All India Radio) has played a significant role in live broadcasting in India, acting as a crucial medium for disseminating information, culture, and entertainment to the masses. Live broadcasting on Akashvani has historically been a powerful tool in connecting people across vast and diverse regions of the country, often transcending linguistic, cultural, and geographical boundaries. Live broadcasting of events such as the Sabarimala pilgrimage can be significant for cultural and religious reasons, but it also comes with several potential negative aspects, particularly when viewed through social, ethical, and cultural lenses. There is a risk that live broadcasts may misrepresent or oversimplify complex rituals, leading to a loss of cultural depth. Live broadcasts of parliamentary sessions, election results, and political speeches have kept the public informed and engaged in the democratic process. Akashvani's role in disseminating political information has been essential in shaping public opinion and ensuring transparency in governance.

Educational Impact and Rural Development

AIR has been involved in broadcasting educational programs aimed at rural audiences in Kerala, focusing on topics such as agriculture, health, and social welfare. Krushidarshan, Vayalum Veedum, Karshikarengam, Doctorodu Chodikk aam are some of such programs. These programs have played a role in rural development by providing valuable information and resources. The educational content broadcast by AIR acted as a mediator in the rural development process. By bringing new knowledge and practices into rural areas, the radio technology influenced the subjectivities of listeners, shaping their understanding of modern practices and social issues. AIR's agricultural extension programs have helped rural farmers in Kerala by providing information on modern farming techniques and practices. The technology of radio made this knowledge accessible, influencing how farmers approached their work and integrated new methods into their practices. This interaction between technology and rural audiences highlights the role of AIR in shaping developmental subjectivities.

Conclusion

All India Radio has had a profound cultural impact in Kerala, shaping subjectivities through its role in promoting language, preserving traditional arts, influencing political perceptions, and supporting rural development. From a posthumanist perspective, AIR is seen as an active participant in the creation of cultural identities, blending technological mediation with human experience.

By examining these interactions, we gain insights into how AIR, as a non-human actor, has contributed to the formation of cultural and political subjectivities in Kerala. This perspective challenges traditional, human-centered views of media influence, offering a more nuanced understanding of the role of technology in shaping human identity and experience.

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Morphophonemic Patterning of Derived Words in *Kashika* Bhojpuri Spoken in Varanasi

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Abstract

There are not only vowel-initial suffixes but also consonant-initial suffixes in *Kashika* which when enters combination with stems, elicits morphophonemic changes in their derivatives. These morphophonemic features demonstrate a systematic patterning regardless of the grammatical word-class of the stems derived words.

Keywords: *Kashika*, Bhojpuri in Varanasi, Morphophonemic, Derivatives, Stems, Suffixes, Prefixes.

Introduction

Like Hindi there are very large numbers of derivatives in *Kashika* (Bhojpuri spoken) in Varanasi which have been derived by joining by prefixes and suffixes to various stems in *Kashika*. In *Kashika* vowel-initial suffixes positively exhibit various morphophonemic changes, but we can also see consonant initial suffix 'waa' prominently in *Kashika*. In this paper above mentioned derivatives of *Kashika* with its stems and suffixes have been focused.

Representative Suffix- 'YAA' / 'AIYAA' and 'WAA' / 'AUWAA'

Here, vowel-initial suffix ‘iyaa’ / ‘aiyaa’ and consonant initial suffix ‘waa’ or the highly informal variant of the ‘waa’ suffix ‘auwaa’ will be discussed when combined with a number of stems of Kashika for the purpose of the initial investigation of the morphophonemic changes:

1. baanar monkey (m)	banariyaa monkey (f)
2. pul bridge	puliyaa small bridge
3. jhiil lake	jhiiliyaa lake(informal)
4. raadhaa Radha(name)	radhawaa Radha (informal name)
5. buuRha old (m/f)	buRhawaa old (m/informal/NH)
6. buuRhaa old (f)	buRhiyaa old (f/informal/NH)
7. beeTaa son	beTawaa/beTauwaa son (informal)/ highly informal
8. beeTii daughter	biTiyaa/BiTaiyaa daughter(informal)/highly informal
9. laikaa boy	laikawaa boy(informal/NH)
10. laikii girl	laikiyaa girl (informal/NH)
11. ghoRaa horse	ghoRawaa/ghoRauaa horse (informal)/ highly informal
12. gaaya cow	gaiyaa/gaiyawaa cow (informal)/ highly informal

13. Thillii Pitcher/earthen pot(f)	Thiliyaa Pitcher/earthen pot(f)/informal
14. Thillaa Pitcher/earthen pot(m)	Thilawaa Pitcher/earthen pot(m)/informal
15. Reel Train	reliyaa train (informal)

Inferences

It is seen in the above examples that suffix 'iyaa'/aiyaa is dissyllabic V-CV type (vowel/diphthong in initial position of the suffix), and there is no phonemic change in the suffix position of the derivative. The stem (first member of the derivative) has undergone phonemic changes which can be categorized and enumerated as under:

- a) There is no morphophonemic change if the stem contains
 1. Consonant in final positions (Ex. 1,2,3,15)
 2. Vowel in the final position vanishes (Ex. 12)
 3. Long vowel in penultimate position is replaced by short vowel (Ex. 1,3,6,8,12)
 4. Medial consonant cluster CC is reduced to single consonant C (Ex. 13,14)
 5. For highly informal suffix 'aiyaa' is added in place of 'iyaa'

While another consonant initial suffix 'waa' or the highly informal variant of the 'waa' suffix 'auwaa' when attached with the stem has undergone the following changes.

1. Long vowel in penultimate position is replaced by short vowel (Ex.4,7,9,11,14)
2. Medial consonant cluster CC is reduced to single consonant C (Ex. 14)

Parallel Phonemic Changes of Causatives

A parallelism in morphophonemic changes of derivatives formed with suffix /aaii / and /aaw/ is shown below:

	Verb Root	Derivative with Suffix/aaii/	Causative with suffix /waaai/	Conditions
1.	rakh <i>Keep</i>	rakhaaii <i>keeping</i>	rakhwaaai <i>cause to keep</i>	Penultimate short vowel do not change

2.	Pher Return	pheraaii returning	pherwaaii cause to return	---do----
3.	uTh rise	uThaaii rising	uThwaaii cause to rise	---do----
4.	kaaT cut	kaTaaii cutting	katwaaii cause to cut	Penultimate long vowel /aa/->/a/
5.	Ciir saw	Ciraaii sawing	Cirwaaii cause to saw	/ii/>/i/
6.	bhuul forget	bhulaaii forgetting	bhulwaaii cause to forget	/uu/->/u/

The above parallelism assumes significance since ordinarily formation of derivatives with suffix /waaai/ does not trigger any morphophonemic change. Similarly, suffix /waa/ and /yaaw/ or /aaw/ also trigger similar morphophonemic change in roots while forming causative verbs. Consonant initial suffix /yaaw/, however, combines with monosyllabic (CV) roots of verbs e.g. /khaa/ 'eat', /pii/ 'drink', /jii/ 'live', /sil/ 'sew', /dee/ 'give' etc., similarly, vowel initial suffix /aaw/ also combines with monosyllabic (CV) roots of verbs e.g. /roo/ 'weep', /chuu/ 'touch', /dee/ 'give' etc. to form causative verbal roots. Examples of causative verbal roots formed by suffix /waa/ and /yaaw/ or /aaw/ are shown below:

7. Root	Causative with suffix /waa/	Root	Causative with suffix /yaaw/ or /aaw/
caRh climb	caRh-waa get climbed	khaa eat	khi-yaaw get eaten
maar Kill	mar-waa get killed	pii drink	pi-yaaw getdrunk
piit beat	pit-waa get beaten	dee give	di-waa/diyaaw get given

kheel	khel-waa	roo	ru-aaw
play	get played	weep	get wept

In the above examples, while forming the causative verbal roots with suffix /waa/ and /yaaw/ or /aaw/, we find that long vowels are replaced by short vowels with few exceptions like:

caRh->caRh-waa (no change in root word after suffixation)
Climb

khaa-> khi-yaaw (long,back vowel /a:/ converted into short,front vowel /i/)
Eat

dee-> di-waa/di-yaaw (long, front vowel / e: / converted into short,front vowel /i/) .
Give

Deviation from the Pattern **Single Vowel Suffix**

Here we shall see that how consonant initial suffix /las/, /lan/, /lin/ (Verb,past, M/F, N/NH) trigger morphophonemic changes in the stem portion of the formations.:

Here, we observe that long vowel /aa/ in 'kaaT' is replaced by short vowel /a/:

kaaT	+	las/lan	->	kaTlas/ kaTlan
Cut (Verb)				Cut (Verb, Past, M, NH/H)

kaaT	+	las/lan	->	kaTlas/ kaTlin
Cut (Verb)				Cut (Verb, Past, F, NH/H)

In the verb 'khaa' lang vowel /aa/ is replaced by the diphthong /ai/:

Khaa	+	las/lan	->	khailas/ khailan
Eat (Verb)				Eat (Verb, past, M,NH/H)

Khaa	+	las/lin	->	khailas/ khailin
Eat (Verb)				Eat (verb, past, F,NH/H)

In the case of verbs like ‘dee’, ‘lee’ /ha/ sound is infixed in between the root and the suffix
 .. Long vowel in penultimate position is replaced by short vowel i.e. /ee/-> /e/

dee + las/lan -> dehalas/ dehlan
 Give (Verb) Give (verb, past, M,NH/H)

dee + las/lin -> dehalas/ dehlin
 Give (Verb) Give (verb, past, F,NH/H)

dee + las/lan -> lehalas/ lehlan
 Take (Verb) Take (verb, past, M,NH/H)

lee + las/lin -> lehalas/ lehalin
 Take (Verb) Take (Verb,past, F,NH/H)

Similarly, in case of verb like ‘pii’ / ya/ sound is infixed in between the root and the suffix las/lan/lin. Long vowel in penultimate position is replaced by short vowel i.e. /ii/-> /i/ .

pii + las/lan -> piyalas/ piyalan
 Drink (Verb) Drink (Verb, past, M,NH/H)

pii + las/lin -> piyalas/ piyalin
 Drink (Verb) Drink (Verb,past, F,NH/H)

In Kashika, verb /jaa/ ‘Go’ has peculiarity about the phonemic change. On one hand, consonant /j/ is replaced by /g/, /aa/ is reduced to /a/ and semi-vowel initial suffix /yal/ (V-past, NH, M) is added to make is masculine, non-honorific form and for feminine formation /aa/ reduced to diphthong /ai/ and consonant /l/ is added as a suffix (V-past,NH,F) to form feminine, non-honorific past form of /jaa/, while on the other hand, consonant /j/ is replaced by /g/, /aa/ is replaced by the diphthong /ai/ and consonant initial suffix /lan/ (Past-V,H,M) and /lin/ (Past-V,H,F)is added to form the past(H) form of /jaa/.

Jaa + yal -> gayal (went)
 (V-past, NH, M)

Jaa + lan -> gailan (went)
(V-past, H, M)

Jaa + ail -> gail (V-past, NH, F) (went)

Jaa + lin -> gailin (V-past, H, F) (went)

Vowel-Initial Monosyllabic Suffix

There are several such suffixes in Kashika having short vowel in initial position like /an/, /in/, /at/, which normally do not cause any change in phonemic structure of stems in forming derivatives. Examples are cited below:

Suffix /an/

Cal + an ----> chalan
Move (V) fashion/tradition

phuul + an --> phuulan
Flower of flower

feek + an ---> feekan
Throw (V) Naming word related to 'throw' (V)

Suffix /at/

Kaat + at --> kaatat
cut (V) To cut (V) used with progressive tense

ghat + at ---> ghatat
Reduce (V) Reduce (V) used with progressive tense

Suffix /in/

paap + in ---> paapin
Sin sinner(f)

teel + in ---> teelin
Oil Oil dealer's wife

bangaal + in ---> bangaalin
Bengal Bengali (f)

Use of suffix /in/ needs some explanation. It is a gender suffix denoting feminine gender when forming derivatives with stems. It forms derivatives in three ways, firstly it is directly combined with the noun roots like just above given examples. In such a case, it has its masculine derivative suffix /ii/ as counterpart so that a set can be obtained like:

paap + ii ---> paapii
Sin Sinner (m)

paap + in ---> paapin
Sin sinner(f)

Secondly, there are certain roots which are already in masculine form. Suffix /in/ is added to them to form feminine nouns:

kōhaar + in ---> kōhaarin
Certain caste fellow(m) Certain caste fellow(f)

ahiir + in ----> ahiirin
Certain caste fellow(m) Certain caste fellow(f)

It is, however, observed that if stem has a long vowel /ii/ in its final position, suffixing of /in/ causes disappearing of final /ii/ of the stem:

madaarii + in ---> madaarin
Juggler (m) juggler (f)

bhikhaarii + in ----> bhikhaarin
beggar (m) beggar (f)

Consonant-Initial Suffix

Here, we examine the suffixes with initial consonant and find that these do not normally trigger the type of morphophonemic changes in derivatives:

kaaTh + putlii ---> kaThpputlii
wood toy puppet

miiTh + bolii ----> miThbolii
sweet language sweet language

duudh + muhaa ----> dudhmuhaa
milk having smooth breast-fed

The plausible is that words like /kaTh/, /miTh/, /dudh/ are short forms of /lakRii/, /miiTh/ and /duudh/ respectively. The suffixes are also words which occur independently in sentences. These constructions of the words have been formed as per the morphophonemic pattern in the above given examples as long vowels in the penultimate position is replaced by short vowels , for example:

/aa/--> /a/

/ii/--> /i/

/uu/---> /u/

We have some consonant initial suffixes in Kashika which are specifically added with colors' name to make it adjectives e.g. /kaa/, /wa/ and /yaa/. Here, we examine the suffixes and find that some of the suffixes do not trigger the type of morphophonemic changes in derivatives while some cause morphophonemic changes. Let's see the following examples:

There is no morphophonemic change if the stem contains alveolar /r/ and dental sound /d/ in final position. While when there is /l/ in final position and if long vowel /aa/ in penultimate position is replaced by short vowel /a/:

piiyar + kaa ---> piyarkaa
yellow of yellow

hariyar + kaa ---> hariyarkaa

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green of green

bhuuar + kaa ---> bhuarkaa
brown of brown

safeed + kaa ---> safedkaa
white of white

laal + kaa ---> lalkaa
red of red

If there is long vowel /aa/ in final position preceded by /l/ sound, we find consonant cluster that is added with the suffix:

niilaa + kaa ---> nilakkaa
blue of blue

piilaa + kaa ---> pilakkaa

Long vowel /aa/ in final position is replaced by short vowel /a/ along with an interesting fact that if the long vowel is followed by a nasal consonant sound then its suffix also become nasalized:

kariyaa + waa ---> kariyawaa
black of black

mairuun + waã ---> mairunwaã
maroon of maroon

In tri-syllabic words (CVCVCV) long vowels are replaced by short vowels:

naarangi + yaa---> narangiyaa
orange of orange

gulaabi + yaa ---> gulabiyaa
pink of pink

If final vowel is followed by nasal sound, suffixes are nasalized and long vowel in penultimate position is replaced by short vowel:

baigani + yaã ---> baiganiyaã

purple of purple

asmaani + yaã ---> asmaniyaã
sky blue of sky blue

Consonant- Initial Suffix /yã/

In Hindi consonant-initial suffix /hii/ has been described as adverbial (Guru 120-127). It conveys the meaning of certainty. However, it forms derivatives with morphophonemic changes when it enters into combination with certain selected stems such as:

ab + hii ---> abhii
now Just Now

Jab + hii ---> jabhii
when just when

tab + hii ---> tabhii
then just then

Similarly, consonant-Initial suffix /yã / or /yane/ in Kashika functions in the related pattern, for instance:

abahiĩ + yã ---> abahiiyã/ abahiiyane
now just now

jabahiĩ + yã ---> jabahiiyã/ jabahiiyane
when just when

tabahiĩ + yã ----> tabahiiyã/ tabahiiyane
then just then

sabahiĩ + yã ---> sabahiiyã/ sabahiiyane
all all inclusive

kabahiĩ + ---> kabahiyẽ/ kabahiiyõ
when whenever

Conclusion

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Thus, the paper investigated whether there is any regular morphophonemic patterning in derivatives formed with vowel-initial or consonant initial suffixes in Kashika. We have found ample evidence that there is such morphophonemic patterning in derivatives formed with disyllabic vowel-initial suffixes, some with monosyllabic and vowel-initial suffixes and also consonant-initial suffixes, along with the conditions under which the changes occur are delineated with suitable and appropriate examples of Kashika.

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Phonemes of Hmar

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Abstract

A phoneme is the smallest unit of speech in a language that distinguishes one word from another. In Hmar, the /s/ in *sun* ‘lead’ and the /z/ in *zun* ‘urine’ represent two different phonemes. The present paper is an attempt to describe the phonemic inventory of Hmar language in terms of the number of vowels, consonants and diphthongs including their distribution and arrangement in the language. The study will also investigate whether Hmar exhibits the phonological features of other Tibeto-Burman languages or not.

Keywords: Hmar, Phoneme, Allophone and Diphthongs.

1. Introduction

Hmar is the name of a language, the group of people who speak the language. There are many tribal languages spoken in the state of Assam like Bodo, Dimasa, Karbi, Reang, Missing, Rongmei, Aimol, Chiru, Zeme, Kuki, and many others. One such language is Hmar; Hmar is one of the undescribed, undocumented endangered languages of Assam. Bradley (1997) in his article ‘Genetic classification of Kuki-Chin-Naga Languages’ classified Hmar under ‘Old Kuki of the Tibeto-Burman language family. Hmar has close affinities with other Kuki-Chin languages of the North East, viz. Aimol, Kuki/Thadou, Ranglong, Mizo, Rangkhoh, Kharam, Chiru, etc. They have their rich culture but very few books and articles are written in their language. Hmars are scattered in different parts of North-eastern states. In Manipur they are located in the East Imphal District of Imphal Municipal Park. Hmar speakers are scattered over a vast area comprising

Northern Mizoram, some parts of N.C. Hills (Dima Hasao) and Fulertal, Cachar District of Assam.

The total population of Hmar in the Census of India is 98,988 (2011). Hmar language is an officially recognized language. Hmar is taught in schools and junior colleges in many North Eastern states. They use Roman Script for their orthography. The phonemic inventory of Hmar shows the distinctive sound occurring in Hmar speech.

The phonological system of Hmar is presented below based on the collected data. The study is confined to Hamr spoken in N.C. Hills (Dima Hasao) District of Haflong town and Fulertal, Cachar District of Assam.

1.1.Review of Literature

Some works on Hmar studies include *Hmar Tolung –A study of Hmar History and Genealogy* by Keivom, Louis. (1990) and *Hmar Grammar* by Baruah Dutta P.N. and Bapui, V.L.T. (1996). However, their works do not show a clear presentation of Hmar phonemes.

1.2. Methodology

The data for the present study was collected through several visits to N.C. Hills (Dima Hasao), District of Haflong town, and Fulertal, Cachar District of Assam. The data for the present study is based on the primary source obtained through field work. However, secondary materials like books, journals and articles etc. are also used in a small amount. The primary method of data collection was direct elicitation and group discussion. The speech data were collected and recorded from the native speakers of Hmar for closer observation.

2.0. Phonemic Inventory of Hmar

The phonemic inventory of Hmar consists of thirty-five phonemes of which thirteen vocalic phonemes, namely six monophthongs and seven diphthongs, twenty consonants and two tones. The phonemes of Hmar can be classified in the following categories:

2.1. Segmental Phonemes

2.1.1. Vowels (6)

2.1.2. Diphthongs (7)

2.1.3. Consonants (20)

2.2. Supra-segmental Phonemes

2.2.1. Tone (2)

2.1.1. Vowels

Hmar has an inventory of six vowel phonemes i.e., /i, e, ə, a, o, and u/. The vowels in Hmar are oral. The six vowel phonemes in the language are illustrated in Table 1.

	Front	Central	Back
High	i	ə	u
Mid	e		o
Open		a	

Table 1 Vowel phonemes in Hmar

From the above table, it can be stated that all the vowels in the language are oral and voiced. It is also noticed that vowel length is not phonemic in the language.

ei	ai	au	ou	oi	iu	ui
----	----	----	----	----	----	----

Table 2: Diphthongs in Rongmei

2.1.2. Consonant

The inventory of consonant phonemes of Hmar is given in Table 2:

	Bilabial -voice +voice		Labio-dental -voice +voice		Alveolar -voice +voice		Palatal -voice + voice		Velar -voice + voice	Glottal
Stops	p	b			t	d	c	ɟ	k	
	p ^h				t ^h				k ^h	
Nasals	m		n					ŋ		
Fricatives			f	v	s	z				h
Lateral						l				
Trill						r				

Table 3 Consonant phonemes in Hmar

2.1.1.1. Contrasting Pairs

The contrasting pairs of vowel and consonants are described in the following sections:

Vowels

The above six vowels of Hmar are established on the basis of the following minimal pairs:

/i/~u/ /pi/ ‘father’s mother’ /pu/ ‘father’s father’

/i/~e/ /sim/ ‘lid’ /sem/ ‘division’

/e/~a/ /sem/ ‘division’ /sam/ ‘hair’

/a/~ə/ /ban/ ‘arm’ /bən/ ‘pillar’

/u/~o/ /ru/ ‘bone’ /ro/ ‘burn’

Consonantal Contrastive Pairs

/p/~b/ /pil/ ‘sink’ /bil/ ‘circle’

/p/~p^h/ /pu/ ‘father’s father’/p^hu/ ‘spray’

/k/~k^h/ /koŋ/ ‘waist’ /k^hoŋ (diŋ)/ ‘to weave (cloth)’

/t~/t ^h /	/tum/	‘try’	/t ^h um/	‘dress’
/t~/d/	/tan(din)/	‘to cut (hair)’	/dan/	‘law’
/c~/j/	/ci/	‘salt’	/ji/	‘always’
/f~/v/	/far (din)/	‘to leak (a pot)’	/var/	‘wise’
/m~/n/	/sum/	‘mortar’	/sun/	‘afternoon’
/n~/ŋ/	/t ^h in/	‘liver’	/t ^h iŋ/	‘wood’
/s~/z/	/sun/	‘noon’	/zun/	‘urine’
/s~/h/	/si/	‘rotten’	/hi/	‘this’
/l~/r/	/lu/	‘head’	/ru/	‘bone’

2.1. 1.2. Distribution of Vowel Phonemes of Hmar

All the six vowels occur in all three positions of the word as seen in the following:

Vowel	Initial	Medial	Final
/i/	/int ^h im/ ‘darkness’	/alin/ ‘big’	/t ^h li/ ‘wind’
/e/	/enro/ ‘to see’	’/mei/ ‘fire’	/pate/ ‘uncle’
/a/	/asul/ ‘naughty’	/ram/ ‘ground’	/kuva/ ‘betel nut’
/ə/	/əron/ ‘peacock’	/t ^h əler/ ‘desert’	/t ^h ə/ ‘muscle’
/o/	/ole/ ‘crocodile’	/mol/ ‘mad’	/so/ ‘there’
/u/	/utok/ ‘toad’	/puk/ ‘cave’	/ru/ ‘rain’

2.1. 2. Diphthongs

Diphthong is a vowel sound that starts near the articulatory position for one vowel and moves toward the position for another. On the basis of collected data seven diphthongs in Hmar have been identified, of the six diphthongs, four involve glide [I] and other three are towards [u]. These diphthongs can be called falling diphthongs, i.e. the first element is more prominent than the second.

	Diphthongs	Initial	Medial	Final
(i)	/ei/	/eini/ ‘ourselves’	/leilak/ ‘stair’	/dei/ ‘cold’
(ii)	/ai/	/aieŋ/ ‘haldi’	/t ^h laici/ ‘seed’	/bufai/ ‘rice’
(iii)	/au/	-	/hausə/ ‘rich’	/t ^h au/ ‘fuel’
(iv)	/oi/	/oidiŋ/ ‘to believe’	/k ^h oili/ ‘to boil’	/nau/ ‘child’
(v)	/ou/	-	/coidiŋ/ ‘to carry’	/liŋkou/ ‘shoulder’
(vi)	/iu/	-	/tium/ ‘danger’	/kiu/ ‘elbow’
(vii)	/ui/	-	/tuiri/ ‘cholera’	/tui/ ‘water’

Like many other Tibeto-Burman languages, the diphthongs /ai/ and /au/ are more common than others, i.e., they occur frequently in native Hmar words. It is also observed that the diphthongs in Hmar occur in the closed syllable.

2.1.3. Distribution of Consonant Phonemes

There are twenty (20) consonantal phonemes in Hmar language, i.e., /p, b, t, d, k, p^h, t^h, k^h, c, ɟ, f, v, s, z, h, m, n, ŋ, l and r/ across five contrastive points of articulation: bilabial, alveolar, palatal, velar and glottal. They are further categorized into six types: stops, nasals, fricatives, lateral, and trill in terms of their manner of articulation.

Hmar has ten stops consisting of unaspirated voiceless / p, t, c, ɟ, k /, aspirated voiceless stops / p^h, t^h, k^h / and unaspirated voiced /b, d/, which lack their aspirated counterpart /b^h, and d^h/.

Like many other Tibeto-Burman languages, aspiration is phonemic in the language, and voicing is also one of the distinctive features in the case of consonantal phonemes in Hmar.

There are three nasal sounds /m, n, and ŋ/. All of them occur in all three positions, viz., initially, medially and finally. Other consonant sounds in the language which include fricatives /s, z, f, v and h/ and a palatal a lateral /l/ and a trill /r/. However, no semi-vowels are noticed in Hmar spoken in Assam valley.

Consonant	Initial	Medial	Final
/p/	/pi/ 'father's mother'	/cokpoldiŋ/ 'to mix'	/cup/ 'lung'
/b/	/bak/ 'bat'	/savom/ 'bear'	--
/t/	/tin/ 'claw'	/utok/ 'toad'	/kemit/ 'ankle'
/d/	/dil/ 'lake'	/vəduŋ/ 'river'	--
/k/	/kel/ 'goat'	/kekor/ 'trouser'	/bak/ 'bat'
/p ^h /	/p ^h ər/ 'leprosy'	/bup ^h al/ 'hay'	--
/t ^h /	/t ^h iŋ/ 'wood'	/som ^h i/ 'comb'	--
/k ^h /	/k ^h ok/ 'echo'	/donk ^h o/ 'watermelon'	--
/c/	/ci/ 'salt'	/əthlaici/ 'seed'	--
/ɟ/	/ɟeldiŋ/ 'to tickle'	/mitjɔl/ 'eyelid'	--
/f/	/faŋma/ 'cucumber'	/mafu/ 'sugercane'	--
/v/	/var/ 'light'	/əvar/ 'bright'	--
/s/	/səi/ 'elephant'	/faksin/ 'to taste'	--
/z/	/zoŋ/ 'monkey'	/məzu/ 'rat'	--
/h/	/ha/ 'tooth'	/saiha/ 'tusk'	--
/m/	/mei/ 'fire'	/lomdiŋ/ 'to thank'	/sum/ 'cloud'
/n/	/ni/ 'father's sister'	/sundiŋ/ 'to prick'	/sun/ 'lead'
/ŋ/	/ŋa/ 'fish'	/ceŋk ^h a/ 'bitter guard'	/luŋ/ 'stone'
/r/	/ru/ 'rain'	/parte/ 'flower'	/mur/ 'beak'
/l/	/luŋ/ 'stone'	/milim/ 'picture'	/mul/ 'feather'

2.2.1. Tones

Like many other Tibeto-Burman languages, Hmar is a tonal language. Tones are the supra-segmental features, and it plays a very significant role in the phonological system of Tibeto-Burman languages in general and Hmar language in particular. By changing the pitch of tone, the same word indicates a difference in meaning. Tone is phonemic in this language. Hmar has two tones, i.e., high and low tones, which are contrastive to each other by the significant pitch differences.

For the present work, the study of tone is made only in the mono-syllabic words. The two tones in the language are given below:

Tones	words	Gloss
(^h)	/bú/	'rice'

()	/bù/	‘nest’
()	/dáj/	‘other’
()	/dàŋ/	‘prevent’
()	/leí/	‘tongue’
()	/leì/	‘reason’

It is clear from the above that both the tones can occur in the word initial, medial and final positions of the words.

3. Conclusions

On the basis of the present phonemic analysis of Hmar, spoken in the Assam area, the following conclusions can be drawn.

(i) Hmar has six monophthongs /i, e, ə, a, o and u/ in its phonemic inventory. All the monophthongal vowels occur in all the positions of the words.

(ii) Hmar does not have non-syllabic vowels i.e., they can be a nucleus of the Hmar syllable and all the vowels in the language are oral and voiced.

(iii) The vowels /e and u/ have allophonic variation. The other phonemes have only one allophone.

(iv) There are six diphthongs / ei, ai, au, oi, ou, iu and ui / which occur both in open syllables rather than the closed one.

(v) There are twenty (20) consonantal phonemes in Hmar language, viz., /p, b, t, d, k, p^h, t^h, k^h, c, ʃ, f, v, s, z, h, m, n, ŋ, l and r/ across five contrastive points of articulation: bilabial, alveolar, palatal, velar and glottal.

(vi) Like many other Tibeto-Burman languages, three nasals /m, n, and ŋ/ are found in the language and the occurrence of /ŋ/ in the initial position of a syllable or word is one of the typological features of Hmar.

(vii) Tone is phonemic in this language. Hmar has two tones viz., high and low tone, which are contrastive to each other by the significant pitch differences.

(viii) Hmar segmental phonemes viz., vowels and consonants are evaluated in terms of binary distinctive features.

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Unmasking the Features of the Pandemic Through Malayalam Cinema: A Study of Sanu John Varghese's *Aarkkariyam* and Dileesh Pothan's *Joji*

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Abstract

The pandemic provides an opportunity for filmmakers to identify the potential of the limited space. The pandemic-driven perspectives of the filmmakers widen the horizon of space beyond the spatial and temporal dimensions. Malayalam films have responded to the unprecedented and shocking outbreak of COVID-19 faster because space and its utilization have been always minimal in the industry. People have been shattered in isolation and the new normal imparted new phrases and idioms to the language of life. The desire to socialize, the angst to stay and work at home, the issues of parenting, and the financial crisis have all become part of the new normal. To narrate any kind of story has appeared challenging because the pandemic is an amalgamation of anxieties and it demands to be faithful to all the unfortunate situations of life while featuring it. Thus, the idea of shifting from the physical space to the psychological space progressed and it paves way for extraordinary films with brilliant performances. This paper is an attempt to explore the documentation of the pandemic in *Aarkkariyam*, a 2021 mystery drama and *Joji*, a crime thriller. The paper focuses on the many facets of the pandemic like psychological trauma, isolation, work from home, social and financial instability, and the change in the dynamics of 'home'.

Keywords: COVID-19, Malayalam cinema, trauma studies, pandemic fiction, new-normal.



Courtesy: [https://en.wikipedia.org/wiki/Joji_\(film\)](https://en.wikipedia.org/wiki/Joji_(film))

Joji is a 2021 Malayalam crime drama directed by the Dileesh Pothan and written by Shyam Pushkaran. *Joji* is a loose adaptation of Shakespeare's tragedy Macbeth, starring Fahadh Fasil as Joji. The film has limited cast and crew considering the seriousness of the pandemic. The story of the patriarch Panachel Kuttapan, his three sons Jomon, Jason and Joji, grandson Poppy and daughter in law Bincy brings Shakespeare's greatest tragedy into a Christian household in Kottayam, Kerala. *Aarkkariyam* is a mystery drama released in 2021 during the pandemic, written and directed by Sanu John Varghese. The movie tells the mystery tale of the family of Ittiyavara played by Biju Menon along with his daughter Shirly featuring Parvathy Thiruvoth and her husband Roy played by Sharafudheen.

People across the globe have experienced—and continue to experience—the impacts of this disease and the social transformations it has wrought. For the sake of clarity and sequencing as I describe each artist's work, it will be important to distinguish between and define the terms COVID-19, the coronavirus, the quarantine, and the pandemic. The coronavirus is a type of virus that causes the disease properly called COVID-19.4

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Unmasking the Features of the Pandemic Through Malayalam Cinema: A Study of Sanu John Varghese's *Aarkkariyam* and Dileesh Pothan's *Joji*

A pandemic is the worldwide spread of a disease. On March 11, 2020, the World Health Organization categorized COVID-19 as a global pandemic. The general public sometimes refers to this time of quarantine and the continuing circulation of the COVID-19 disease as the time of the pandemic. Quarantine is locally determined. Each state within the United States closed businesses at different times and asked residents to stay inside. Quarantines varied in restrictions and duration, but in almost all cases of quarantine, arts institutions, deemed “nonessential services,” were shuttered. (Gonzalez 358)

In the first scene of *Joji*, a delivery boy puts on a mask and leaves his office, where several other employees are also wearing masks, head towards Joji's house. The trauma of pandemic is established in the first few scenes of the film, where all the characters appear alienated from each other physically. There is absolutely no overcrowding in the scenes as characters are staged with enough physical distance. Poppy is one main character who is introduced in the beginning, he wears a mask which has the teeth of a ghost and he runs to the delivery boy and he says, *Appapan quarantine la* translates “grandpa is in quarantine”. This particular dialogue is the only dialogue in the film which directly indicates the presence of pandemic in the film.

As the movie advances, the sequences with isolation are repeated, indicating an intense grasp of loneliness of characters in the narration. The financial crisis that Joji faces creates a friction between him and his feudal dad. The hopelessness sets in when Joji sleeps day in and out, where his two elder brothers and his father work harder even during the COVID. Summarising the study of Carrion, V. G., McCurdy, B. H., and Scozzafava, M. D, M. Masiero observe that, “The psychological trauma is easily imaginable: the loss of job, increased economic uncertainty, the strain of caring for themselves and family, can increase the loss of hope, and lower optimism, self-efficacy, and self-esteem, which can lead to a concomitant increase of mental health disorders” (4). Joji appears depressed and anxious in the home trying to figure out what he has to do, to deal with the trauma he is undergoing. World health organisation reports that: “Evidence suggests the pandemic and associated PHSMs have led to a worldwide increase in mental health problems, including widespread depression and anxiety” (7).

The temporary fall of Panachel Kuttappan marks the fall of an authority, who deprived freedom and dignity inside that huge building which has failed to bestow the warmth of a home. The proclivity to obey and serve the dominant father has become the natural order of the home. When Kuttappan regains his firmness, he becomes vigilant about everything around and started suspiciously observing his children. Ramos observes that “Older adults experiencing feelings of loneliness may also inadvertently put significant strain on their caregivers, thereby impacting interpersonal relationships” (4). Joji answers Kuttappan’s questions keeping in mind the authority he possesses. Joji’s iconic reply to his father in one of the scenes goes, *aviduthe prajakalil oruvan aane* translates, “One among your subjects”, sums up a very hostile environment within a home.



Courtesy: <https://en.wikipedia.org/wiki/Aarkkariyam>

The plot of *Aarkariyam* is intricate as it has ontological as well as spiritual dimension carefully weaved into it. The film centers on the lives of three individuals, who, although content in each other's company, endure personal and professional hardships on a personal level.

Aarkariyam explicitly talks about anxieties during an indefinite period of lockdown. It focuses on how the community is affected and concisely describes Keralites' way of life amidst the pandemic. Individuals who have been living outside the state returned to Kerala because they have had trust in how the administration and state handles the situation. There are scenes which shows the real footages of Kerala Chief Minister’s daily press meet on COVID 19, and

news reports. The film also shows how people within a community ranging from immediate neighbours to local vendors from the nearby small towns become a bridge to the outer world.

Masking and Unmasking Crimes

The pandemic had stressed people to their core and extracted their zest for life. People became silent as a result of the global lockdown, and resultantly their pent up energy began to get manifested in various forms of their expression depending upon the situations they found themselves in. If artistic works were among the positive impacts of the epidemic, then its adverse ramifications resulted in violence. Study on the crime rates during COVID 19 states that though there had been an exponential decrease in the crimes committed at public spaces, crimes within home had been consistent due to stay-at-home orders (Stickle and Felson 532). *Aarkariyam* and *Joji* explained the dichotomous impact of the pandemic. *Joji* talked about the father-son tension that planted seeds of a retaliation which in turn culminated in the painstakingly planned murder of Kuttappan during lockdown. *Aarkariyam* showed how the father character in the movie, Ittiyavara, was seeking forgiveness from his own daughter and her husband because the lockdown had allowed them to be vulnerable without worrying about being judged.

Representation of the Women During the Pandemic

In *Joji*, Bincy's loneliness and resentment inside the home is vital in the narration. The epidemic heightened the resentment that Bincy already harbours from her forced silence and the injustices she faces. Similar to Lady Macbeth, Bincy is an ambitious woman with extremely restricted opportunities. She is the only woman in home, cooking for everyone and cleaning a huge building where people are emotionally islands apart. She is helpless in all the possible way as she is both financially and emotionally unstable and she also witnesses the humiliation faced by her husband. Women who are unemployed also risk becoming dependent on their male spouses, losing their social networks, and spending the entire day with their abusers. All of these factors increase their susceptibility to violence (Schneider et.al). Bincy's character arc gets complex as the narrative advances, revealing intricate details about her struggles with patriarchy, infertility, and her covert involvement in the patriarch's murder.

Although Shirley in *Aarkariyam* lives in a highly supportive home, she has experienced a series of horrific episodes. Unlike Bincy, Shirley is directly affected by the pandemic as

she and her husband face huge financial loss and has to travel back to Kerala amidst the chaos of the pandemic. Moreover, the thought of her only child who is stuck in the hostel due to the pandemic stresses her and the fact that her old father is willing to sell his home for providing financial aid to them intensifies her anxiety. Malik and Naeem state that “...it is important to understand that the pandemic impact on women with regard to their well-being is often more severe and long-term” (7,8).

Changing Idea of Home During COVID-19

The space utilisation in both the films are remarkable and Malayalam industry is quite comfortable in making and enjoying films within limited spaces. “Malayalam film is known for its sensitive depiction of essential subjects in films with fewer business components” (Paul 6). The film making during the pandemic has been excruciating because of the space and people management. Richards and Pacella observes that:

Creative workers, such as those that are either filmmakers or film festival organisers, are often predisposed to working in challenging conditions, where work and home lives blend. This blending of work and home was exacerbated by the pandemic, where, all our participants in this study experienced a blurring of work and home life due to lockdown restrictions and various “work from home” mandates (the conditions and severity of lockdown restrictions vary by state). (23)

Unlike other art forms, film making demands more people for its production and execution. The space utilisation in *Joji* and *Aarkkariyam* is incredible as it simultaneously followed the government rules of not risking the community health and also not compromising on the quality of the content.

The central part of Kerala is rich with big, isolated homes in the middle of rubber plantations. The choice of such locations has benefitted both the films in not disturbing the pandemic demands of film making. Both the movies have depicted the changing idea of home during the pandemic. Yalcin and Duzen opines that, “We define home as an imaginary space imbued not only with senses of belonging, desire, and intimacy but also with feelings of fear, violence, and alienation” (674). While *Joji* attempts to bring the fear, violence and alienation, *Aarkkariyam* explores the intimacy and warmth of the ‘home’.

There are many shorts in *Joji* where the home is shown as a single space amidst the dense rubber plantations and in *Aarkkariyam*, the home is surrounded by many plants and trees. The reality of alienation or rather isolation has been a pertinent feature of the pandemic. The attempt of human beings to utilise their own limited property to find their joy and bury their frustrations are all indispensable in chronicling the era of the pandemic. The two select films of the study stay close to the reality of the pandemic life as in representing the alienation within homes. The peculiar treatment of showing a large portion of empty spaces in a single room, inside *Joji*'s home augment to the terror pervading within the home. In the opening scene Poppy, a character in the film walks in and out of home depicting how people living under the same roof are far removed from each other, not just physically but emotionally too. Each room is very large and it has just one person living in it. There are repeated scene of *Joji* expressing his frustration in a closed room and the trauma of getting trapped within the confines of his home for an indefinite period. Apart from the staging, the dialogue-less scenes further contributes in bringing the pandemic inside the home.

Pothan is keen on separating Bincy and Jason who are the only married couple in the film and to maintain the patriarchal hierarchy within the home, Bincy is inevitably positioned in the kitchen and Jason, in his workspace. The crucial conversations between Bincy and *Joji* are separated by the walls of kitchen and dining area, which enhances the metaphorical idea of estrangement.

Joji is thus remarkable in its staging because the characters are set wide apart and it conveys the lack of bonding between the family members. The art direction specifically looks into a minimal approach of reducing the number of properties within a space. This mode of setting the interior of the home made it a space of voidness. Consequently, this voidness augmented to the silent terror brewing up within the home. The monotony of looking into vacuum has increased the impact of detachment within the home and also for the viewers. These approaches are various techniques to enhance the hostility in the climate of home in *Joji*. It lucidly sets the mood of the narration. It also justifies the time when the film is made and released.

The space in *Aarkkariyam* looks pampered and it delivers the warmth and affection of a home. There are plants in the courtyard where everyone does garden together. There is a kitchen garden and umpteen fruit bearing trees which make their life close to nature. The home

is adorned with properties that reflects the intimacy shared by the family members and it leaves open a room for the audience to wish and ‘pray’ for the family.

The home in *Aarkkariyam* breaks the stereotype of gendered spaces and it declares the open mindedness of the family members. The family cooks and eats together and all the spaces inside the home are equally accessible to everyone. According to Gupta, “If we watch a movie whose crisis is similar to our own, we can find incredible catharsis and relief by witnessing a resolution to our crisis offered by the movie’s storyline” (600). In *Aarkkariyam*, Ittiyavara, asks his son-in law Roy who is devastated due to financial loss to “*ellam avanil vitt aswasikkan padikknam*”, translates ‘to leave everything to God and relax’. *Aarkkariyam* imparts a cathartic experience to the audience as the cinema contemplates on various dimensions of prioritising relationships which help people navigate through their darkest times

Religion During the Pandemic

The pandemic terrorised and frightened religion and its powers with rational questions. In India, a considerable amount of population was skeptical about the efficiency of vaccination. The side effects of COVID vaccines were unnecessarily highlighted for discouraging people to not get vaccinated. People were mostly drawn into religious and irrational ways to tackle corona virus. Molteni et.al posit that “In the months following the pandemic outbreak there has been a flourishing of reports on religiosity and COVID-19, most of them detecting a religious revival in several countries” (S705). This had also been one of the cardinal reasons for the unprecedented spread of COVID-19.

Religions had an undivided take on how COVID 19 will end on its own without taking proper medical strategies. *Joji* engaged with the audience through a narrative which so was mundane, therefore, the presence of the religion was inevitable. When religion interfered into the narration, it portrayed the negligence of the system which challenged community health. The use of religion, its inhumane nature and artificiality was reflected in the incredible scene where the father chanted the prayer for the salvation of Kuttappan, who was battling with death.

Albert Camus’s *The Plague* had a story of a child dying followed by the conversation between a priest and a doctor with antithetical ideologies. When “One man has accepted this evil as finally good even though it is beyond his understanding how God will, in the end, transform it in accordance with his purposes. The other man can only revolt against what he has seen and ceaselessly "refuse to love a scheme of things in which children are put to torture"

(Hanna 226). In *Joji*, when father Kevin said that the manual of Christians is Bible, Jomon the elder and the most honest son of Kuttappan said “ente manual ente manasakshiyaaan,” that means “my manual is my conscience.” Thus, *Joji* engages in the conflict of religion versus rationality.

Pothan has made use of COVID 19 in a metaphorical manner where he simultaneously criticised religion and also the inhuman dispositions of the characters. He uses the signature properties of COVID era to narrate a murder and left many things unsaid which enhanced the aesthetics of *Joji*.

In *Aarkkariyam* the gravity of the faith overshadowed the religious dimension of the story. The story opens with Roy’s narration of how his wife Shirly’s faith in God relaxes her even in the middle of chaos. Roy has been shattered to know that, his father-in-law Ittiyavara, prayed to God for repentance after murdering Shirly’s first husband and also was flabbergasted by the way Ittiyavara submitted himself to the God.

Joji and *Aarkkariyam* have taken two extremely different stands on religion, like Camus’s characters in the plague Dr. Rieux and Father Paneloux. According to Hanna, Camus’ conclusion to this conflict of thoughts on religion is “If men are to speak of God, a personal and sovereign God, then there is introduced into human experience an infinite gulf between the sufferings of men and the designs of God --a tension which demands submission or revolt” (226).

Joji, Shakespeare and the Pandemic

“Thou art a boil, A plague-sore, an embossed carbuncle, In my corrupted blood. (Shakespeare, 2.4.212-81).” This is an iconic remark made by Lear towards his ingrateful daughter Goneril in his tragedy, *King Lear*. Shakespeare has avoided the use of plague as a central motif in any of his plays, preferring to address it subtly through his dialogue. The use of the word ‘plague’, suggests the hatred Lear had on Goneril. In the making of *Joji*, Dileesh Pothan and Shyam Pushkaran follow a similar approach, wherein they made use of the pandemic as a medium or environment but not as the theme to narrate the story. This feature in some ways adhered to Shakespeare's thoughts on treating the plague in his writings. Scholars and Shakespearean theatre artists viewed this technique with great fascination.

Shakespearean research has not gone stand still during the Pandemic. Various departments on Shakespearean studies, film makers, writers, theatre companies to meme

creators have all researched on Shakespeare during COVID19 like in any other time. One of the major challenges is in establishing the relevance of Shakespearean works in such a hopeless time like the pandemic. The output of such research across the world pave the way for the adaptation of Shakespeare to myriad works of art with currency.

Dileesh Pothan's *Joji* is not the direct equivalent of Shakespeare's tragedy Macbeth. *Joji* resembles only the plot of the Macbeth, therefore it can be called as loose adaptation. The characterisation is influenced by the several major and minor traits of the significant characters in Macbeth. Pliability of Shakespearean works allow them to bring newness in their adaptations. Pothan effortlessly cut short many characters from Macbeth yet retains the essence of the story. He also adds a character like Father Kevin and this character infuses into the narration without derailing the central concept. The flexibility of Shakespearean adaptation lies in the scope of enlarging the vision without disturbing the main plot. The presence of Father Kevin in *Joji*, imparts more authenticity to the narration as the character pitches straight into the socio-religious milieu of Kottayam in Kerala.

Conclusion

Politics of narratives of *Joji* and *Aarkkariyam* are dichotomous in nature as they choose to express two versions of the pandemic. *Aarkkariyam* succeeds in documenting the pandemic situations by diving deep into the nuances of the features of the pandemic. The title *Aarkkariyam* which translates as 'who knows' is not followed with a question mark instead it is a statement which allows no further interpretations. It is declared as a statement of truth without probing into the origin or its evolution of what it stands for, thus it exists as an independent entity. The politics of *Aarkkariyam* is the predominant discourse existed during the pandemic which envisages all kinds of trauma instilled upon ordinary people that affected their everyday life. *Aarkkariyam* intends to discuss the socio-economic milieu of a middle-class family embodying various factors of the pandemic life. The film keeps visiting the economic downfall the government faces which in turn reflects in the hardships of the life of the ordinary people. Every time Roy, the businessman in the film, encounters a problem, the meaning of the title echoes. Thus, the ambiguity becomes the definite answer for the situation. The matter of enquiry is, who or what brings such a precision in the ambiguity of the situation. There was an attempt from the government apparatus to highlight the tragedies of

disease, so that many other political controversies could be conveniently sidelined. Though the pandemic was the elephant in the room, there were equally important issues going on. The sudden spread of super powerful metaphor helped the governments and MNCs to relax as people were only worried about the death. It would be unfair if people wouldn't think about the policies made and unmade by governments across globe during COVID 19 and its eventual effect on ordinary lives.

Unlike *Aarkkariyam*, *Joji* is an expression of dissent. *Joji* side-lined the impact of COVID 19 to the backdrop and foregrounded the maturation of a classic story line. The film has no intentions to magnify the relevance of the time by engaging in an ontological journey to find a 'deeper meaning' to the situation. As Slavoj Zizek opines, "The really difficult thing to accept is the fact that the ongoing epidemic is a result of natural contingency at its purest, that it just happened and hides no deeper meaning" (14). It never succumbed to the usual social responses during the time of a crisis instead its emphasis is on an individual. The political project of making a traumatic event in the history to an unforgettable reality forever, will always have vested interest and will be sponsored by state, capitalism and other apparatus of hierarchy. Documentations of such periods are mostly unfaithful attempts to falsify the history and these manipulated documents act as catalysts to legitimise political narratives. As Connerton rightly explains:

It is surely the case that control of a society's memory largely conditions the hierarchy of power; so that, for example, the storage of present-day information technologies, and hence the organisation of collective memory through the use of data-processing machines, is not merely a technical matter but one directly bearing on legitimation, the question of the control and ownership of information being a crucial political issue. (2)

In *Joji* the title itself suggest that its about an individual and the pandemic was a time of individuation. People shut themselves into their own physical and psychological spaces. Fellow human beings, outsiders, and even neighbourhood started to incite terror and anxiety in individuals. Thus COVID-19 encouraged people to embrace their own company as there existed a threat in every other person and environment. (Schellinski). This phenomenon has more rootedness in the new normal or post pandemic situation than the mask and sanitizer era.

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Gender in Morphological Perspective

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Abstract

A varied perspective on gender as a morphological category is investigated in this study across languages in which markers reveal how it shapes the structure of language usage as well as socio-cultural perceptions. It emphasizes its significant role in differing morphological systems and their implications for linguistic theory using gender agreement, inflectional patterns and cognitive processing of gendered forms. Gender markers are also examined in the study from a socio-cultural standpoint paying attention to how they mirror or determine social attitudes about gender roles. To achieve a thorough understanding of the relationship between gender and morphology in linguistics, there will be a comparative analysis of languages with diverse gender systems.

Keywords: Morphology, Gender markers, Grammatical Gender, Inflectional Morphology, Derivational Morphology.

Introduction

Morphology is the branch of linguistics that studies the structure and formation of words. It examines how words are composed of smaller meaningful units called morphemes, which include roots, prefixes, suffixes, and infixes. Morphology is crucial because it helps us understand the rules and processes that govern word formation and the relationship between words in a language.

Importance of Morphology in Linguistics

1. **Word Formation:** Morphology provides insight into how words are formed, allowing us to break down complex words into their basic components. This understanding helps linguists analyze the building blocks of language.
2. **Grammar and Syntax:** Morphological analysis is essential for understanding the rules of grammar and syntax in any language. It reveals how words change form to convey different meanings, grammatical functions, and relationships within sentences.

3. **Language Acquisition:** Studying morphology helps linguists understand how children and second language learners acquire and use words. It sheds light on common errors and developmental stages in language learning.
4. **Lexicon Expansion:** Morphology explains how new words are created and added to a language's lexicon. This is particularly important for understanding language evolution and the incorporation of loanwords and neologisms.
5. **Cross-Linguistic Comparison:** By comparing morphological systems across languages, linguists can identify universal patterns and unique features, contributing to a broader understanding of human language.

Gender in Morphology

Gender as a grammatical category refers to a system in which nouns, pronouns, adjectives, and sometimes verbs are classified into different groups, often based on sex or other semantic criteria. These groups, or genders, influence the form and agreement of related words within sentences.

Gender as a Grammatical Category

1. Nouns:

- In many languages, nouns are assigned a gender. This classification can be based on biological sex (masculine, feminine) or other arbitrary criteria (neuter, animate, inanimate).
- Examples:
 - **Bengali (Indo-Aryan Language) :** ছেলে - Boy
 - **Tamil (Dravidian Language) :** புத்தகம் - Book

2. Pronouns:

- Pronouns often reflect the gender of the nouns they replace or refer to.
- Examples:
 - **Tamil: நான் (Nān)** - "I" (First person singular)
 - **Bengali : তুমি (Tumi)** - "You" (Second person singular/informal)

3. Adjectives:

- In languages with grammatical gender, adjectives must agree in gender with the nouns they modify.
- Examples:
 - **Tamil: அழகான (Aḷakāna)** - "Beautiful"
 - **Bengali : বড় (Bôro)** - "Big"

4. Verbs:

- In some languages, verbs can also reflect gender, often through agreement with the subject or object.
- Examples:

- **Tamil:** சாப்பிட (Sāppiḍa) - "To eat"
- **Bengali:** পড়া (Pôṛā) - "To read"

Function and Significance

1. Agreement:

- Gender affects agreement rules within a sentence, ensuring that related words match in gender.
- Example: **Tamil:** அவன் சாப்பிடுகிறான் (*Avan sāppiṭukirāṇ*) - "He eats."

2. Clarity and Precision:

- Gender marking can provide additional information about the referent, making communication more precise.
- Example: **Bengali:** সে শিক্ষক। (*Se shikkhok.*) - "He/She is a teacher."

3. Cultural and Social Reflection:

- The use of grammatical gender can reflect and reinforce cultural and social norms regarding gender roles and distinctions.
- Example: **Tamil:** அவள் வீட்டு வேலை செய்கிறாள் (*Aval vīṭṭu vēlai seykirāḷ*) - "She does the housework."

4. Challenges in Language Learning:

- For learners, mastering gender agreement rules can be challenging, particularly in languages with complex gender systems.
- Example: English speakers may struggle with the need to match verbs and adjectives with the gender of nouns, a concept less rigid in English. For example, understanding why खेलता (*khelta*, masculine) changes to खेलती (*khelti*, feminine) can be challenging.

Research Questions

- How do morphological gender markers function across different languages?
- How do gender markers reflect or influence socio-cultural attitudes and norms?

Findings

How do morphological gender markers function across different languages?

Morphological gender markers are used in various languages to indicate the gender of nouns, pronouns, adjectives, and sometimes verbs. These markers function differently across languages, depending on the specific grammatical rules and structures of each language. Here's a detailed look at how these markers function in some languages:

1. Indo-European Languages

Romance Languages (e.g., Spanish, French, Italian)

- **Nouns:** Gender is typically indicated by noun endings.
 - **Spanish:** "el libro" (the book, masculine), "la mesa" (the table, feminine)
 - **French:** "le chien" (the dog, masculine), "la chaise" (the chair, feminine)
 - **Italian:** "il ragazzo" (the boy, masculine), "la ragazza" (the girl, feminine)
- **Adjectives:** Adjectives agree in gender with the nouns they modify.
 - **Spanish:** "niño pequeño" (small boy, masculine), "niña pequeña" (small girl, feminine)
 - **French:** "grand homme" (tall man, masculine), "grande femme" (tall woman, feminine)
 - **Italian:** "ragazzo alto" (tall boy, masculine), "ragazza alta" (tall girl, feminine)
- **Pronouns:** Pronouns reflect the gender of the nouns they replace.
 - **Spanish:** "él" (he), "ella" (she)
 - **French:** "il" (he), "elle" (she)
 - **Italian:** "lui" (he), "lei" (she)

Germanic Languages (e.g., German)

- **Nouns:** Gender is often indicated by the definite article and sometimes the noun ending.
 - **German:** "der Mann" (the man, masculine), "die Frau" (the woman, feminine), "das Kind" (the child, neuter)
- **Adjectives:** Adjectives agree in gender, number, and case with the nouns they modify.
 - **German:** "ein großer Mann" (a tall man, masculine), "eine große Frau" (a tall woman, feminine), "ein großes Kind" (a tall child, neuter)
- **Pronouns:** Pronouns change according to the gender of the nouns they replace.
 - **German:** "er" (he), "sie" (she), "es" (it)

2. Afro-Asiatic Languages

Semitic Languages (e.g., Arabic, Hebrew)

- **Nouns:** Gender is usually indicated by specific morphological patterns or suffixes.
 - **Arabic:** "كتاب" (kitāb, book, masculine), "مدرسة" (madrasa, school, feminine)
 - **Hebrew:** "ספר" (sefer, book, masculine), "אישה" (isha, woman, feminine)
- **Adjectives:** Adjectives must agree in gender with the nouns they modify.
 - **Arabic:** "كتاب كبير" (kitāb kabīr, big book, masculine), "مدرسة كبيرة" (madrasa kabīra, big school, feminine)
 - **Hebrew:** "ספר גדול" (sefer gadol, big book, masculine), "אישה גדולה" (isha gdola, big woman, feminine)
- **Verbs:** Verbs may also show gender agreement with the subject.
 - **Arabic:** "هو يكتب" (huwa yaktub, he writes), "هي تكتب" (hiya taktub, she writes)
 - **Hebrew:** "הוא כותב" (hu kotev, he writes), "היא כותבת" (hi kotevet, she writes)

3. Bantu Languages (e.g., Swahili)

- **Nouns:** Gender, often referred to as noun class, is indicated by prefixes that also convey other grammatical information such as number.
 - **Swahili:** "mtoto" (child, class 1/2), "watoto" (children, class 1/2 plural)
- **Adjectives:** Adjectives must agree with the noun class prefixes of the nouns they modify.
 - **Swahili:** "mtoto mzuri" (good child, class 1/2), "watoto wazuri" (good children, class 1/2 plural)
- **Pronouns and Verbs:** Both pronouns and verbs show agreement with noun classes.
 - **Swahili:** "yeye" (he/she, class 1/2), "wao" (they, class 1/2 plural), "anatembea" (he/she walks, class 1/2), "wanatembea" (they walk, class 1/2 plural)

4. Slavic Languages (e.g. Russian)

- **Nouns:** Gender is typically marked by noun endings and sometimes by specific morphological patterns.
 - **Russian:** "мужчина" (muzhchina, man, masculine), "женщина" (zhenshchina, woman, feminine), "окно" (okno, window, neuter)
- **Adjectives:** Adjectives must agree in gender, number, and case with the nouns they modify.
 - **Russian:** "большой дом" (bol'shoy dom, big house, masculine), "большая кошка" (bol'shaya koshka, big cat, feminine), "большое окно" (bol'shoe okno, big window, neuter)
- **Pronouns:** Pronouns change according to the gender of the nouns they replace.
 - **Russian:** "он" (on, he), "она" (ona, she), "оно" (ono, it)

5. Indo Aryan Languages (e.g., Hindi)

- **Nouns:**
 - **Hindi:** लड़का (*Ladka*) - "Boy"
 - **Marathi:** मुलगी (*Mulgi*) - "Girl"
- **Adjectives:**
 - **Hindi:** लंबी लड़की (*Lambi Ladki*) - "Tall girl"
 - **Marathi:** उंच मुलगा (*Uncha Mulga*) - "Tall boy"
- **Pronouns:**
 - **Bengali: Gender-neutral:** সে (*Se*) - "He/She" (Bengali often uses gender-neutral pronouns, with the context determining the gender.)
 - **Gujarati: Feminine:** તે (*Te*) - "She" (Note: Similar to Hindi, તે can be used for both genders, but the context or verb agreement will indicate the gender.)

How do gender markers reflect or influence socio-cultural attitudes and norms?

Gender markers in language often reflect and influence socio-cultural attitudes and norms in various ways. These markers can reinforce traditional gender roles, affect perceptions of gender

identity, and influence the way individuals think about and interact with each other. Here are some key points on how gender markers reflect and influence socio-cultural attitudes and norms:

Reflection of Socio-Cultural Attitudes

1. Reinforcement of Gender Roles:

- **Language Usage:** In many languages, gender markers reinforce traditional gender roles by associating certain activities, professions, or attributes with a specific gender.
- **Example:** In languages like Spanish, the word for "nurse" can be "enfermero" (male nurse) or "enfermera" (female nurse), implicitly suggesting the role can be gendered.

2. Gender-Specific Titles and Terms:

- **Honorifics and Titles:** Titles such as "Mr.", "Mrs.", "Miss", or gender-specific job titles reflect societal expectations and norms regarding gender roles.
- **Example:** In English, terms like "policeman" and "policewoman" or "chairman" and "chairwoman" reflect traditional gender roles within professions.

3. Language and Gender Identity:

- **Binary Gender Systems:** Many languages traditionally have binary gender systems (male and female), which reflect and reinforce binary views of gender.
- **Example:** The lack of gender-neutral pronouns in many languages can make it difficult to recognize or respect non-binary and genderqueer identities.

Influence on Socio-Cultural Attitudes

1. Perception and Stereotyping:

- **Implicit Bias:** The use of gendered language can influence implicit biases, reinforcing stereotypes about what is considered appropriate or typical behavior for different genders.
- **Example:** Studies have shown that job descriptions using gendered language can affect perceptions of who is suitable for the job, often discouraging women from applying to roles described with masculine-coded language.

2. Shaping Gender Norms:

- **Language Evolution:** Efforts to change gendered language, such as adopting gender-neutral pronouns and titles, can influence societal attitudes towards gender norms and equality.
- **Example:** The introduction and acceptance of gender-neutral pronouns like "they" in English, or "iel" in French, reflect and promote more inclusive attitudes toward non-binary and gender-fluid individuals.

3. Impact on Gender Equality:

- **Language Reform:** Movements to reform gendered language, such as using non-gendered job titles ("firefighter" instead of "fireman"), can promote gender equality by challenging traditional gender roles and expectations.

- **Example:** In Sweden, the gender-neutral pronoun "hen" has been introduced and widely adopted, contributing to greater awareness and acceptance of gender diversity.

4. Cultural and Social Identity:

- **Expression of Identity:** Language plays a crucial role in the expression of cultural and social identity, including gender identity. The availability of gender markers can either constrain or empower individuals in expressing their gender.
- **Example:** In languages with rich gender morphology, individuals might find more ways to express nuanced aspects of their gender identity, whereas in languages with less gender marking, they might feel constrained.

Examples from Different Languages

1. Romance Languages (e.g., Spanish, French, Italian):

- **Reflect:** Traditional gender roles are reflected in gendered nouns and adjectives, such as "el médico" (male doctor) vs. "la médica" (female doctor).
- **Influence:** Efforts to use gender-neutral language, such as "le/la médecin" in French, influence societal views on gender inclusivity.

2. Germanic Languages (e.g., German, English):

- **Reflect:** Gendered pronouns and titles reflect traditional gender roles and expectations.
- **Influence:** The introduction of gender-neutral pronouns ("they" in English, "xier" in German) challenges traditional views and promotes gender inclusivity.

3. Bantu Languages (e.g., Swahili):

- **Reflect:** Gender is often marked in ways that reflect social roles and relationships within communities.
- **Influence:** Changes in how gender is marked and discussed can influence cultural attitudes towards gender roles and equality.

Conclusion

The study of gender and morphology is part of a broader effort to expose the intricacies of how language structure interacts with socio-cultural attitudes towards gender. Markers that indicate gender exist in the morphological systems of many languages, serving as both reflections of and influences on social norms and perceptions regarding gender roles. In this way, language can reinforce traditional roles associated with male and female. For example, distinguishing between male and female professional titles can lead to notion of gender-specific jobs. Moreover, the use of gendered language shapes how individuals perceive and internalize gender roles. This linguistic power may reinforce or challenge existing gender norms, thereby impacting people's ideas about what behaviors and roles differ based on whether one is a man or a woman. The evolution of gender markers in languages mirrors wider socio-cultural shifts. The introduction of gender-neutral pronouns and titles in various languages signifies a movement towards greater gender inclusivity and equality demonstrating the dynamism of language as it adapts to changing societal values. Case studies from Swedish, German or English exhibit different responses towards inclusivity due to varying levels

within their societies' attitudes towards feminism. Such examples emphasize the works in progress as well as resistance that have characterized different linguistic stratum during times when these texts were being produced.

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Gender in Morphological Perspective

Analysis of Proverbs in *The Book of the Thousand Nights and One Night*

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Abstract

The present paper analyzes proverbs in the four volumes of *The Book of the Thousand Nights and One Night* otherwise popularly known as *Arabian Nights*. The purpose is to point out the cultural nuances and implied meaning of the proverbs. The stories are set in the Arabian context hence, they use different contexts to perform their proverbial function. The contexts, the culture, and the elements related to natural, social, and traditional aspects are different. Therefore, it becomes difficult to understand these proverbs. I have attempted to understand and interpret the proverbs in the best possible way. The analysis hopefully provides a better understanding of the proverbs used in these folktales.

Keywords: Arabian Nights, Folktales, One Thousand and One Nights, Proverbs

The Book of the Thousand Nights and One Night, popularly known as the *Arabian Nights*, is a collection of folktales written in the Arabic language. These folktales are famous all over the globe and have been translated into many languages. The first English-language edition of the book appeared during 1706– 1721.

Many writers, translators, and literati of the Asian subcontinent from West Asia, Central Asia, South Asia, and North Africa have compiled these folktales. Some of these folktales indicate their origin in the literature of old and medieval Arabia, Sanskrit, Persia, and parts of modern Iraq.

It is believed that most of these folktales were initially folk stories from the Abbasid and Mamluk eras.

All the editions of the *Arabian Nights* use the framing device which is a story within the story. The wife of King Shahryar, Scheherazade, narrated these tales with one tale each night of storytelling. According to Marzolph some of these tales originated in older Indian texts like *Panchatantra* (04 & 10). Some folktales continue from the original tale; some are intertwined with other tales, whereas some are self-sufficient. Some editions cover only a few stories related to a few hundred nights, whereas others contain one thousand and one or more. Much of the text of the stories is in prose, yet versification is occasionally evident in the use of songs and riddles to express profound sentiment. Most of the verses have single couplets or quatrains, even though some are comparatively lengthier.

Even though the stories *Aladdin and the Wonderful Lamp* and *Ali Baba and the Forty Thieves* are associated with the *Arabian Nights*, they were not included in the original Arabic collection initially. When a Syrian writer Hanna Diyab visited Paris, he told these stories to a French translator Antoine Galland. These folktales were included later in the collection. The folktales like *The Seven Voyages of Sinbad the Sailor* existed independently before they were included in the collection.

The background of the *Arabian Nights* stories begins with the story of a king named *Shahryār*, whom the narrator calls a “Sasanian king”. *Shahryār* comes to know the infidelity of his brother’s wife. He gets her killed as she becomes a dishonour to his family. This makes him believe that all women are of the same nature. As a vengeance, he begins to marry women in his kingdom and kill them the next morning. He does so to prevent the women from being dishonest to him and his family. His minister’s duty was to provide him new bride every day.

At last, the minister fails to find women for the king. *Scheherazade*, his daughter, offers herself to the king as the next bride and her father reluctantly agrees. *Scheherazade* starts telling a story to the king on the night of their marriage but does not end it. *Shahryār* becomes excited to

know about the end of the story. As a result, he delays her execution waiting for the end of the story. The following night, she ends the story and starts a new one. The king becomes eager to know the end of the second story as well and thus postpones her execution again. This continues for one thousand and one night. Thus, the collection is named *The Book of the Thousand Nights and One Night*.

The foundation of the folktales in the *Arabian Nights* is found in Sanskrit literature where devices like frame stories and animal fables are evident. The technique of frame storytelling used by the daughter of the king's minister has references to the art of Indian storytelling. As a result, she succeeds in removing an impending danger by telling stories. The stories in the *Arabian Nights* reflect Indian folklore through the use of certain animal stories similar to that of ancient Sanskrit fables. These folktales influence the *Panchatantra* and *Baital Pachisi*.

The influence of *Panchatantra* stories on these folktales is due to the Sanskrit adaptation of *Tantrapakhyana*. The versions of *Tantrapakhyana* are available in Tamil, Thai, and Indonesian Javanese languages but only a few excerpts of the original Sanskrit exist. The art of storytelling in the *Arabian Nights* follows the concubine storytelling style that maintains the interest and excitement of a king. The foundation of the collection of folktales in the *Arabian Nights* is *Panchatantra*.

According to Warder, in 570 CE, the *Panchatantra* and *Jatakas* stories were translated into Persian by Borzūya (61–62, 76–82). In 750 CE, Ibn al-Muqaffa translated them into Arabic. Later on, the Arabic version of the stories was translated into numerous other languages like Syriac, Greek, Hebrew, and Spanish.

The present paper analyzes the proverbs in the four volumes of *The Book of the Thousand Nights and One Night* to understand the cultural shades and indirect meanings extended by the proverbs in the select folktales. The understanding of cultural, social, environmental, situational, and traditional elements to understand proverbs from an unfamiliar context. Hence, reading the folktales enables us to arrive at appropriate meanings of the proverbs in the above book.

Proverbs in *The Book of the Thousand Nights and One Night: Volume I*

“You who have helped the unworthy, know that the wicked man has in his wickedness punishment enough!” (Mathers 17).

The proverb is used in the folktale *The Tale of the Second Sheikh*. The folktale is about the second Sheikh and his two brothers. The Sheikh and his brothers inherited the wealth of three thousand dinars. The Sheikh opened a shop, and his two brothers did the same, but soon one of his brothers set out on a trade. It had been a year since he went on his trade and returned poor. The Sheikh told him that he had warned him not to go on the journey. The brother repented, and the Sheikh took him into his house. He gave him clothes and food, counted his income, and leaving the invested capital aside; gave his brother half of his profit. Thus, the Sheikh counted his profit, gave half of it to his brother, and lived together for many days.

After some days, both the brothers of Sheikh asked him to set out on a journey for trade, and he refused. After some days, they again asked him to go on a trade journey, and the Sheikh refused. They were so determined that Sheikh could not deny the third time, and they went on a trade journey. They counted the money they earned so far, and the Sheikh suggested that they should hide half of it in the earth and use the remaining half for trade. They agreed and went on a journey.

When they went to the first city, they earned a good profit and went to another town. They came across a poor-looking woman who asked the Sheikh for his help, and she promised to repay his service. The Sheikh agreed to help her. She asked him to marry her and take her to his country. The Sheikh carried her with him. Gradually, the Sheikh started loving her, and he became used to her company. His brothers became jealous of his wealth, and they plotted his murder. One day when the Sheikh and his wife were asleep, his brothers threw them into the water, and the Sheikh's wife, who was a demon, took him to the shore on her shoulder and went away for the whole night. She came back and told him that she was his wife, and now she was so enraged with his brothers that she was going to kill them. He told her not to kill them and described everything from the beginning. She said to him that now she would go to them and sink their ship. The Sheikh told her not to kill them and quoted the above proverb.

The proverb indicates that the Sheikh's brothers proved to be unworthy and wicked, and they have their punishment for their wickedness. It will be enough for them. Yet, his wife wanted to kill them. She took the Sheikh with her and left him on the terrace of his house. He dug out the money buried in the earth and opened his shop. One day when he came home, he saw two dogs tied in his place. The Sheikh's wife told him that they were his brothers. Thus, the proverb proved true that wicked persons get their punishment through their wickedness. The proverb is made of "the wicked man", "has in his wickedness", and "punishment enough". Thus, the proverb advises that one should consider that the result of wickedness is its punishment. One gets the punishment for his wickedness right here. Therefore, one should not be wicked to others; otherwise, the punishment for wickedness lies in the wickedness.

**“If you would know the taste of bitterness
Seek sorrow out and comfort her distress,
You need not feed a jackal cub to see
Just how ungrateful gratitude can be” (Mathers 23).**

The proverb finds its place in the folktale *The Tale of the Fisherman and the Jinni*. The folktale is about an old and poor fisherman who had three children. When he went fishing, he threw his net and waited to get to the bottom. Then, he pulled the net and found it heavy. He tried to get the net out of the water but could not pull it. So, he brought the ends of the net to the shore and tied them to a wooden pole. Then he dived into the sea and pulled the net to the beach, and he laughed at himself. It was a dead donkey trapped in the net. He freed his net and again spread it in the water and waited to get to the bottom. When it went to the bottom, he pulled it and found it heavier than before. He thought he had found a big fish, but he had found a big jar full of mud and dirt this time. He became nervous and pulled out his net, cleaned it, and spread it again. The third time he caught the broken pots and pieces of glass. Thus, he became sad and asked God if he could put the net only four times, and till now, he had put the net three times and has not caught any fish. Instead, he caught a sealed copper jar. He became happy to sell it in the market and get some money. It was a heavy jar, so he decided to open it.

When he opened it, a cloud of smoke came out, and later a giant demon appeared whose head reached above the clouds. The devil at first begged pardon of the prophet Sulaimān, but the

fisherman told him that prophet Sulaimān had died many years ago, and he asked him how he had gotten into the jar. The demon said to him that he had brought the news of his death. The fisherman was scared to listen to this, and he said to the monster that he had taken him out of the jar. The fisherman asked what the reason was behind his death. The demon asked him to listen to his story. He told him that he rebelled against Sulaimān, and Sulaimān imprisoned him in this jar. He had been in the jar for many years, waiting for someone to free him. He said to himself that whoever releases him in the first hundred years shall have eternal wealth, but no one released him. Then he told whoever frees him shall have all the treasures on the earth, but it did not happen. Then he said whoever frees him shall have three wishes thus four hundred years passed, but no one released him.

For the fourth time, he said that whoever frees him shall have his death as the gift and the fisherman released the demon. On hearing this, the fisherman implored the devil to spare his life, but the monster was determined to kill him. Thus, the fisherman prayed to the prince of Afarit to be unfair to award him death for his good deeds. The fisherman quotes the above proverb at this juncture. The proverb indicates that the fisherman was already facing harsh conditions. Despite the worst conditions, he was encouraged to get something better, but his efforts finally led him to death. He freed the demon, but he received his death in return for the demon's freedom. The demon did not express his gratitude but decided to kill the fisherman. The proverb is made of "to know the taste of bitterness", "seek sorrow out and comfort distress", "you need not feed a jackal cub", and "to see how ungrateful gratitude can be". Thus, the proverb suggests that even if you do good things to bad people, they always remain ungrateful. If we know how bad it could be, we should comfort ourselves and face the situation.

“Each man envies, the strong openly, the weak in secret” (Mathers 27).

The proverb is exemplified in *The Tale of The Wazir of King Yunan and Rayyan the Doctor*. The tale is the story of a king called Yunan, a very influential king, but his body was infected with leprosy, and no doctor could treat it. One day an old doctor named Rayyan came to the king's city. He was a very learned doctor knowing all the good and the harmful effects of the medicine. He had also learned other subjects apart from medicine like philosophy and all other sciences. He stayed in the city for a while and learned about the king's leprosy and the unsuccessful treatments

that the king had undergone. He thought over the king's illness and went to the king's palace with the best of his clothes the next day.

When he went to the king, he told him that he could cure the king without medicine. The king asked him how he was going to do that. He also promised him if he succeeds in curing the king, he and his upcoming generations will be rewarded. The doctor went to his home and prepared a mallet and a ball. The next day the doctor asked the king to take the mallet in his hand, hit the ball, and practice this until the king sweats. After being sweaty, the king should take a bath in the hammam. Thus, he would be cured. The king did exactly as the doctor said. The next day the doctor went to the king. The king honoured the doctor as the king was cured. The king offered him wealth as promised, and the doctor took his prizes. The king asked the doctor to sit beside him and receive his prize the next day.

Among the wazir's, one wazir who was envious of the doctor expressed his disgust for the doctor in his mind. In this context, the proverb indicates that the wazir secretly expressed his jealousy about the doctor. He further went on to tell the king that he is not a faithful servant, and he is also an aught and a bastard servant. The proverb is made of "each man envies", "the strong openly", and "the weak in secret". Thus, the proverb suggests that a jealous person envies the strong openly and the weak secretly. He further expressed his opinion to the king about giving money and prizes to the doctor. He used the following proverb out of jealousy towards Doctor Rayyan to make the king aware of the consequences.

"He who regards not the end and the consequence shall never thrive" (Mathers 27).

The wazir further expressed why he said so by quoting the above proverb to the king. The wazir was jealous of the doctor, and he thought that if the king spent all his wealth just over the doctor, he would not prosper. The wazir wanted to make the king aware that the doctor wanted to take over his kingdom. He was doing it out of jealousy, so he quoted the above proverb. The proverb indicates that the king was spending his wealth on the doctor, and the wazir considered it a waste if the king spent his wealth like this, soon he would be in bad condition. Therefore, he warned the king of the consequences of being a spendthrift.

The proverb is made of "he who regards not the end", "and the consequence", and "shall never thrive". Though the wazir used the proverb to warn the king as a result of his jealousy of the

doctor, it indirectly suggests that one must consider the consequences of being a spendthrift. A person who spends wealth carelessly never prospers. Therefore, one should think of the result before the expenditures of wealth.

“He who requites a fault with kindness at the same time pardons the evil” (Mathers 36).

The fisherman told the demon *The Tale of The Wazir of King Yunan and Rayyan the Doctor*. Then the fisherman continued telling the devil another tale. The above proverb is used in the folktale *The Tale of the Prince and the Ogress*. The demon promised to kill the fisherman, but the fisherman did not want to die. He thought that though he was a demon, God had given the fisherman some intellect so he could use it. Thus, the fisherman told the demon that he would be regarded with the highest name if he told him how he could fit into such a small jar. The fisherman told him to demonstrate it. When the demon heard the highest name, he agreed to show it to the fisherman.

As soon as the demon got into the jar, the fisherman closed the jar with the seal of Sulaimān. Thus, the demon was trapped. The fisherman threatened him to throw into the sea and ensure that no one got him out. The demon begged, but the fisherman did not listen to the devil. The demon implored the fisherman to release him if he had been bad to the fisherman, he asked him to be good to him. Thus, the demon quoted the above proverb. The proverb indicates that the fisherman should avenge the demon’s fault and kindly pardon him. However, the demon was not going to pardon the fisherman. The proverb is a contradictory statement to the act of the demon, and the demon expected the fisherman to follow the proverb. The proverb is made of “he who requites a fault”, “with kindness”, and “pardons the evil”. Thus, the proverb suggests that a person who revenges a fault with kindness pardons a bad person. The revenge taken with kindness is like forgiveness.

**“Blessed are they who control their anger and forgive the offender”
(Mathers 221).**

“The man who takes good council has provided himself with a shield” (Mathers 221).

The proverb is used in the folktale *The Tale of the Lame Young Man with the Barber of Baghdad*. The tale is told by the lame young man and reported by the tailor. The lame young man

told his story. He was the son of the leading merchant of Bagdad. His father led a very peaceful life and brought up his son similarly. The lame young man inherited the property when his father died. The only thing that the lame man feared was the woman.

When he was walking on the streets of Baghdad, he saw a group of women approaching him. He tried to avoid them and went to another road and sat on a bench. In front of the bench was a window opened by a young woman who came there to water the plants. She was so beautiful that he felt something for her. After looking at her, his fear of women went away, and he felt a desire for them. He sat there as if he was enchanted. After some time, a judge appeared before the house door and went in. He thought that he might be the father of the girl. Her thought did not leave his mind, and after some days, he fell ill.

An older woman came to him and asked him everything. He told her everything, and she told him to be brave. On his behalf, the older woman went to the girl, but the girl became angry with the older woman and told her not to come again with such a proposal; otherwise, she would punish her. He fell seriously ill and stopped eating. After a few days, the older woman came with a smile on her face and demanded a gift for good news. He asked her what the good news was. The older woman told him that she told the young woman that a man was about to die in her love, and she explained everything to her. Thus, the young lady became ready to meet the man after the Friday prayers. She told her that she would spend hours with him, but she had to leave before her father arrived.

The man prepared a plan for their meeting when the older woman asked him to go to the hammam and do a makeover. Thus, he decided to call the barber first and then went to the hammam. The barber came and started conversing with the man. He became irritated with the barber's conversation and told him to do his duty and stop the conversation. After some time, the barber started conversing again about his knowledge of the horoscope, and it irritated the lame young man more.

The barber further clarified that he is not merely a barber but a scholar in many sciences. He told the man that he should follow whatever he said, but he became angry with his talk. The barber again started telling the man about him and the story of the talkative six brothers. Thus, the lame young man reached his limit of patience and ordered his servant to send the barber out. Then again, the barber started telling him about the lame young man's father and his relationship. The

barber consulted him and how the barber received a hundred dinar as a reward from his father. The lame young man thus became angry with him and expressed his regret about his father having such a barber with him. The barber told him that he thought the lame young man had recovered from his illness, but it affected him badly. Therefore, he reminded him of the first proverb mentioned above.

In the story's context, the proverb indicates that the lame young man should control his anger and forgive the barber even though he talked much and did his work less. He advised him that the person who knows how to control anger and forgive the offender is blessed. The proverb is made of "blessed are they", "who control", and "their anger and forgive the offender". The proverb suggests that one should learn to control anger and forgive the offender. Anger affects the person's conscience, leading to the person's downfall. An angry person makes wrong decisions. Therefore, one needs to control anger and learn to forgive the offender as forgiveness is divine.

In the same story, the next proverb is used. The barber told him that he did not understand why he was so impatient. He added that the lame young man's father never made any decisions without seeking his advice. The barber told him that his father knew the importance of the second proverb mentioned above. The proverb indicates that the lame young man's father took advice from the barber, and he protected himself from the probable threat. Thus, the barber advised him to take his advice and stay protected. The proverb is made of "the man", "who takes good council", and "has provided himself with a shield". Thus, the proverb suggests that one should listen to the advice to be safe. Good advice always leads to success and safety.

"It is for a father to name his own son" (Mathers 392-393).

The proverb is used in the folktale *The Tale of King Umar Al-Numan*, a series of tales, and the proverb is exemplified on the fifty-sixth night. It is a tale of a slave woman Nuzhat and the Badawi owner. The Badawi was taking Nuzhat to the slave market in Damascus. When they arrived at Damascus, Nuzhat was pale due to over-crying. Badawi warned her if she cried anymore, he would sell her to an unworthy Jew. He took her quickly to the slave market and announced that he had brought a young, enslaved person to sell. He also said that whoever buys her would also get her brother who was ill as an enslaved person.

One of the merchants asked Badawi her age. He explained that she is a virgin, intelligent, beautiful, and well-mannered. The merchant asked the Badawi if he could see her as he wanted to make sure that whatever the Badawi had said was true, and if it were true, the merchant would offer whatever he gets by selling her. The merchant wanted to buy her for King Umar al-Numan. The Badawi agreed, and the merchant accompanied him to see Nuzhat.

The Badawi called her out, but she did not come out, so he asked the merchant to go in and see for himself. He was impressed by her intellect, and she wished that he must buy her as he seemed a very kind and venerable man. She also spoke with the best manners to make the merchant ready to buy her. He asked her how she was, and she answered that she was not in the best condition. He was impressed by her answer and thought she must be a lovely lady. The merchant asked the Badawi the price of the admirable lady. When he heard the word respectable for Nuzhat, he became angry and told him that she was obnoxious of all the enslaved people.

The merchant said he was ready to buy her with all her faults. The other man asked how much he could give him for her. At this juncture, the merchant used the above proverb. In the context of the story, the proverb indicates that Badawi must decide the price of his slave. He is her owner, and he has all the rights to determine her price. The proverb is made of “a father”, and “name his own son”. Thus, the proverb suggests that one must decide what to do with the possessions just like the father chooses his son’s name.

“He who leaves children behind him does not die” (Mathers 553).

The proverb finds its place in the folktale *The Adventures of Young Kana Ma Kana*. The story is about King Du al-Makan and his son Kana Ma Kana. The king was on a battlefield with the siege of Constantinople for four long years. The king and his army were suffering from their exile. The king asked his three chiefs what they should do as the war did not seem to end due to the siege and the Mother-of-Calamity who caused the death of his brother Sharkan. The three chiefs told the king that the Wazir Dandan was more experienced. Therefore, he would be the appropriate person to ask this question. The king instructed the Wazir Dandan to give his opinion. The Wazir advised the king to return to their nation as the war would go on forever. He also urged the king that they should come in the future to conquer this country. Thus, the king announced that they must return to their nation in three days.

The first thing King Du al-Makan did on returning to his country was to meet his son Kana Ma Kana and ask him to see his friend, the fireman of Hammam. The fireman had become fat. The fireman hesitated to sit beside the king, but the king insisted, and he sat beside the king. The fireman saved the king once, so he was indebted to him. The king asked him to wish for something in return for his favour for the king. The fireman demanded something that the king thought to be very much for the fireman. The king rejected the fireman's demand three times and asked for something of his worth. The fireman murmured that the king was not capable of offering it to him. The king shouted at him that nothing was impossible. Thus, the fireman asked the king to make him the Sultan of Damascus. The king agreed and made the fireman the Sultan of Damascus.

The king named the fireman Zibl Kan al-Mujahid and ordered Wazir Dandan to bring his niece from Damascus. The new Sultan sent the princess of Damascus with great care and an entourage of her attendants. King Du al-Makan's niece and his son Kana Ma Kana became attached. Thus, eight years had passed, and the king became tired day by day. His health became weak. One day the king called the wazir and told him that he wanted to see his son ascend. He wanted the wazir's opinion, but he said to the king that the prince Kana Ma Kana was too young to be a king, and it was not possible to make him the king, but the king told him that he would make his chamberlain his advisor till he becomes ready to be a king.

The king made his son the king and told him that the chamberlain would be his advisor, and after his death, the wazir would take his position as a father. He also told him to take vengeance for the death of his grandfather and uncle from the woman called Mother-of-Calamity. Prince Kana Ma Kana promised his father and the king fell and died. Thus, the storyteller continued telling the story of the adventures of King Kana Ma Kana, which proved the above proverb true. The proverb indicates that the person who has children does not die. King Du al-Makan died, but his son carried his name forward with his bravery. The proverb is made of "he who leaves children behind him", and "does not die". Thus, the proverb suggests that a person's children carry on his legacy and name even if he dies. Therefore, a person with children lives forever with his name.

The Book of the Thousand Nights and One Night: Volume II

“Words of a night to bring the day!” (Mathers 382).

The proverb is used in the folktale *Abu Nuwas Improvises*. It is the story of Khalifah Harun al-Rashid, who was deprived of sleep and walked into the gallery. He saw the slave woman going to her pavilion. He followed her into her pavilion and started making love till her veil dropped. He was so desirous of her, but she stopped him by telling him that she was not well prepared that day. She told him that she would be ready as always, the next day for him, and then he could have her in his arms. The next day he sent his chief chamberlain to her to inform her that he was coming, but she told him that she was tired and thus could not meet him. The chamberlain reminded her of her promise to Khalifah Harun al-Rashid, but she quoted the above proverb.

When the chamberlain told her answer to Khalifah Harun al-Rashid, he did not understand it and called his poet Abu Nuwas to create a poem explaining the proverb’s meaning. The proverb indicates that she promised him something for tomorrow, but the words uttered at night do not make things happen. She meant that whatever she promised at night was gone with the night. The proverb is made of “words of a night”, and “to bring the day.” Thus, the proverb suggests that promises made at night do not necessarily become true. It is not obligatory to keep the promises made at night.

“The hearts of well-born men are tombs” (Mathers 414).

The proverb finds its place in the folktale *Girls or Boys?* The tale is an argument between a learned woman called Dahia and the storyteller’s friend al-Salihani who considered boys superior to girls. This aroused an argument because al-Salihani fell in love with Dahia’s brother. Dahia saw it and asked why he preferred men over women. Then he argued that God had made men more perfectly than women. Thus, they broke into an argument over the superiority of men and women, boys and girls. When she asked him to prove the superiority of men and boys over women and girls, he told her that he would use both logic and the holy scripture as his proof to justify his stand. He quoted the Quran and the book of Sunnah, where it was evident that men and boys are superior to women and girls. Dahia agreed with his explanation and asked him why he fell for the young boys then and why not for the bearded and old ones. To this question, he answered that the Prophet

and the poet Abu Nuwas had also praised the beauty of young boys. Thus, he quoted many people's praiseworthy words regarding the beauty of the boys.

After listening to whatever al-Salihani said, Dahia told him to be prepared for whatever he said as his arguments were misleading. She explained to him how beautiful a woman is. She also argued that men of significant positions have deserted everything they have for women. Al-Salihani quoted comparing men with women, proving that men are superior to women. She also quoted from the holy book why men looked for beauty in men when women were created. She further quoted poets like Abu Nuwas in praise of women. While counterarguing al-Salihani, Dahia became so excited that she realized that she might have crossed her limits in the presence of old sages and men to prove the superiority of women and girls over men and boys. Therefore, she expresses her apology if people present there found her criticism too harsh, and she relied on others to use their will to tell this to others. She quoted the above proverb. By using the proverb, she indicates that well-born men do not feel harsh about the argument she makes. The well-born men understand her argument. The proverb is made of "hearts of well-born men", and "tombs". Thus, the proverb suggests that well-born men show a willingness to accept the right thing. They do not take her argument to heart as whatever she said was right. Well-born men exhibit such maturity.

"For he who leaves no posterity, leaves no name" (Mathers 493).

The proverb is exemplified in the folktale *The Tale of the Shifts of Delilah-the-wily and her Daughter Zainab-the-Cheat, with Ahmad-the-Moth, Hasan-the-Pest, and Ali Quicksilver*. The tale is about two thieves and a trickster woman. The thieves were known for their art of thievery. They were so good at it that the king of Baghdad had appointed them as the chiefs of police with good salaries and guards. When the second daughter of the trickster woman Delilah-the-wily heard this, she went to her mother and asked her to find an evil device that would make them rich and make the king give them back the honour of her father. Delilah-the-wily promised her daughter that she would do her best to get back what they deserved. Hence, she told her daughter what she was going to do. She disguised herself in the dress of a Sufi beggar and went into the town. Hidden in the dress of a Sufi beggar, she went to the house of the king's guard Mustafa. He was very short-tempered. He promised his wife that he would not marry any other woman on their wedding night. He was aging and did not have any children. Thus, he was very angry with his wife as he could

not marry another woman. He quoted the above proverb to indicate that he must have his heir. The proverb suggests that Mustafa was very eager to have a child, but his wife did not give him a child nor did she allow him to marry another woman to have an heir to continue his family. He believed that he would not leave his name behind unless he had any successor.

The proverb is made of “for he who leaves no posterity”, and “leaves no name”. Thus, the proverb advises that one should have a successor to continue his family name. The story goes ahead, and the following proverb gets its place.

“Offer your daughter soon and your son late” (Mathers 497).

The proverb is used in the same folktale. Mustafa became angry with his wife for not allowing him to marry another woman to have his successor. Delilah-the-wily went to the wall of the house and saw Mustafa’s wife sitting at her window wearing all the jewels. She thought she must try her black magic on her and take away all her jewels. So, she went on to take the name of God loudly.

Mustafa’s wife heard her and asked the house guard to let the woman in to take her blessings. The guard went to her and asked her to come to the house. There, she exhibited with her tricks that she was no ordinary Sufi. Hence, the guard became fascinated with her elegance and let her go into the house. Mustafa’s wife fell to her feet when she entered the house and begged for her blessings. She told her everything. Delilah-the-wily asked her to come with her, and then she would be able to conceive a child. Thus, she agreed to come.

Delilah-the-wily now began thinking as to how she could steal her jewels. She made a plan and carried it out. She took her to a busy market and saw that a merchant had looked at her and felt attracted to her. She went to the merchant and told him that the girl was her daughter and was now marriageable. She said to him that she had brought her believing an old proverb which she quoted. She used the above proverb. The proverb indicates that the older woman was ready to marry the girl as she became marriageable. She believed that girls should be married soon and that boys should be married late.

The proverb is made of “offer your daughter”, “soon”, and “your son late”. Thus, the proverb advises that one should marry a daughter when she becomes marriageable and a son late. The following proverb is used in the same folktale highlighting a different aspect of the story.

**“Not every time you drop a cup
Will it be worth the taking up” (Mathers 509).**

The proverb finds its place in the same folktale. The story goes further, and Delilah-the-wily manages to get the merchant into her trap. They started walking behind each other. When they were going through the market, a dyer’s eyes caught sight of the girl and the merchant. Delilah-the-wily saw it and went to him to ask for a place to live. She told him that the girl and the boy were his children. After much discussion, the dyer gave them the upper floor of his house to live in. She called both the merchant and the wife of Mustafa and took all of their jewellery, and left the house.

While leaving the house, she made the dyer a fool and looted him. She saw a donkey boy whom she asked to load everything from the dyer’s shop on the donkey. She told him that the shop belonged to her son but he was mad, so she asked him to smash the shop into pieces; meanwhile, she took the things on his donkey. When she went further, she met her daughter. Her daughter asked if she had found something. She told her that she had fooled four persons: Mustafa’s wife, a merchant, a dyer, and a donkey boy.

When the dyer returned with food for the merchant and Mustafa’s wife, he saw the donkey boy thrashing his shop. He stopped him and asked him what he was doing. The donkey boy told him whatever Delilah-the-wily told him to do. The dyer said that his mother had died and that the woman who told him to break down the shop was not his mother. Thus, the donkey boy broke into tears because she took his donkey with her. He was mad after his donkey. Both the dyer and the donkey boy started fighting. After some time, people separated them. They came to know that they had been fooled. They went to the dyer’s house and found the merchant and Mustafa’s wife, who were also deceived. Of the four: the merchant, the dyer, and the donkey boy decided to take revenge on Delilah-the-wily.

Meanwhile, Delilah-the-wily changed her Sufi clothes and became a wealthy merchant’s servant. She went on to her next venture to rob other people. She robbed the son of a merchant’s head and a jeweller in the market. When she went to her daughter, the daughter asked her if this was the end of her robbery. She told her that she had more to do. When the head of the merchant came to know that his son was with the jeweller, he went there and asked how his son had been there. The jeweller told him everything, and at the same time, the three victims: the merchant, the

dye, and the donkey boy, appeared. They told the head of the merchant and the jeweller what they experienced, and the same woman had done this to them as well. The jeweller requested the three of them to allow him to join them in search of the older woman.

Thus, they began searching for the older woman: Delilah-the-wily. They decided to search for the woman separately. The donkey boy first found her. She told her to be quiet, and that she would give him her donkey back. She asked him to wait, and she went into a barber's shop and again fooled the barber and the donkey boy and went away. The barber also joined them, searching for the woman as she looted his shop.

They wandered many places and failed to find the woman, but the donkey boy saw her and grabbed her at one corner. They took her to the king's courtyard, but the king was sleeping. Hence, they handed over the woman to a eunuch. The woman somehow managed to reach the king's wife and told her that she had brought her five slaves standing in the courtyard. The king's wife saw them and gave her money. The older woman asked the king's wife to let her out of the secret door as she did not want to see the enslaved people again.

Thus, Delilah-the-wily escaped and went to her daughter. The daughter asked her what she did, and she explained how the donkey boy always recognized her. The daughter told her to be in the house and remember the above proverb.

The proverb indicates that the older woman need not take risks every time. She had been recognized by the donkey boy two times, and she managed to escape, but it was not possible that she would run away all the time. One day, she might get caught, so the daughter asked her to stay in the house. The proverb is made of "not every time", "you drop a cup", and "be worth taking up".

Thus, the proverb advises us not to take the situation for granted and that everything will happen as we think. Things might be in our favour a couple of times, but not always.

The Book of the Thousand Nights and One Night: Volume III

“To-morrow’s bread will come to-morrow” (Mathers 35).

The proverb is used in the folktale *The Tale of Land Abdallah and Sea Abdallah*. It tells the story of a fisherman called Abdallah who had a wife and nine children. Every day he would go fishing and sell whatever he found. If he found a good number of fish, he would bring good food for his wife to cook and fruits for his children. His net was everything to him. Whatever he earned from fishing, he would spend it on his family as he believed in the above proverb. The story and the proverb indicate that Abdallah was worried only about today, and he never thought of the next day. Whatever he received on a given day was spent on the same day.

The proverb is made of “tomorrow’s bread”, and “will come tomorrow”. Thus, the proverb suggests that one should not worry about tomorrow as the things of tomorrow are bound to happen. It also advises not to worry about tomorrow and waste the beautiful present. The story thus goes further, and the following proverb is used to provide a different message.

“The weak are devoured by the strong” (Mathers 45).

The proverb is used in the same folktale of fisherman Abdallah. Abdallah’s wife gave birth to her tenth child, and there was no food in the house, so she asked him to go and get some food. Hence, he went fishing, but he could not feed his family after many efforts. He blamed his wife for not allowing him to do another business as he found the business of fishing non-profitable. For the third time, he tried his luck and threw the net into the water. He found a man with a fishtail. He was afraid, but the man told him to reward him if he freed him from the net. Abdallah asked him if he was a demon, but the man said he was not, and asked him to agree that Abdallah should provide him fruits, and he would provide Abdallah pearls and other precious things in return. Abdallah asked the merman his name, and he told him that his name was also Abdallah. Thus, they agreed with them in the presence of Fatihah, and the merman dived into the sea to bring his first gift for Land Abdallah. The merman did not return for long, so Land Abdallah thought he was tricked.

With so much wealth, Land Abdullah became very happy and got drunk. He went to the baker and asked him what he owed him. The baker asked him if he had money to pay for whatever he had and if not, he could take the bread and pay later. Abdullah told him that he had money and wanted to pay him. Taking bread and other food, he went to his house, told his wife everything, and asked her not to tell anyone. The next day he went to the sea as promised by the Sea Abdullah and called him. He gave him a basket of fruits that he took and returned with jewels. Thus, Land Abdullah became rich and Wazir of the king.

One day he sat beside Sea Abdullah on the seashore and began talking. He asked how life was beneath the water. The Sea Abdullah asked him to come with him, but he told him that he was used to living on the ground and might die underwater. Sea Abdullah said that he had something that could be applied to his body, and nothing would happen to Land Abdullah underwater. Thus, Land Abdullah became ready to go underwater. Sea Abdullah brought an ointment to apply to the body, and Land Abdullah asked him what that was. Sea Abdullah explained to him that it was the liver fat of the fish called Dandan, a large fish that could swallow an entire elephant. Land Abdullah asked him what the fish eat then. Sea Abdullah told him that the fish ate small fish and quoted the above proverb.

The proverb indicates that Dandan ate small fish because Dandan is a mighty and robust fish, and the small fish are weak. Thus, the strong overpower the weak. The proverb is made of “the weak”, “are devoured”, and “by the strong”.

Thus, the proverb suggests that the strong take the benefit of the weak. Therefore, the weak are overpowered by the strong as a natural law indicating that only those who survive are the strongest.

“Unlucky as an ape’s face” (Mathers 119).

The proverb finds its place in the folktale *The Tale of Khalifah the Fisherman*. The story is about a fisherman called Khalifah who was so poor that he could not get married even after the most impoverished neighbours had been married. One day he went fishing but could not catch a single fish even after many efforts. He cursed his fate and sat on the riverbank for some time. At last, he threw the net into the water and waited for some time. Later, he tried to pull the net, but he could not get it out. He had to try harder to get the net out, and when he succeeded, he saw a one-

eyed and lame ape in the net. He accepted it as his fate and pulled out the monkey from the net and tied it to a tree. He was about to beat the ape with the whip, but he spoke to him. The ape told him not to beat him and instead throw the net into the water, and God will bestow him with the food. Hence, he took his net and threw it into the water.

After some time, he pulled the net and found it heavier than before. When he pulled the net completely, he found another ape that was neither one-eyed nor lame but very beautiful, and it was decorated with jewels. The ape looked at Khalifah and laughed.

Seeing another ape in the net, the fisherman became frustrated and went to the first ape cursing him to be the reason for his hunger. He started beating the ape with his whip, but he told him to go to the second ape. When he went to the second ape, the ape asked him if he knew him. In anger, the fisherman said that he did not know him, but he would surely beat him if he did not answer him. The ape asked him to listen to him patiently. The ape told him that he belonged to a money changer Abu Saada who became prosperous due to the monkey. Abu Saada saw the monkey's face after waking up and before sleeping, making him rich. The fisherman did not believe him and asked him if the above proverb was right.

The proverb indicates that Khalifah believed the ape's face was the unluckiest. It was a social belief that whoever sees a monkey's face might face some difficult situation. The same thing he experienced when he caught a monkey and then another but no fish. The proverb is made of "unlucky", and "as an ape's face". Thus, the proverb suggests that seeing a monkey's face brings bad luck.

The story goes further, and the following proverb suggests another aspect reflected in the story.

“A camel-boy never achieves pilgrimage until he has buggered his camel” (Mathers 125).

The ape asked Khalifah to throw the net to find his food and more. The fisherman did the same and found two large fish. The ape told him to take them to the moneychanger Abu Saada and offer it to him for a few words. The ape told him what words he should ask the moneychanger. The ape asked him to get the promise words from Abu Saada, which would make the monkey his servant, and then the monkey would be able to provide the fisherman with wealth. The fisherman

did the same. He managed to exchange the promise from Abu Saada, and thus he lost his fortune, and the fisherman received the ownership of the beautiful ape. He went to the water the next day, threw his net, and caught many fish. He sold them in the market and earned a hundred dinar. As a result, he became anxious about his wealth. He thought if the chief of the police came to know about his wealth, he would beat him with his whip until he told him the source of the wealth, so the fisherman decided to get used to whipping. The next day, he stripped himself naked and struck the whip a hundred and eighty times. The neighbours heard a noise from his house and came to his house. They saw that he was thrashing himself with a whip. The neighbours asked him the reason, but he told them to go away.

When he finished with his whipping, he began thinking of his wealth. He was afraid to keep the money in his house as robbers might take them. He was unwilling to keep money with him as the robbers would kill him for money. He made a cloak bag, tied it to his neck, and went fishing. As soon as he threw his net into the water, the bag of gold coins in his neck jumped from his neck and fell into the water with the net. He immediately dived into the water and searched for the bag but could not find it. When he came out of the water, he found his clothes gone. Thus, he concluded that the thieves had stolen his clothes. As a result, he concluded that everything that happened to him proved the above proverb.

The proverb indicates that Khalifah took more care of his gold coins, and thus he lost them. He should not have taken care of his wealth so much. He was on the voyage to be rich, and the gold he achieved was a prime means to be rich, but he had been very anxious about it, so he did not have it with him.

The proverb is made of “camel-boy”, “never achieves”, “pilgrimage”, and “until buggered camel”. The proverb thus suggests that one should put every possession at risk to achieve the target. If we give undue consideration to something in our lives, we fail to achieve our biggest dreams. Similarly, the following proverb finds its place in the same folktale highlighting a different aspect.

“Dress an old stick in good clothes and it looks like the bride” (Mathers 149).

The proverb is exemplified in the same folktale. The story goes further, and the fisherman becomes rich. He bought a girl named Heart’s-Life who wrote a line on a piece of paper and asked

Khalifah to give it to the jeweller. When Khalifah went to the jeweller and gave him the piece of paper, the jeweller thought it must be a demand, so he asked his attendants to give him some money. Khalifah refused to take the money and asked the jeweller to read the note. When the jeweller read the message on a paper, he immediately called his attendants and asked them to go with Khalifah to the bank and give him a thousand dinar. When Khalifah returned with a thousand dinar, the jeweller was ready to ride a horse, and he requested him to ride on the other, but Khalifah told him that he had not ridden a horse before. Yet, he insisted, and Khalifah tried but fell off the horse. The jeweller asked his attendants to take him to a hammam to have a bath, and he went to Khalifah's house to bring the girl Heart's-Life. Meanwhile, the attendants cleaned Khalifah and clothed him in the best robes. The girl's Heart's-Life had already arrived, and everyone waited for her to speak.

When Khalifah arrived, everyone greeted him and sat near the girl. She told him to go back to his place. Khalifah went with many enslaved people to the palace dressed in the finest robe of thousand-dinar silk, enhancing his natural beauty. The above proverb indicates that his clothes made him look younger even though Khalifah was old. Khalifah became old, and with his old clothes, he looked different, but when the servants put on new clothes, he looked younger. The proverb is made of "dress an old stick", "in good clothes", and "it looks like the bride".

Thus, the proverb suggests that an old thing wrapped in a new cover looks different. When old things get new looks, they are rejuvenated.

“As fine as an Egyptian; for he can pass through the eye of a needle!” (Mathers 226).

The proverb finds its place in the folktale *The Two Jesters*. The tale is the story of two comedians. One lived in Damascus in Syria and the other in Cairo. The comedian who lived in Damascus always wanted to meet the comedian from Cairo. His audience told him that the jester in Cairo was more vindictive, intelligent, and amusing than him. They also said that he should go and experience what they said. He thought there was no harm in witnessing what the comedian in Cairo did.

So, he set out on a journey to Cairo and reached there safely. He went to the house of the jester in Cairo, and he was welcomed. The next day, the Damascene jester asked the Cairene jester that he had gone there to see his tricks and would like some guidance from him. The Cairene jester

told him that people have told him lies as he is just an ordinary jester like him. Yet, he said to him that being a host, it was his duty to show his guests the beautiful things in the city, so they went to the town. The Cairene man took the Damascene jester into a mosque to show him Cairo's spiritual and religious wonders. He also bought a bunch of flowers. They saw some men lined up to fulfill their needs.

The Cairene jester asked the Damascene jester if he wanted to play a trick on the people what he would do. The Damascene jester told him that he would go behind the people with a broom and prick them from behind. The Cairene jester said that it seemed very insignificant and vulgar to him. The Damascene jester went ahead and offered flowers to the people and asked them to allow him, and the people cursed him in confusion and asked him if he thought that they were in the dining room. With these words, the other people in the mosque laughed. Then the Damascene jester turned to his host, Cairene jester, and told him he had defeated him. At the same time, he said that the above proverb is true, and he experienced it himself.

The proverb indicates that Egyptians are very clever people. They can escape from any problematic situation. The Damascene jester wanted to see how intelligent the Cairene jester was, and he experienced it in the mosque. Thus, the proverb became true. The proverb is made of "as fine as an Egyptian", "for he can pass", and "through the eye of a needle". Thus, the proverb suggests that one should be as clever as an Egyptian because he becomes successful in any problematic situation.

"A man should scratch with his own nails and walk on his own feet" (Mathers 284).

The proverb is exemplified in the folktale *The Loves of Zain al-Mawasif*. The tale is about a young man named Anis who is very rich, compassionate, friendly, and humanitarian. One day he fell in love with a woman called Zain al-Mawasif whose husband had gone on a business journey. When her husband returned, they decided not to let him know about their relationship, but her husband somehow found out and decided to punish them. He took Zain al-Mawasif on a false business journey and lashed her with his whip for her adulterous behaviour. He also asked a smith to shoe her feet and her hands, but the smith found her beauty so attractive that he refused to do so and told the king of the land that a man had been ill-treating the woman. The king ordered his men to bring them. He asked the woman about everything, and she told him that she had been

tortured by the man and the smith was telling the truth. Her husband told the truth, but they did not listen to him and immediately imprisoned him. He died there.

Thus, Zain al-Mawasif escaped from her husband and took leave of the master of the land to meet her lover Anis. On her way to her lover's land, she stopped by a monastery, and the father of the church fell in love with her and wanted to express his love for her, so he sent his monks to her one by one, but no one was able to say anything to her. Thus, the father of the monastery remembered the above proverb. The proverb indicates that the monastery's father expressed his feelings through other representatives. Still, he forgot that if he has feelings of love for the lady, he must tell them to her on his own and not through any other person.

The proverb is made of "a man", "should scratch with his own nails", and "walk on his own feet". Thus, the proverb indicates that one should carry out his activities independently. If we want to do something and are capable of doing it, we must do it ourselves. We should not depend on others to do our work.

“Not every time you drop a cup will it be worth the taking up” (Mathers 327).

The proverb finds its place in the folktale *The Tale of Young Nur and the Warrior Girl*. It tells the story of a wealthy merchant who had a wonderful son called Nur. Nur's friends once called him to visit a garden with them. He took permission from his father and went to see the garden. The garden gate seemed the gate of paradise, and they entered through the gate. The keeper of the garden welcomed them and started touring them around the garden. Then they sat at one place where the garden owner provided them wine to drink, but Nur had not tasted wine before. He was forced by his friends to drink, and he drank wine. The other friends asked the host to make arrangements for singing, and the host brought in a woman to sing. After some pleasantries, she turned to Nur, who had been out for the first time and started entertaining him. He was attracted to her, but she escaped as others watched her. After some time, everyone deserted Nur and the girl alone in the hall. They made love to each other, and when it became dark, Nur left for home.

Nur's family was a strict follower of their faith, and it was a sin for them to drink wine. When Nur entered his house, his mother smelled wine on his breath. She covered him in bed. When his father arrived, he asked what had happened to Nur. His mother told him that he was suffering from a headache. Nur's father went near Nur and smelled the wine, and he scolded Nur

for breaking the family law. Nur raised his hand to his father in a drunken state, and his father swore that he would banish him after cutting his arm. His mother became afraid of this, and when Nur recovered to his senses, she told him to run away to Alexandria.

In Alexandria, he saw a beautiful girl taken to the market, and he followed her. She was put up for auction, and the auction started. The girl insulted whoever bid for her, and the seller found it difficult to sell her, so he returned her to her owner. She asked her owner to sell her to Nur, and thus he bought her. Her name was Miriam, and they stayed together. She was so impressed by his manliness that she asked him to change her religion. She was a Christian by birth but wanted to change her religion to Nur's religion. Nur completed her wish, and she was converted to Islam.

Back at her home, Miriam's father learned that pirates had taken his daughter. He ordered his men to bring her back, but they returned without her news. So, he ordered his chief of police to find and get her back. The man had been a successful spy, and he found the princess. He took her forcibly to her father, and Nur waited for her. Later he went in search of her but could not find her. At last, a man told him that a man on the ship had taken her. The other man said that he was going to the same country and would take him to that country. So, he went with the man and found that Miriam's father would purify her with the blood of a hundred Muslims. Nur was among the men, but an old churchwoman saved him. He was taken to the church by her and trained to perform the church duties. He met Miriam in the church, and they planned an escape. Miriam was caught again and taken to her father. No sooner did they escape than Nur went to bring clothes for her from the market. Her father was so angry with her that he ordered her execution, but his wazir asked him to offer her to him for marriage as it would be her punishment. The king agreed and married her off to him.

When Nur returned to shore, he found that her father's spy had taken Mariam. He was deeply grieved, but an older man consoled him and told him that he would find another pretty woman. He told the older man that he could not forget her. The older man asked him what he would do. He answered that he would return to her country and bring her back, but the older man told him not to do so. Therefore, he quoted the above proverb and advised him that once a thing goes, it is better to let it go.

The proverb indicates that Mariam had been taken away by her father twice. If he brings her back, he will take her again. Thus, this will go on forever. The older man advised him not to do such a thing because her father would take her again. The proverb is made of “not every time you drop a cup”, and “will it be worth the taking up”. If we lose something again, it is worthless to have it. Thus, the proverb suggests that the thing once gone is not worth searching for anymore.

“It is easy not to marry a daughter if you ask enough for her” (Mathers 349).

The proverb exemplifies the folktale *The Lovers’ Tomb*. The story is about Abdallah, who tells this story. Abdallah says that he went on a pilgrimage and visited the prophet’s tomb for the second time. When he sat near the grave, he heard a melodious song by which he was charmed. Then there was silence, he started looking for the singer. He saw a handsome-looking man coming towards him and fell to his feet. The man asked him who he was and what he wanted. Abdallah told him that he was so impressed by his song that he became his slave. The man said to him that his name was Utbah. When he made prayers to his God, many women came there, and among them, one beautiful woman came to him and asked him if he would marry someone who liked him. Before he could answer her, she disappeared into the crowd. He has been searching for her since then. Abdallah told him to have faith in God, and he expressed his desire to help him search for the woman.

They went to the mosque the next day and waited for the woman. Many women had come, but she did not come there, and Utbah became frustrated. Abdallah told him to wait for him, and he went into the crowd to ask for the woman. He came to know that she went away with her father to the Euphrates. He told him not to be frustrated. He gathered all the pilgrims and asked them what they thought about Utbah. All the people answered that he and his family were noble. Then, he requested everyone to help Utbah bring his happiness back to him by asking her father for his daughter’s hand for him. Hence, they went to the Euphrates.

When they reached the Euphrates, they were welcomed by the girl’s father. He offered them food, but Abdallah told him they would not accept it until he promised them one thing. The man asked what they wanted, and Abdallah requested his daughter’s hand for Utbah. When the man heard that Abdallah was asking for his daughter’s hand for Utbah, his expression changed, but he told Abdallah that he needed to consult his daughter. When he went to his daughter, he told

her that he had promised her to his nephew. His daughter asked him what he would say to them. If he rejected their proposal, it would be trouble for him and his people. Her father agreed with her and told her he would ask them for an excessive dowry as the above proverb is true. He used the above proverb as a guiding principle to solve the situation.

The proverb indicates that it would not be easy for Utbah to marry his daughter so quickly if he asked for an impossible amount of dowry. The girl's father was caught between two stools, and he had only one choice to make. The proverb guides him to get through the situation safely. The proverb is made of "it is easy", "not to marry a daughter", and "if you ask enough for her". Thus, the proverb suggests that it is better not to marry a girl whose father asked more for her. If one wants to avoid a situation without hurting anyone, one must always follow the safest way.

"The grave is a finer place than poverty" (Mathers 355).

The proverb finds its place in the folktale *The Strange Tale of the Mirror of Virgins*. The folktale is about the sultan of Barsah named Zain. He was a very handsome, generous, and brave person, yet he was a spendthrift. He spent all of his wealth giving gifts to women and greedy people. Thus, he spent all his ancestral wealth. One day his wazir came to him and told him that nothing was left in the treasure for tomorrow. He was afraid that he would be blamed for that, so he quickly retired from his position. The sultan became exceedingly anxious that nothing had been left behind for the days of necessity. He repented to this and said he must abandon his throne as it is better to be a beggar on the streets than to be a poor and disrespected king. He reminds himself of the above proverb.

The proverb indicates that the sultan believed that poverty was worse than the grave. He did not understand this at first and spent all his wealth. The proverb is made of "grave", "a finer place", and "than poverty". Thus, the proverb advises that one should not spend to the limits of being thrown into poverty. The person in poverty has to go through many troubles, which makes him think that it is better to get rid of poverty by dying or it is better to die instead of being in poverty.

“He does not die who leaves a son” (Mathers 379).

The folktale *The Tale of Ala al-Din and the Wonderful Lamp* exemplifies the above proverb. The folktale is about a tailor’s son named Ala al-Din in China. Ala al-Din was not clever from his early childhood; hence, his father taught him business. He could not afford the fees, so he took his son and taught him his own business. He tried very hard to teach him, but Ala al-Din did not concentrate on trade and spent his time playing with his friends. The tailor fell ill and died, but this did not move Ala al-Din. His mother sold the shop and started weaving clothes to earn a living. Ala al-Din was never serious about his life, and he did not have anyone to fear. He spent all his time playing and coming home only to eat.

One day Ala al-Din was playing with his friends, and a Sufi man saw him. He was a magician with potential and said he looked for this child Ala al-Din. The man asked another boy about him and his family. After getting the information about Ala al-Din’s family, the man called him and told him that he was his uncle. He asked him about his father, and Ala al-Din said his father had died. The man grieved a lot, and Ala al-Din consoled him. The man gave him ten dinars and told him to go home and tell his mother that his uncle would come tomorrow.

Ala al-Din’s mother did not understand who his uncle was. The next day the man came again and told him that he would come in the evening. Thus, Ala al-Din’s mother prepared food for her husband’s brother and told him to go and wait for his uncle at the place where he met him. At that moment, Ala al-Din’s uncle appeared and told him where he was and how he came back looking for them. He also said that Ala al-Din resembles his brother, which reminded him of the above proverb. The proverb indicates that Ala al-Din’s father died, but he left his son behind, and thus, he is still alive in the form of his son. He left his heir behind to continue his family lineage.

The proverb is made of “he does not die”, and “who leaves a son”. Thus, the proverb suggests that the person who leaves a son behind does not die but continues to live with his name attached to his son.

“The younger dog is fouler than his elder, for the race of dogs ever declines” (Mathers 438).

The proverb finds its place in the same folktale *The Tale of Ala al-Din and the Wonderful Lamp*. The story goes further with Ala al-Din’s uncle asking him to trade, but his mother expressed

her anger as he would never learn to trade. His uncle told him that he would help him become a merchant, and he agreed with it. To make Ala al-Din a merchant, his uncle promised to buy new merchant clothes the next day. They bought a new dress for Ala al-Din, and his uncle took him to acquaint him with the merchants and the way merchants do business. He started Ala al-Din's training as a merchant. His uncle took Ala al-Din to a mountain beyond the valley. He told Ala al-Din to rest for a while and then see a marvelous garden. He asked Ala al-Din to collect some wood. He collected the wood, and his uncle lit the fire and started uttering words in an unknown language.

Suddenly, the ground shook and there became a hole in the ground with a locked trapdoor. Ala al-Din saw this and started running away, but his uncle stopped him, he told him that no one in the world could open the trapdoor but him, and it was full of wealth. He told him they could divide the wealth among them if he opened it. The man was not Ala al-Din's uncle, but he was a magician who wanted to get to the magic lamp hidden in the mountain only Ala al-Din could enter. Ala al-Din did not know it, and when he came out with the lamp, the man demanded it fiercely, but Ala al-Din did not give it to him as he waited for him to be calm. The cave was closed as the man tried to enter after Ala al-Din to get the lamp. The man gave him a ring to protect him from the dangers in the cave. He accidentally rubbed the ring, and a demon appeared. He asked him to take him out of the cave, and thus, he escaped from the cave and ran to his home.

When he reached home, he relaxed and then told his mother what had happened. Then the next day, Ala al-Din was hungry, and there was no food, so he asked his mother to sell the lamp he had taken from the cave. She thought of cleaning it before she took it to sell, but Jinni appeared and asked what she wanted as she rubbed the lamp. Ala al-Din's mother fainted, but he asked him for food, and he had it. When Ala al-Din sprinkled some water on her face, she woke up. They ate the food with delight.

Ala al-Din told her what had happened, and she asked him to throw away the ring and the lamp, but he refused to throw away the ring as it saved his life, and he promised her that he would hide the lamp. When the Jinni provided them with food, all the food was served in the gold dishes that he sold, and he became a wealthy and wise person. He wished to marry the sultan's daughter, but he had promised her to his wazir's son. With the help of Jinni, he separated the sultan's daughter and the wazir's son, whom the princess disliked. Then he married Badr al-budur, the sultan's daughter. Meanwhile, he remained generous and helped the poor people of the city.

Later the man who left Ala al-Din in the cave with the lamp came to know about Ala al-Din and his prosperity and decided to take the lamp from him. He came to Ala al-Din's city and waited for the right moment to steal the lamp. One day, Ala al-Din went out of the city for hunting. He forgot to lock the cupboard where he kept the lamp. The man came to his palace to sell new copper lamps in return for the old, and he succeeded in getting Ala al-Din's old lamp for the new copper lamp.

The man rubbed the lamp and ordered the Jinni to take Ala al-Din's palace to his town. Thus, it was done, and the following day the king found out that his daughter had vanished along with the palace. The king ordered to bring Ala al-Din. He asked him about the palace, but Ala al-Din did not know what had happened. When he saw that his palace had vanished, he was deeply grieved and requested the king give him forty days to bring his wife back. He went to a river and thought of committing suicide, but he accidentally rubbed the ring on his finger, and the demon appeared. He asked the devil to take him to his wife. Thus, he reached his palace in the city of the man. He met his wife and asked what happened, and she explained everything to him. He asked her to do something exactly as he said so that they could escape from the man's captivity. She poisoned the man's glass of wine, and they took away the magic lamp from him and returned to their town.

The king found his daughter and Ala al-Din's palace and became happy. They explained everything, and he ordered to burn the man's body who took his daughter. Some days passed, and Ala al-Din did not have any children, so his wife became anxious about having a child. She came to know that an older woman had arrived in the town who could make her fertile to bear a child. The woman told her how she could bear a child. Ala al-Din's wife said to him that the older woman had asked her to bring an egg of a bird named Rukh and hide it in the palace then she would be able to bear a child. When Ala al-Din asked Jinni to do this, he became angry as he asked for something that was a crime, but Ala al-Din told him everything and Jinni understood everything. The Jinni told him that the older woman was no one else but the man's brother who took his wife and palace away. He came to his palace to take revenge. At this juncture, the Jinni used the above proverb.

The proverb indicates that the older man is cunning, but his younger brother happens to be more cunning than him, and this cunning nature among such people never changes. The older man

who took away Ala al-Din's wife and his palace already tried to kill Ala al-Din once when Ala al-Din took the lamp out of the cave. His younger brother came and tried to harm Ala al-Din's family. The nature of cunning people never changes, and Ala al-Din must guard his family against such people. The proverb is made of "the younger dog", "fouler than his elder", and "for the race of dogs ever declines".

Thus, the proverb advises that one should be aware that the world is full of cunning people. When we get rid of one shrewd person, another appears, and this goes on. Therefore, we must be aware of such people and save ourselves from trouble.

"A man who had been ill-served at any feast would say: 'I ate at the kadi's gold-fringed cloth'" (Mathers 529).

The proverb is used in the folktale *The Tale of the Father of Farts*. The folktale tells the story of a judge in a Syrian city called Tarabulus. There was a reign of King Harun al-Rashid who administrated his kingdom with stringent rule. The judge was so thrifty that he had only a woman servant in his harim who was dark-skinned. He was abundantly rich but lived life like a beggar eating stale bread and onion. He was so greedy that even his generosity was known to everyone to be fake. The judge would ask his servant loudly to lay the gold-fringed cloth for dining when he called the neighbours for dinner. Yet, no one ever received the meal that followed, and the exhibition of the cloth became merely a show of prosperity. Thus, the above proverb came into existence.

The proverb indicates that when a man experiences unfair treatment at a feast, he would always ironically say that he had eaten the food at the kadi's gold-fringed cloth. The judge would ask his servant to make excellent preparations for the meal but never invited anyone to eat out of his stinginess.

The proverb is made of "a man", "ill-served at any feast", "would say", "I ate", and "at the kadi's gold-fringed cloth". Thus, the proverb suggests that a stingy man never serves to the content of the guests' hearts but exhibits the house's extravagances. As a result, the guests remain ill-served and forced to tell others that they had eaten the food at the host's luxuries. Hence, we get the advice that we should not expect proper hospitality from a parsimonious person, or else we have to pretend that he served the guests in the best of manners.

“As large as the kadi’s belly!’ ‘As stupendous as the kadi’s belly!’” (Mathers 532).

The proverb finds its place in the same folktale. He was once asked to get married, and he asked the man who would find a bride for him. The other man told him that he had a marriageable daughter. The judge became ready to marry her. On the day of their wedding, the guests waited for the food to be served, but they returned with empty stomachs. The bride was hungry, and as soon as he ordered his servant to lay the gold-fringed clothes, he sat immediately, but she became nervous to see three pieces of bread and onions. The bride tolerated this for three days, but she called her father on the fourth day. The judge became angry with her, cursed, and divorced her.

After a few days, the judge found a new bride in the people of his kind and married her. The second bride also divorced him, but other people did not understand his nature and married their daughters to him. His marriages and quick divorces became so popular that people considered him unfit for marriage. The judge became uneasy as no woman married him again. One day, he saw a woman approaching him, and he asked her if she would like to marry him. She told him that she would tell him the next day. The next day she demanded fifty dinars as her dowry. He gave her the dowry and married her. The guests went away without having food. The bride was cunning, and the judge would not know what would happen to him. She ate whatever the judge gave her, and he thought that God had given him the perfect bride.

When the judge went out, his wife searched every corner of the house and found his treasure. She took some gold and ordered the servant to bring the most delicious food, and they ate it together. She asked her servant to be quiet and enjoy the food. When the judge returned, his wife served him the remains of the food. He ate it with delight and asked where they had brought the food from. The wife told him that a person of acquaintance had sent the food. The judge’s wife served him such food for an entire year, and he became so fat that the above proverb was formed referring to his physique.

The proverb indicates that a person becomes fat like the judge after overeating food. The proverb is made of “as large as the kadi’s belly!”, and “as stupendous as the kadi’s belly”. The proverb suggests nothing but the large size of the person in comparison with the other things.

The Book of the Thousand Nights and One Night: Volume IV

**“If the king’s vexed, run hard and do not halt; the best way to be hanged is by default”
(Mathers 43).**

The proverb is exemplified in the folktale *The Adventures of the Royal Bastard*. The story of the folktale is about three friends who were genealogists. They became pick pocketers out of amusement and gathered at a room hired for themselves. They maintained an everyday purse to collect all their money. Their tricks were very subtle rather than harsh. One day, they tried a different trick and thus talked about everything and gathered at the king’s wall. They started fighting among themselves.

The king found their quarrel very uneasy and summoned them in front of him. He asked why they were fighting. They told him they were fighting over their profession as to which profession was the noblest. They accepted that they had forgotten about the place where they stood fighting. The king asked them about their professions. The first man told him that he was a genealogist of precious stones. He can identify whether the stones are real or fake only by looking at them or touching them. Then the king turned to the second person and asked him his profession. The second man told him that he was a genealogist of horses. He can tell everything about any horse, from its breed to its diseases. Then the king turned to the third man and asked him his profession. The third man told him that he was a genealogist of man. He can tell whether the man belongs to noble parents or not.

The king was impressed to have experts in three fields, so he patronized them. They received royal treatment. One day a neighbouring king sent gifts to the king. There were many precious stones. The king summoned the first genealogist to test the stones. When the man tested the stone, he told the king that the stone was fake and there was a worm inside the stone. The king became angry as he knew that the man was a fraud, but the wazir asked the king to test the stone. If there is a worm, then the man should not be killed, and if there is no worm in it, he deserves a punishment. When they cut the stone, there was a worm in it. Thus, the first man’s life was saved from penalty.

After a few days, the king received a horse from another king. He summoned the second man to check the horse. The man told the king that the horse is of good breed and perfect for a

king's horse, but there is one imperfection. The king became angry with the last word. The king asked him to tell if there was a fault in the horse. The man said nothing further and told the king so. The king ordered him to tell the imperfection of the horse, but the man demanded security before stating the defect. The king promised him protection and demanded an explanation of the horse's fault. The man told the king that the horse's father was of the greatest race, but the mother was a sea buffalo cow. The king asked the executioner to kill him, but the wazir asked the king to check whatever the man said was true, so they checked with the keeper of the horse, and it turned out to be true whatever the man said.

The king wanted to check the knowledge of the third person; hence, he took him to one of his favourite mistresses and asked him to tell her origin. The man found a fault in her birth, and the king also became angry with him. The wazir intervened and asked the king to give him a chance to explain himself. The king summoned the father of his mistress and asked the truth of her birth, and it turned out to be true.

The king became happy with the knowledge of the three genealogists. He found the third very intelligent among the three, so he decided to ask him about his origin. He agreed to tell the king his origin, but he asked for security as he believed in the above proverb.

The proverb indicates that the king will be angry with whatever the man will say, and the king will hang him for the same. Therefore, it is better to run away and never stop when a king is angry. He preferred to die as destined than by hanging if he was to die. The proverb is made of "if the king's vexed", "run hard and do not halt", "the best way", "to be hanged", and "is by default". Thus, the proverb advises that one should not stop running if a master is angry or else he should suffer the wrath of the master. It is better to suffer for our faults but worse to suffer for others' faults.

“When the blade is red it is ripe for the hammer” (Mathers 58).

The proverb finds its place in the folktale *The First Madman's Tale*. The story of the tale is about a silk merchant. One day, when he was sitting in his shop, an older woman came to him and asked him if he had the best silk. He told her that he had, and she asked him to show her something. He showed her a piece of embroidered silk and priced it five hundred dinars. The lady

paid him the money and went away with her purchases. The lady came to his shop daily and took the same silk piece for the same price.

On the sixteenth day, she came but forgot her purse at home, so the merchant gave her the silk piece and told her that she would be welcomed again with or without money. The lady told him that she would not take the piece without paying for it. Both of them fought over the payment. The lady asked him to come with her and take his money. Thus, the merchant agreed and went with her. As they began walking to her house, she asked him to put a blindfold on his eyes. She told him that she did not want him to look at the women sitting in her neighbourhood and fall in love with them which would cause him trouble later. He allowed her to do so, and they went to her house. When he went into her house, she untied the bandage from his eyes, and he found her home very stately.

The lady left him in the chamber and went inside. The merchant looked at the silk pieces that the lady bought from him. Suddenly, two girls came with rose water, took the silk pieces, tore them into two, and started cleaning the floor. The merchant was astonished to see that they used the silk piece as a cleaning cloth. Later, another fifty girls came with gold brocade and decorated the place. The girls circled the place, and another ten girls brought a chair covered with cloth.

Suddenly the chair disappeared, and a queen appeared. She took the merchant to the hall and asked him to marry her. The merchant was mesmerized by the view and asked the queen if she had not tricked him. He also reminded her of the above proverb by which he meant that his heart had agreed to their union.

The proverb indicated that the merchant had already fallen in love with the decoration, and the queen asked him to marry her at that moment. Thus, the atmosphere already made the merchant inclined towards the lady that he accepted her proposal. The adornment of the place was made to attract the merchant, and finally, the queen asked him to marry her. The proverb is made of “when the blade is red”, and “it is ripe for the hammer”. The proverb suggests that when one wants to achieve something, the primary preparations should be done beforehand, and when the moment comes, one should go for it.

“Beat the bolt while it is soft” (Mathers 386).

The proverb is exemplified in the folktale *The Tale of the Eighth Captain*. The folktale is the story of a clarinet player whose wife gave birth to a son, but he was so poor that he could not feed his wife. Therefore, he went out to beg for copper pieces he would give to the midwife and the poultry merchant for a bird. As he was walking through the field, he saw a hen sitting. He caught the hen and her egg and went away, saying that he would cook and eat the hen, sell the egg, and give some money to the midwife.

As he went to sell the egg in the egg market, his friend asked him for it, and he sold it to him. The man asked him if he had more eggs, and the clarinet player told him to come tomorrow. Thus, he was able to feed his wife and pay the midwife. The clarinet player’s friend came every morning to buy an egg, and soon he became prosperous enough to open his new shop. When his son had grown enough to go to school, he built a school and gathered the children of the poor. He hired a master to teach the children the holy book. Then, he decided to go on a pilgrimage. He asked his wife to take care of the hen and went to Mecca.

The man’s friend who regularly took the eggs from him came to his wife and asked her for the hen in return for a trunk full of gold. At first, she denied it, but when she saw the gold, she gave the hen to him. The man asked her to kill the hen and cook it. After a while, the woman’s son came and asked about the cooked hen, and she told him that it had not been cooked for them. As she went away, the boy took the hen and ate it. The house’s servant saw it and told him to go away as the man would kill him to take the cooked hen out of his stomach.

The boy rode away to save himself. The man came to know about it, and he searched for the child. He saw the child in a field but could not catch him. The man drew out a knife, but the child threw him to the ground very hard, and the man died. The boy tried to return to his home, but he was lost. He wandered and came to a palace. At the gate of the palace, there were some heads hung. The boy asked about it and came to know that the king’s princess is a wrestler, and she vowed that whoever defeats her in wrestling shall get to marry her, and whoever loses shall be beheaded. The boy became ready to face the princess. Neither the princess nor the boy lost the fight, and the king ordered them to fight tomorrow.

The king ordered his men to examine the boy at night. The king’s men examined him and found the hen’s rump. They took the rump out and stitched his wound. When he woke up, he came

to know what had happened to him and ran away from the palace. He saw three people fighting over a magic carpet as he was wandering. He told them that he would mediate between them. Then he threw a stone and asked them to bring it. Meanwhile, he beat the magic carpet and ordered it to take him to the palace. Suddenly, he was in the courtyard where he fought the king's daughter. The king's daughter came to him on the carpet and ordered it to take them away. The girl was afraid and asked him to take her back to the palace. She told him if he took her to her palace, she would accept her defeat and marry him. He agreed and quoted the above proverb.

The proverb indicates that the boy wanted to ensure that whatever the princess says must happen. The proverb is made of "beat the bolt", and "while it is soft". Thus, the proverb advises that one should make a hurry while everything is in his favour. It is of no use to get something when time has passed.

“There is no track where no track has been left, for, were there track, it had been left!”

“One must lose oneself to find a lost thing” (Mathers 411).

The proverb is used in the folktale *The Tale of the Sea Rose of the Girl of China*. The tale is about a king called Zain al-Muluk, who was known worldwide for his bravery and generosity. He had two sons and soon was bestowed with a third, charming son that the most beautiful girls would feel embarrassed for their womanly nature. The king was so happy with the arrival of his son that he ordered the astrologers to map out his horoscope. The astrologers looked carefully and told the king that the boy's destiny was prosperous, but the king's eyesight would be destroyed if the king saw him in his boyhood. Therefore, a separate provision was made for the boy and his mother far away from the kingdom. Yet, when the king went hunting, the boy took his horse and went into the forest. No sooner did the king see him than he lost his eyesight. The king consulted many doctors, but there was no cure. There was only one remedy to bring back the king's eyesight. That was the sea rose of the girl of China.

A tree of the magic sea rose could cure blindness. The king announced that whoever brought the magic sea rose would get half of his kingdom. The king's three sons also set themselves on the expedition. The third son of the king travelled to the East and came to a very dense forest. He came across a Jinni in the forest. The Jinni was attracted to the prince. The prince offered him

food that was so delicious that the Jinni asked him a favour. Prince Nurgihan asked the Jinni to take him to the kingdom of King Firuz-Shah whose garden holds the sea rose of the girl of China.

As soon as the Jinni heard the name of the sea rose of the girl from China, he beat his head with his hand and fell unconscious. When the Jinni became conscious, he told the prince that it was impossible to pluck the sea rose of the girl of China as aerial Jinn guards it. The Jinni took the prince to the garden as he had an idea to distract the aerial Jinn. The Jinni went to distract the aerial Jinn and asked the prince to get the flowers soon. The flower was in the middle of a lake. Prince Nurgihan swam to the flower and plucked it by its roots. He wished to see the garden's pavilion, so he entered and found a beautiful girl lying on the couch. Her beauty spellbound him. While leaving her, he exchanged his ring with her and left.

The prince came to the gate where the Jinni was waiting for him. He asked the Jinni to take him to his palace, and after giving him a piece of bread, the Jinni took him to his palace. When the prince gave his father the sea rose, his eyesight returned. Prince Nurgihan shared the kingdom with his father. He planted the sea rose in a garden created by the Jinni. His other two sons thought that some magic had cured their father and not by the sea rose, but their father told them a story in which God made an impossible thing possible. Thus, he said to them that God could do anything, and with God's grace, his eyesight was cured. Back at the place where the sea rose had been planted, the sea rose girl of China woke up and went into the garden. She saw that her sea rose was missing. She was about to faint, but she saw that the ring she wore was strange. She understood that someone had seen her sleeping naked and became confused. She reminded her of the above proverbs.

The first proverb indicates that the sea rose was there in the lake, but now it has been lost. The proverb does not state the truth as evidence that someone took the sea rose. If there was the sea rose and it was lost, there would have been its evidence. The proverb is made of "there is no track", "where no track has been left", "were there track", and "it had been left". Thus, the proverb suggests that if a thing is lost, there remains no evidence of its existence. If it existed, there would have been evidence.

In the context of the story, the proverb does not prove to be correct. The second proverb indicates that the girl has to set herself out in search of the sea rose. She need not forget to go searching for the sea rose as she has a ring with her, and it would take her to the person who took

away the sea rose. Thus, the proverb proves wrong as one needs to forget himself in searching for the lost thing. The proverb is made of “one must lose oneself”, and “to find a lost thing”. Thus, the proverb advises that one must forget himself while searching for the lost thing. The following proverb is used in the same story when the girl searches for the sea rose.

“A heart will hear a heart” (Mathers 413).

The proverb finds its place in the same folktale. The girl decided to search for her sea rose on her own and punish the person who stole the flower that was near her heart. She took her slave girls with her and came to the kingdom of Prince Nurgihan. She saw that the people of the city were celebrating. She asked them why there was a celebration and learned that her sea rose was in the city. She became happy that she had found the flower. She went to the garden where the sea rose was planted and decided to wait for the person who stole it from her. Prince Nurgihan came into the garden, and when the girl saw his beauty, she forgot about her motive to go to the garden. She was seduced by the beauty of Prince Nurgihan and realized that he had taken her heart as well.

The girl went back to her maidens and wrote a letter to Prince Nurgihan. She sent the letter along with his ring to him. He recognized the ring and was eager to meet her. He read what her letter said to him. She expressed her feelings for him in the letter. She quoted the above proverb in the letter telling him that she was dying for him and unaware of her feelings. She expressed her resentment that the proverb was false as he had been unaware of her feelings.

The proverb indicates that the girl is in love with the prince, but it proves wrong as she is unaware of her love for him. The proverb is made of “a heart”, “will hear”, and “a heart”. Thus, the proverb suggests that people of the same thinking understand each other’s feelings without expressing them directly. There is an unseen connection between people with close relationships, and there is no need to express their feelings as they automatically sense them.

Conclusion

To sum up, it is observed that the proverbs in *The Book of the Thousand Nights and One Night* are difficult to understand independently as the cultural, social, environmental, situational, and traditional elements are related to the Arabian context. The reading of the folktales makes it easy to understand the proverbs and follow both the implied and literal meanings. In general, we

understand the meaning of a proverb based on the words provided that we know the cultural, social, environmental, situational, and traditional elements.

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