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The next issue (the issue of January 2025) will be uploaded by the fourth week of January 2025 or earlier.

**Wish You a Happy New Year!**

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## Using Mobile and Its Teaching Learning Dimension: From Pedagogical Point of View

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### Abstract

Using and applying educational technology, the modern teaching and learning system has revolutionarily changed? It makes the learning process easier. Teachers may apply techniques, approaches and methods from a pedagogical point of view using mobile technology. Nowadays there are new forms of education: besides formal education, classical methods, and techniques of the teaching-learning process; there is innovation and improvement in this field. Mobile learning, or "M-Learning", is one of the modern ways to support the learning process through mobile devices, such as handheld and tablet computers, MP3 players, smartphones and mobile phones. In this paper, we have tried to introduce the subject of mobile learning for educational purposes. It talks about mobile phones in teaching and learning practices and goes on to look at the opportunities presented by the use of digital media on mobile devices. The main purpose of this paper is to describe the current state of mobile learning, its advantages, and limitations, in

supporting teaching and learning. Five key areas will be addressed in this paper which is mostly focused as the mobile learning dimension:

1. Different dimensions of m-learning
2. Objectives of m-learning
3. Differentiating E-Learning from Mobile Learning
4. Advantages of Mobile Learning
5. Limitations of Mobile Learning.

**Keywords:** Education, Learning, M-Learning, Pedagogy, Teaching,

## **Introduction**

A few years ago, the world was confronting two aspects of problems which were not only affecting human life but also inflicting their full impact on education. Population explosion and information explosion are two problems of the modern world. Stakeholders in this field saw that there were many people teaching and that many plan to teach. A new subject saw the light; that branch of study is educational technology.

The educational stakeholders talked about the population explosion which was immensely affecting traditional patterns of education. Due to increase in population in different countries, there was increase in knowledge. All educationists, teachers, educational philosophers sat and developed new and many techniques and methods of teaching and learning such as distance learning, individualized learning, computer-based learning, e-learning, mobile learning, etc. This paper focuses on using Mobile and its different dimensions in learning and teaching from a pedagogical point of view.

## **Meaning of Mobile Learning**

Mobile learning is the ability to obtain or provide educational content on personal pocket devices such as PDAs, smart phones and mobile phones. Educational content refers to digital learning assets which includes any form of content or media made available on a personal device.

According to Pink Wart, et al. (2003) mobile learning is defined as learning that uses mobile devices and wireless transmission. Quinn (2000) defined it as simply learning that takes place with the help of mobile devices, or the intersection of mobile computing (the application of small, portable, and wireless computing and communication devices). In this digital world updated mobile apps make the teaching and learning process easier (Change et.at2010, Terrell 2011).

After reading different definitions of different authors and researchers we should say that mobile devices as a pervasive medium that may assist us in combining work, study and leisure time in meaningful ways.

### Different Mobile Teaching-Learning Dimensions

#### 1. TUTOR TO LEARNER

TUTOR	—————	LEARNER
Teaching-learning discussion online of one tutor to one learner.		

#### 2. LEARNER TO LEARNER

LEARNER	—————	LEARNER
Teaching-learning discussion online of one tutor to one learner.		

#### 3. TUTOR TO MANY LEARNERS

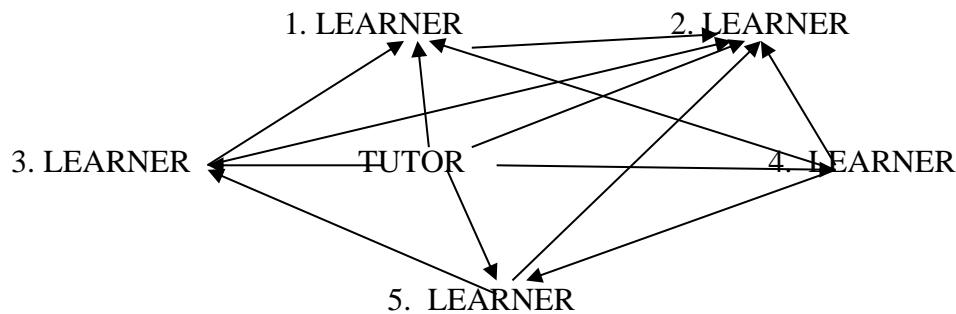
TUTOR	LEARNER	This is a loudspeaker mobile in one centre or classroom wherein there is more than one learner.
	LEARNER	
	LEARNER	
	LEARNER	
	LEARNER	

#### 4. TUTOR TO MANY CENTERS AND MANY LEARNERS ON SAME TIME

TUTOR	LEARNER	This is a loudspeaker mobile in one centre or classroom wherein there is more than one learner.
One tutor may teach and manage	LEARNER	
	LEARNER	

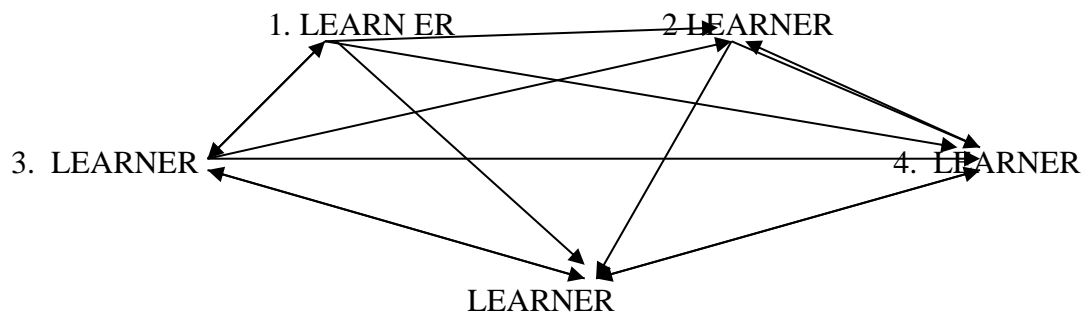
different classrooms in the same time by using mobile teaching-learning system	LEARNER	This is a loudspeaker mobile in one canter or classroom wherein there is more than one learner.
	LEARNER	
	LEARNER	
	LEARNER	This is a loudspeaker mobile in one centre or classroom wherein there is more than one learner.
	LEARNER	
	LEARNER	
	LEARNER	This is a loudspeaker mobile in one centre or classroom wherein there is more than one learner.
	LEARNER	
	LEARNER	

### 5. TUTOR TO MANY LEARNERS SEPARATELY



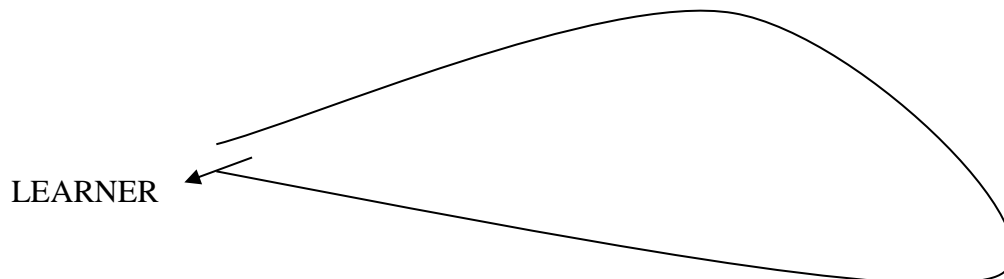
This above diagram shows a home or centre conference teaching-learning call.

### 6. LEARNERS GROUP DISCUSSION SEPARATELY



This above diagram shows a home or centre conference teaching-learning call among learner alone separately

## 7. SINGLE SELF-LEARNING



Here, the learner uses mobile connection, records, appropriate learning apps.

### A list of (Mobile) Android, IOS and Apple, Phonetics (IPA) apps

Phonetics apps	Phonetics apps
1. Phonemic chart	11. English Phonetics IPA
2. Learn English Sounds Right	12. Phonetic transcription
3. Sounds: Pronunciation App Free	13. English grammar & phonetics
4. Phonemes: IPA Chart, transcription	14. International Phonetic Alphabet
5. Phonetics Chart: English Language Club	15. English Phonetics, text to practice
6. Pronuroid –IPA Pronunciation	16. Speak English pronunciation
7. Full Phonetics Symbols English	17. toPhonetics Free
8. English Pronunciation IPA-44 phone	18. IPA Keyboard
9. Phonical –Phonics Learning made Easy	19. Phonics –Sounds to words for beginners
10. Phonetics Keyboard English BETA	20. Letter sounds A to Z.

### Objectives of M-Learning

#### Encourage ‘anywhere, anytime’ learning

Mobile devices allow students to gather, access, and process information outside the classroom. They can encourage learning in a real-world context, and help bridge school, after school, and home environments.

#### Reach underserved children

Because of their relatively low cost and accessibility in low-income communities, handheld devices can help advance digital equity, reaching and inspiring populations ‘at the edges’ – children from economically disadvantaged communities and those from developing countries.

**Improve twenty-first century social interactions**

Mobile technologies have the power to promote and foster collaboration and communication, which are deemed essential for twenty-first century success.

**Fit with learning environments**

Mobile devices can help overcome many of the challenges associated with larger technologies, as they fit more naturally within various learning environments.

**Enable a personalized learning experience**

Not all children are alike; instruction should be adaptable to individual and diverse learners. There are significant opportunities for genuinely supporting differentiated, autonomous, and individualized learning through mobile devices.

**Difference Between Mobile Learning and E-Learning**

According to Yousef Mehdipour (2013), E-learning has come to define any dissemination of educational knowledge over the Internet. This makes e-learning a subset of technology-based training. It also incorporates a number of learning activities conducted on the Internet, of which mobile learning is one part. Mobile Learning simply is the natural evolution of E-Learning, which completes a missing component such as the wireless feature, or as a new stage of distance and E-Learning (e.g., Georgiev, et al. 2004). M-Learning is often described as occupying a sub-space within the E-Learning space, which is in turn a sub-part of digital learning.

E-LEARNING	M-LEARNING
lecture in classroom or internet	learning anywhere, anytime
labs e-mail-to-e-mail	instantaneous messaging
private location	no geographic boundaries
travel time to reach to internet site	no travel time with wireless internet



## **Importance of Mobile Learning**

In life we bring innovation and new styles of living because of their role in improving people's life style and evolution. The m-learning should improve the teaching-learning techniques, it involves learner-centred method. Here below we have brought out the significance of mobile learning.

Yousef Mehdipour (2013): Tutors who have used M-Learning programs and techniques have made the following value statements in favor of M-Learning.

It is important to bring new technology into the classroom. Devices used are more lightweight than books and PCs. Mobile learning can be used to diversify the types of learning activities students take part in (or a blended learning approach). Mobile learning supports the learning process rather than being integral to it. Mobile learning can be a useful add-on tool for students with special needs.

## **Advantages of M-Learning**

Hamideh Zerehkafi and Yousef Mehdipour (2013): Relatively inexpensive opportunities, as the cost of mobile devices are significantly less than PCs and laptops. Multimedia content delivery and creation options. Continuous and situated learning support. Decrease in training costs. Potentially a more rewarding learning experience. Improving levels of literacy, numeracy and participation in education amongst young adults. Using the communication features of a mobile phone as part of a larger learning activity, e.g.: sending media or texts into a central portfolio, or exporting audio files from a learning platform to your phone.

## **Limitations of M-Learning**

From the new techniques in education some limitations have been found out.

Technical challenges for M-Learning include connectivity, capacity of battery and its life expectancy. Screen size and key size (Maniar and et. al. 2008). Meetings require bandwidth for nonstop/fast streaming. The number of file/asset formats supported by a specific device is another requirement. Content security or copyright issues from authoring groups, multiple

standards, multiple screen sizes, multiple operating systems, etc. are other issues. Reworking existing E-Learning materials for mobile platforms and limited memory are often highlighted (Hamideh Zerehkafi and Yousef Mehdipour (2013).

## Conclusion

This paper has discussed and demonstrated the key role and contribution of mobile learning in the recent world. It has been explained as a new technique of learning which helps the world to reach education for all, It also explained the m-teaching learning dimensions, advantages, importance, and limitations of m-learning.

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## Significance of Gender-Neutrality Concept in Translation: A Study Based on Holy Scripture

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### Abstract

Gender neutrality is the idea that demands that language, and social system shouldn't marginalize human beings according to their sex and gender. Consequently, gender neutrality is an important concept in the translation sphere too. Because most translators knowingly or unknowingly ignore the prominence of gender issues during the translation, and they provide gender-accurate translation styles without acknowledging cultural and gender issues. This study tries to analyse the gender neutrality concept in Bible Translation since the Bible is generally written from the patriarchal perspective. The study is based upon the **The New Revised Standard Version** of the Bible (NRSV). NRSV Bible, to some extent, incorporates the concept of gender neutrality in the translation. The methodology used here is, **Gender liberation theories** because from the linguistic perspective these theories analyzed through the lens of how language reflects, constructs, and potentially liberates/removes gender identities. The article aims to find out the positives and negatives of gender neutrality concept in Bible translation. This study will present the usage of gender neutrality concept in Bible translation and will provide an inclusive approach towards translation irrespective of gender hierarchy.

**Keywords:** Gender Neutrality, Holy Scripture, NRSV Bible, Gender Neutrality in Translation, Translation Accuracy, Gender liberation Theories.

## Introduction

The concept of gender neutrality aims to create a society and environment where gender is not a defining factor in how people are treated, opportunities they receive, or roles they are expected to fulfill. According to Singh. S and Deepanjali (2023), Gender Neutrality is the concept that states that society should not treat people based on their genders but rather on their capabilities, regardless of whether they are male or female. Gender neutrality can also have implications in the field of translation, as it challenges traditional gendered language structures and encourages more inclusive and neutral representations in translated texts.

The current study analyses the usage of gender neutrality concept in the Holy Scripture from the translation perspective. Translating the Holy texts from the source to the target language is complex. Several cultural, linguistic, and social mismatches occur during the translation. Especially from the cultural perspective, the target language reader will miss the original message of the source text if he/she finds any cultural mismatches. Gender issues are a significant concern in translation when we look through the lenses of culture. Bible translations are also not free from these gender issues. Gender issues in Bible translations constitute a significant concern for Bible translators, and women readers of the Bible experience inequalities when they read it. The study focuses on the NRSV Bible which includes the concept of Gender Neutrality in translation. The NRSV Bible is the New Revised Standard version of Bible and is the updated version of RSV Bible. One of its peculiar features is inclusion of Gender Neutrality approach in translation (Bruce Metzger, 2024).

The Gender Liberation Theories are used here for the data analysis because these theories will give significance to the ability of a human being irrespective of their gender. Here the Gender Performativity concept of Judith Butler is used because this theory argues that gender is not an inherent quality, but a performance enacted through language and social interactions. By highlighting the performative nature of gender, it challenges the binary structure of language that often reinforces traditional male/female divisions (Butler. J,1990).

So, this article tries to analyze the usage of the gender neutrality in the NRSV Bible and tries to evaluate how the Translation accuracy occurred here.

## **Gender Neutrality**

Gender neutrality is not based on men and women, but rather on being unbiased towards all genders. The intention is not to be gender specific or sensitive, but rather to treat all genders equally and neutrally (Gender Spectrum, 2024). Equality means that everyone has an equal opportunity. Being gender specific or sensitive is not a good way to promote societal welfare. The welfare of society can only be achieved if everyone has equal access to opportunities. There are certain benefits for gender neutrality concept such as Increased inclusivity, Reduced discrimination, Greater fairness and equality, Personal freedom etc. (Richard J, 1994).

## **Gender Neutrality in Translation**

Gender neutrality can also have implications in the field of translation, as it challenges traditional gendered language structures and encourages more inclusive and neutral representations in translated texts. Here are some considerations related to gender neutrality in translation.

One of the main challenges in gender neutral translation is navigating languages that are inherently gendered, where every noun, pronoun, or adjective is assigned a specific gender. This can make it difficult to find gender-neutral alternatives that convey the same meaning and tone. However, with careful consideration and creativity, it is possible to adapt language to be more inclusive. Gender neutral translation is especially important in professional and academic settings, where assumptions based on gender can have a significant impact on representation and equality. By using inclusive language, we can work towards dismantling stereotypes and creating a more supportive and diverse environment for all individuals.

In recent years, there has been a growing movement towards gender neutral translation in various languages around the world. Many organizations and institutions are adopting guidelines and policies to promote inclusive language practices. While there may be some resistance to change, the benefits of gender-neutral translation are clear in promoting equality and respect for all individuals (The Human Rights Campaign, 2024).

Overall, gender neutral translation is an important step towards creating a more inclusive and diverse society. By rethinking the way, we use language and embracing more inclusive practices, we can contribute to a more equitable world where everyone feels seen and respected, regardless of their gender identity.

Gender-neutral language is a way of using language that avoids gender-specific terms and instead uses terms that are inclusive of all genders. This approach to language is becoming increasingly popular as people seek to create a more inclusive and equitable society.

### **Translation Accuracy**

The term *translation accuracy* is sometimes misunderstood by translators because they believe that word to word translation is the accurate way of translation. But from the target audience's perspective it will lead them to utter confusion. Translating the texts in relation with gender also creates the same issue.

Translation accuracy plays a pivotal role in bridging linguistic and cultural gaps. In his research, Lawrence Venuti highlights the importance of fidelity to the original text while adapting it for a new audience. A minor error in translation can alter the intended meaning significantly, impacting communication and understanding. This underscores the need for precision in capturing the essence of the source text. With technology advancing rapidly, tools like translation memory software and glossaries aid in maintaining consistency. So, attaining high accuracy in translation demands a meticulous approach, attention to detail, and a deep appreciation for the nuances of both languages (Venuti, 1995). Translation accuracy is crucial for conveying the original message of a text. So, maintaining high accuracy in translation requires a deep understanding of both the source and target languages, along with continuous refinement of skills.

### **The NRSV Bible**

The New Revised Standard Version (NRSV) of the Bible has been a topic of discussion and debate due to its approach to gender-neutral language. The NRSV, published in 1989, sought to update existing translations to reflect more accurately the original Hebrew and Greek texts, while also taking into consideration the cultural and linguistic norms of the present day. One

significant aspect of this revision was the use of gender-neutral language in certain passages, particularly in reference to God and human beings. One of the notable features of the NRSV Bible is its use of gender-neutral language (Bruce Metzger, 2024).

### **Literature Review**

There are a number of studies in relation with the Bible Translation and gender. According to Bruce Metzger, the English language is so biased toward the male gender that it limits and conceals the original language's meaning, which is more gender inclusive than a literal translation (Bruce Metzger, 2024). Wayne Grudem emphasized the matching of the same word meaning in both source and target text rather than the translator's opinion about the source text; this translation style is not an exception in the gender issues in the translation (Wayne Grudem, 1997). Michael Marlowe argues that because the Bible was written from a patriarchal perspective, imposing gender-neutral language on it destroys its meaning (Michael Marlowe, 2005). According to Paul Mankowski, inclusive-language translators favor feminist ideologies by ignoring translation patterns. In contrast, in Marmy Clason, the target text should reflect the adherence to the original meaning (Paul Mankowski, 2007).

### **Methodology**

The proponents of the concept of gender-neutrality argue that using gender-inclusive language can help to challenge these stereotypes and promote gender equality. The same theoretical elements are used in the NRSV Bible translation.

Especially Gender Performativity Theory of Judith is used as the methodology for the present study. Because Judith Butler's gender performativity theory offers a provocative and insightful perspective on the construction of gender within society (Butler J, 2005). By emphasizing the performative nature of gender and the ways in which it is enacted and reproduced through social practices, Butler challenges us to rethink our assumptions about gender and identity. Moving forward, Butler's work encourages us to consider the ways in which gender is constructed, performed, and contested within our everyday lives, opening up new possibilities for understanding and embracing diverse forms of gender expression (Butler J, 2004).



Comparative analytical method is also used here, because here the comparison occurred between the two versions of Bible such as RSV and NRSV Bible. The source texts (Hebrew and Greek) also are compared here along with the two versions of the Bible.

### Comparison between RSV and NRSV Bible Versions

Here the two versions of Bible, NRSV and RSV, are compared along with the Greek and Hebrew Bibles. This table points out different usages of gender terms and how RSV and NRSV Bible handles the issue.

Source Text (Hebrew and Greek word or phrase)	Revised Standard Version	New Revised Standard Version
אָדָם ('aḏam) It's a Hebrew word mentioned in Genesis 1:27 which means mortals, humankind and man.	RSV Bible used the word <i>man</i> .	So, God created <i>humankind</i> in his image, in the image of God he created them; male and female, he created them.  (Here the source language Hebrew word 'aḏam' is translated into humankind to retain the gender equality).
אָנוּס (ʔenuṣ) (Psalm 8:4) <i>Human beings/man</i>	Man	What are <i>human beings</i> that you are mindful of them, mortals that you care for them?
Πάντας (John12:32) <i>All</i>	<i>all men</i>	will draw <i>all people</i> to myself" (The Greek text doesn't specify the Word men, and all people is an appropriate usage of Greek pronoun . Changes like this use "gender-neutral" language

		without sacrificing accuracy in translation)
Τις (John14:23) <i>Anyone</i>	<i>a man</i>	<i>Those who</i> love me will keep my Word. (here the phrase <i>those who</i> is not specifying any gender)
ἄνθρωπος (Gal 6:7) <b>man</b>	<i>a man</i>	" <i>You</i> reap whatever <i>you</i> sow."

(Table. 1)

### Findings: Gender-Neutrality Concept in NRSV Bible

Table 1. points out that NRSV Bible vividly use the gender neutrality concept during the translation phase with the help of certain changes in linguistic aspects such as:

#### Usage of Collective Nouns Instead of Common Names

According to the creation narratives, “*God created man in his own image, in the image of God he created him; male and female he created them*” (Gen. 1:27). This name ‘man’ is even more explicit in Genesis 5:2. *‘Male and female he created them, and he blessed them and named them Man when they were created’* (RSV). ‘man’ refers to males and females, who make up the human race. The translation “man” is correct because the Hebrew word ‘Adam’ is also used to refer to Adam specifically, and it is sometimes used to distinguish between man and woman (Gen 2:25, ‘the man and his wife were both naked and were not ashamed’).

The English word ‘man’ most accurately translates as Adam because it is the only Word that has both meanings (the human race and a male human being). We can conclude from this use of Adam that it is not wrong, insensitive, or disrespectful to use the same word to refer to male human beings in particular, as well as to name the human race. God does this in his Word. According to the NRSV, *‘God created humankind in his image’* (Gen. 1:27). The word ‘man’ was changed to ‘humankind’ to create an inclusive translation.

In the NRSV Bible, the word ‘man’ is often replaced with ‘human’ or ‘person,’. This approach is intended to be more inclusive and to reflect the reality that men and women are equal in the eyes of God.

### **Usage of Adjectives Instead of Nouns**

The NRSV frequently substitutes the word ‘mortal’ for the word ‘man’ in the RSV and other versions. For example, when Cornelius fell down to worship Peter, Peter lifted him up and said, ‘*Stand up; I, too, am a man*’ (Acts 10:26, RSV). But in the New Revised Standard Version, Peter says, ‘*Stand up; I am only a mortal.*’ Articulation of *mortal* instead of *man* gives an inclusive translation and expression.

### **Depiction of God**

One of the key areas where the NRSV employs gender-neutral language is in its depiction of God. Instead of exclusively using masculine pronouns and imagery to describe the Divine, the NRSV introduces more diverse language that encompasses both masculine and feminine qualities. For example, in passages where God is referred to as a shepherd or a mother, the NRSV maintains the flexibility to use language that captures the full range of God’s attributes.

### **Take out Direct Quotations**

In Psalm 41, David describes how his enemies speak against him: “*My enemies say of me in malice, ‘When will he die, and his name perish?’*” (Ps. 41:5). However, in the NRSV, the words “he” and “his” were removed, and in this case the enemies’ speech is transformed into thoughts in their minds: “*My enemies wonder in malice when I will die, and my name perish*” (NRSV). Through this the translators used gender neutral concept by removing the direct quotations.

### **Usage of Pronoun**

The apt usage of suitable pronouns will create a gender inclusive approach in translation. For example, NRSV Bible translators used the word *all* instead of *all men* in their translation (Table.1).

## Conclusion

In conclusion, the New Revised Standard Version (NRSV) Bible is a popular translation of the Bible that uses gender-neutral concept to be more inclusive of all genders. While some may criticize this approach, others see it as a way of making the Bible more accessible and relevant to modern readers. Ultimately, the use of gender-neutral concept in the NRSV Bible reflects the ongoing effort to create a more equitable and inclusive society.

Translators need to stay informed about gender-neutral language practices, evolving terminology, and cultural shifts. They can engage in ongoing research, consult style guides, and participate in discussions within the translation community to enhance their understanding and application of gender-neutral translation principles.

It is important to note that the extent to which gender neutrality is embraced in translation may vary across languages and cultures. Translators play a vital role in bridging linguistic and cultural gaps while promoting inclusive language choices that align with the principles of gender neutrality.

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## Exploring Humanity, Identity and Ethics in Kazuo Ishiguro's *Never Let Me Go*

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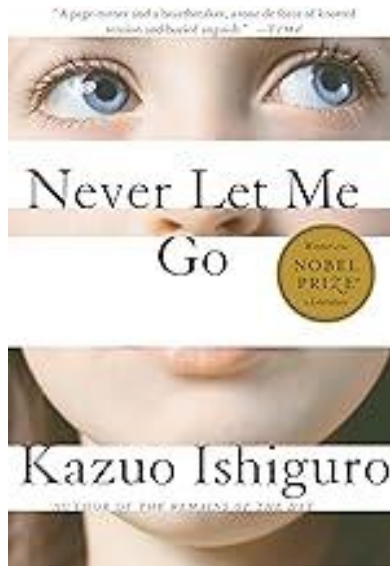
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### Abstract

Kazuo Ishiguro's *Never Let Me Go* is a critically acclaimed novel that delves into dystopian themes of cloning, identity and the ethical dilemmas of scientific advancement. In an alternative reality where humans are cloned to provide organs for others, the novel delves into profound questions about what it means to be human, how identity is constructed and the moral

implications of using human beings as tools for medical progress. This paper will analyze the central themes of the novel: emotional and psychological development of characters, the role of memory in the formation of identity and the ethical questions raised by Ishiguro. The analysis of several key scenes and characters sustains the argument that *Never Let Me Go* is a powerful commentary on the commodification of life and the limits of scientific innovation.

**Keywords:** Kazuo Ishiguro, *Never Let Me Go*, cloning, identity, ethics, dystopia, memory, scientific advancement

## Introduction

Kazuo Ishiguro is a contemporary British writer of Japanese origin, distinguished by his subtle yet profoundly philosophic works that question humanity's very fabric. In 2005, he made *Never Let Me Go*, with a dystopian world filled with cloned humans, solely cloned for organ harvesting. The story revolves around three clones Kathy, Tommy, and Ruth, who are raised in an English boarding school called Hailsham, only to later find out the grim future that awaits them. The novel raises questions about the ethical implications of cloning and how these practices affect individual identity and human relationships.

This paper explores the central themes of identity, memory and ethics in *Never Let Me Go*. Through the emotional journeys of the characters, Ishiguro portrays the complexity of human nature and the outcomes of scientific progress that has crossed the boundaries between being human and objectification. The novel, therefore, quietly but devastatingly invites readers to consider moral responsibilities related to medical technology and how these could redefine human life. The paper will further elaborate on the role of memory and how characters' relationships are influenced by their partial knowledge about their destiny.

## Review of Literature

Kazuo Ishiguro's *Never Let Me Go* has inspired a broad range of critical discussions in ethics, identity, and dystopian themes. The review synthesizes insights from major works that analyze the complex narrative and thematic dimensions of the novel.

In his article, "Commodifying the Clone: Ethics, Identity, and Dystopia in Ishiguro's *Never Let Me Go*" (2014), Ian Buchanan looks at commodification as a process that occurs

under the dystopian gaze of cloning. Here, he considers the ethical connotations that arise when the clones become biological resources, raising the question of how the critique of capitalist structures is articulated through the narrative. Through his analysis, Buchanan makes it clear that Ishiguro's subtlety conveys the loss of individuality and humanity within the profit-oriented dystopia as a sharp critique of current bioethics.

The edited volume *Kazuo Ishiguro: New Critical Visions of the Novels* by Sebastian Groes and Barry Lewis (2011) gives a comprehensive view of the oeuvre of Ishiguro, offering fresh insights into *Never Let Me Go*. The book puts the novel in the perspective of wider literary and philosophical frames, discussing memory, human dignity and identity constructed.

Romesh Gunesekera's article, "Kazuo Ishiguro: A Dystopian Vision in *Never Let Me Go*" (2010), explores the novel as a subtle dystopia, contrasting its understated tone with the traditional tropes of the genre. Gunesekera emphasizes the central focus of Ishiguro: the emotional lives of the clones, how their hunger for love and recognition would humanize their plight and shake readers out of their notions of personhood and autonomy. His works underscore the ethical dilemmas that arise when scientific advancement outpaces moral reflection.

Ralph J. Poole's "Memory and the Ethics of Forgetting in *Never Let Me Go*" (2014) explores the novel's treatment of memory and its role in the formation of identity. Poole argues that Ishiguro constructs memory as a double-edged sword: a source of connection and self-understanding but also a mechanism for suppressing inconvenient truths. The analysis centers around how Kathy's narrative embodies tension between remembering and forgetting to reveal the emotional cost of repression in a dystopian reality.

Together, these works create a coherent critical framework for the multi-dimensional aspects of *Never Let Me Go*. They underline Ishiguro's capacity to weave subtle but profound explorations of human life, ethics and the consequences of technological and societal advances.

### **The Theme of Identity**

In *Never Let Me Go*, identity forms a central theme explored through the lives of Kathy, Tommy and Ruth. Being clones, the characters' sense of self is influenced by knowing that they were made to only serve the purpose of organ donation. In this, Ishiguro tries to probe the



question of what makes a person human: biological origin, emotional capabilities, or the relations they forge?

Kathy is the protagonist and narrator of the novel. She spends much of the story reflecting on her past relationships with Tommy and Ruth. Her narrative style, which often moves between memory and present experience, mirrors the instability of her identity. Unlike individuals in a traditional society, Kathy and her friends are deprived of the privilege of being able to fashion their lives. Instead, their identities were fixed for them by their makers as they are simply artifacts manufactured for medical use, this raises tension in the book because, although Kathy and her fellow inmates express fully human emotions, such as love, jealousy and friendship, they are denied rights over themselves.

This also speaks of the role that institutions like Hailsham play in forming one's identity. The boarding school plays a shelter and cage to these students. It presents a pretension of normal life in giving them lessons, making them mix with each other socially and encouraging their artistic capabilities. Simultaneously, however, it conceals the true position of the students about what they are destined to, delaying the moment when truth strikes, hence controlling their concept of identity. Through Hailsham, Ishiguro critiques the ways in which institutions can control and shape human identity for external purposes.

### **Memory and the Construction of Humanity**

Memory plays a very important role in *Never Let Me Go*, as it is through their memories that the characters reconstruct their sense of self. Kathy's memories, in particular, provide insight into how the clones experience life, love and loss, even though they are kept ignorant of their fate for most of their upbringing. Through memory, they preserve their humanity in a world that assigns them a utilitarian function.

Perhaps one of the most poignant aspects of the novel is how characters hold on to their memories as a means of affirming their humanity in a system that refuses them autonomy. Take Kathy, for example, whose memories of Hailsham are filled with moments of friendship and fleeting romantic connections, though these are always shrouded by the shadow of their future organ donations. The use of art and creativity at Hailsham, in particular the focus on how the

students should produce artwork that might show their souls, symbolizes the desperation of the characters to leave a mark on the world that sees them only as resources.

Memory, though unreliable in *Never Let Me Go*, however is also depicted as weak. Kathy's reminiscences are highly fragmented; the recollection of Ruth and Tommy often reveals gaps and distortions in understanding a shared past of theirs. In using this very narrative technique, Ishiguro underlines the fragility of memory and how that can be molded by what institutions it operates in. The novel thus suggests that memory, though it is an important part of identity and humanity, can also be used to manipulate the individual into accepting reality as presented by the strong.

### **Ethics and Scientific Progress**

Perhaps most compelling, however, is *Never Let Me Go* in its critique of the ethics surrounding scientific advancement, specifically in the realms of cloning and organ transplantation. Ishiguro does not present his dystopian world in stark, violent tones, a hallmark of many dystopian narratives. Instead, the novel's ethical horrors are subtle and embedded in the apparently normal lives of the clones and the cold acceptance of their fate by society at large. The novel's calm surface reflects a disturbing moral indifference to the commodification of human lives.

The moral dilemma of *Never Let Me Go* lies in the issue of whether scientific progress should allow for the exploitation of those produced only for the benefit of others. In the novel, the characters have no choice; their future is already mapped out according to the system, which values the organs of the characters above their lives. This brings up some very intricate questions regarding ethics, such as if a society that accepts these practices can still consider itself humane? What moral duties do creators have to those that they create, even if they are not considered full humans by the standards of the society?

Ishiguro explores these questions through the portrayal of both the clones and the guardians who run Hailsham. The guardians, though they sometimes show sympathy to the students, abide by the system that is using those individuals for the purpose of medical use. Miss Emily, one of the guardians, defends Hailsham as an attempt to provide the clones with some

semblance of dignity, but her argument brings out the cold utilitarianism which underpins the whole operation.

### **Language Style of Kazuo Ishiguro**

Kazuo Ishiguro's *Never Let Me Go* has a very restrained and subtle narration style that reflects the quiet emotional depth of its protagonist, Kathy. As she reminisces over her past. This style is conversational but intimate, with a sort of deliberate simplicity that reveals an authenticity and nostalgia. This style enables the disturbing revelations of the novel, such as the cloning of the characters for organ donation, to emerge subtly, often indirectly or in fragmented disclosures. Ishiguro uses a reflective tone that emphasizes Kathy's attempt to make sense of her experiences and her relationships with Tommy and Ruth. It's a lack of obvious sentimentality or melodrama that amplifies the poignancy of the story because it's possible for the reader to pay attention to the ethical and existential implications lying just beneath the surface of these characters' lives. With such a measured style, Ishiguro crafts a hauntingly thought-provoking narrative that lingers long after the final page.

### **Conclusion**

Kazuo Ishiguro's *Never Let Me Go* poignantly narrates an intersection of humanity, identity, and ethics that takes its toll in a world in which the scientific progress is exploited, but in no way has a hold on its moral ramifications. With the lives of Kathy, Tommy, and Ruth, it unfolds the risks of turning human life into a commercial product, reducing individuals to the mere sum of their parts. In these dramatic instances, the characters' journeys in emotions, shaped through memories and controlled by various institutions, reflect the delicate state of identity in front of a system that believes in utility, rather than autonomy.

In *Never Let Me Go*, Ishiguro subtly critiques the failures of society to meet its ethical obligations, encouraging readers to think about the consequences of uncontrolled scientific advancement. The author achieves this by setting his dystopia on a base of emotional realism rather than explicit violence; instead, he points to the quiet horrors of dehumanization and the moral blind spots that can result from a drive for progress. The novel is still a powerful reminder

of the need for ethical reflection in the face of technological and medical innovations that have the potential to redefine what it means to be human.

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## **A Comparative Study of Gender Inequality Represented in English and Bangla Short Stories**

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### **Abstract**

The paper aims to examine the issue of gender inequality in Bangla and English short stories. Discrimination based on sex or gender that frequently favours or prioritises one sex or gender over another is known as gender inequality (Hudson, 1996). In our communication system, even without realising one gender treated another gender unequally. In everyday context, the language is significantly biased towards men in Bengali society: A man is called *strain* (স্রৈণ) (henpecked) if he accepts his wife's opinion, but a woman is called a *protivakti nari* (a devoted woman) if she obeys her husband, even if he wrongs or tortures her. A woman is known as a *besya* (prostitute), *bidhoba* (widow), and *rokhita* (concubine), whereas men are free of any such terms. The study tries to examine how gender discrimination terms are used in short stories.

For this study qualitative methods were used to collect the necessary data. Randomly three famous short stories were selected from each of the languages. After that the language of the stories were analysed in various linguistics and non-linguistics Levels. The findings of this study indicate that, overall, gender inequality favours males in both languages. The implications of the study have far-reaching effects in terms of the goals of achieving gender equality in society.

**Keywords:** Bangla, English, gender, equality, bias, sexism.

### **1. Introduction**

Language is a means of communication. In our communication system, even without realising gender is not something we are born with and not something we have, but something we do (West & Zimmerman, 1987), something we perform (Butler, 1990). Sex is a biological categorisation based primarily on reproductive potential, whereas gender is the social elaboration of biological sex (Eckert & Ginet, 2003). People think of gender as the result of nurture- as social and hence fluid, while sex is given by biology. In our social phenomenon, men and women are not treated equally. The treatment may arise from distinctions regarding biology, psychology, or cultural norms prevalent in society. Language is a vehicle by which we transport our thoughts, ideas and expression. However, these ideas also have been influenced by the male gender in our society.

According to Dale Spender (1980), language belongs to men, and men own it. He refers that English is a man's language. We use many words, phrases or lexicons to express our ideas, but these are sometimes biased to a particular gender, mostly in favour of men and against women. This discrimination may be termed **sexism** in language.

Bangla is an Indo-Aryan language that originated in South Asia's Bengal region. It is the second most commonly spoken of India's 22 scheduled languages. It is also Bangladesh's official, national, and most widely spoken language. West Bengal, Tripura, and the Barak (Indian states) Valley region of Assam all have it as their official language. At the same time, English is an Indo-European language in the West Germanic language group. In India, English is used as a lingua franca all over the country. It has the status of the country's second official language and is the official language of many states in the country. Bangladesh does not have an official second language. However, apart from Bangla, English is the only language widely used in the country.

Structurally, Bangla is a gender-friendly language. Unlike English, in Bangla, verbs or pronouns do not change according to gender. In Bangla, single words are used as pronouns, referring to all genders without bias. Hence, the word / Sē / (shey) is used without using specific gendered subject pronouns of ' he' or ' she'. Despite the perceived gender-neutral nature of the

language, it is not free from bias. The language has many gender bias nouns and stereotypes, as does English. The topic has come under the spotlight recently. Gender-biased English usage is becoming more and more undesirable. In this way, English presents more difficulties than many other languages. That is primarily due to the lack of grammatical gender in most English nouns. Men's and women's forms of nouns that refer to people are typically not distinguished. English would not be as troublesome if such words were not so male. Workers have long been referred to as "workmen" on construction sites.

The study selects six (6) popular short stories; three from Bangla and three from English. The paper has a threefold objective: Analyse the use of sexist lexemes at different linguistics levels in the texts, (2) based on this analysis, decide whether "x" language has more language sensitivity than language "y" and (3) any sexist language differences exist between the two languages?

## **2. Methods and Materials**

The paper is descriptive, based on secondary sources and focuses on analysing gender inequity or sexism at various linguistic levels in six short stories, each three from Bangla and English. At the morphological level, there is inflexion, which concentrates on how a feminine word in a pair is formed by adding an affix to the masculine word. Generic terms are shown how male terms are used neutrally and make women invisible. Under the alignment of male and female, it is shown how the male term comes before the female term.

Next, at the phrasal level, different types of metaphors and similes are analysed from the text and how they are biased toward women. At the semantics level, the stories are analysed on how women are invisible using different lexicons or phrases. Finally, stereotypical language, idioms and proverbs are also analysed, which makes a difference in men's and women's a social position, hierarchy and dignity and where the language unequally treats women. A comparative analysis focuses on the frequency of using sexism in both languages using a stereotype, alignment, generic form, metaphor and sexist term.

The selected short stories are popular in the two languages:

**Bangla Short Stories:** - **S1:** *Denapaona*, (The Matrimonial Deal or Debit and Credit) written by Rabindranath Tagore (2020). **S2:** *Haraner Natjamai*, (Grandson-in-law of Haran) written by Manik Bandyopadhyay (2021) and **S3:** *Sorir*, (The body) written by Mahasweta Devi (1944).

**English Short Stories:** - **S1:** *Boys and Girls* written by Alice Munro (1998). **S2:** *The Snows of Kilimanjaro* written by Ernest Hemingway (1987) and **S3:** *The Wooing of Ariadne* written by Harry Mark Petrakis (2003).

### 3. Literature Review

Gender inequality is the social occurrence in which men and women are treated unequally. This unequal treatment can be seen in all types of expressions, like acts, words, images, gestures etc. This is based on the idea that some persons, especially women, are inferior because of their sex. This bias in favour of males has most frequently been referred to as sexism in language, but other terms have also been used. Meaning of sexism is prejudice or discrimination based on sex. The term 'androcentric' (male-centred) was used by Ann Bodine (1975) in her effort to expose the male bias rules of the prescriptive grammarians, 'masculist' labelled to the male bias in language and culture by Joan Roberts (1976), Cora Kaplan (1976) used the term 'patriarchal'.

Linguists have different opinions about linguistic sexism. A few accept that sexist language characterises a sexist society, and others accept that sexist dialect impacts society to be more sexist (Weatherall, 2002). As mentioned in the theory of linguistic determinism, the choice of language decides the way the world is seen by the language user (Mills, 1995). Spender (1980) contends that sexist language empowers sexist worldviews. She also contends that those with control, in other words, men, have the capacity to make language and thus reality (Spender, 1980). Critics of linguist determinism contend that in the event that this would be the case, speakers of languages with exceptionally few words for colours would not be able to see diverse colours (Holmes, 2008). Nevertheless, it is crucial to point out that two shapes of the hypothesis



exist: the solid one that contends that language decides how we decipher the world and the powerless one that contends that language is a feature by which we develop the world (Pauwels, 1998). According to Holmes (2008), most sociolinguists accept that language somehow influences our worldview and, subsequently, the way we see sexual orientation or gender.

When words are used to derogate and defile women, it is called linguistic sexism. It is found in many different languages and exists in many forms. Semantic derogation is when lexical items have negative connotations and meanings associated with women. It has been associated with women who have historically become pejorative. Schultz claims that there is a 'semantic derogation of women', where words and phrases associated with women becomes negatively inflected. (Schultz, 1990). She demonstrates how the language used to describe women in leadership roles has undergone a "democratic levelling." She uses the titles "lady," "governess," "mistress," "madam," and "dame," which were once reserved for powerful women but have since spread to include other people, whilst their male counterparts have maintained their links with status.

Mills (2008) refers, "Sexism implies a picture of the connection between the sexes which is essentially antagonistic: all women arrayed against all men in the 'war of the sexes'." Sexism has been seen to be determined by our patriarchal society, where women are presented as the victims of male aggression in a society where man privileged by language. She discusses two types of sexism: overt and covert. Overt or direct sexism is easily detectable through the use of linguistic cues. Indirect sexism can only be noticed in context, whereas overt sexism has historically been linked to the articulation of beliefs that are discriminatory toward women and in which they are perceived as a less valuable group than men.

Lakoff (1973) explains that there are two types of linguistic discrimination a woman can experience: the way she is instructed to utilise her language and the way language treats them. Both tend women relegate to certain subservient capacities: that of sex-object or hireling; and that, therefore, certain lexical things cruel one thing connected to men, another to women, a

distinction that cannot be anticipated but with reference to the distinctive roles the genders play in society.

In her book "Man Made Language", Spender (1980) describes a theory of the male domination over the English language and the systematic silencing of women through language forms, male and female speech patterns, the exclusion of women from print culture, and patriarchal systems. She says that although the English language was created by humans, it is still largely controlled by men. Sexist language may be used by people for a variety of reasons. They might act in this way because it is customary, it is ingrained in spoken and written language, and it might be difficult to change; they need information on what constitutes sexist language, they disagree that such language is sexist, or they are trying to preserve established social advancements.

#### 4. Analysing of Sexism at Various linguistics Levels

##### 4.1 Morphological level

Adding prefixes or suffixes or internal changes to a word makes another new word. In this process, mostly the root form is the masculine gender. The new or feminine forms reflect a view that women are a deviant or subordinate group. The findings of the studies are in table 01.

**Table 01: How did the masculine forms change to feminine forms through the morphological process in the stories?**

		Morphological change	Remark/s
<b>B</b>	<b>S1</b>	প্রতিবেশী+নী=প্রতিবেশিনী <i>protebesi+ ni=protibesini</i> (neighbor+ <i>ni</i> = <i>woman</i> neighbor)	❖ Add the bound morpheme 'i' or 'ni' with a masculine word and changes the gender to feminine.  ❖ All of these cases base forms are masculine forms.
		নাতি+নি=নাতনি <i>nati+ni=natni</i> (grandson+ <i>ni</i> =granddaughter)	
<b>A</b>		দাস+ঈ=দাসী <i>das + Ī = dasI</i> (Male slave + <i>Ī</i> = female slave )	

N G L A		শশুর+ই=শশুড়ি <i>sosur+i=sasuri</i> father in law + i = mother in law	
	S2	দাদা –দাদি, <i>dada- dadi</i> (Grandfather- Grandmother ) ছোড়া-ছুড়ি <i>choṛa-chuṛi</i> (slang) (Boy- girl)	❖ Changes the last vowel 'a' to 'i', and make the masculine word into a feminine word.
	S3	ছাত্র –ছাত্রী <i>chattro-chattri</i> (Male student – Female student) অধ্যাপক–অধ্যাপিকা <i>odhapok-odhapika</i> Male professor- female professor	❖ Add the bound morpheme 'i' with a masculine word and changes the gender to feminine. ❖ Internal change of the word and makes a masculine word into a feminine word.
E N G L I S H	S1	hero + ic = heroic hero + ism = heroism	❖ Suffix added with masculine root. These are the common masculine terms which are used for both genders, though in the story, the central character (hero) is a girl herself..
	S2	Host+ess	❖ '-ess' suffix with masculine base 'host'.
	S3	hero + ic = heroic	❖ 'heroic' this generic term is used for a girl in the story.

Mostly the base form is a masculine word, 'Protibesi' (neighbour) is a common gender, but it has changed to feminine by adding (nI/নী) (female neighbour). In Bangla, gender changes processes with suffixes are in table 02.

**Table 02: Some rules of gender change through the morphological process in Bangla and English languages.**

<b>B A N G L A</b>	<b>Masculine base form</b>	<b>Suffix/s</b>	<b>Feminine form</b>	<b>Meaning in English</b>
	বৃদ্ধ <i>bridho</i>	(আ) (aa)	বৃদ্ধা <i>bridhaa</i>	old man -old women
	তরুণ <i>torun</i>	(ঈ) (I)	তরুণী <i>toruni</i>	young boy -young girl
	ঠাকুর <i>thakur</i>	(আনি, 'আনী') (ani/anI)	ঠাকুরানী <i>thakrani</i>	god-goddess
	বাঘ <i>bagh</i>	ইনী, 'ইনি' (InI/InI)	বাঘিনি <i>baghini</i>	Tiger-tigress
<b>ENGLISH</b>	Actor	—ess, —ine, —trix, —a, etc.	Actress	

#### 4.2 Generic Structure/ Term

Generic structure is also one of the most important examples of sexism in language. It is used to refer to a whole class of things. Words like 'man' and the pronoun 'he' represents the masculine gender, but sometimes these words use before both the masculine and feminine terms and make the women invisible, even when a context is clearly specified as gender-neutral. In Bangla, the uses of pronouns are different from the English language. Bangla is a gender-friendly language. There are no differences in using a pronoun for both masculine and feminine terms. Differences are observed only to show respect or honorific pronoun. For example; /tar/ (his/her) general purpose, /tār/ (his/her use for elder/respect).

**Table 03: Pronouns (Gender-wise) in Bangla and English**

<b>Pronoun</b>				
	<b>Masculine</b>	<b>Feminine</b>	<b>Both/ Neutral</b>	<b>Remarks</b>
<b>B A N</b>			Se, ini, tini,(s/he), take, oke, (him/her) tar (his/her), tara, tinara, era (they),	Usually use /ã/ on 1 <sup>st</sup> vowel to show respect,

<b>G L A</b>			jar(whose) jara (those), tader (their)	but it does not change the gender. e.g. /tār/ / jāra/ etc
<b>ENG LISH</b>	He, his, him,	She, her,	It, they, their, them, (many more)	

In addition to pronouns, some generic structures are clearly observed where women are invisible by patriarchal terms. The generic terms which are used on the selective stories are in table 04.

**Table 04: Sexist (generic) terms are used in the stories**

		<b>Generic Term</b>	<b>Remark/s</b>
<b>B A N G L A</b>	<b>S:1</b>	শশুরকূল <i>sosurkul</i> (father-in-law lineage) <i>sosur</i> (father in law) + <i>kul</i> (lineage) শশুরবাড়ি <i>sosurbari</i> , (father-in-law house) <i>sosur</i> (father-in-law)+ <i>bari</i> (house) বেহাইবাড়ির <i>behaibarir</i> (Co-father-in-law house) <i>Behai</i> (co-father-in-law)+ <i>bari</i> (house) পিতৃগৃহে <i>pittrigrehe</i> or বাপেরবাড়ি <i>baperbari</i> , (In father's house) <i>pittri</i> (father)+ <i>grehe</i> (in house) প্রবীণলোক <i>probinlok</i> (Old man) পৈত্রিকবিষয়-আশায় <i>poutrikbisoy-</i>	❖ All these compound words are formed by two roots, 1st root is masculine, and 2nd one is place or other. ❖ If those properties belong to any woman, still it's said by the man's name. Not like : * শশুড়িকূল <i>Sasrikul</i> , (mother in law lineage) * শশুড়ির বাড়ি <i>Sasrirbari</i> (house of mother in law), * বেয়ানবাড়ি <i>beyanbari</i> (co-father-in-law house), * মায়েরবাড়ি (in mother's house) uses against of বাপেরবাড়ি (in father's house), but the connotation of use is different. Usually, used in a negative context.

		<i>asai</i> (ancestor property)	* মাতৃক বিষয় আশায় (ancestor property means it comes from father sources in Bangla)
	S:2	দারোগাবাবু <i>darogababu</i> (sub-inspector) <i>Daroga</i> (sub-inspector)+ <i>babu</i> (male sir), চোদপুরুষ <i>choddopurush</i> (slang) <i>choddo</i> (fourteen) <i>purush</i> (male) (literary meaning forefather)  স্ত্রীলোক <i>shtrilok</i> <i>shtri</i> (female) <i>lok</i> (man) (literary meaning lady.)	❖ <i>babu</i> (male sir) used for both male and female. ❖ Never say: চোদমহিলা
	S:3	পৈত্রিকবাড়ি <i>poutrikbari</i> (ancestral house) নরমাংস <i>noromangso</i> (flesh of man) লোকেদের <i>lokeder</i> (Man's)	❖ <i>Poutrik</i> (ancestral) <i>bari</i> (house) is inherited from the ancestors, and ancestors may be both gender (father-mother), but the term <i>poutrik</i> (related to father) only use. ❖ <i>Noromagso</i> (flesh of human being, but the word 'noro' means 'man', which uses as a generic term). ❖ <i>Lokeder</i> (People's) Literary meaning of the term 'loke' means 'people', but from time to time, it is used only for the masculine gender.
E N G L	S:1		❖ <b>Heroic</b> Calendar, <b>Heroism</b> , 'New hired <b>man</b> ' (Use for a girl who is the story's central character), use generic ' <b>he</b> ' for farmer, stranger. ❖ Orange <b>men's</b> day, ❖ 'Each of them had a real door that a <b>man</b> could go through'.

I S H	S:2	<ul style="list-style-type: none"> <li>❖ <b>Memsahib, policeman, policemen.</b> ('Sahib' means 'sir'. Use as a polite term for male. ) Sahib. 'He could stand the pain as well as any <b>man</b> until it went on too long.'</li> <li style="text-align: center;"><i>Man/men</i> use as a generic term.</li> <li>❖ 'It would be written by someone who knew what <b>he</b> was writing of.' <b>He</b> uses here as a generic term. Also, the generic 'he' uses as a spy, fighter, and caretaker almost for all occupations mentioned in the story.</li> </ul>
	S:3	<ul style="list-style-type: none"> <li>❖ 'A girl of <b>heroic</b> spirit,'</li> <li>❖ <i>There is a joy like a fire that consumes a <b>man's</b> heart when <b>he</b> first sets eyes on <b>his</b> beloved".</i> (The generic 'man's', could be replaced with 'person' s/he, his or her)</li> <li>❖ <i>He had met his <b>master</b></i> (master opposite gender is mistress, but it is not commonly used in English).</li> </ul>

Some other Generic terms in Bangla and English languages are in table 05.

**Table 05: Generic terms in Bangla/ English languages**

	Generic Term	Meaning in English	Remark/s
B A N G L A	মেয়েছেলে, ছেলেবেলা, ছেলেমানুষি. স্ত্রীলোক.	মেয়ে (girl) ছেলে boys, ছেলে (boy)বেলা (hood) ছেলে (boy) মানুষি (behave) স্ত্রী (wife) লোক (person)	There are many words ending or beginning with “ছেলে”. “লোক” means people/person. It also uses as a meaning of ‘man’ in generic form.

<b>E</b> <b>N</b> <b>G</b> <b>L</b> <b>I</b> <b>S</b> <b>H</b>	Mankind, Manpower, Chairman, Man-made, Fireman, Manhunt, Salesman, Freshman, Fisherman, Postman, Man-hour, Englishman, Frenchman, Workmanship, Statesman, Countryman, Brotherhood, Mastermind, Master plan, Gentlemen’s agreement, Master of ceremonies, Master of Arts/ Science, Bachelor of Arts/Science, Best man for the job.  Generic He.  Provide a pencil to each one so that he can complete the form.	There are many more examples with generic <i>man</i> .
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### 4.3 Occupational Lexis

Many words designate the worker in a given occupation. We can assume the gender of the person by that associated occupational word. As like, nurse denotes feminine gender. There are many neutral genders occupational lexis, like a teacher, doctor etc. However, people treated them as a masculine gender and used extra form/ lexis to differentiate for feminine gender. For example, use only ‘doctor’ for masculine gender, but for feminine, use ‘lady doctor’. Nevertheless, in Bangla, the masculine form changes to the feminine form by internal changes or affixation, though some colloquial forms use the ‘extra form’ with the primary word. For example, চিকিৎসক *chikitsok* (male doctor), চিকিৎসিকা *chikitsika* (female doctor), but people say মহিলাডাক্তার *mohiladaktar*. In some cases, people use masculine lexis for both genders where women are invisible but rarely use feminine lexis for both genders where men are invisible. The findings from the short stories are in table 06.

**Table 06: Occupational lexicons used in the stories**

		Occupational lexicons used for male in the stories	Word for female for the same occupational lexicon in the language.
<b>B</b> <b>A</b>		পাওনাদার <i>paonadar</i> (creditor),	❖ <i>Pawnadar</i> mainly masculine gender ,
	<b>S:1</b>	দ্বাররক্ষী <i>darrokhi</i> (gatekeeper),	❖ Use <i>mohila</i> ‘lady’ before the occupational



N G L A		ডাক্তার <i>daktar</i> (doctor)	lexicons. <b>মহিলা</b> দ্বাররক্ষী, <b>মহিলা</b> ডাক্তার <i>mohila-darrokhi, mohila-daktar.</i>
	S:2	লেঠাল/ লেঠেল <i>lethal/lethel</i> , (fighter with sticks), চাষী <i>chashi</i> (farmer), রাখাল <i>rakhal</i> (shepherd), হাকিম <i>hakim</i> (magistrate), জোতদার <i>Jotdar</i> (rich farmer).	❖ Use <b>mohila</b> ‘lady’ or <b>meye</b> ‘girl’ before the occupational lexicons. <b>মহিলা</b> লেঠাল / লেঠেল, <b>মহিলা</b> চাষী, <b>মেয়ে</b> রাখাল. ❖ <i>Hakim</i> is masculine term but use for both genders. ❖ <i>Jotdar</i> doesn’t have any female form.
	S:3	খালাসি <i>khalasi</i> (assistant truck driver), অধ্যাপক – <i>odhapok</i> ( professor ) নৃপতিরলোক <i>nripotirlok</i> People (man) who works for <i>Nripoti.</i>	❖ <i>Khalasi</i> usually uses for masculine gender. ❖ <b>অধ্যাপক – অধ্যাপিকা</b> Opposite gender of <i>odhapok</i> (professor) is <i>odhapika</i> in Bangla but in colloquial form <i>odhapok</i> uses for both the genders. ❖ <i>Lok</i> means person but it’s used as male person who works for him.
E N G L I S H	S:1	Farmer, Stranger, Owner	Farmer <b>ette</b> , (add suffix with masculine root) <b>Female</b> Stranger, <b>Lady</b> Owner
	S:2	Mechanic, Driver, Secretary, woodcutter, Policemen/man, Officers, Barker, Spy, Fighter, Caretaker, Gunner, Cobbler, M.P, Observer.	❖ All these lexicons are neutral gender. However, without confirming the gender identity, the writer used the generic ‘ <b>he</b> ’ for all these lexicons. ❖ <i>Mechanic, the Gunner, fighter,</i> usually used for Masculine gender. Use <i>female</i>

		before this masculine term, like; - <i>female mechanic</i> .
		❖ <i>Driver, Secretary, woodcutter, officer, Barker, Spy, caretaker, Cobbler, Observer, M.P, policeman</i> , used for both genders. In the language, the ‘female’ word is usually used before the neutral lexicon.
<b>S:3</b>	The baker, The grocer, Armies, police. Wrestler, sailor, priest, Dancer	❖ <i>The baker, the grocer, Armies, and police</i> : used for both gender. ❖ <i>Wrestler, sailor, priest</i> used for masculine gender. ❖ <i>Dancer</i> : usually used for feminine gender.

#### 4.4 Alignment of Male and Female Terms

In a patriarchal society, it is usual that men always try to keep their position at first or the beginning. This common belief can be seen in the alignment of the male-female term in both languages. In English: king and queen, mother and father, men and women, brother and sister, *Ladies and gentlemen*, lord and lady, boys and girls, sir and madam, husband and wife, boyfriend and girlfriend etc. In Bangla: বাবা- মা, ভাই- বোন, চাচা -চাচী, শিক্ষক –শিক্ষিকা etc. The findings from the studies are in table 07.

**Table 07: Alignment of male/ female terms in the stories**

		Alignment of male and female terms:	Remark/s
<b>B A N G</b>	<b>S:1</b>	বাপ-মায়ে <i>bap-maye</i> , (father-mother)	❖ <i>korta</i> literary meaning is (master), but use it for a husband.
		দাস-দাসী <i>das-dasi</i> , (male slave-female slave)	
		করতা-গৃহিণী <i>korta-grihini</i> (husband-wife)	
		শশুর-শাশুড়ি <i>sosur-sasuri</i> Father-in-law and mother-in-law	

L A	S:2	ছেলে-মেয়ে <i>chele-meye</i> (boy-girl) বিয়াই-বেয়ান <i>biyan-beyan</i> (co-father in law- co-mother in law) পোলা- মাইয়া <i>pola-maiya</i> (son-doughter) শশুর -শাশুড়ি <i>sosur-sasuri</i> (father-in-law and mother-in-law) <b>মাইয়া –জামাই <i>maiya-jamai</i></b> <b>(Daughter and son-in-law)</b>	❖ <b><i>Maiya-jamai</i></b> <b>(daughter –son in law).</b> Only one-time feminine term was used before the masculine term.
	S:3	ছাত্র - ছাত্রী <i>chattro-chattri</i> , (male student- female student) যুবক -যুবতী <i>jubok- juboti</i> (young boy -young girl) বাপ্ –মা <i>bap – ma</i> (father- mother)	
ENG LISH	S:1	Boys and Girls, Mack and Flora, <b>mother and father</b>	In all the three stories writer uses masculine term before the feminine term. Usually people use ‘father and mother’ but writer uses ‘ <b>mother and father</b> ’.
	S:2	Old men and the women	
	S:3	Men and women	

#### 4.5 Sexism in Phrasal Level

##### 4.5.1 Metaphors and Similes

The maximum number of metaphors and similes used where it is mean; man has high status and woman has low, men are active, and women are passive, man has the power of taking decision and woman has to follow that. Man is the symbol of strength, whereas the woman is the symbol of weak. The number of derogatory terms used for women is greater than for men. The findings from the studies are in table 08.

**Table 08: Metaphors and Smiles used in the stories**

		Metaphors and Similes	Remark/s
B A N G L A	S:1	<p>নবাবের বাড়ির মেয়ে <i>nobaber barir meye</i> (daughter of king),</p> <p>ষেমন ঘরের মেয়ে তেমনিশ্রী <i>jeman ghorer meye temni sri</i> (Her looks is just like her family),</p> <p>পোড়া কাঠ হয়ে যাচ্ছে <i>pora kath hoye jache</i> (She looks like a firewood/coal)</p>	<p>❖ These metaphors are used for girls only to mock them. She belongs to a low-income family but said mockingly, 'a <i>daughter from Nawab's house</i>', to tease her and even to realise that she belongs to a low-income family.</p> <p>❖ '<i>porakath</i>' commented on her physical health and that she looked like a block of burning wood.</p>
	S:2	<p>বেউলাসতী <i>beolasoti</i> (a chaste or faithful wife),</p> <p>চোরাই হুইস্কির পেগ, <i>chorai whiskey peg,</i></p> <p>ঘোমটাদিবি, লাজদেখাইবি <i>ghomtadibi, lajdekhab</i> (a girl turns her veil and should be shy),</p> <p>রঙিন শাড়ি ও আলুথালুবেশ, <i>rongin sari o aluthalubes</i> (colourful saree and dishabille or improper dress),</p>	<p>❖ <i>beolasoti</i>: Patriarchal term for a woman about her character, especially sexual.</p> <p>❖ <i>chorai whiskey peg</i>: the man feels sexual attraction to see the girl just like he attracts to whiskey.</p> <p>❖ <i>ghomtadibi, lajdekhab</i>: In patriarchal societies, an undeclared rule is that a woman should have a veil before her husband and be shy too.</p> <p>❖ <i>rongin sari o aluthalubes</i>: stereotype thinking that a girl's colourful dress or improper dress means she has /had sex.</p>

	<p>S:3</p>	<p>'মেয়েটি' <i>meyeti</i> (The girl, a call girl, a concubine, a police spy).</p> <p>কত টাকা পাবি? <i>koto taka pabi?</i> (How much money will you get?) একলা আছে? <i>Eklaacho</i></p>	<p>❖ 'Meyeti': is the word used throughout the story as a metaphor in different meanings.</p> <ul style="list-style-type: none"> <li>• <b>মেয়েটি</b> কখনো কোনো ছেলের সঙ্গে কথা বলেনা <i>Meyeti kokhono kono cheler songe kotha bolena</i> (<i>The girl</i> never talks with any boys) (<b>a common girl</b>),</li> <li>• যুবকটি দেখে নেয় <b>মেয়েটি</b> রুমাল বের করে ঘাড় মুছলো <i>Jubokti dekhe ney meyeti rumal berk ore ghar muchlo</i> (The young man saw that <i>the girl</i> took out a handkerchief and cleaned her neck) (<b>a spy</b>),</li> <li>• কলকাতায় অন্তত ১৫ টা <b>মেয়ের</b> জন্য সময়ে সময়ে ফ্লাট রাখতে হয়েছে. <i>Kolkatai ontoto 15 ta meyer jonno somoye somoye flat rakhte hoyeche.</i> (From time to time, he had to keep flats in Kolkata for these types of <b>girls</b>) (<b>a concubine</b>),</li> <li>• এসব <b>মেয়ে</b> আজকাল হরদম তৃতীয় শ্রীনীতে মেলে <i>Esob meye ajkal hordom tritio srinite mele</i> (Nowadays, these types of girls are easily available) (<b>call girl</b>),</li> </ul> <p>❖ <i>Koto taka pabi? eklaacho?</i> : A girl can quickly identify as a prostitute or sex girl if she stays with any man. Metaphorically these questions present her as a prostitute.</p>
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	<p>(Are you alone?)</p> <p>দ্বি ও এক সময়ে আম নরমাংস. <i>Isthiro ek somoeye aam noro mangso</i> (At a particular time, a wife is considered ordinary flesh for man).</p>	<p>❖ <i>Isthiro ek somoeye aam noro mangso</i>: ‘At a particular time, a wife is considered ordinary flesh for man’. This metaphor means a man can forcefully have sex with his wife without her permission or behave in whatever he likes to do with her.</p>
<p>E N G L I S H</p>	<p>S:1</p>	<p>❖ Throughout the story writer metaphorically presents the discrimination between the two genders. The writer showed outside and inside position, whereas the outer part, ‘the brain,’ represents masculinity and ‘<i>the home or kitchen</i>’ represents femininity.</p> <p>❖ The <i>captive of foxes</i> metaphorically represents the situation of girls in our society, as they are confined in our house.</p> <p>❖ <i>Flora's escape</i> presents the feeling of the girl. She knows there will be no freedom (<i>no wild country for her</i>).</p> <p>❖ <i>Outside or men work</i> very importantly, but <i>women or household work</i> is less important than men though it is a tough job.</p> <p>“<i>It seemed to me that work in the house was endless, dreary, and peculiarly depressing; work done out of doors and in my father's service, was ritualistically important.</i>”</p> <p>❖ In the story, <i>the space</i> used by the little brother and sister is also metaphorically represented to show gender discrimination.</p>
	<p>S:2</p>	<p>❖ In this story, the writer metaphorically presents the <b>husband's attitudes toward the wife</b>. A wife is always a nurturing and submissive character though her husband constantly insults her. Several times he said:</p> <p><i>You bitch,</i>” he said. “<i>You rich bitch.</i> <i>This rich bitch.</i> <i>You're such a bloody fool.</i></p>

	<p>But she always replies <i>I love you now. I'll always love you.</i></p> <ul style="list-style-type: none"> <li>❖ Whereas the husband has the freedom to do anything, the wife has to bind by the male-constructed rules.</li> <li>❖ In our patriarchal views, we blame a man's failure on his partner or wife. In the same way, Harry blames his wife for his failure.</li> <li>❖ In a patriarchal society wife's role has considered functional, somewhat respectable or romantic. The writer metaphorically presents the wife's role in her husband's life as practical rather than ideological.</li> </ul>
<b>S:3</b>	<b><i>No Gender metaphors mentioned in the story.</i></b>

#### 4.6 Sexism / Sensitivity on Identity

Identity is the qualities, beliefs, personality traits, appearance, or expressions characterising a person or group (Hudson, 1996). But, in our patriarchal society, women do not have identities. They are considered as a mother, sister or wife of someone. Married women resent being identified only under their husbands' names; like Mrs Hakami. In Bangla language also follows the same pattern. For example: ময়নার মা *Moynar ma* (mother of Moyna), হারুনেরস্ত্রী *Haruner isthiri* (Wife of Harun) etc. The study summarised that all the writers (in both languages) used sexism on women's identities in the same way. Conventionally the writers did not mention the women's identities in their writing. Men are the more significant figure, and they suppress women's identities. The findings from the stories are in table 09.

**Table 09: Sexism / sensitivity on Identity in the stories**

	<b>Sensitivity on Identity</b>	<b>Remark/s</b>
<b>B A N G</b>	<b>S:1</b>	The writer mentioned the central character's name (the girl's name 'Nirupoma') due to her symbolic meaning in the story. After the main character, the second most important character is her mother-in-law. The writer presents her as the wife of Raibahadur or the mother in the law of Nirupoma.
		ময়নার মা <i>Moynar ma</i> (Mother of Moyna)
		❖ There is no female character's name, either the main character or

L A	S:2	<p>নিতায়ের বৌ <i>Nitayer bou</i> (Wife of Nitai)</p> <p>মন্ডলের শাশুড়ি <i>Mondoler sasuri</i> (Mother-in-law of Mondole)</p> <p>হারানের বৌ <i>Haraner bou</i> (Wife of Haran)</p> <p>মোক্ষদার মা <i>Mokhodar ma</i> (Mother of Mokhoda)</p> <p>ময়নার মার জামাই <i>Moynar mar</i> <i>Jamai</i> (Son-in-law of Moyna's mother)</p>	<p>sub-character. All women's nature presents as someone's wife, mother or daughter.</p> <p>❖ Only once time a male identity has shown under the woman's identity. The mother of Moyna is the central character of the story. She is famous in the village (in the story). Still, the writer did not mention her name. She identified by her daughter's name.</p>
	S:3	<p>❖ In the story, 'the girl' is the central character. But she doesn't have any name. The writer presents her with different characters. Like, a normal girl, a police spy, a concubine, a call girl etc. Her identity is not mentioned because she is useless. This type of girl an easily available in the market.</p> <p>❖ On the other hand, the two main male characters (Mr M and Nripoti) identities are not mentioned due to their respectable position in society.</p>	
E N G L I S H	S:1	<p>❖ Girls' identities and women's work do not appreciate by society. The central character of the story is the girl herself, but in the story, the girl doesn't have any name, though her brother has a name, just as he is a boy.</p> <p>❖ Father work (outside) is very important but mother work (homemaker) is not.</p>	
	S:2	<p>❖ Herry never calls his wife by name. Though his wife is a modern rich woman, the character still shows a submissive and nurturing character.</p> <p>❖ All the occupational characters (though their sex is not confirmed) present as masculine characters.</p>	
	S:3	<p>The story centres on Marko Palamas, a "masculine man" who reveres quality and considers hostility to be courage.</p>	



#### 4.7 Stereotype

Language expresses attitudes. Sexist attitudes make assumptions about people based on their gender rather than considering their particular attributes. Using sexist language reinforces gender stereotypes. Therefore, the study of sexist language is primarily focused on how language conveys both positive and negative preconceptions of both men and women. Holmes (2013) the study's focus has been on the ways that language perpetuates derogatory attitudes against women. The findings from the stories are in table 10.

**Table 10: Stereotype mentioned in the stories**

		Stereotype in the story	Remark/s
B A N G L A	S:1	❖ A stereotypical image of a girl's mother in law house and her mother in low's behaviour is present in the story.	
	S:2	❖ পাড়াবেড়ানি <i>paraberani</i> (A woman unnecessarily visits her neighbourhood) নিন্দাছড়ানি <i>nindachorani</i> (a woman gossip in her neighbourhood) ❖ ঘ্যানঘেনে তীক্ষ্ণ গলা, <i>ghan ghene thikhno gola</i> (her sharp whining sound) ❖ ও মাইয়া সব পারে, <i>o maiya sob pare</i> (the girl can do anything (negative sense)) ❖ মাইয়া কার লগে শুয়েছিল, <i>maiya kar loge suyechilo</i> (The girl slept with who?)	❖ Stereotype of women's character. Women unnecessarily visit and gossip in their neighbourhood. ❖ Woman's sound is sharp and whining. ❖ A woman fulfils her desire without concerning any societal norms. ❖ A man can sleep with a girl, but if a girl sleeps with a man means she had sex with him.

	S:3	<p>❖ বিধবা মসুর ডাল আর হলুদ ছোননা  <i>bidhoba mosur dhal ar holud chhonna.</i>  (A widow does not touch the lentils and turmeric.)  বিধবা <i>bidhoba</i> ( A widow)  রক্ষিতা <i>rokhita</i> ( A concubine)</p>	<p>❖ <i>Bidhoba, rokhita:</i> these patriarchal terms are used only for women. Social stereotypes or patriarchal norms are only for Women, especially for the widow.</p>
E N G L I S H	S:1	<p>❖ The writer presents society's weak and stereotypical views of women's character or work. As men should work outside and women inside of the house (kitchen).  <i>She did not often come out of the house unless it was to do something.</i>  <i>She sees the inside of the house as her mother's territory,</i></p> <p>❖ Father's work is important, and mother's work is valueless.  <i>".. in my father's service, was ritualistically important."</i></p> <p>❖ Our society's stereotypical views' Girls cannot do heavy work' reflect by the girl's work in the story. She intended to be her father's helper, but she was neglected.  <i>"Wait till Laird gets a little bigger, then you'll have a real help"</i>  <i>"I thought it was only a girl."</i></p> <p>❖ Some more stereotypical societal norms are also mentioned in the story.  As;  <i>"Girls don't slam doors like that."</i>  <i>"Girls keep their knees together when they sit down."</i>  <i>And worse still, when I asked some questions, "That's none of girls' business."</i></p>	
	S:2	<p>❖ The writer presents stereotypical man and woman characters. A man (husband) who tries to control his wife and a woman (wife) who tolerates how her husband behaves.</p>	

	<ul style="list-style-type: none"> <li>❖ The writer presents women are weak and subordinate to men.</li> <li>❖ Women are seductive and over-sexualized.</li> </ul>
S:3	<ul style="list-style-type: none"> <li>❖ The story focuses on a stereotypical "<b>manly man</b>" or "<b>macho man</b>" who admires the strength and sees aggression as bravery. The way the hero presents in the story gives an image of Sexist, patriarchal and testosterone fuelled. The man becomes infatuated with the girl and then proceeds to harass her for her affection until she agrees.</li> <li>❖ In the story, we see a girl's opinion or rejection is ignored. In man's world, we ignore a girl's opinion. A man considers a girl's hesitation as her consent. This stereotypical fact reflects in the story:  <p style="text-align: center;"><i>“Her <b>subterfuge</b> so apparent. Trying to conceal her pleasure at my interest.”</i></p> </li> <li>❖ A typical stereotypical girl's qualities are mentioned by her father. As per our societal norms, a girl should know about cooking; she must be good in the kitchen.  <p style="text-align: center;"><i>“She is also a terrible cook. She cannot fry an egg without burning it.”</i></p> <p style="text-align: center;"><i>“She cannot make pilaf and lamb with squash.” He paused.</i></p> <p style="text-align: center;"><i>“She is useless in the kitchen”</i></p> </li> </ul>

#### 4.8 Idioms and Proverbs

A proverb is a straightforward, wise traditional phrase that conveys a fact that is believed to be true based on common sense or experience. But, in our society, we see the nature of the proverb usually reflects the negative thought, beliefs or attitudes towards women. From the head to the foot, there are proverbs about women that describe and define the ideal form and importance of nearly every aspect of her body. There are numerous proverbs that describe what makes a woman. There is a lengthy list of qualities for women in proverbs: Some proverbs are mentioned in the selective short stories, and others have been taken from the languages. Bangla story 2: *এক মেয়ের সাত জামাই*, *ekmeyer sat jamaia* (girl has many husbands). (In a patriarchal society, a girl is treated with a loose character if she has contact with some or many boys). *মাইয়া আছে কত জামাই জুটবে*, *maiya ache koto jamai jutbe* (if there is a girl, easily boys will come

by her attraction). *রোজ নতুন নতুন জামাই জুটেবে* *roz notu notun jamai jutbe* (everyday will get a new son in law). (In a patriarchal society, a man may have relations with many women, but a woman is considered a prostitute if she has relations with more than one man).

**Table 11: Some more sexist proverbs from Bangla and English languages**

Proverb in Bangla	Explanation in English
<p>1. <b>মহিলাদের</b> কাজ বাড়ির ভিতরে, <b>মহিলাদের</b> কাজ কখনও শেষ হয় না</p> <p>2. ভক্তি হলো অজ্ঞতার <b>কন্যা</b>; অজ্ঞ তাই ভক্তি করে,</p> <p>3. লজ্জা <b>নারীর</b> ভূষণ,</p> <p>4. হলুদ জব্দ সিলে, <b>বৌ</b> জব্দ কিলে,</p> <p>5. সংসার সুখে হয় <b>রমণীর</b> গুনে,</p> <p>6. <b>পুরুষের</b> জেদে হয় বাদশা, <b>নারীর</b> জেদে হয় বেশ্যা,</p> <p>7. <b>ভাই</b> বড়ো ধন হয় রক্তের বাঁধনে, যদিও পৃথক হয় <b>নারীর</b> কারণে,</p> <p>8. কোথায় কথা বাড়ে, জলে বাড়ে ধান বাপের বাড়ি থাকলে <b>মেয়ে</b> বাড়ে অপমান.</p>	<p>1. Women should remain in the home, cooking, clearing and raising children.</p> <p>2. Devotion is the daughter of ignorance; Ignorance breeds devotion. (Sometimes people admire someone or something because they don't have any idea about that.)</p> <p>3. Shyness is considered an ornament of women.</p> <p>4. Turmeric snubbed in metate (stone slab) women snubbed by the punch.</p> <p>5. Happiness comes in a family through a woman's quality.</p> <p>6. A man's stubbornness makes him a king, but a woman's stubbornness makes her a whore.</p> <p>7. A brother is wealthy if he has a blood relation with him, though he separated because of women.</p> <p>8. Talk creates talk, paddy grows in water, and It is insulting for a woman if she stays in her father's house.</p>
<b>Proverbs in English</b>	

1. All men are mortal
2. A man of straw is worth of a woman of gold
3. If the husband be not at home, there is nobody
4. Man, woman and devil are three degrees of comparison
5. A woman's advice is never to seek.
6. A woman and a glass are ever in danger
7. Women are wavering as the wind
8. Daughters and dead fish are not keeping wares
9. It is harder to marry a daughter well than to bring her up well
10. Marry a wife of thine own degree.

## 5. Conclusion

This paper discussed the different linguistic types of sexism involved in short stories in both languages. All the writers (Bangla or English) used sexist items in their writing. One sex-neutral pronoun will not ensure that women will be treated similarly to men. Bangla does not have gender problems for a pronoun (neutral pronoun) like he or she. But still, in the language, men and women are treated very unequally. It is very difficult to mention which language (Bangla or English) is more sexism free. Both languages use sexism or biased term for the feminine gender.

No time scale that can be pointed to when sexist terms, words or expressions or sexism, in commonly, started to seem within the lexicon of Bangla or English languages. There's no doubt that they do exist. And there's no question that they are more than cautiously or incautiously utilised, which can be for numerous reasons. These may be for socio-economic conditions, socialisation, and traditional culture and religion variables. In comparison with English language users, still, Bangla language users are more unconscious of sexism in their language. This may be for lack of education in a society, or the topic 'sexism' is not much discussed in the language. For example, nowadays, English speakers use 'homemaker' instead of 'housewife'. Bangla already has the lexicon (গৃহিণী) 'grihini (*who takes care of home*)', which is equivalent to the term 'homemaker' but if you ask a Bengali: What does your mother do? Mostly says nothing or stays at home. In English, after lots of feminist arguments, protests and political

correctness, nowadays, people are more conscious about using language. But, still, in Bangla, we need a lot of corrections. Like the compound lexicon "রাষ্ট্রপতি" *rastrapoti* (President) "রাষ্ট্র" *Rastro* means 'state' and 'পতি' *poti* means 'husband' use for both male and female person. The opposite gender of 'পতি' *poti* 'husband' is 'পত্নী' *potni* 'wife'. But we cannot use the term "রাষ্ট্রপত্নী" '*Rashtrapatni*' for a female president. Recently in the Indian parliament, Congress leader Adhir Ranjan Chowdhury referred to President as 'Rashtrapatni'. And he had to apologise for his remarks. It was considered a sexist remark though Hindi and Bangla have the same meaning and structure of that word (Mathew, 2022).

A story or writing reflects the social reality of the writers. Writers use sexism in their writing which is followed by social background. Sexism in languages is related to the phenomenon of sex separation in society. It is an opinion that language is not only a mirror which reflects social reality but to an instrument to propagate the social structure. Language planning may direct in; (i) more and more research on the sexism items of the language, (ii) eliminating sex inequality terms and developing neutral terms in language, (iii) focus on more participation and giving power to women in social life, (iv) create more awareness about sexism items with speakers of the language, (v) political will power to alter the social structure till the day when women and men possess equal status can language uniformity be really accomplished.

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## APPENDIX: A

The six Short Stories used in the study.

## **Bangla Short Story**

### **S 1: Denapaona**

**Plot:** Nirupama was a lovely and mature girl of RamshundarMitra. She was married to the son of Raybahadur. She was being tormented within the house of in-laws since her father did not seem to meet the proposed dowry. Ramshunder sold his house for that, but she prohibited her father from providing the dowry. Due to their tormenting life, she was greatly careless, almost her claim wellbeing, and finally, she passed on.

**Writer:** *Rabindranath Tagore* (1861–1941) was an Indian polymath who worked as an artist, author, writer, composer, logician, social reformer and painter. He reshaped Bengali literature and music with relevant innovation within the late 19th and early 20th centuries. He became (1913) the primary non-European and the primary lyricist to win the Nobel Prize in literature.

### **S 2: Haraner Nat-Zamai**

**Plot:** The story is composed against the foundation of the "TeBhaga" movement in Bengal. The slogan of the movement was "arrive at the tiller". The movement was against the corrupted landlords, wealthy wholesale merchants and middlemen. Within the story, the suspected Bhuban Mondal, who initiates the rural movement, takes shelter in the Mother of Moyna's house. She gives him a shield and hoodwinks the police by saying that the man is her son-in-law. The genuine son-in-law comes to know about the fact and gets angry. However, when the misunderstanding is over again, the police arrest them. Finally, the police faced a massive protest from villagers.

**Writer:** *Manik Bandyopadhyay* (1908-1956) is an Indian Litterateur respected as one of the significant figures of 20th-century Bengali writing. Amid a life expectancy of 48, a long time and 28, a long-time of a scholarly career, combating epilepsy from around 28 and money-related strains, he created a few showstoppers of books and brief stories, a few sonnets, papers etc. He was granted the Sahitya Foundation Grant in 1992, the Padma Shri in 1999 and the Padma Bhushan in 2014.



### **S 3: Sorir**

**Plot:** The story is about a sad tribal girl. She grew up in a government orphan house when her parents were hanged for murder. She lost his parents and tried to lead a difficult life. After that, she was caught by the police for theft, and since then, she has been working as per the instructions of the police; sometimes, she works as a spy of the police or works as a concubine of an influential leader. At the story's end, a boy who was in her infatuation seeks shelter from her. She agrees to shelter him and recalls her past. However, without understanding her background and situation, he considers her a prostitute that touchy she commits suicide.

**Writer:** *Mahasweta Devi* (1926 – 2016) was an Indian author in Bengali and an activist. Her outstanding scholarly works incorporate *Hajar ChurashirMaa*, *Rudali*, and *AranyerAdhikar*. She was respected with different scholarly grants such as the *Sahitya Akademi* Grant (in Bengali), Jnanpith Grant and Ramon Magsaysay Grant, and India's civilian grants Padma Shri and Padma Vibhushan.

## **English Short Story**

### **S 1: Boys and Girls**

**Plot:** An anonymous young lady describes the story. She is the central character of the story. She works outside with her father, but the traditional society does not value her work, as society expects a girl to work inside the house rather than a free and independent woman. The young lady is stood up to by the desires and boundaries set on her throughout the story. She tries to battle them, and Flora, a horse, gives her some encouragement and motivation.

**Writer:** *Alice Ann Munro* (1931) is a Canadian short story writer who won the Nobel Prize in Writing in 2013. Munro's work has been depicted as revolutionizing the engineering of brief stories, particularly in its propensity to move forward and reverse in time.

### **S 2: The Snows of Kilimanjaro**

**Plot:** Harry, an author, and his spouse, Helen, are stuck on a safari in Africa. The bearing of their truck was burned, and Harry suffered from his infected leg. They were waiting for the rescue plane though he knew it would not arrive on time. While waiting, Helen was nursing him and

taking care of him though Harry spends his time drinking and insulting her. Harry recalls his life, realizing that he wasted his ability through lingering and extravagance from a marriage to a well-off lady he does not love.

**Writer:** *Ernest Miller Hemingway* (1899 –1961) was an American writer, short-story essayist, and writer. Hemingway delivered most of his work between the mid-1920s and the mid-1950s and was awarded the 1954 Nobel Prize in Literature. He published seven books, six short-story collections, and two nonfiction works.

### **S 3: The Wooing of Ariadne**

**Plot:** The story centres on Marko Palamas, a stereotypical "manly man" who idolizes quality and sees hostility as bravery. He gets infatuated with Ariadne without knowing anything about her but concludes that she is the love of his life because she is lovely, beautiful and unreachable. He, at that point, continues to annoy her for her warmth, demonstrating that he is worthy of her until Ariadne concurs to go on a date with him.

**Writer:** *Harry Check Petrakis* (1923 – 2021) was an American writer and author of short stories. As the writer of twenty-four books and beneficiary of prestigious awards, respects and assignments, and a scholarly association, Petrakis enhanced American fiction by examining human tribulation through his characters.

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## A Study on Shaping Young Minds Through Imparting Moral Values in Children's Literature

**Mercy Rani J**

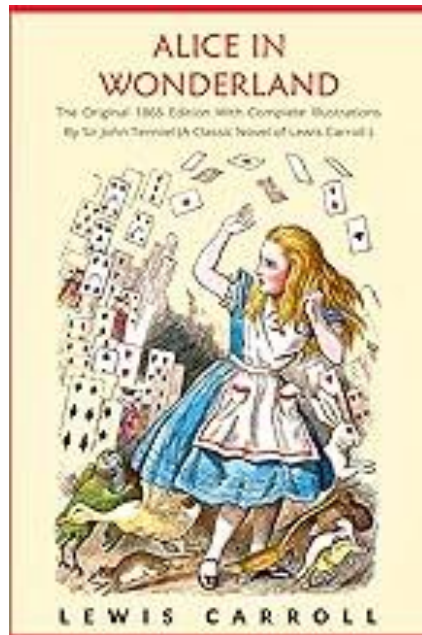
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Courtesy: [www.amazon.com](http://www.amazon.com)

### Abstract

This article focuses on how children's literature imparts moral values to shape young minds, serving both as an entertainment and educational tool. The whimsical illustrations and engaging narratives are essential in conveying moral lessons, which are crucial for the development of children's values and character. Young people possess a good understanding of

moral values and demonstrate a high level of moral awareness regarding what constitutes a good citizen. The stories children encounter during their formative years significantly influence their worldview, providing insights into human behavior, relationships, and underlying themes. Basically, literature has a profound impact on children. It helps them explore complex emotions, develop empathy, and absorb moral frameworks. This is achieved through captivating storylines. Books intended for young readers—whether fairy tales, picture books, or contemporary children’s novels—do more than entertain; they lay the groundwork for cognitive, emotional, and ethical development. This study discusses how children’s literature shapes young minds and moral beliefs, exploring its psychological influence and moral teachings.

**Keywords:** Children’s Literature, moral values, whimsical, cognitive, psychological, contemporary, captivating, ethical

## **Introduction**

Children's literature is a genre of books made for kids and young adults. It aims to entertain and educate them with written and illustrated works. It includes various forms, such as picture books, fairy tales, fables, and folk songs. This genre is a valuable tool for moral education, focusing on human values. It aims to shape readers' attitudes and perspectives. Through reading, children can explore the lives and experiences of others, fostering connections within society while learning important moral lessons. Children's literature often conveys significant themes such as honesty, courage, kindness, friendship, and perseverance, presenting these lessons engagingly and memorably. Additionally, children's literature fosters imagination and creativity. Children can explore different worlds, characters, and scenarios, through vivid illustrations and captivating stories, which improves their creative thinking and enhances their storytelling abilities as well. Moreover, this exposure helps them develop a broader worldview, improve their discernment, and cultivate acceptance of others. The significance and function of children's literature have evolved in modern society; however, it continues to play a vital role in shaping the lives of young individuals through various mediums, including films and digital platforms. This kind of literature serves not only to impart values but also to fulfill educational objectives. The advent of digital technology poses both challenges and opportunities for the continued relevance of traditional tales and fables. Digital storytelling, which merges narrative techniques with diverse multimedia

resources, proves to be an effective tool for creating engaging and enriching educational experiences.

### **1. To Build a Moral Compass**

Morality plays a crucial role in children's books as they play a significant part in shaping a child's moral compass. Through reading and comprehending stories, children are able to learn about the consequences of their actions, both positive and negative. For example, fables such as "The Boy Who Cried Wolf" emphasize the importance of honesty and integrity, while "The Tortoise and the Hare" highlights the virtues of patience and perseverance. These valuable lessons become ingrained in young minds, influencing their behavior and decision-making as they mature.

### **2. To Encourage Empathy and Compassion**

Children's books frequently showcase characters who face challenges, express a variety of emotions, and navigate relationships. By identifying with these characters, children cultivate kindness and compassion. For example, beloved tales such as "Charlotte's Web" by E.B. White inspire children to show empathy towards others and appreciate the value of friendship and loyalty. Through these narratives, children are able to gain insight into different viewpoints, ultimately fostering kindness and empathy towards others.

### **3. To Provide Safe Spaces and to Explore Emotions**

Moral lessons in children's stories provide a nurturing environment for young readers to delve into intricate emotions and scenarios. Take, for instance, Maurice Sendak's "Where the Wild Things Are," where children can safely navigate through feelings of anger and fear within a structured setting. Witnessing characters grapple with and conquer challenging emotions helps children develop the skills to manage their own feelings and realize that experiencing a variety of emotions is a natural part of life.

### **4. To Teach Social Skills and Cultural Values**

Children's books often reflect societal norms and cultural values, helping to teach children social skills and acceptable behavior. Stories that emphasize sharing, cooperation, and respect for others prepare children for real-world social interactions. Additionally, multicultural stories

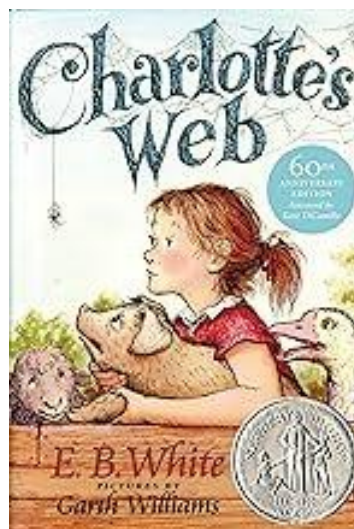
introduce children to a variety of traditions and perspectives, promoting inclusivity and respect for different cultures.

### 5. To Inspire Positive Behavior

Morals in children's stories promote positive behavior by providing role models for children to emulate. Characters who demonstrate bravery, honesty, and kindness serve as examples for young readers. For instance, in books such as “The Giving Tree” by Shel Silverstein and “Pinocchio” by Carlo Collodi, themes of selflessness, love, and generosity are emphasized, inspiring children to adopt similar values in their own lives.

### 6. To Support Cognitive and Language Development

Children's books primarily concentrate on fantasy, but they also incorporate moral assignments that support cognitive and language development. Stirring the moral of a story encourages critical thinking and improves appreciation chops. By asking children questions about the story and its assignments, we promote discussion and enhance their capability to articulate their reading.



Courtesy: [www.amazon.com](http://www.amazon.com)

### 7. Some Children’s Books Suggested for Reading:

- *Where the wild things are* by Maurice Sendak
- *Charlotte’s Web* by E. B. White and Garth Williams
- *Goodnight Moon* by Margaret Wise Brown

- *The Snowy Day* by Ezra Jack Keats
- *Matilda* by Roald Dahl
- *Harry Potter* by J K Rowling
- *The Little Prince* by Antoine de Saint- Exupery
- *Winnie-the -Pooh* by A A Milne
- *The Secret Garden* by Frances Hodgson Burnett
- *The Lion, the Witch and the Wardrobe* by C S Lewis
- *The Cat in the Hat* by Dr. Seuss
- *The Very Hungry Caterpillar* by Eric Carle
- *Alice’s Adventures in Wonderland* by Lewis Carroll
- *Stuart Little* by E. B White
- *Little House on the Prairie* by Laura Ingalls Wilder
- *Spellbound* by Nalini Sorensen
- *Pinocchio* by Carlo Collodi

Myths, fables, and fairytales, which have their roots in oral tradition, have facilitated a continuous dialogue between adults and young individuals throughout history. These stories have been shared across cultures and eras to educate, entertain, and enhance awareness of moral values and societal norms. Consequently, they constitute a significant aspect of cultural heritage and serve as a means to promote tolerance and understanding among diverse communities.

## **8. Why Do Children Need to Read?**

Children benefit greatly from reading children's books as it not only enhances their speaking and writing skills, but also nurtures their imagination, boosts cognitive development, instills a love for reading, strengthens their bond with caregivers, and helps them develop essential skills such as concentration and emotional intelligence through engaging stories tailored to their age and comprehension level.

A significant portion of children's literature consists of fairytales, which aim to convey universal values and raise awareness on various aspects of life. Emotional fairytales, in particular, resonate deeply with children, touching their hearts and minds. These tales have been passed down

through generations in diverse societies and settings, serving as a means to share experiences, customs, norms, and values while providing entertainment and knowledge to listeners.

The act of reading or listening to tales can be viewed as a meaningful community practice with the power to influence and prepare young generations for the future. Additionally, children derive cultural knowledge from stories, which play a pivotal role in shaping their societal roles and serving as valuable sources of educational, psychological, and therapeutic insights. For parents aiming to raise morally upright individuals, instilling a love for learning in children from a young age is crucial. This not only molds their character but also contributes to their holistic development.

### **9. Benefits of Reading Books**

- ❖ Enhances imagination
- ❖ Builds concentration
- ❖ Better reading skills
- ❖ Cognitive development
- ❖ Develop empathy
- ❖ Expands vocabulary
- ❖ Encourages creativity
- ❖ Improves memory
- ❖ Social and emotional development
- ❖ Boosts critical thinking

### **10. The Psychological and Cognitive Benefits of Children's Literature**

From a young age, stories play a vital role in the cognitive growth of children. Picture books introduce infants to essential concepts like colors, shapes, letters, and numbers, while simultaneously enhancing their listening and comprehension skills. As children mature, narratives become increasingly intricate, aiding in the expansion of their vocabulary, improvement of their concentration, and cultivation of a love for reading.

Reading aloud to children is especially important in this context, as it not only strengthens the bond between parent and child but also nurtures the ability to visualize, predict outcomes, and understand cause-and-effect relationships

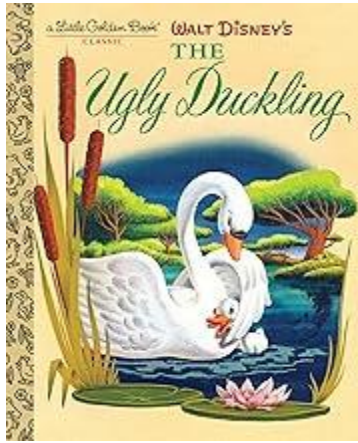


Children's reading enhances emotional intelligence, enabling young readers to comprehend and navigate their own feelings as well as those of others. Literature often depicts characters facing challenges, dilemmas, or conflicts, providing a secure environment for children to confront complex emotions such as jealousy, sadness, or anxiety. Through these narratives, children come to understand that emotions are a natural part of life and that there are constructive ways to manage them. "Stories such as "The Very Hungry Caterpillar" by Eric Carle teach patience and self-regulation, while "Where the Wild Things Are" by Maurice Sendak tackles themes of rage, imagination, and reconciliation, affording youngsters insights into their own emotional landscapes." (Sakshee 11,12)

Reading to children can stimulate brain development and help them develop critical thinking and problem-solving skills. Reading also enhances cognitive empathy, allowing individuals to understand the thoughts and feelings of others. When children engage with the experiences of characters from diverse backgrounds or situations, they develop the ability to view the world from different perspectives. This empathetic skill, nurtured through storytelling, aids children in navigating their social interactions, promoting kindness, teamwork, and inclusivity. "Books like "Charlotte's Web" by E.B. White or "Wonder" by R.J. Palacio educate young readers to themes of friendship, compassion, and perseverance, illustrating the significance of being sensitive toward others." (Sakshee 24-26)

## **11. Children's Literature Conveys Moral Lessons**

One of the primary functions of children's literature is its ability to convey moral values and life lessons. These stories often delineate clear distinctions between right and wrong, facilitating a child's understanding of ethical principles. Classic fairy tales, such as 'Cinderella' and 'The Ugly Duckling', emphasize virtues like kindness, humility, and perseverance, while simultaneously cautioning against negative traits such as greed and vanity. These tales operate on a symbolic level, simplifying complex moral questions into accessible stories that resonate with young minds.



Courtesy: [www.amazon.com](http://www.amazon.com)

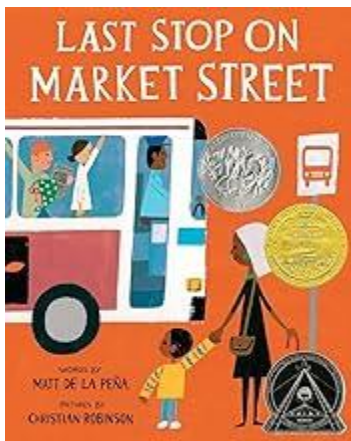
The narration of archetypal characters—such as the hero, the antagonist, or the sagacious guide—serves to reinforce ethical principles. For instance, in Aesop's fable 'The Lion and the Mouse,' children are taught the significance of empathy and the idea that even the smallest being can effect change. Likewise, in 'Little Red Riding Hood,' the dangers of deceit and the importance of vigilance are conveyed through the interactions between the wolf and the young girl. These narratives act as metaphors for real-life situations, aiding children in grasping moral lessons applicable to their daily experiences.

In contrast, contemporary children's literature has evolved beyond simplistic portrayals of good versus evil, offering more nuanced explorations of morality. Modern stories often depict characters with ethical dilemmas, encouraging young readers to engage in critical thinking regarding their decisions and the consequences that follow. “Books like ‘The Giver’ by Lois Lowry and “Harry Potter” by J.K. Rowling address themes of justice, loyalty, and bravery, revealing that moral issues are not always black and white” (Sakshee 40,41). This shift towards greater complexity mirrors the evolving nature of society and assists children in recognizing that moral growth is an ongoing journey

## 12. Encouraging Social Awareness among Children

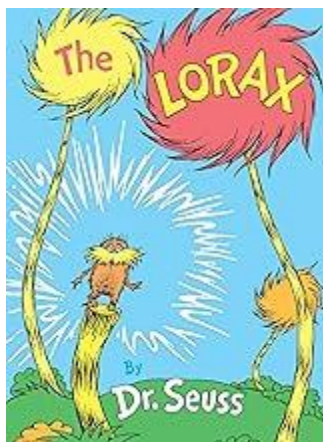
Children's literature serves a pivotal function in promoting social mindfulness and inclusivity. By featuring different characters and scripts, these books expose youthful compendiums to a variety of societies, perspectives, fostering and a sense of forbearance and understanding. Inclusive narratives challenge impulses and broaden children's mindair's, equipping

them to navigate a decreasingly different world. For example, works like 'Last Stop on Market Street' by Matt de la Peña claw into themes of socioeconomic diversity, while 'The Day You Begin' by Jacqueline Woodson encourages children to celebrate their oneness and appreciate the differences in others.



Courtesy: [www.amazon.com](http://www.amazon.com)

The significance of representation in literature cannot be exaggerated, as it allows children to see themselves in the stories they encounter. For those from marginalized backgrounds, chancing characters that reverberate with their own guests can be both uplifting and empowering. contemporaneously, exposure to different narratives cultivates empathy in children from further privileged backgrounds, breeding values of equivalency and justice. Books similar to 'I Am Enough' by Grace Byers and 'Sulwe' by Lupita Nyong'o attack issues of tone- acceptance and colorism, helping children develop a strong sense of identity while nurturing respect for others. likewise, children's literature has the unique capability to address complex societal issues in a manner that's both age-applicable and engaging.



Courtesy: [www.amazon.com](http://www.amazon.com)

Stories introduce environmental conservation, gender equivalency, or internal health introduce youthful compendiums to essential themes in a relatable way. “For example, Dr. Seuss’s ‘The Lorax’ offers a message about environmental stewardship, while ‘Goodnight Stories for Rebel Girls’ defies conventional gender norms by recognizing the accomplishments of women throughout history. These tales encourage children to think critically about the world around them and motivate them to become active participants in building a better future.” (Sakshee 58-61)

### **13. The Role of Fantasy and Imagination in Moral Development**

Fantasy and imagination are crucial to the moral development of children, as they provide a safe and stimulating environment for exploring hypothetical situations and ethical dilemmas. Through fantasy literature, children can immerse themselves in fictional realms where they confront moral challenges, make decisions, and witness the outcomes of their actions. “Stories like C.S. Lewis’s ‘The Chronicles of Narnia’ and Lewis Carroll’s ‘Alice’s Adventures in Wonderland’ immerse youngsters in fantasy environments where themes of courage, loyalty, and sacrifice are addressed.” (Sakshee 65-67)

Engaging with imaginative narratives encourages children to think creatively and question the status quo. This interaction fosters the ability to envision alternative solutions to problems, thereby enhancing critical thinking and moral reasoning. Additionally, fantasy literature offers a secure space for children to navigate feelings of fear, uncertainty, and conflict, which in turn helps them build resilience and self-assurance. By following characters who face challenges and overcome obstacles, children learn that they too possess the strength to tackle difficulties in their own lives.

Moreover, the imaginative aspect of these stories enriches children’s understanding of abstract concepts such as justice, empathy, and forgiveness. Tales that blend fantasy with moral lessons resonate with young audiences on multiple levels, making ethical principles more tangible and memorable. For example, the “Harry Potter” series explores the theme of moral choice, illustrating that it is the decisions individuals make—rather than their inherent abilities—that shape their identities. These narratives teach children that doing what is right often requires courage and that moral growth involves learning from one’s mistakes.

## **14. Challenges and Criticisms of Children's Literature**

Children's literature provides a multitude of benefits, but it also faces challenges and criticism. Some classic tales, especially older fairy tales, have been criticized for perpetuating outdated biases regarding gender, ethnicity, and social class. For example, many traditional princess stories depict passive female characters waiting to be rescued by male heroes, sending harmful messages about gender roles. In response, contemporary authors and publishers have worked to reimagine these timeless tales to reflect modern values, focusing on empowerment, equality, and diversity.

One of the challenges in children's literature is finding a balance between entertainment and education. While stories should teach moral lessons, being overly didactic can turn young readers away. Children learn best when lessons are subtly woven into engaging plots with relatable characters. The finest children's literature provides both enjoyment and enlightenment, encouraging young minds to think critically while absorbing essential truths.

## **15. The Lasting Impact of Children's Literature**

Children's Literature plays a crucial role in shaping young minds, influencing their cognitive development, emotional intelligence, and ethical values. Through the power of storytelling, children are able to explore their inner thoughts and feelings, as well as navigate the intricacies of their social interactions. This process helps to cultivate empathy, creativity, and moral reasoning in young readers. The moral lessons found in children's literature lay a strong foundation for the development of character, emphasizing the importance of kindness, courage, and accountability. Furthermore, Literature encourages children to think critically, appreciate diversity, and explore new ideas. As children grow and mature, the stories they come across become an integral part of their identity, shaping their beliefs and perceptions of themselves and others. In this way, children's literature not only serves as an educational tool but also as a powerful force for instilling positive values and beliefs in future generations.

## **16. Conclusion**

The integration of moral lessons in children's story books is essential for the comprehensive development of young minds. These stories serve a greater purpose than mere entertainment; they

serve as educational tools that inspire and guide children towards becoming compassionate, ethical, and socially responsible individuals. Many young writers show a great interest in writing children's stories. Finally, shaping young minds through children's literature books is a powerful and transformative approach to fostering intellectual, emotional, and social development in children. These books provide a rich and engaging standard for children to explore new worlds and develop empathy. Children should reach conclusions by making their own logical inferences. Parents can also read good books to their children and share their values and morals. It can help strengthen the parent-child relationship. Thus, the role of morals in children's literature should be revered, cultivated and nurtured, ensuring that each generation grows up with a strong foundation of values and principles.

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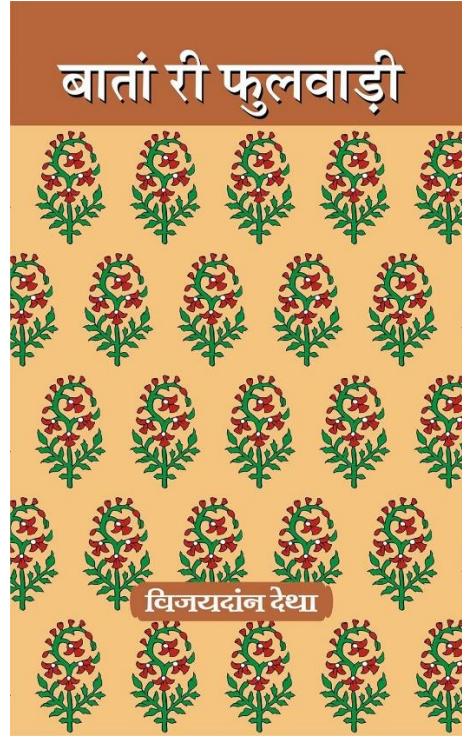
## Women Antagonists in Vijaydan Detha's Folktales of the Domestic Space

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### Abstract

The transgressive narratives of Rajasthani Folklorist Vijaydan Detha's folk literary corpus has embedded innumerable patterns of socio-cultural and domestic sensibilities. Folktales are at once fictional but communal, their meanings therefore expose discourses of folk understanding. Vijaydan Detha's folktales are domestic in the nature of the plot as well as in their sources. Such tales have been circulated and collected by Bijji (Vijaydan Detha) from women of Borunda. As such, tropes of domestic villainy and

familial relations are prevalent. The methodology of such tropes of violence and evil is, however, as transgressive as Bijji's folktales. In the present research we trace such characters and their relations that are villainous towards other characters. A set of women antagonists, i.e., vamps can be characterized who embody indirect relations to the victims, and eventually display apparent villainy and violence. Four folktales of Detha are studied in the present research to uncover specific patterns, tropes and character traits. The idea of domestic space and women antagonists in the presence of other characters reveal an ingrained sense of family relations between a woman and her husband's family.

**Keywords:** Vijaydan Detha, Bijji, Rajasthani folklorist, Antagonist, Domestic Spaces, Folktales, Retelling, Stereotyping, Trope, Vamps.

Folktales from across the globe have held one very important and common contribution. They have represented a world that exists constantly, even when it doesn't necessarily exist in reality. This constant communication of man between his real world and a world of tales, influences his very being. Cross-influences in fact are more than just common here; they evince the fact that folktales are mirrors of society and culture (Dundes).

Of this significance of folktales, shoots the need to characterize and categorize the tales to ascertain their immediate role. The orality of these tales has shaped factors that assess the meaning of the tales in changing contexts and time. Along with this, the form and literary identity of the tales gets modified too, due to trends of translation and digitalization. Hence, folktales in the present times exist in multiple versions, offering multiple meanings. While culture and structure of folktales evolve, the issues – both serious and subject – are broadly static. The motifs are common and recurrent, the themes are social and cultural. With movement elsewhere, the folktales foreground these series of meaning within relevance of the context, rather than replacing one with the other.

Komal Kothari explains this movement as the very nature of folktales:  
... folktales transmitted orally with numerous variations may have fixed motifs embedded in their structures, not unlike refrains in folksongs, which never change. These fixed motifs in turn may be linked to written versions of the tale, which may have precipitated their oral renditions in the



first place. So, it's deceptive to assume that an oral tradition necessarily precedes a written one, because their relationship is a lot more volatile and multivalent. (Bharucha)

Overall, folktales are primarily shifting, in one way or the other. The forms transform, the language and context change, the meaning gets appropriated; but the relevance of these tales remain. Through a mountain of changes, they continue to exist and circulate. They continue to carry markers of human culture and emotion. Bijji's tales are not only testament of the folk life and the folk sense, but of the transgressive powers of folklore.

### **Detha and Folktales of the Domestic Space**

In his conversations with Rustom Bharucha, Komal Kothari holds that “no folk story whatsoever is anything like a moral or a maxim added to the story itself. Folk stories were never meant as teaching aids ... they were taken to be some sort of realization – but you must be prepared to ‘realize’ your answer.” Komal Kothari and Vijaydan Detha from Rajasthan had been the forerunners in documenting and studying the folklore of their native land. They saw folktales as parts of memory that have existed and influenced generations.

Vijaydan Detha's enormous corpus of tales were collected from a variety of informal sources, many amongst them from the woman folk. Too, his tales draw a vivid picture of the common man's life and dreams. A large number of these tales are situated within the domestic spaces, dealing with the dynamics of varied familial relationships.

### **Contextual Significance**

The tellers of these tales of Detha were often voices that were otherwise unheeded. And a parallel trend of unheard voices was replicated in the approach Detha took to present these tales. Vijaydan Detha ventured to document the Rajasthani language, and chose the orally existing cultural artifacts, as a two-fold response against the mainstreaming of the selective. He was

concerned with how history restricted itself largely to documentation by the powerholders, and contrary to that folklore focused on smaller truths of man's life. (Detha 1996).

Detha's approach and understanding of folktales and folklife, resounds along with Gramsci's thoughts on the same. He believed the folklore largely formulated not only a shared notion of socio-cultural codes of understanding and behavior, but also a collective "common sense", that guided and explained the people their role and behavior as part of a community. (Gramsci)

Hence, the notions on a variety of topics that folktales formulate and/or circulate are directly proportional to the code and sense a community share and believes in. Detha powers this by incorporating storytelling elements, be it the initial phrase of the story invoking the blessing of the god, or the child-like rhymes, repeating and emphasizing points of importance. As Kothari points out, these tales function through the memory of the teller and the listener. (Bharucha)

### **Domestic Space**

While folktales credited to Detha cover a myriad range of themes, a significant number of these tales draw upon the four-walled domestic space and life of the common man. The socio-familial relations are a major outlining theme of Detha's folk universe.

In an attempt to understand the nature and features of the domestic space, one must take into account also the nature and purpose of the tales themselves. While the tales may not be lessons in morality or humanity, they definitely present themselves as representatives of a way of life. Dundes and Ramanujan have both argued that the authentic socio-cultural image of a community is reflective in folklore, and that this is often reflective of the conscious, subconscious and the unconscious. The oral tradition shapes a sense of commonality.

These domestic spaces that conjure up in Detha's universe are parallel to and affected by the sources of the tales too. As is noted by a number of Detha's translators and scholars, including Christi A Merrill, Vishesh Kothari, and Kalpana Purohit and Gunjan Detha, these tales were orally transmitted to Detha in formal and informal situations by the woman folk, who were found to have

a rich depository. These tales of domestic space have therefore circulated within the real domestic spaces, from women of all age groups and social statuses.

Another factor that reflects this parallel cross-influence is the commentaries added by the translators, both Merrill and Kothari, that traces the genealogy of various tales, and the playful banter that issued before the tellers recited it. This parallel relation ensures the relevance and survival of tales through changing trends. These tales majorly focus on issues of infidelity, domestic violence and social dynamics, while Detha offers not a solution but a revised outlook.

## **Female Folk Antagonists**

### **Overview of the Tales**

To identify the trail of vamps or women antagonists in Detha's stories, four folktales translated by Vishesh Kothari are considered here. He has published two collections of folktales, written by Vijaydan Detha in Rajasthani Language. *The Garden of Tales* published in 2023 has 18 stories on diverse themes, including power, infidelity, abuse and exploitation, and social identity amongst others.

"Kanha the Cowherd" from this collection is a tale about a man characterized in the image of Lord Krishna. This boy is an exceptional cowherd, unmarried and dedicated to his cattle. His elder brother however is a "lazy and irritable" man, an exact opposite of his brother.

While the wife of the older brother is aware of the fact that the younger brother is the source of their livelihood, and therefore prepares him the same kind of delicacies she offers her husband, a neighbor jibes at her and insinuates illegitimate relation between the brother and his sister in-law. In order to avoid such false accusations and to maintain her own and their family's honor, she urges her husband to get his brother married. Since, the younger brother is religiously devoted to his cattle he refuses to any discussion on marriage, stating it would become an obstacle to his work.

Enraged the sister in-law devoid him of his meals and eventually instigates her husband to kill the younger brother. While the rest of the tale brings in major shifts to the narrative, the violent

act of one brother attempting to murder another in outright confrontation, alludes to a discourse on the source of such evilness. The sister in-law, related to the protagonist through her marriage to his brother, goes through a swift transition to become a ruthless and uncaring woman, who cunningly brings about not only rift, but socio-criminal violence on a member of the family.

The other collection translated by Vishesh Kothari is titled *Timeless Tales from Marwar*, with 17 tales of Detha translated into English. "Sonal Bai", the fifth tale in the collection, tells a story of a beautiful woman named Sonal who has hair made of gold. When she loses a strand of her golden hair, she is scolded by her mother, and upset she climbs a sandal tree. In the course of the tale, she not only refuses to come down, but takes her dear nephew with her.

In a short time when she encounters a prince who offers to marry her, she along with her nephew agrees to go with him. In the ensuing journey, her thirsty nephew turns into a peacock by drinking water from an enchanted lake, and she is forced to leave him behind with a promise of visiting him every day. One day, one of her co-wives requests her permission to visit the nephew in her place. Out of jealousy of Sonal's beauty, nature and her hair made of pure gold, this wife in-law brutally kills the nephew.

Here again, we see a woman, related through her marriage to the protagonist, turns into a vile villain, and mercilessly kills a young child. This kind of violence characterizes the antagonist as a woman of inherent evil, while giving her a common social identity.

The next story from the collection which bring into light another villainized relation is "The Kelu Tree". The sister of seven brothers is mistreated and exploited after the death of her parents. The seven sisters-in-law are inconsiderate and abusive towards her. The evil reaches its peak when the youngest sister in-law lends her clothes to the protagonist on a festival eve and puts a fierce condition on her husband; if the sister spoils the clothes, the brother must kill her and dye the garments in her blood. As this comes to pass, the readers witness a bloodthirsty woman, who would not eat a morsel unless her husband kills his sister on a trivial matter.

Yet again, one witnesses unnatural evil in a common woman, and sees the villainy of unmatched vigor. The brother slaughters his sister on his wife's command, and carries out the outlandish act of dyeing the spoilt garments in his sister's blood.

The last tale is titled "Eternal Hope", which tells the story of two children left locked up in their homes to die of hunger and thirst. When bad times befall a poor farmer, his wife suggests moving to another village and trying their luck. Being a step mother to her husband's two children, she suggests they kill the children or leave them behind to die, so as to avoid the burden of extra mouths to feed.

The children, naïve and innocent, desire nothing but the love of their step mother, whom they regard as an absolute replacement of their dead mother. Unaware and unforthcoming of the evilness in their step mother's heart, they continue to regard her as their mother. Her husband spiritlessly agrees to her proposition. He however, requests her to show compassion one last time, so that the children don't perish with ill in their hearts. An archetypal step mother, the antagonistic character in this tale refurbishes the negative affinities of a step mother's relation to her step children, even when she is a poor farmer's wife, part of the common folk.

The uncommon in these common man's tales is the apparent act of violence, carried out without serious hesitation. In three out of the four tales, the husband of the vamp is the doer of these villainous actions.

### **Stereotyping and Antagonizing Family Relations**

In all these stories of domestic violence, the role of a female antagonist remains constant, and their relation to their victims remains common. These gendered villains of the domestic space are related to their victims through their marriages, and often drive the husbands with them. Such a trope is recurrent in all four tales. These vamps have no blood relation to the victim and yet are part of their immediate families, respectively. These domestic tales of everyday people result in extraordinary villainy, with unexpected and violent crimes towards their own family members.

The sister-in-law in "Kanha the Cowherd" is a simple homemaker in the beginning of the tale, but later with the progress of the tale her character makes a swift change and elements of villainy come to light as though they had always existed hidden within her - "the foremost shelter of a woman is her deviousness. If she wants, she can make even stones quabble and mountains battle. Inciting a man, then, is something she can easily accomplish." (Detha) The trope of such deviousness and swiftness with which it is introduced in the narrative normalizes it as an obvious characteristic of the female antagonist.

In "Sonal Bai", the entire tale focuses on the character of Sonal, and only towards the end, we see the introduction of the only female character related to her by marriage. This co-wife of the prince, driven by her jealousy alone, deceives Sonal and brutally kills her nephew who was earlier transformed into a peacock - "the older queen's heart was full of malice. She thought of neither the good nor the bad. Mad with rage, she grabbed the peacock's neck and twisted it." (Detha) Her jealousy resulted in her desire for revenge which had her kill the little boy with cold brutality. Such intense acts of crime and violence, against an obvious feeling of jealousy is striking.

In both "The Kelu Tree" and "Eternal Hope" the vamps are inherently evil from the beginning of the tales. The husbands in both cases are easily swayed in their wives' plans. The victims in both the tales are blood relations to the husbands, and yet they become the partners in crime along with their wives. While the brother in "The Kelu Tree" carried out the actual killing of the sister, the husband in "Eternal Hope" tries to ease his wife's plan on his children, but eventually carries on with her plan and leaves his children to die.

In both the tales, the husbands make a choice of following their respective wives' plans over saving their blood relations and avoiding a crime. The brother's turmoil in the former tales is resolved with a simple argument: "One can Live without a sister, but how can one live without a wife!" (Detha). The husband in the other tale choses to follow up with his wife's plan, as they see no other way to survive but move to a different region, and she refuses to take the children with her. He chooses to try and build a life with his wife, rather than to call out to her criminal plan and keep his children against the financial issues.

## Conclusion

Enlisting these domestic vamps, one can trace a trope of relation dynamics between the antagonists, the victims and the other characters who partake in the acts of crime. These relations developed on marriages offer a discourse on the dynamics of the people involved. The foul intentions of the vamps towards other members of her husband's family, processed through folktales, develop a shared sense of stereotypes and expectations. Such social factors are cross influenced as part of folklore, where repetition, memory and relevance rein. Whether true or not, such stereotyping of women antagonists through folktales is problematic as it ensues a collective notion of what relations are, over what they look like. It categorizes a shared belief and normalcy that need to be carefully functioned through the subconscious of the folk. One such endeavor is brought about by the endings these tales reach, whether the victims regain life and prosperity through supernatural intervention, or the account ends on a sad note of their deaths, Detha and his translators approach the issue with careful consideration. They bring together pity and playfulness, through elements of oral tradition to situate the sympathies of the reader while allowing the lines of fact and fiction to blur.

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## **Exploring Syntactic Function Inversion in the Context of Lexical Verb Transfer between English and Tamil**

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**Abstract**

The staggering volume of translation into Indic languages in various fields as well as domains, especially from English, has given rise to acute and long-term demands to investigate the underlying linguistic-cognitive processes with a view to clarifying, facilitating and enhancing transfer mechanism for a desired quality output. This pertains to both MT/MAHT and human translation, not only because of the scale but also support-system tooling needs of the vast and pervasive ongoing translation activity.

Understanding the key role of verb as the central element in predicator has inevitable implications in mediation of meanings across languages smoothly and accurately. The propositional components embedded within clause elements that lead to informational content in a text largely revolve around predicator and the event. The need therefore to delineate the behavior of lexical verbs as the core of predicator becomes crucial.

Going beyond syntactic categorization of lexical verbs, this paper attempts to account for syntactic function inversion – subject-object or subject-complement inversion – of lexical verbs between English and Tamil in terms of event structures, syntactic and semantic classification of verbs, diathesis alternation, argument realization and theta roles. In this, it draws upon some of

the best-known works and developments in these areas including Levin (1993; 2005), Jackendoff (1996), Rappaport Hovav and Levin (1998), Perek (2015), Li (2015) and Truswell (2019).

The equivalents of English verbs ‘have’ and ‘like’ in their lexical versions are among some of the most commonly occurring ones in Indic languages of Dravidian and Indo Aryan families with intriguing behavior leading to syntactic function inversion in translation. These are taken as primary candidates for investigation leading to other groups of English lexical verbs that exhibit similar behavior in translation between English and Tamil.

The significance of this exploration lies in explicating crosslinguistic non-correspondence in behavior of one sub-set of lexical verbs in Tamil vis-à-vis English and thus help elucidate the rationale behind determining the referred sense in a text for translation as well as make appropriate choices of equivalence and translation technique in producing the target language text. I am sure the elucidation will also add significantly to the insights underpinning the development of NLP algorithms. The study is extendable across Indic language pairs and between English and other Indic languages, of Dravidian and Indo Aryan families.

**Keywords:** Syntactic Function Inversion, Lexical Verb Transfer, English and Tamil, Construal, Cross-linguistic transfer, Event structure, Predicator Verb.

## **Introduction**

Mediation of predicate verbs in translation, i.e., cross-linguistic transfer, depends on how the event itself denoted by the predicate verb is construed and re-expressed from a source language (SL) text to a target language (TL) text. The issue then becomes one of examining the event structure that a verb in the predicator gives rise to. This paper attempts to explain the predicator verb transfer between English and Tamil proceeding from a simple syntactic categorization of the verb, through its argument realization, to the semantic content of the verb and the event structure.

The verbs ‘like’ and ‘have’ in their lexical versions are taken as candidates for this investigation. Both exhibit a triggering role in translation shift in terms of syntactic function inversion – i.e., change of the subject into object or complement. While the verb ‘like’ is explored for all its sense groups given by the possible sub-categorization frames, the verb ‘have’

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Exploring Syntactic Function Inversion in the Context of Lexical Verb Transfer between English and Tamil

is dealt with only for those sense groups whose meaning extension stays within the ambit of its core meaning of ‘possession’.

### **History of Event Structure Research**

This study benefits from Truswell (2019) where he gives a broad outline of event structure research. The three pillars in this field are Davidson’s covert event argument (1967), Vendler’s classification of events based on their temporal or aspectual properties (1957), and compositionality of verb meaning through decomposition by Lakoff (1965) and McCawley (1968). The significance of Davidson’s approach to event semantics that adverbial modifiers play a role in conditioning the events lies in the importance of pragmatic information in interpreting events, going beyond semantic content of the verb. Vendler’s classification of events into states, activities, accomplishments and achievements based on telicity and durativity laid the foundation for further research on classification of events, such as Kratzer (1995) and Maienborn (2007), and Smith (1991), who respectively proposed subdivisions in classes of states and achievements. Lakoff and McCawley, the generative semanticists, put forward the conception of semantic complexity of the verb in terms of verb root on the one hand and core predicates – CAUSE, BECOME and DO – on the other. This set off research on lexical decomposition and two-dimensional meaning composition of verbs.

Further studies by synthesis and refinement of these core ideas have led to the development of event structure research to an advanced level as it is today. Particularly notable in this event-related framework to investigate verb meaning are two major lines of research (Dolling, 2008). One of these (developed by, for example, Dowty, 1979; Jackendoff, 1990; Pustejovsky, 1991; Bierwisch, 1997; Rappaport and Levin, 1998) attempts to establish that the syntactic behavior of a verb follows from its lexical-semantic entry. It “assumes that verbs have to be decomposed in the lexicon, independently of syntax, into more primitive predicates (p. VIII). The other line (e.g., Hale and Keyser, 1993; von Stechow, 1996; Ritter and Rosen, 1998; Travis, 2000; Ramchand, 2003; Borer, 2005) holds that the event structure is expressed in syntax and that the meaning of verbs could be decomposed into primitives attached to functional heads and verbal roots.

The contribution of Levin (e.g., 1993, 2009, 2011, 2015) as well as Rappaport and Levin (e.g., 1998, 2001, 2002, 2015) to verb classification is particularly remarkable. They base it on a verb's participation in diathesis alternations, extended meanings, and the bipartite structure of verb meaning premised on the event schema and root mediated ontological type. Especially, they have demonstrated the attribution of manner vs. result ontological dichotomy to the root. Li (2015) proposes an event structure representation beyond this syntactic and semantic characterization to include pragmatic/discourse factors.

Notable works on study of verbs in Tamil and their classification are Lindholm (1969), Schiffman (1969, 1999), Annamalai (1975, 1985), Kothandaraman (1977), Steever (2005) among others. Rajendran (e.g., 1978, 1981, 2002a, 2002b, 2006) has an impressive array of contribution on Tamil verb research including syntactic and semantic description of verb classes of communication, transfer and direction, and a work on resolving verbal polysemy in Tamil.

### **Annotations and Examples for Investigation**

For annotation and examples, this study takes the help of VerbNet, the most extensive online verb lexicon for English. It incorporates Levin's classification of verbs organized into a refined taxonomy and integrates two more later-developed extensions (of Korhonen and Briscoe (2004) as well as Korhonen and Ryant (2005)), which makes the database most comprehensive and versatile (Kipper, 2007). VerbNet also provides a 'Unified Verb Index' annotation bringing together PropBank, FrameNet and OntoNotes Sense Groupings. The index has a total of 8537 verbs represented.

Further examples for the study are taken from five standard online lexicons– Cambridge dictionary, Collins, Longman, Macmillan and Merriam Webster – that are citation- and corpus-based with a sound representation of real-life language use. For example, Cambridge and Collins dictionaries are built on Cambridge English Corpus and COBUILD respectively.

### **Transfer of English Verb 'like'**

**Organizing the data for investigating syntactic, semantic and pragmatic characteristics of the verb (in different situations):**

The examples from the lexicons are tabulated using a scheme of sense-grouping hierarchy. Starting from an overarching description as an ‘experiencer focused emotion’ (FrameNet), it is divided into two sense groupings (OntoNotes) approximately corresponding to the meanings of ‘admire’ and ‘want’ respectively (VerbNet). The ‘admire’ group is glossed as “have affection towards, be fond of, enjoy (habitually), or approve”, while the ‘want’ group is glossed as “wish, want (polite), or prefer to do something” (PropBank; OntoNotes).

Further, the ‘admire’ group uses the verb in its indicative mood, not occurring in the progressive aspect as a rule. The ‘want’ group occurs as subjunctive with almost always the use of modal ‘would’ and rarely ‘should’.

These two sense groupings are further sub-divided as follows:

‘Admire’ group’s division is based on whether the grammatical (syntactic) object is an entity, event or quality. Without further division, the types of these object-embodying entities, events and qualities – perceptual categories – are given as descriptions.

‘Want’ group’s division is based on whether the grammatical (syntactic) object is an entity or event. Again, the types of these entities and events are given as descriptions.

For each entry, the syntactic realization patterns are noted in terms of constructional forms, transitivity and arguments. The descriptor set for construction forms are given by 1. Statement/question; 2. Phrasal/clausal; and 3. Positive/negative. The semantic information noted, in addition to the above-mentioned glosses and perceptual categories, are semantic roles, argument descriptions and event descriptions. The pragmatic information noted is the lexicon description of contextual meaning.

Corollaries are elicited from the above information in each entry, while also providing Tamil translation. Then, inferences are drawn from these to account for the transfer behavior of the predicator verb, i.e., the reasoning on what equivalent the verb takes in each situation, nature of its arguments, and distribution of the patterns.

## **Abbreviations**

SYN – Syntactic information; SEM – Semantic information; PRG – Pragmatic information

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St – Statement; Qn – Question; Ph – Phrasal; Cl – Clausal; Pos – Positive; Neg – Negative; mod – modal; S – Subject; V – Predicator Verb; v – Non-Predicator verb; O – Object; A – Adjunct; C – Complement; Arg0/1/2... – Argument 0/1/2...

En – Entity; Ev – Event; Qy – Quality; Cn – Concrete; Ab – Abstract; Exp – Experiencer; Stm – Stimulus; Piv – Pivot; Thm – Theme; Lkr – Liker; Obaf – Object of affection

**Template for syntactic description:**

Construction form	Object realized by	Affirmation	Transitivity	Clause elements	Arguments
Statement, Question	Phrase, Clause	Positive, Negative	Transitive, Intransitive	Subject, Predicator Verb, Object, Adjunct, Complement	Arg0/1/2/3...

**Template for semantic description:**

Perceptual Category of the Object	Semantic roles	Argument Description	Event Description Number
Entity, Event, Quality, Concrete, Abstract	Experiencer, Stimulus, Pivot, Theme	Liker, Object of Affection, Desirer, Desired	[1], [2]

**Data and Description for ‘Admire’ Group**

**Event Descriptions:**

[1] emotional\_state (E, Emotion, Experiencer) in\_reaction\_to (E, Stimulus)

[2] desire (E, Pivot, Theme)

Table-1 ‘Admire’ group – Grammatical object as entity

S. N o.	Example Sentence	Descriptions
1a	<p>i. Do you like fish? ungkaLukkumiinpiTikkumaa?</p> <p>ii. The tourists liked the paintings. suRRulaapayaNikaLukkuintaooiviyangkaLpiTittirundtatu.</p>	<p>SYN: Qn/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1</p> <p>SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1]</p> <p>PRG:to enjoy or approve of something</p> <p>SYN: St/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1</p> <p>SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1]</p> <p>PRG: to feel something is pleasant or attractive</p>
1b	<p>i. I liked the movie a lot more than I thought I would. paTamndaanetirparttataividamikavumenakkuppiTittirundtatu. paTamndaanetirparttataividamikavumndanRaakairundtatu.</p> <p>ii. Which of her novels did you like best? avarutaiyaendtandaavalungkaLukkumikappiTittirundtatu.</p>	<p>SYN: St/Ph/Pos/Trn/SVO A ⇒ Arg0-V-Arg1- Arg2</p> <p>SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1]</p> <p>PRG: to enjoy or approve of</p>

		<p>something</p> <p>SYN: Qn/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1-Arg2</p> <p>SEM: En-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>PRG: to enjoy or feel something is pleasant</p>
1c	<p>i. You'll like my brother. ensakotaranunakkuppiTittuviTum.</p> <p>ii. Do you think Alex likes me? alexukkuennaippiTikkirataa? alexennai <b>virumpukiRaanaa?</b></p>	<p>SYN: St/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1</p> <p>SEM: En-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>PRG: to think that someone is nice or enjoy being with them</p> <p>SYN: Qn/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1</p> <p>SEM: En-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>SEM: En-Cn/Piv-Thm/ Desirer-</p>



		Desired/[2] PRG: to think someone is sexually attractive (event [2])
1d	i. How do you like America? amerikkaungkaLukkuevvaLavupiTittirukkiratu? amerikkaeppaTiirukkiratu?	SYN: Qn/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1- Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: asking for opinion on something or whether it is enjoyable or pleasant
1e	i. I like my beer warm. matusaRRusuuTaakairuppatuenakkuppiTikkum.  ii. I like my music loud. isaiyaisaptamaakavaittukkeTpatuenakkuppiTikkum.	SYN: St/Cl/Pos/Trn/SVO ⇒ Arg0-V-Arg1- Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: to enjoy or be fond of  SYN: St/Cl/Pos/Trn/SVO ⇒ Arg0-V-Arg1- Arg2 SEM: En-Cn/Exp-

		Stm/Lkr-Obaf/[1] PRG:to enjoy or be fond of
1f	<p>i. I like it when a book is so good that you can't put it down. oru puttakammuuTivaikkamuTiyaataaLavusuvaarasyamaakairukkum pootuatuenakkuppiTikkum.</p> <p>ii. I quite like honey but I could live without it. teen enakkumikavumpiTikkum, enRaalumatuillaamalennaalvaazamudiyum.</p> <p>iii. I like him as a fellow Indian. oru indtiyanenRavakaiyilavanaaienakkuppiTikkum.</p>	<p>SYN: St/Ph/Pos/Trn/SVO ⇒Arg0-V-Arg1-Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG:to enjoy or approve of something</p> <p>SYN: St/Ph/Pos/Trn/SVO ⇒Arg0-V-Arg1-Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: to enjoy or approve of something</p> <p>SYN: St/Ph/Pos/Trn/SVO ⇒Arg0-V-Arg1-Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1]</p>

		PRG: to approve of someone for something
1g	<p>i. This plant likes dry soil. indtassedikkuvaRanTamaNpiTikkum.</p> <p>ii. I like onions but they don't like me. enakkuvengkaayampiTikkumaanaalvengkayattukkuennaippiTikk aatu.</p>	<p>SYN: St/Ph/Pos/Trn/SVO ⇒Arg0-V-Arg1 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG:something is conducive for development (figurative)</p> <p>SYN: St/Ph/Pos/Trn/SVO ⇒Arg0-V-Arg1- Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: good for one's health (figurative)</p>
1h	<p>i. Leave any time you like. unakkuppiTittandeerattilsellalaam. ndeevirumpiyandeerattilsellalaam.</p> <p>ii. I do believe there were some elephants which I liked. enakkuppiTittasilayaanaikaLangkeirundtanaenRuninakkiReen. angkesilayaanaikaLenakkuppiTittirundtatu.</p>	<p>SYN: St/Ph/Pos/Int/SVO⇒ Arg0-v SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG:wish or prefer (occurs as part of adjectival, not a</p>

		<p>predicator)</p> <p>SYN: St/Ph/Pos/Int/SVO⇒ Arg0-v-Arg1-Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG:to enjoy or approve of something (occurs as part of adjectival, not a predicator, but could be rephrased to occur as predicate)</p>
li	<p>i. Please take a moment to “Like” us on Facebook. tayavuseytu oru ndimiTameTuttukkondumukanuulilengkalai “piTittirukkiratu” enRupativiTungkal.</p> <p>ii. Bunker then thanked the 477,000 people who had liked her post for their support. pirakupangkar tan pativiiTTukku “piTittirukkiratu” pooTTa 477,000 peerukkundanRiterivittaar.</p>	<p>SYN: St/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1- Arg2 SEM: En-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: to click on ‘like’ in social media context expressing approval towards something</p> <p>SYN: St/Ph/Pos/Trn/SVO</p>

		<p>⇒ Arg0-V-Arg1</p> <p>SEM: En-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>PRG: to click on ‘like’ in social media context expressing approval towards something</p>
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Table-2 ‘Admire’ group – Grammatical object as event

S. No.	Example Sentence	Descriptions
2a	<p>i. I like jogging. jaakingseyvatuenakkuppiTikkum.</p> <p>ii. I just didn't like being in crowds. kuuTTamaanasuuzndilaiyiliruppatuenakkuaRavepiTikkavillai. kuuTTamaanasuuzndilaiyilirupataindaanaRavevirumpavillai.</p> <p>iii. I like going out to parties with friends or watching TV. ndanparkaLoTuveliyevirundtukusselvatualatutolaikkaatsipaarppa tuenakkuppiTikkum.</p>	<p>SYN:</p> <p>St/Ph/Pos/Trn/SV</p> <p>O⇒ Arg0-V-Arg1</p> <p>SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>PRG: to find enjoyable or agreeable</p> <p>SYN:</p> <p>St/Cl/Neg/Trn/SV</p> <p>O⇒ Arg0-V-Arg1</p> <p>SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>SEM: Ev-Cn/Piv-Thm/ Desirer-</p>

		<p>Desired/[2]  PRG: to think as interesting, enjoyable or attractive</p> <p>SYN:  St/Cl/Pos/Trn/SVO  ⇒ Arg0-V-Arg1  SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1]  PRG:to enjoy doing something</p>
2b	<p>i. She likes to read Russian novels.  rashiyandaavalkaLpaTippatuavaLukkuppiTikkum.</p> <p>ii. Do you like to go swimming?  ndeessalaTippatuunakkuppiTikkumaa?  ndeendeessalaTikka<b>virumpukiRaaya</b>?</p> <p>iii. I don't like to interrupt her when she's in a meeting.  avaL oru  sandtippilirukkumpootukuRukkiTuvatuenakkuppiTikkaatu.</p>	<p>SYN:  St/Cl/Pos/Trn/SVO  ⇒ Arg0-V-Arg1  SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1]  PRG: to find enjoyable or agreeable</p> <p>SYN:  Qn/Cl/Pos/Trn/SV  O⇒ Arg0-V-Arg1  SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1]  SEM: Ev-Cn/Piv-Thm/ Desirer-</p>

		<p>Desired/[2]  PRG: to think as interesting, enjoyable or attractive [1]/ to wish to do something [2]</p> <p>SYN:  St/Cl/Neg/Trn/SV  O⇒Arg0-V-Arg1-Arg2</p> <p>SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>PRG:to prefer to do something in a particular way</p>
2c	<p>i. I like him to look smart.  avanpaarkkaazakaakairukkavenTumenRundaanvirumpukiReen.</p> <p>ii. She likes us to hand our work in on time.  ndaangkaluriyandeerattilengkalveelaiyaimuTittukkoTukkavenTumenRuavaLvirumpukiRaaL.</p> <p>iii. We like our students to take part in college sports activities.  engkalmaanavarkaLkalluurivilaiyaaTTukkaLilpangkeTukkavenTumenRundaangkalvirumpukiRoom.</p>	<p>SYN:  St/Cl/Pos/Trn/SVO  ⇒Arg0-V-Arg1</p> <p>SEM: Ev-Cn/Piv-Thm/ Desirer-Desired/[2]</p> <p>PRG:prefer it to be done as part of your normal life</p> <p>SYN:  St/Cl/Pos/Trn/SVO</p>

		<p>⇒Arg0-V-Arg1 SEM: Ev-Cn/Piv-Thm/ Desirer-Desired/[2] PRG:to prefer to have something done in a particular way</p> <p>SYN: St/Cl/Pos/Trn/SVO ⇒Arg0-V-Arg1 SEM: Ev-Cn/Piv-Thm/ Desirer-Desired/[2] PRG:to try to make something happen regularly</p>
2d	<p>i. I didn't like the idea of being a single parent. oRRaippeRRavaraakairuppatuenakkuppiTikkavillai.</p> <p>ii. They liked the idea of one-stop shop for training material. payiRsissaatanangkaLanaittumoreeiTattilkiTaippatuavarkaLukkup piTittirundtatu. payiRsissaatanangkaLanaittumoreeiTattilkiTaippataiavarkaLvirum pinaarkaL.</p>	<p>SYN: St/Cl/Neg/Trn/SVO O⇒Arg0-V-Arg1 SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1] PRG:to regard in a favorable way</p> <p>SYN: St/Ph/Pos/Trn/SV</p>



		<p>O⇒Arg0-V-Arg1  SEM: Ev-Cn/Exp-  Stm/Lkr-Obaf/[1]  SEM: Ev-Cn/Piv-  Thm/ Desirer-  Desired/[2]  PRG:to regard in a  favorable way</p>
2e	<p>i. I don't like it when you get angry.  ungkaLukkukkoopamvarumpootu (atu) enakkuppiTikkaatu.</p> <p>ii. The children liked that the clown had a red nose.  koomaalikkusivandtamuukkuiruppatukuzandtaikaLukkuppiTittirun  dtatu.</p> <p>iii. John likes pickles on his grilled cheese sandwiches.  posukkiyaseenvissiluuRukaaitaTavissaappiTuvatujaanukkuppiTikk  um.</p>	<p>SYN:  St/Cl/Neg/Trn/SV  O⇒Arg0-V-Arg1  SEM: Ev-Cn/Exp-  Stm/Lkr-Obaf/[1]  PRG:to think that  it is nice or good</p> <p>SYN:  St/Cl/Pos/Trn/SVO  ⇒Arg0-V-Arg1  SEM: Ev-Cn/Exp-  Stm/Lkr-Obaf/[1]  PRG: to enjoy a  situation</p> <p>SYN:  St/Cl/Pos/Trn/SVO  ⇒Arg0-V-Arg1  SEM: Ev-Cn/Exp-  Stm/Lkr-Obaf/[1]</p>

		PRG: to prefer to have something in a particular way
2f	<p>i. How did you like the President's speech last night? neRRuiravutalaivarinuraiunakkuendtaLavupiTittirundtatu? neRRuiravutalaivarinur<i>ieppaTiirundtatu?</i></p> <p>ii. How do you like your eggs? muTTaikaLaiappaTissamaittiruppatuunakkuppiTikkum? muTTaikaLaiappaTissamaikkavenTumenRundee<i>virumpukiRiir?</i></p>	<p>SYN: Qn/Ph/Pos/Trn/SV O⇒Arg0-V-Arg1-Arg2</p> <p>SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1]</p> <p>PRG: to be fond of or approve</p> <p>SYN: Qn/Ph/Pos/Trn/SV O⇒Arg0-V-Arg1 SEM: Ev-Cn/Exp-Stm/Lkr-Obaf/[1] SEM: Ev-Cn/Piv-Thm/ Desirer-Desired/[2]</p> <p>PRG:to prefer to have something done in a particular way</p>
2g	<p>i. I don't like to be taken for an idiot. muTTaaLaakappaarkkappaTuvataindaan<i>virumpavillai.</i></p> <p>ii. She obviously liked to think what she was thinking.</p>	<p>SYN: St/Cl/Neg/Trn/SV O⇒Arg0-V-Arg1 SEM: Ev-Ab/Piv-Thm/ Desirer-</p>

	ndissayamaakaavvaaRuyoosippataiavaLvirumpinaaL.	<p>Desired/[2] PRG: to wish to appear in a particular way</p> <p>SYN: St/Cl/Pos/Trn/SVO ⇒ Arg0-V-Arg1 SEM: Ev-Ab/Piv-Thm/ Desirer-Desired/[2] PRG: to wish to be/do something in a particular way</p>
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Table-3 ‘Admire’ group – Grammatical object as quality

S. N o.	Example Sentence	Descriptions
3a	<p>i. I don't like the way he speaks. avanpeesukiRamuRaienakkuppiTikkavillai.</p> <p>ii. I like the way the cookery book is set out. samaiyalkuRippupputtakamamaikkappaTTirukkumvitamenakkuppiTittirukkiratu.</p>	<p>SYN: St/Ph/Neg/Trn/SVO⇒ Arg0-V-Arg1 SEM: Qy-Cn/Exp-Stm/Lkr-Obaf/[1] PRG: to approve of way of behaving</p> <p>SYN: St/Ph/Pos/Trn/SVO⇒</p>

		Arg0-V-Arg1 SEM: Qy-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: to approve or feel pleasant about a particular course of action
3b	<p>i. What I really like about her is her sense of humour. avaLiTamunmaiyleeyeenakkuppiTittatuavaLuTaiyandakaissu vaitaan.</p> <p>ii. What do you like about England? ingkilaandtupaTTriunakkuennapiTikkum?</p>	<p>SYN: St/Ph/Pos/Trn/SVO⇒ Arg0-v-Arg1-Arg2 SEM: Qy-Ab/Exp- Stm/Lkr-Obaf/[1] PRG:to feel something is pleasant in someone (occurs as part of adjectival, not a predicator, but could be rephrased to occur as predicate)</p> <p>SYN: Qn/Ph/Pos/Trn/SVO ⇒Arg0-V-Arg1-Arg2 SEM: Qy-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: to feel pleasant about a thing in something</p>
3c	i. Do you like this colour?	SYN:

	<p>indtandiRamunakkuppiTittirukkiRataa?</p> <p>ii. I don't like dishonesty. eemaRRuvatuenuakkuppiTikkaatu.</p>	<p>Qn/Ph/Pos/Trn/SVO ⇒ Arg0-V-Arg1 SEM: Qy-Cn/Exp- Stm/Lkr-Obaf/[1] PRG: to think that it is nice or good</p> <p>SYN: St/Ph/Neg/Trn/SVO⇒ Arg0-V-Arg1 SEM: Qy-Ab/Exp- Stm/Lkr-Obaf/[1] PRG: to think that it is good or right</p>
3d	<p>i. I like him for his honesty. avaRuTaiyaneermaienakkuppiTikkum. avaRiTamneermaienakkuppiTittirukkiratu.</p> <p>ii. Oliver likes me for being the way I am. ndaannaTantukoLLumvitamaalivarukkuppiTikkum. ennuTaiyaetaartanaTattaiiaalivarukkuppiTikkum.</p>	<p>SYN: St/Ph/Pos/Trn/SVO⇒ Arg0-V-Arg1-Arg2 SEM: Qy-Ab/Exp- Stm/Lkr-Obaf/[1] PRG: to approve of a person's character</p> <p>SYN: St/Ph/Pos/Trn/SVO⇒ Arg0-V-Arg1-Arg2 SEM: Qy-Cn/Exp- Stm/Lkr-Obaf/[1] PRG:to feel pleasant about a person's</p>

		disposition
3e	<p>i. I liked its academic slant. Atan aayvuriitiyaanapookkuenakkuppiTittirundtatu.</p> <p>ii. I liked the honesty in him. avaRiTamneermai enakkuppiTittirundtatu.</p>	<p>SYN: St/Ph/Pos/Trn/SVO⇒ Arg0-V-Arg1 SEM: Qy-Ab/Exp- Stm/Lkr-Obaf/[1] PRG: to approve of or feel pleasant about a trait</p> <p>SYN: St/Ph/Pos/Trn/SVO⇒ Arg0-V-Arg1 SEM: Qy-Ab/Exp- Stm/Lkr-Obaf/[1] PRG: to approve of a person's character</p>

### Corollaries and Inferences for 'Admire' group

For the English lexical verb 'like' – considered to be a stative verb and not occurring in progressive form as a rule – occurring as S-V(likes)-O pattern in its variants, Tamil has two equivalents: piTikkum and virumpukiReen with their inflectional variants. The occurrence and argument realization (cases) of either of these are found to be conditioned by two factors, namely volition (agentivity) of the event and the construal of event direction of the verb.

piTikkum occurs in two forms, one with a subject and another without a subject as in:

- (1) *veekamaai*    *ooTuvatu*    *enakkup*    *piTikkum*  
fast                running        I\_dat        like
- (2) *avarai*        *enakkup*        *piTikkum*  
he\_acc            I\_dat            like

In both the forms the volition (agentivity) of the verb is totally absent, clearly exhibiting a stative meaning.

The form (2) is a defective verb with null subject and closer to the English weather verbs, such as ‘(It) rained’. However, it takes an object with explicit or zero accusative marker, which plays the semantic role of stimulus. The stimulus in form (1) on the other hand seems to have a subject, for it is unmistakably nominative in case and not an accusative with a zero marker for it. The modification of syntactic roles during the transfer from ‘like’ to ‘piTikkum’ either in form (1), where the object becomes the subject or in form (2) where the subject is null, is accounted for by the event direction in the construal of the verb, which is towards **Stimulus**. Whereas in the English ‘like’ the event direction in the construal of the verb is towards the **Experiencer**. In other words, the Tamil ‘piTikkum’ is posited on ‘causing of the state (of pleasantness, approval, etc.)’, while the English ‘like’ is posited on ‘resulting of the state’.

The other Tamil equivalent ‘virumpukiReen’ – or its variants – occurs when there is volition (agentivity) in the event expressed as ‘intent’, taking on the sense of ‘wish or prefer’ rather than ‘a feeling of pleasantness or approval towards’. In the above tabulated examples, where the events have a volition – categorically or possibly – the Tamil equivalent is marked in red font. The categorical ones are 2c (i, ii, iii) and 2g (i, ii), while the possible ones are 1c(ii), 2a(ii), 2b(ii), 2d (ii) and 2f (ii). For the categorical ones, the volition is unambiguous by the sentence meaning itself, while for the possible ones the volition is ambiguous or equivocal awaiting the determination with the help of clarification from the larger practical context (pragmatic information), provided for by the text or practical situation of which the sentence is a part of.

There is more to observe regarding this behavior:

1. Most of them occur when the grammatical object (Arg1) is an event and none when it is a quality.
2. It also depends on whether the event is a habitual/recurring one or instantiated (2a(ii), 2b(ii), 2f (ii)), the instantiation to be confirmed by the larger context, and the latter hold the possibility of expressing intent and therefore volition.

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3. The syntax forms ‘like someone/something to do/be’ (2c (i, ii, iii)) and ‘like oneself to be something’ (2g (i, ii)) unmistakably expresses intent and therefore implies volition categorically.

The construal of event direction in the verb ‘virumpukiReen’ is same as that of ‘like’ with the event description, desire(E, Pivot, Theme). It is towards **Theme** and therefore accusative.

The translated versions given in brown font show native preference of expression that uses alternate to the above set of regular equivalents. Nevertheless, the usage of regular equivalents in these cases is prevalent even if less frequently and could be considered as a route to intuitively derive the said alternates in translation process.

### Data and Description for ‘Want’ Group

#### Event Descriptions:

[1] desire (E, Pivot, Theme)

Table-4 ‘Want’ group – Grammatical object as entity

S. No.	Example Sentence	Descriptions
4a	<p>i. Would you like something to drink? kuTikkaeetaavatuveenTumaa?</p> <p>ii. I think I'd like the soup for my starter. mutalilenakkusuupveenTumenRundinaikkiReen.</p>	<p>SYN: Qn/Ph/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: En-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to say politely that you want something</p>



		<p>SYN: St/Ph/Pos/Trn/SVO⇒Arg0-mod-V-Arg1-Arg2 SEM: En-Cn/Piv-Thm/Desirer-Desired/[1] PRG: to say politely that you want something</p>
4b	<p>i. I'd like a flight on American from Newark to Nashville. ndevaarkkilorundtuneeshvil pooka amerikan (ndiruvana) vimaanattil oru siitveenTum.</p> <p>ii. I would like penpals from all over. ellaapakutikaLilirundtumkaTitandanparkaLaivaittukolla viru mpukiReen. (aasaippaTukiReen)</p>	<p>SYN: St/Ph/Pos/Trn/SVO⇒Arg0-mod-V-Arg1-Arg2 SEM: En-Cn/Piv-Thm/Desirer-Desired/[1] PRG: to say politely that you want something</p> <p>SYN: St/Ph/Pos/Trn/SVO⇒Arg0-mod-V-Arg1-Arg2 SEM: En-Cn/Piv-Thm/Desirer-Desired/[1] PRG: to wish to have a relation</p>
4c	<p>i. I'd like an explanation for this. itarkaanakaaranattaindaanterindtukollaveenTum.</p>	<p>SYN: St/Ph/Pos/Trn/SVO⇒Arg</p>

	<p>ii. I'd like your opinion about that.</p> <p>tayavuseytu atupaRRiungkalapippiraayattaiterindtukolla veenTum.</p> <p>atupaRRiungkalapippiraayattaiterindtukolla virumpukiReen.</p>	<p>g0-mod-V-Arg1 SEM: En-Ab/Piv-Thm/Desirer-Desired/[1] PRG: to politely demand something</p> <p>SYN: St/Ph/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: En-Ab/Piv-Thm/Desirer-Desired/[1] PRG: to ask for a response</p>
4d	<p>i. How would you like a glass of lemonade? oru kiLaasezumissaisaa RuveenTumaa? (saappiTukiriirkaLaa)</p> <p>ii. how would you like a change? oru maRRam veenTumenRundinaikkiRiirkaLaa? oru maRRam irundtalnanRaakairukkumee?</p>	<p>SYN: Qn/Ph/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: En-Cn/Piv-Thm/Desirer-Desired/[1] PRG: to politely offer something</p> <p>SYN: Qn/Ph/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: En-Ab/Piv-Thm/Desirer-</p>

		Desired/[1] PRG: to feel toward or regard
4e	i. Anything else you would like while I am up? ndaantoongkuvataRkumunnaalungkaLukkuveeRueetaavatuve enTumaa?	SYN: Qn/Ph/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1- Arg2 SEM: En-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to politely offer something
4f	i. So, you would like a mental picture of what's going on? aaka, naTappataippaRRiungkaLukku oru paarvaiveenTum, illaiyaa?	SYN: Qn/Ph/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: En-Ab/Piv- Thm/Desirer- Desired/[1] PRG: to want a clear understanding
4g	i. I should like my beer warm, thank you. enakkumatusaRRusuuTaakaveenTum, nanRi.	SYN: St/Ph/Pos/Trn/SVO⇒ Ar g0-mod-V-Arg1 SEM: En-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to want something in a particular way

Table-5 'Want' group – Grammatical object as event

S. N o.	Example Sentence	Descriptions
5a	<p>i. I'd like to go to Moscow. ndaanmaaskoo pooka <b>virumpukiReen</b>. ndaanmaaskoo pooka <b>veenTum</b>.</p> <p>ii. I'd like to book a seat for tonight's performance. inRuiravukkaaTsikku oru siiTmunpativuseyya<b>veenTum</b>.</p>	<p>SYN: St/Cl/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to say politely that you wish/wantto do something</p> <p>SYN: St/Cl/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to say politely that you want something to be done</p>
5b	<p>i. The commissioner would like to say thanks to everyone who's helped with the project. tiTTattukkuutaviseytaelloorukkumkamishanarnanRisolla<b>virump</b> <b>ukiRaar</b>.</p>	<p>SYN: St/Cl/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer-</p>

	<p>ii. I'd like to apologize. ndaanmannippukkeettukkollavirumpukiReen.</p>	<p>Desired/[1] PRG: to wish to express (or about to express) something</p> <p>SYN: St/Ph/Pos/Trn/SVO ⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv-Thm/Desirer-Desired/[1] PRG: to wish to express (or about to express) something</p>
5c	<p>i. I'd like you to send this for me, please. tayavuseytundeengkaLitaienakkuanuppivaikkaveenTum.</p> <p>ii. I would like you without using your calculator. tayavuseytundeengkaLungkaLkeelkuleeTTaraipayanpaTuttakku uTaatu. ndeengkaLungkaLkeelkuleeTTaraipayanpaTuttakkuuTaatenRu ndaanvirumpukiReen.</p>	<p>SYN: St/Cl/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv-Thm/Desirer-Desired/[1] PRG:to request something to be done</p> <p>SYN: St/Cl/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv-Thm/Desirer-Desired/[1]</p>

		PRG: polite instruction
5d	<p>i. I would like the whole lot finished by the weekend. itaimuzukkavaaraiRutikkuLmuTittaakaveenTumenRuvirumpuki Reen.</p> <p>ii. I would like the children found. kuzandtaikaLaikaNTupiTittaakaveenTum.</p>	<p>SYN: St/Cl/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to request something to be done</p> <p>SYN: St/Cl/Pos/Trn/SVO⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to want to make something happen</p>
5e	<p>i. I would like his cooking. ii. I would like him cooking. enakkuavanuTaiyasamaiyalveenTum. avansamaikkaveenTumenRundaanvirumpukiReen.</p>	<p>SYN: St/Ph- Cl/Pos/Trn/SVO⇒ Ar g0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to want a thing to be done in a particular way</p>

5f	<p>i. I'd like a bath. ndaankuLikkaveenTum. ndaankuLikkavirumpukiReen.</p> <p>ii. I would like exercising. ndaanuTaRpayiRsiseyyavirumpukiReen.</p>	<p>SYN: St/Ph/Pos/Trn/SVO ⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: indicating a wish or desire, or a need</p> <p>SYN: St/Ph/Pos/Trn/SVO ⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to wish to engage in something</p>
5g	<p>i. Would you like to tell me what happened? ennandandtatuenuenniTamsollavirumpukiRiirkaLaa? ennandandtatuenuenniTamsollalaamee?</p> <p>ii. Would you like to come along to the movies? ennooTupaTattukkuvaravirumpukiRiirkaLaa? ennooTupaTattukkuvarukiRiirkaLaa?</p>	<p>SYN: Qn/Cl/Pos/Trn/SVO ⇒ Arg0-mod-V-Arg1 SEM: Ev-Cn/Piv- Thm/Desirer- Desired/[1] PRG: to politely inviting to do something</p> <p>SYN:</p>

		<p>Qn/Ci/Pos/Trn/SVO  ⇒ Arg0-mod-V-Arg1  SEM: Ev-Cn/Piv-  Thm/Desirer-  Desired/[1]  PRG: polite offer,  asking for preference</p>
5h	<p>i. How would you like to take the afternoon off?  matiyaviTuppaieppaTikkazikka<b>virumpukiRiirkaL?</b></p>	<p>SYN:  Qn/Ci/Pos/Trn/SVO  ⇒ Arg0-mod-V-Arg1  SEM: Ev-Cn/Piv-  Thm/Desirer-  Desired/[1]  PRG: to wish a  particular course of  action</p>
5i	<p>i. I should like to call again soon to take a test drive.  sootanairiitiyaakaooTTippaarkkaviraiivilndaanmiindtumazaikka<b>v</b>  <b>irumpukiReen.</b>  sootanairiitiyaakaooTTippaarkkaviraiivilndaanmiindtum<b>azaipee</b>  <b>n.</b></p>	<p>SYN:  St/Ci/Pos/Trn/SVO⇒  Arg0-mod-V-Arg1  SEM: Ev-Cn/Piv-  Thm/Desirer-  Desired/[1]  PRG: to wish  earnestly or expect to  do something</p>

### Corollaries and Inferences for ‘Want’ Group

For the English verb sequence ‘would like’, occurring as S-V(would like)-O pattern in its variants, Tamil has two equivalents: virumpukiReen and VeenTum with their inflectional



variants. The occurrence and argument realization (cases) of either of these seem to be conditioned by three factors, namely presence of speech act, politeness of expression and the construal of event direction of the verb. The speech act itself is correlated to the intensity of volition (agentivity) of the event.

The Tamil equivalent ‘veenTum’ – or its variants – occurs when the expressed ‘intent’ evokes and expects a speech act (shown in blue font 4a (i, ii), 4b (i), 4c (i, ii), 4d (i, ii), 4e (i), 4f (i), 4g (i), 5a (i, ii), 5c (i, ii), 5d (ii), 5e (i, ii), 5f (i)). When the object of ‘would like’ is a perceptual event, the construal of event direction is towards **Pivot** and therefore it is accusative. But, when the object of ‘would like’ is a perceptual entity, the construal of event direction is towards **Theme** and therefore it is unaccusative. In the latter case, a syntactic function inversion takes place where the object of English ‘would like’ becomes the subject of Tamil ‘VeenTum’. The negative form of ‘VeenTum’ is ‘kuuTaatu’.

The Tamil equivalent ‘virumpukiReen’ – with its variants – occurs when the expressed ‘intent’ does not evoke and expect a speech act (shown in red font, 4b (ii), 5a (ii), 5b (i, ii), 5f (i, ii), 5g (i, ii), 5h (i), 5i (i)). The meaning of its event is generally glossed as ‘wish or prefer’.

When the practical context (pragmatic information) is required to determine whether a speech act is involved in the event or not, both options are given as a possibility.

However, ‘virumpukiReen’ could also occur in a speech act situation that demands explicit politeness of expression which comes with a semblance of formality too (shown in green font, 4c (ii), 5c (ii), 5d (i), 5 e (ii)). This could be delineated with a use of alternative form ‘tayavuseythu’ (‘please’) in some situations (4c (ii), 5c (ii)). The construal of event direction of ‘virumpukiReen’ is towards **Theme** and therefore it is accusative, with the same syntactic behavior as the English ‘like’.

### **Further Observations:**

1. When the pattern is ‘S-would like-S (itself) to verbally express something’, there is no speech act involved and ‘virumpukiReen’ is used (5b (i, ii)), as are ‘would you like to...?’ and ‘how would you like to...?’ patterns (5g (i, ii), 5h (i)).
2. The requirement of politeness of expression is not always unambiguously determined by the sentence meaning and needs clarification from the practical context.
3. When the object is a perceptual entity, it seems that speech act is always involved and hence the equivalent is ‘VeenTum’. The only exception is when the object can be interpreted and transposed as a perceptual event in translation as in 4b (ii), where no speech act is involved.

The translated versions given in brown font show native preference of expression that uses alternate to the above set of regular equivalents. Nevertheless, the usage of regular equivalents in these cases is prevalent even if less frequently and could be considered as a route to intuitively derive the said alternates in translation process.

### **Preliminary Observations for the English Verb ‘have’**

Since this is an ongoing study and the treatment of the verb ‘have’ along above lines is still under preparation, only a preliminary observation is presented here.

WordNet lists 19 senses for the English lexical verb ‘have’, which are mapped into 11 sense groups in OntoNotes. The entries in VerbNet into 3 sense groups approximately corresponding to the meanings of ‘own’, ‘devour’ and ‘give birth’ respectively seems incomplete. For example, the senses of ‘have’ as light verb is missing, among others.

An initial survey of these sense groupings suggests that all the senses arise from the core meaning of ‘possession’. However, these divide into two broad groups: one whose meaning revolves around this core meaning, while the other undergoes meaning extension to denote a sense far from ‘possession’.

The first group includes senses of 1. Own, 2. Possess a quality/feature, 3. Contract a disease/ailment, 4. Contain, 5. Being related, etc. All of these can be projected into the meaning

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of possession as innate or external, permanent or temporary, complete or partial, etc. It is noteworthy that these senses occur only when the lexical verb ‘have’ take perceptual entities or qualities as the grammatical object.

The second group that moves away from the core meaning includes senses of 1. Eat, 2. Light verbs, 3. Give birth/be pregnant, 4. Have an intimate relationship, 5. Experiencing a state or event, 6. Accept, allow or receive, etc. These take on senses not explicitly related to ‘possession’. Most of them occur with perceptual events as the grammatical object, while some groups such as (6) also takes perceptual entity for the grammatical object but implying a perceptual event.

For the first group, Tamil takes equivalents for the verb ‘have’ as such. They are ‘irukkiRatu’, ‘vaittiRukkiraar’, ‘konTa’ and their inflectional variants. While for the second group, the denoted event meaning is simply taken to encode equivalents. The possibility of a small set of equivalents revolving around the core meaning of ‘possession’ is ruled out.

This behaviour is possibly due to construal ability of the English lexical verb ‘have’ which can accommodate and articulate even perceptual events as grammatical entities (‘thing’), while the Tamil equivalents ‘irukkiRatu’, ‘vaittiRukkiraar’, and ‘konTa’ do not seem to have this construal ability to transpose perceptual events as grammatical entities.

## **Scope and Conclusion**

The initial motivation of the study was to probe and account for syntactic function inversion, especially change or dropping of the subject, during cross-linguistic transfer from English to Tamil. However, investigating a wide range of representative examples from real-life usage reveals occurrence of variant equivalents and a mixed behavior, with some equivalents subject to syntactic role inversion and others not. One of the equivalents ‘VeenTum’ also occurs in either of the ways according to context. The organization of example data into frames and sub-frames of perceptual categories is seen as significant for the study.

The prominent underlying reasons for the above behavioral patterns are found to be volition (agentivity), its concomitant of speech-act, and two construal properties of the verb, namely the event direction and the ability to articulate a perceptual event as a grammatical object (entity). These factors themselves in turn are determined not only by the semantic content of the verb, but also pragmatic content of the event, as provided for by adverbial modifiers of the event as well as larger practical context.

A word about the limitations of this paper. Since this is from an ongoing study, a fuller treatment of the English verb 'have' similar to the investigation on the English verb 'like' is still under preparation and could not be included here. Only preliminary observation was possible. Further, even for the verb 'like' some of the less commonly occurring patterns such as 'whether you like it or not', 'if you like', and 'got to like' await investigation. Also, the phrase structure information has not been included in the syntactic description owing to constraints of time. Though its inclusion may not add substantially to the inferences, it could have lent better credibility to the study.

Study of cross-linguistic behavior of verbs, especially between English and Indian languages, assumes an increasing significance in the context of huge and pervasive translation activity that is going on today, for providing a clarity on the transfer processes involved. MT projects are also expected to benefit from it. The approach of data organization and drawing corollaries adopted in this paper also has the prospect of delineating and mapping regularities for larger sets of verb classes and thus drawing cross-linguistic behavior patterns.

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## A Note on Freedom of Speech and Linguistic Constraints

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In a recent judgment, Madras High Court Justice A.D. Jagadish Chandira observed that freedom of speech is not a license to transgress limits of decency. He has here focused on the sociolinguistic elements of freedom of speech. All linguistics scholars should read this judgment. Derogatory speech is widely resorted to in political speeches, particularly by the lower-level politicians. Such speech is unfortunately resorted to in caste conflicts. Verb inflection for person and number in Tamil, for example, are exploited for defamatory speech.

The Constitution of the United States of America protects the freedom of speech, but it also makes it clear that the citizens and all who live/visit the United States should not resort to falsely defame someone. The speech of individuals and groups should not be a threat or harassment. The speech of individuals and groups should not intend to provoke unlawful action. Speech should not violate the law of the country.

The Constitution of India Article 19(1)(a) guarantees the right to freedom of speech and expression for all citizens. This includes the freedom to express oneself through speech, writing, printing, and visual representations. However, there are some restrictions on this right, such as defamation, incitement to an offense, contempt of court, decency or morality, and public order. The right to freedom of speech and expression in India was considered the fourth pillar of Indian democracy by the framers of the Constitution. Government's power is restricted in several domains where freedom of speech is considered important to maintain democracy.



In inter-personal speech/communication, in Tamil for example, the correct use of second personal pronouns and their verbal inflections play an important role in regulating freedom of speech. In the past, often people resorted to using second person singular and corresponding verbal inflections to address and refer to economically poorer sections of society, and also hierarchically so-called lower Hindu castes. I have been subjected to this condition decades ago. Fortunately, for all of us, the context has changed. Freedom of speech is now defined differently. If people use second person singular and their verbal inflections to address older people and people of hierarchically so-called lower castes, they trespass their freedom of speech.

Interestingly, all traditional poetic works in Tamil had/have the freedom of speech to address their gods and goddesses using second person singular pronoun and its verbal inflections. In this context, use of second person singular pronoun and its verbal inflections mean no disrespect and lower status, but it refers to deep love and admiration to the gods and goddesses addressed in the poetic works. Here the linguistic elements assume a different role.

On the other hand in the Holy Bible in Tamil, Jesus Christ, the Lord and Saviour, is addressed using *ni:r* (you singular, respectful with familiarity). The relationship between God and humans is presented differently. Use of this second person singular takes us to a different level of freedom of speech. In recent times, however, we also notice the use of second person singular pronoun (*ni:*) in some songs indicating personal relationship.

Languages are structured and the speakers of all the languages follow the rules underlying speech. Freedom of speech/expression within that language is governed by the rules of underlying grammar. Social, historical and economic constraints may be included as part of a language. In addition, conscious attempts to preserve the identity of a language may be included as a grammatical rule in a language. Earliest Tamil grammar *Tolkappiyam* restricts the use of the sounds/letters of the “northern” language (Sanskrit) in Tamil. Freedom of speech of individuals is regulated in order to maintain and preserve the self-identity of Tamil. This constraint seems to be accepted by all – for example, all literary works of the past, especially Bhakti literature and other literary poetic works do not use any Sanskrit (northern) sounds. They all *Tamilize* all the

Sanskrit words using Tamil letters. This happens even in the early prose works in Tamil. Slowly and steadily this condition changed, and a few letters (Grantha letters) were accepted as part of Tamil script.

When *prose* became the dominant medium of literature in Tamil, select grantha letters were used to maintain the “original” pronunciation of words from non-Tamil languages. Borrowing words from other languages increased over the years. Freedom of speech in terms of linguistic rules changed. But the Pure Tamil Movement of the recent past tried to eliminate borrowed words and borrowed pronunciations, etc. At present, the Pure Tamil Movement is primarily reflected in textbooks and government announcements, etc. We also notice that some writers and newspapers use the grantha letters even where the use of Tamil letters would bring out the same pronunciation intervocalically.

Freedom of speech and freedom of speaking are regulated also by the underlying grammatical rules.

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