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A Syntactic Study of Adjectives in Jordanian Arabic

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Abstract

This paper provides a syntactic analysis of adjectives in Jordanian Arabic. The study explores a number of syntactic approaches that have dealt with adjectives. Then, it investigates whether these approaches account for the syntactic behavior of adjectives in Jordanian Arabic. The study argues that there is no syntactic approach fully accounts for Jordanian Arabic adjectives, and thus it invites other researchers to examine this issue and provide a comprehensive analysis for adjectives in Jordanian Arabic.

1. Adjectives in Jordanian Arabic

The majority of adjectives in Jordanian Arabic follow the modified noun and agree with it in number, gender, case and definiteness (Alhailawani, 2018).

- 1) ʃufit ʔilbint ʔilhilweh
 saw-I DEF-girl-SF DEF-pretty-SF
 I saw the pretty girl

- 2) darasna maʕ walad ðaki
 studied-we with INDEF-boy-SM INDEF-smart-SM
 We studied with a smart boy

- 3) laʕbna: maʕ ʔilʔawlad ʔilmuʔadabi:n
 played-we with DEF-boys-PM DEF-well-mannered-PM
 We played the well-mannered boys

However, adjectives can also come before the noun. In this case, they do not agree with the noun in number, gender, or definiteness (ibid).

- 4) ʔilʕibit maʕ ʔakbar ʔilbana:t
 played-I with INDEF-oldest-SM DEF-girl-PF
 I played with the oldest girl.
- 5) ʔiʕtare:t fustan ʔaxɗar ʔillo:n
 bought-I dress INDEF-green-SM DEF-colour-SM
 I bought a dress that is green in colour
- 6) bidi ka:seh mutawasitaʕ ʔilħaɗʒim
 want-I glass IND-middle-SF DEF-size-SM
 I want a glass that is middle-sized

In Jordanian Arabic, when the adjective agrees with the modified noun, it has to come in a postnominal position. However, when it does not fully agree with the noun, the adjective comes in a prenominal position. Accordingly, the following sentences are ungrammatical in Jordanian Arabic:

- 7) *ʕufit ʔilħilweh ʔilbint
 saw-I DEF-pretty-SF DEF-girl-SF
 I saw the pretty girl
- 8) *darasna maʕ ɗaki walad
 studied-we with INDEF-smart-SM INDEF-boy-SM
 we studied with a smart boy
- 9) *ʔilʕibit maʕ ʔilbana:t ʔakbar
 played-I with DEF-girl-PF INDEF-oldest-SM
 I played with the oldest girl
- 10) *ʔiʕtare:t fustan ʔillo:n ʔaxɗar
 bought-I dress DEF-colour-SM INDEF-green-SM

I bought a dress that is green in colour

2. A syntactic analysis of pre- and post-nominal adjectives in Jordanian Arabic

In syntax, there are controversies regarding: whether adjectives are adjoined to the left or to the right of the modified noun; whether there is a movement in the DP or not; and if there is a movement, which element has to move and what motivates it. The following discussion provides an analysis of Jordanian Arabic adjectives using different approaches:

The positions of Arabic adjectives may reflect a linearization procedure. This means that postnominal adjectives are merged to the right and prenominal adjectives are attached to the left of the modified noun (Kremers, 2003). However, this approach is problematic. Having two different syntactic structures for adjectives as (11) and (12) may violate the principle of economy (Samadi, Sayyar, & Sadighi, 2015).

11) darasna maʃ [DP walad ʔaki]
studied-we with INDEF-boy-SM INDEF-smart-SM

12) bidi kaseh [DP mutawasitaʃ ʔilhadʒem]
want-I glass IND-middle-SF DEF-size-SM

Based on the antisymmetric approach suggested by Kayne's (1994), all adjectives are merged to the left of the noun, and then the NP moves to a higher head position above the adjective. One criticism to this approach is that the NP movement violates the Inclusiveness Condition which prohibits the introduction of any new features during the derivation other than these contained in the lexical item(s) (Radford, 2009). Moreover, it does not account for the differences between prenominal and postnominal position. This approach may give us the following incorrect sentence:

13) * [DP ʔilbana:t [NP ʔakbar ʔilhilwa:t tʔilbana:t]]
Def-girls-PF indef-oldest-SM Def-pretty-PF

Nevertheless, some studies suggest roll-up-of -N (Cinque, 2005). The adjective is merged to the left. Then, N moves to a higher position above postnominal adjectives and pied-pies the prenominal adjectives:

14) [DP ʔakbar ʔilbana:t [NP ʔilhilwa:t tʔakbar ʔilbana:t]]
indef-oldest-SM Def-girls-PF Def-pretty-PF

Despite this analysis is applicable, basic questions remain regarding what motivates the movement, what proves it, and why we cannot suggest that adjectives are merged to the right and only prenominal adjectives moves before the noun as the analysis in (15):

- 15) [DP ʔakbar [NP ʔilbana:t ʔilḥilwa:t $t_{ʔakbar}$]]
 indef-oldest-SM Def-girls-PF Def-pretty-PF

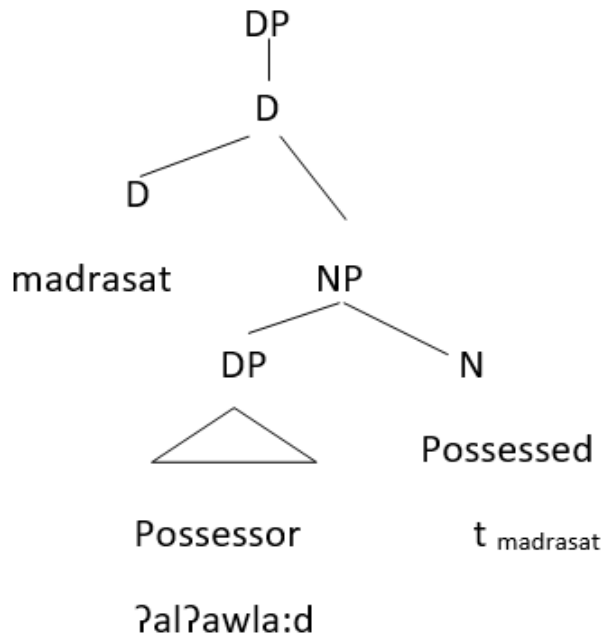
3. Prenominal Adjectives and Construct State

Prenominal adjectives can reflect the main properties of construct state (Bardeas, 2009; Alshamari, 2022). The construction in (16) and (17) consists of an initial adjective that is assigned structural case based on its structural position in the sentence and a noun that is definite and assigned the genitive case (ibid).

- 16) ḍaʕi:fat ʔiʃʃaxʕijeh
 weak-SF DEF-personality-SF- GEN
 17) ʔakbar ʔiʔawla:d
 biggest-SM DEF-boys-PM- GEN

In (16) and (17), the adjectives [ḍaʕifit] and [ʔakbar] are the head of a construct state, and they are followed by the definite genitive DPs [ʔiʃʃaxʕijeh] and [ʔiʔawlad], respectively. However, the syntactic research of Arabic genitive relations often focuses on the construct state nominals (CSN) which include two nominal as the construction in (18). According to Fassi-Fehri (1989) and Ritter (1988), the head NP [madrasat] is generated after the genitive DP [ʔiʔawlad], and then moves to D as observed in (18):

- 18) madrasat ʔiʔawla:d
 school-SF DEF-boys-PM



Evidence for N movement can be seen in the agreement between the head N and the adjective in sentences like (19):

- 19) madrasat ʔilʔawla:d ʔilkabi:rah
 school-SF DEF-boys-PM DEF-big-SF

In the genitive construction (19), the head [madrasat] agrees with the adjectives [ʔilkabi:rah] in terms of number, gender, and definiteness (the head is definite as it inherits the properties of the whole phrase).

For Ritter (1988) what motivates the movement of the head is +/- DEF value assignment to D. The head has the definiteness features of the genitive DP and moves to D to assign that value. Nonetheless, this cannot explain the behavior of the following sentences:

- 20) ʔitkalamit maʕ ʔakbar walad
 talked-I with INDEF-oldest-SM INDEF-boy-SM
 I talked to the oldest boy

- 21) ʔaḏka: waḥad fa:z fi ʔilmusa:baqah
 INDEF -smart-SM INDEF -one-SM won in the contest
 The smartest one won the contest

- 22) *ʔiʔtare:t ʔaxɖar ʔilfusta:n
 bought-I INDEF-green-SM DEF- dress-SM
 I bought a green dress.

Fassi-Fehri (1999) and Kremers (2003) suggest that if the head of the construct state is indefinite then the genitive DP has to be definite and vice versa. The previous analysis cannot explain why (20) and (21) are grammatical despite the fact that the adjectives and the nouns are in full agreement in terms of definiteness, and why (22) is incorrect despite the fact that the adjective is indefinite and the noun is definite. Furthermore, the previous analyses do not apply to nominal sentences as the following:

- 23) ʔilbint ɥilweh
 DEF-girl-SF INDEF-pretty-SF
 The girl is pretty
- 24) ɥilweh ʔilbint
 INDEF-pretty-SF DEF-girl-SF
 The girl is pretty
- 25) ʔilwalad ɖaki
 DEF-boy-SM INDEF-smart-SM
 The boy is smart
- 26) ɖaki ʔilwalad
 INDEF-smart-SM DEF-boy-SM
 The boy is smart

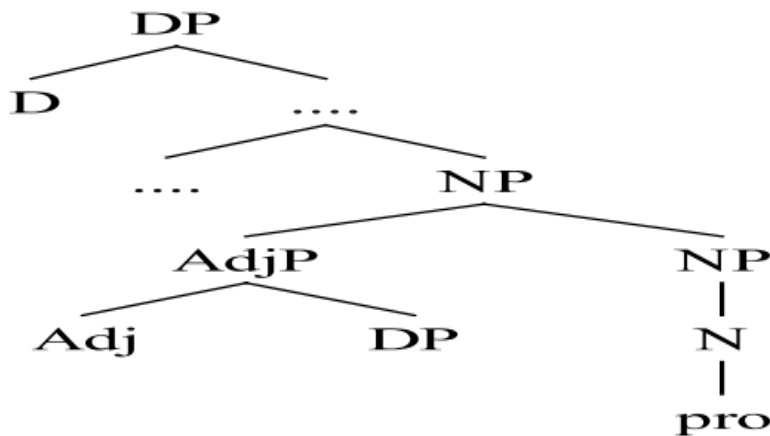
It is clear that adjectives behave differently in nominal sentences. The adjectives in (23, 24, 25, and 26) can move freely before and after the noun. This may suggest that we have an AP not an NP specifier.

Interestingly, some recent studies have been conducted to investigate nominal and adjectival genitive constructions. For example, Jarrah et al. (2020) examine nominal constructions in Jordanian Arabic. The study shows that the first conjunct of the construct state nominal can agree with the second conjunct when the DP associate is referential (e.g., galam ʔil-walad ‘the boy’s pen’ > galamuhi ʔil-waladi, but barbi:ʃ ʔil-ʔa:z ‘the gas pipe’ > *barbi:ʃ-uhi ʔil-ʔa:zi). The study suggests that the head D of the Construct State is endowed with a bundle of uninterpretable, unvalued ϕ -features which are valued via Agree by the DP associate of the Construct State. The study indicates that referential DPs carry a [person] feature and hence ϕ -complete unlike

nonreferential DPs. With non-referential DPs, ϕ -incompleteness makes them unable of valuing uninterpretable ϕ -features carried by c-commanding heads in Jordanian Arabic. However, the valuation of referential DPs carrying a [person] feature surfaces as an inflectional suffix that appears on the head noun in PF. Based on this study indicates CSNs in Arabic are not a homogeneous group. They split into two different types based on the agreement between the first conjunct with the associate DP.

Alshamari (2022), on the other hand, provides a syntactic analysis for adjectival genitive constructions in Standard Arabic. The study proposes that adjective does not agree with the following DP but with a hidden element (i.e., pro) whose Φ -features control that of the adjective. The study also suggests that the adjective as well as the following DP enter the derivation as an adjunct to NP whose head is filled with the pro. The adjective head moves at PF to merge with the head D that c-commands the whole construction. This study proposes that this analysis accounts for the fact that the adjective is assigned a structural case depending on the function of the adjectival genitive construction in the host sentence (i.e., a subject, an object, an object of preposition, etc.). As for the morphological form of the adjective, it is not fixed, and it can be assigned with different values, depending on the Φ -features of the pro.

(27)



Recent analyses may suggest that the structure of pronominal adjectives is different from that of postnominal adjectives. Therefore, future research is required to account for these syntactic differences, provide evidence, and explain motivations.

4. Conclusion

In conclusion, there is no single theory that can fully explain the syntactic behavior of pronominal and postnominal adjectives. We need a theory that provides an explanation to all Jordanian sentences with AP: that not only explains why pronominal adjectives do not agree with

the modified noun and postnominal adjectives do, but also explains all the unpredictable nature of Arabic adjectives. Finally, the syntax of adjectives in Jordanian Arabic is not an easy topic that can be discussed in a short paper. This study does not attempt to hypothesize anything, but it aims at drawing the researchers' attention to this debatable issue and inviting them to study it.

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Abbreviations

DEF Definite

INDF Indefinite

M Masculine

F Feminine

GEN Genitive

P Plural

S Singular

AP Adjective Phrase

NP Noun Phrase

DP Determiner Phrase

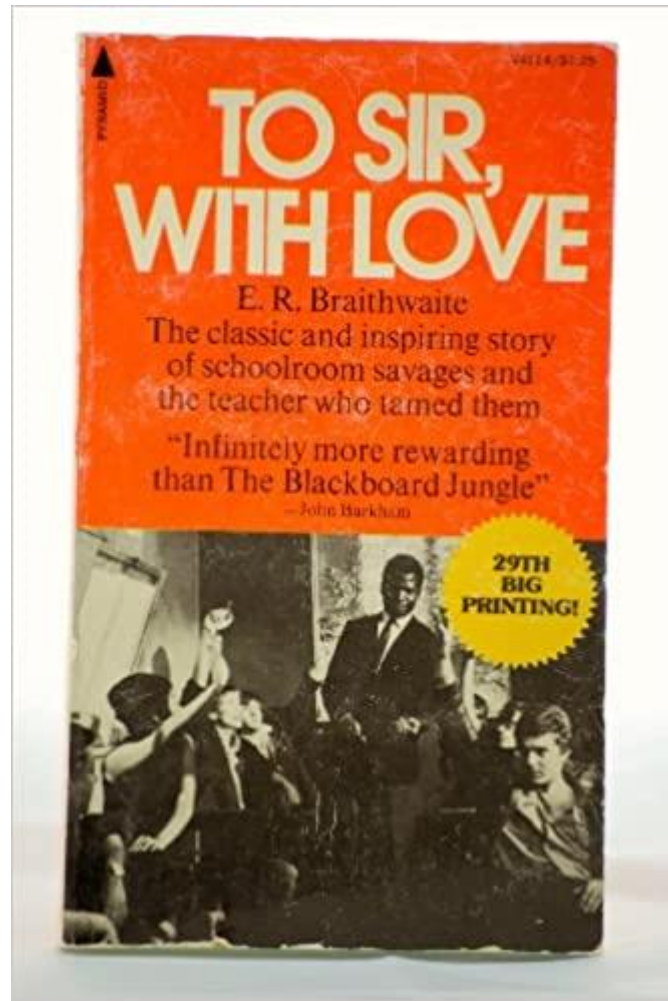
Boundaries of Love

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Courtesy: www.amazon.com

To Sir, with Love is a novel by E.R. Braithwaite that describes Braithwaite's personal experiences as a teacher in London, where his innovative teaching methods endeared him to his students. It is an autobiographical novel. The novel is set against the aftermath of world war-II where people struggled to find a steady job. The protagonist is named after the author himself.

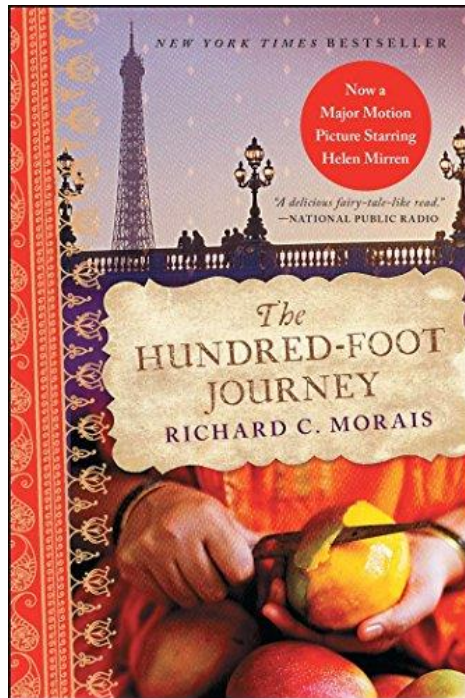
Braithwaite struggles to find a good job after World War II. Finally, he gets a job as a teacher in London. He is a black and is considered an outsider. The racist attitude is played out in the very classroom in which Braithwaite taught.

Braithwaite's students are indisciplined and mostly uninterested in learning. They disrespect Braithwaite, and he struggles to teach them. These students had behavioural issues because of which they were dismissed from other schools. They were into all kinds of wrong habits.

The students were more outside than inside the classrooms. Even if they were attending classes, they were disrupting the class by thumping the desks and using foul language. It was so disgusting that Braithwaite decided to change his strategy. He began addressing their interests directly. He took them to museums, theatres etc. Gradually, the students began to love him and also adore him. Having got the attention of his students, Braithwaite asked the class to refer to him as “sir” and to the lady students as “miss”. Initially, the class thought it was strange but then they got used to it. The trauma of the war is palpably felt by the students living in appalling living conditions.

It took a very long time for the teacher to bring the class under perfect control. There were still rebels who had to be reprimanded but Braithwaite managed every situation with his characteristic skill and acumen. Towards the end of the story, the students had become so attached to the teacher, that they could not imagine their lives without him.

In the novel, **the Attachment Theory** propounded by John Bowlles could be applied here. According to the **Attachment theory**, people crave for a caregiver who will understand their feelings. Regardless of the background and class, people naturally bond with those who care for them. In this case, the students very badly needed a care giver who could connect with them and address their needs and their own teacher, Mr. Braithwaite fit the role perfectly. When their teacher took them out to visit museums and theatres, they could see the outside world for the first time and understand the world better. Mr. Braithwaite stood tall not only as a teacher but as a father figure too.



Courtesy: www.amazon.com

A Hundred Foot Journey by Richard Morais is a brilliant read revolving around a Muslim family whose livelihood hinges on the culinary skills of its members. Set against a background of Mumbai, the Hajis' as they are known make a modest beginning. As the popularity of their restaurant rises, there are some communal clashes during which the matriarch of the family dies. Hassan is the protagonist and the memory of his mother haunts him and the entire family for many years.

His father vows before his dead wife that he would leave the country for good. They reach London to set up a restaurant. The venture is not very successful but for Hassan love is in the air. One day as he goes for shopping, he sees an attractive young salesgirl, called Abhidha. He stops by to buy something for his aunt. Abidha asks him "Can I help you?"

Hassan wanted to blurt out.... "Help me find my mummy.... help me find myself." Then he said... "something for my aunt please." Here again the **Attachment Theory** figures. Hassan shared a special bond with his mother, and he was looking for his mother in almost every other woman he saw.

He kept asking her to show one more thing so that he could continue the conversation. One thing led to another and Hassan soon found himself dating Abhidha. Hassan saw beauty in her though the others did not see it. "Her face was permanently lit by the most intriguing smile".

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Abidha loved the paintings of Jean Simeon Chardin. She said, “Chardin believed that God was to be found in the mundane life before his eyes. In the domesticity of his own kitchen,”

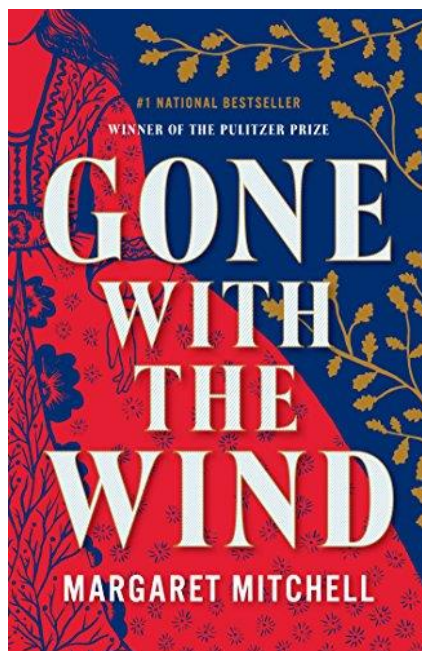
She said that she loved the paintings. “I love that”, she said but Hassan wanted to say “I love you” ... but he refrained. One day, Abhidha invited him to a party. Hassan was preoccupied with his own things and did not go. Later, he profusely apologized to her. Abhidha who was older to him said calmly that she was a big girl, and he should be finding a girl who would suit his age. There ended the matter.

Next, Hassan fails to find a footing in London. So, they move to Lumiere. Just a hundred foot away, there is a French restaurant owned by Mrs. Mallory. Mrs. Mallory in her own way tries to downplay their business but to no avail. In the market, the best produce is bought by the Hajis even before Mrs. Mallory reaches the market.

There were a lot of misunderstandings between the Hajis and Mrs. Mallory. One day, Mrs. Mallory decides to employ Hassan as an apprentice. Hassan’s father agrees after a long and drawn-out conversation. Hassan turns out to be a brilliant chef and there he finds another lady, Margaret who catches his fancy.

Margaret seems to be very compassionate. She helps Hassan in fixing recipes and soon they are out dating, going for walks etc. One day, Hassan gets a very good offer in Paris. While dining with Margaret, he breaks the news to her and extends her hand, hoping she would accompany him and be his wife. But his hand was in midair Margaret did not want to clasp his hand in approval. She said Lumiere was where she was born, where her parents and siblings lived and where her grandparents were buried. She could not leave the place at any cost. They had to part ways. Here the **Attachment Theory** is played out from Margaret’s side. The bond with her immediate family was so strong that she could not imagine a life without them.

Later, Hassan takes up the job in Paris and emerges as a great connoisseur of food with a three-star Michelin. He kept his ongoing passion close to his heart. Along with his sister Mehtab, the only woman he could rely on, he built a culinary empire.



Courtesy: www.amazon.com

Gone with the wind by Margaret Mitchell includes themes and character portrayals. The story focuses on the life of irrepressible Southern belle Scarlett O'Hara. Starting with luxurious life on a sprawling plantation, the novel chronicles her survival through the tragic history of the South during the Civil War and Reconstruction, and her love affairs with Ashley Wilkes and Rhett Butler.

It's 1861 in Tara, Georgia, and Scarlett O'Hara—an attractive 16-year-old Southern young lady lives on the plantation owned by her hugely successful Irish immigrant father. Her mother belongs to French aristocracy. In the opening pages of the novel, the young men are called to war

Scarlett is shattered when she learns that Ashley Wilkes, a man she loves, will be soon engaged to Melanie Hamilton. At a barbecue at the Wilkes plantation, Scarlett confesses her real feelings to Ashley. Ashley tells Scarlett that, although he has regard for her, he will still marry Melanie because Melanie is more like him. Scarlett is quite different on the other hand Scarlett fights with him. Here the **Filter Theory** propounded by Kerchoff and Davies can be applied. According to this theory, men in general like women who are more like them. So, Ashley had always wanted to get married to Melanie who was gentle and soft-spoken like him though he had befriended Scarlett too.

Observing this scene is the sarcastic Rhett Butler, who eventually reveals that he was eavesdropping. He compliments Scarlett on her “unladylike” behaviour, and Scarlett insults him

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in return. Scarlett returns to the party and learns that war has been declared. She accepts a proposal from Melanie's brother, Charles, and the two marry two weeks later.

Charles dies of pneumonia two months after the war begins, leaving Scarlett alone to raise the child she gives birth to afterwards. Customs for widows are strict—she must wear black and avoid conversations with young men—and Scarlett pines for her days as a single woman. Later, he does get married to Rhett Butler only to be rejected by him later. She comes to a point where she realizes after a series of failed relationships that she was not in love at all, not even with Ashley.

In Scarlett's case, the **Theory of Reward of Attraction** initiated by Pawel Lawick can be applied. In this theory, people crave for attention, and they love rewards. Scarlett always wanted attention and money out of people, but she was not committed in her relationships. She did get attention from Ashley, Rhett Butler and Charles and certain others but it was short-lived because of Scarlett's temperament

Boundaries of Love

Human beings irrespective of their age, crave for love. When they are denied love at home, they look up to others outside their family. There should be boundaries in love. In the first novel, *To Sir with Love*, the teacher does stand up as a father figure besides being a teacher himself. At the same time, he exercises restraint with regard to his lady students and the men students as well in certain aspects. In the second novel, *A Hundred Foot Journey*, the boy Hassan loses his mother and looks for a mother figure in every other woman. But the relationship does not work. The young ladies in the novel set their boundaries. In the third novel, *Gone with the Wind*, Ashley sets boundaries on the love of his childhood friend, Scarlett. He realizes that he could not build his life with a woman who is temperamental.

Love has its own boundaries. It calls for discernment and care on the part of every person to set standards and the right boundaries. Basically, love is divine and attributed to God. When God is holy, his creations are expected to reflect His glory.

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Traditional Food, Health, and Activities of Indigenous People: The Gujjar-Bakarwal of Jammu and Kashmir

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Abstract

Objective: To describe how Indigenous Peoples understand their own traditional food system, health, and well-being and other cultural circumstances.

Subjects and setting: Interview were conducted with 6 families of Indigenous Gujjar-Bakarwals including 8 women and 2 men in their home community. The interview was completed over a period of one week. The efforts to record the Gujjar-Bakarwals' food system, health and activities has been welcomed by the community and considered successful.

Result: The food system of Gujjar-Bakarwals' is inextricably connected to land, which in turn is interlinked with livelihoods, physical and traditional activities. The cultural diet and the integrity of the ecosystem promotes health and well-being of the community people.

Conclusion: The case study of Gujjar-Bakarwals give important information on locally produced, collected, or hunted foods, activities, and health status. Gujjar-Bakarwals' reflections on their local food systems and activities should be encouraged and acted upon to protect and promote sustainability of the cultures. The Gujjar-Bakarwals' food system and active practices clearly have many excellent health benefits. Thus, the cultural activities promote fitness and serve the Gujjar-Bakarwals well.

Keywords: Indigenous Peoples, Gujjar-Bakarwal, Traditional Food, Traditional Activities, Health.

Introduction

It is estimated that there are about 350 million Indigenous People living across the world, approximately accounting 5% of the total world population, who constitute more than 5000

languages and cultures (United Nations Educational, Scientific and Cultural Organisation [UNESCO], 2015). In India, Indigenous People constitute about 8.2% of the total population. It is approximated that about 92% of the Indigenous People lives in remote forest areas, with little or no basic necessities. Indigenous People practice unique traditions and possess distinct belief system, socio-economic, and political characteristics that are different from those of dominant communities. Indigenous communities show historical continuity with their pre-settled societies or their ancestral environments. The other interchangeable terms for Indigenous peoples are 'tribes,' 'aboriginals,' 'nomads,' 'hill people' and 'hunter-gatherers.' However, researchers and other professionals acknowledge that Indigenous knowledge needs to be documented if any of it fits with their interest, utilized, or integrated into scientific corpus. Indigenous knowledge is not specific to Indigenous Peoples rather it also includes those who struggle to survive or still depend on traditional forms of knowledge. One approximation is that 80% of the world population is dependent on Indigenous knowledge for either food or medicine (Rural Advancement Foundation International (RAFI); Nakata, 2002).

Some researchers focused on assisting Indigenous People to protect their culture and knowledge. The culture and knowledge of Indigenous People is complex which needs ethical approach to record, analyse, interpret, and preserve (Mit et al. 2012; Du, 2017). Du and Haines states that most invaluable knowledge of Indigenous culture is being lost as the older generations die. The recovery and preservation of one's culture and language are the common concern among Indigenous People (Allen, Resta, and Christal, 2002; Du, 2017). Indigenous knowledge varies from one place to another i.e., it is a different thing to different people in different places. It is unique to a given culture or community which is oral, powerless, holistic, and culturally embedded. Understanding the culture of Indigenous population by the non-Indigenous researchers is the challenging task. Du et al. states that Indigenous community require trust, respect from non-Indigenous researcher and the researcher must carry culturally sensitive research methodology. Researcher must be well trained to explain the project information to the Indigenous community in such a way that suits participants' language otherwise a translator must be required. Motivation of community members leads to the success of the project. So, the researcher must be well prepared to inspire, and persuade the participants in a respectful way. Sometimes, it may take a lot of time to earn trust and support from the Indigenous community, so the researcher needs to be diligent and patient.

Gujjars are primarily a nomadic ethnic group which have now adopted a stationary way of life in the villages or on the foothills and have taken land cultivation or pastoral farming as the main occupation. Koundal 2012 states that Gujjar population is the third largest community in Jammu and Kashmir, after Kashmir and Ladakh, it comprises more than 20% population of the

Union Territory. However, in comparison to other communities of Jammu and Kashmir, Gujjars are lying below the poverty line.

Gujjar-Bakarwals are homeless tribe of Gujjars who travel from one place to another as a part of their traditional journey. In summer season, these people start moving with their articles by loading on horses to the heights of mountain pastures with their flocks. This ethnic group usually keep up to 400 sheep, 100 goats, 6-8 horses, 4-5 dogs, 4-5 hens and 2-3 donkeys. These people have spent their entire lives surrounded by quadrupeds which is the main source of their livelihood. As this tribe specifically rear sheep and goats, hence named as Bakarwal. They do not have a house, rather a tent made of old pieces of cloth and sticks to live in.

Methodology

Data was collected from the Bemina area of Srinagar district of Jammu and Kashmir, where several families of Gujjar-Bakarwals had set their tents. Each family were interviewed including 8 women and 2 men. All interviews were conducted over a period of one week. Ten members were interviewed to explore their unique culture; distinct belief system, traditional activities, health, and food system.

Purpose of Study

The purpose of the study is to explore the cultural knowledge, traditional food, and activities and how does it promote health and well-being of the community peoples. The study calls attention to the significance of Gujjar-Bakarwals' cultural diet and the integrity of the ecosystem for the promotion of health. The current study will discuss the traditional activities, traditional diet, and health status of Gujjar-Bakarwals of Jammu and Kashmir.

Gujjar-Bakarwals' Tradition

For thousands of years, the well-being of Indigenous Peoples has been sustained by their traditional food, physical activities, as well as keeping in tune with natural environment. The food, health, livelihood, and belief system of Indigenous People are tied up to their cultural heritage. The diet and active practices of Gujjar-Bakarwals' promote fitness and add immeasurably to the overall picture of health.

- **Traditional Activities**

Traditionally the Gujjar-Bakarwal men dedicate some part of their time to hunting. The individual hunter within community shares the traditional food with the elders and other members who are not able to hunt. It is a way to display responsibility and respect for others, provides skills to survive, develop confidence, learn patience and other personality qualities. The hunted animals such as wild goat, jackals, and the different wild birds. The products obtained from hunting have

nutritional, and medicinal value. Some parts of the hunted products like teeth, bones, feather, and leather have some artisanal and witchcraft use, for instance bird beaks, bird feather primarily the feather of the vulture is used as a witchcraft for children and young individuals. The hair or the nail of lion, and seashells are believed to protect young individuals from magic spells. Women are only in charge of food preparation while male members never contribute in this work. Both the male and female members of the community gather food and firewood from natural resources. Children are also taught how to find and collect food from forests.

- **Traditional Diet and Plants as Medicine**

The traditional diet is primarily based on, vegetables, pulses and cereals particularly maize flour, and whole wheat flour. Birds include hen, cock, pigeon, and crane and animals such as goat, sheep, and cow are eaten occasionally. In addition to meat, organs and many parts of animals are eaten like tongue, kidney, liver, brain, stomach, head, heart, etc. Wildberries are the most popular fruit that are dried and canned are then added to traditional drinks (*sharbat*) and sweets. In general, most vegetables are dried for the winter use. However, the primary method of cooking food is stewing, and roasting on fire.

Plants of several kinds are harvested for food and medicine, for example *Kutwol* (a wild plant) is used to treat the bones and joint problem. *Dandas* (walnut bark) used to clean teeth. *Chutyad* (a wild herbal) used for hair growth.

Noon chai is considered to have a lot of medicinal value. It reduces stress, builds immunity, and is very effective in pregnancy. However, ghee, *sheera kadai*¹, *semolina sharbat*², wild greeny, and eggs are the traditional diet for pregnant women. *Kehwa*³ or *kodi chai*⁴ is used to treat cough, cold, fever and body ache. In addition, rice paste, or outer gourd covering is used to treat mumps⁵—a common illness among children of the community.

Cultural Characteristics

- **Cultural Attribute of Traditional Food**

Gujjar-Bakarwals' agree that the traditional food and traditional physical activities enhances individual's health —physically and mentally. Traditional food is considered healthier and less expensive than market food. The fresh and pesticide free food enriches the food quality

¹ Sheera Kadai is a traditional desert made with maize flour, desi ghee, wild herbals, black pepper, and gudd/jaggery.

² Semolina Sharbat, a traditional drink made of semolina, onion, green chili, salt, cumin, water, lemon.

³ Kehwa a tea made of water, cinnamon, cardamon, black pepper, jaggery, kodi chai.

⁴ Kodi chai is a noon chai without milk.

⁵ Mumps is an infection that affects salivary glands which are located below the ears.

which in turn contribute to health and well-being of the community members. Elder community members think that the purchase of market food is inconvenient to health and well-being.

- **Family Structure**

Gujjar-Bakarwals' tradition comprised of nuclear family system where several related families live in a semi-dispersed way in tents relatively near to each other. These families extend as the son marries and his wife came to live with his husband in a separate tent. The dominant family structure is primarily patriarchal, where the principal authority is man.

- **Education**

In Gujjar-Bakarwals' community there is a government teacher responsible to teach community children. However, the education level is deficient, owing to lack of infrastructure, education material, etc. The prevalence of education is high in boys as compared to girls in the community.

Overall Health Status

Health is a state of complete emotional and physical well-being. Good health is a centre of happiness, longer and active life. Good health involves pursuing a healthful lifestyle —develop muscular strength, body composition, and flexibility. Gee et al. 2014 states that the well-being of individual and community is determined by the individual's connection to land, ancestry, tradition, and culture. The quest of well-being is as old as the man of ancient times. Since technologies, have changed values, and patterns of a man. But whenever man faces health issues he returns to nature in search of a suitable answer, and he always get a positive response. The living of life in tranquillity, and in the lap of nature leads a complete life in true sense of the word.

An individual's perception of his or her own health is reflected in self-assessed health status. An individual's current health status provides a broader view of the overall community health (ABS 2019; AIHW, 2020). Delpierre et al. 2009 states that the health of a community depends on the individual's awareness and expectations about their own health.

Despite the hardship, Gujjar-Bakarwals live their life far away from the human civilization on the height of mountains. These people live amicable, healthful, and well contented life in the scenic beauty of nature. They breathe the purest air possible which is free from any toxic foreign particles. As nature plays an essential role in health and well-being, the nature alone is sometimes enough to enhance the overall health of an individual.

Results

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Traditional Food, Health and Activities of Indigenous People:

The Gujjar-Bakarwal of Jammu and Kashmir

Gujjar-Bakarwals are now facing new challenges due to globalization or modernization, spanning all the dimensions of life. The key concept to maintain health and well-being is to retain the cultural identity, traditional system, and environmental integrity. Gujjar-Bakarwals are inextricably connected to ancestry, which in turn is interlinked with livelihoods, traditional activities, and health. The cultural heritage is the centre of Gujjar-Bakarwals' identity and well-being. The hunting, gathering, and sharing of traditional food provide survivance and social cohesion. Thus, there is a strong cooperation, and a sense of commitment to one's community.

Conclusion

The case study of Gujjar-Bakarwals gives important information on locally produced, collected, or hunted foods, activities, and health status. The active practices of Gujjar-Bakarwals' clearly have many excellent health benefits that promote fitness and serve the Gujjar-Bakarwals well. The traditional food and related resources add immeasurably to the overall picture of health determinants, as it will for all the members of the community. Community members show a wealth of traditional knowledge and unique utilize in their ability to recognize, grow, and prepare these foods, and to also use them as medicine. Many types of uncultivated green leaves are consumed as vegetables which are considered as essential for the growth and maintenance of normal health. Gujjar-Bakarwals' reflections on their local food systems and activities should be encouraged and acted upon to protect and promote sustainability of the cultures. It is, therefore, important to gain further insights into nutrition indicators and related processes.

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Implementing Authentic Materials with HOTS Concept in Promoting Oral Communicative Competence

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Abstract

Authentic materials are considered to be an essential component in language learning at all levels. At present, it is an important and well discussed notion. It reviews the history of using authentic materials, identifies the most suitable authentic materials for the learning purposes since it brings many advantages. This study adopts the descriptive research methodology which is appropriately convenient to describe the topic of research. The use of authentic materials creates a lot of interest and motivation in the learners because of that they do not feel bored and tired. Authentic materials reduce the dullness of contrived text material. It makes significant contributions towards meeting the learning objectives of a programme. The results of this study also expected to illustrate that the implication of authentic materials and Higher Order Thinking Skills (HOTS) have a positive impact on enhancing learners' oral communicative competence. The objective of the study is implementing authentic materials with HOTS concept in promoting oral communicative competence e.g., newspaper articles, weather reports, pictures, posters, etc.

Keywords: Authentic Materials, Promoting, Oral Communicative Competence, Motivation, Contrived Text Material, Integration, Awareness, Implementing, HOTS.

Introduction

The authentic materials are very important and effective in enhancing oral communicative competence which is the main objective of language learning. Nunan in his book *Language Teaching Methodology* states that success of mastering language is measured in terms of the ability to carry out a conversation in the target language. It implies that speaking is an indicator of mastering the language which is considered to be as an achievement in acquiring second language. Learners who reached this level in developing skills in their native language are likely to have fewer problems in acquiring those skills in other languages, i.e. in second language learning. Teachers accomplish different pedagogical approaches and different teaching methods like behaviouristic, cognitive, and communicative related activities according to the needs of the specific groups of the learners. The activities encourage students

to use and access to authentic materials such as cable TV, Satellite TV, radio, newspaper clippings, magazines that provide them exposure to the use of authentic language to develop oral communicative competence and higher order thinking skills of the learners.

It is well known that the authentic materials are not prepared for the language teaching. The use of authentic materials in ESL has been an on-going demand. Regarding oral communicative competence, many authors indicate that there are sources that provide teachers and learners with authentic spoken materials. Some of these sources are videos, newspaper clippings, and posters. Being aware of this source, many teachers and researchers have used different types of authentic materials in their teaching and investigation of effective teaching and learning practices.

Definition of Authentic Materials

The term *authentic* is originally used to identify natural communication contexts. As Kramsch (*Context and Culture in Language Speaking*, Oxford University Press, Mass, Heinle and Heinle Publishers, 1993: 177), points out that authentic refers to everyday language used. It is not intended for academic purposes. The term of *authentic materials* or *authentic texts* refers to 'written or spoken texts' which are commonly not intended for language teaching (Tomlinson, *Materials Development in Language Teaching*, Cambridge University Press, 1998). Similarly, Wallace (*Reading Oxford*, Oxford University Press, 1992: 145) defines authentic texts as 'real-life text, not written for pedagogic purposes'. Therefore, these materials are likely not provided or designed for teaching English especially to non-native speakers.

Authentic materials in English language teaching are classified to use them as per the needs of a particular class. According to Gebbard, authentic materials can be classified into three categories.

- **Authentic Listening Viewing Materials:** TV commercials, quiz shows, cartoons, news clips, comedy shows, movies, soap operas, professionally audio-taped short stories and novels, radio ads, songs, documentaries, songs and documentaries.
- **Authentic Visual Materials:** Slides, photographs, paintings, children' artwork, stick figure drawings, wordless street signs, silhouettes, pictures from magazine, ink blots, postcard pictures, wordless picture books, stamps, and X-rays.
- **Authentic Text Materials:** Newspaper articles, movie advertisements, lyrics to songs, restaurant menus, street signs, cereal boxes, information brochures, maps, TV guides, comic books, greeting cards, and bus schedules.

The Advantages of Authentic Materials

Authentic materials play an effective role in both the teaching as well as the learning process. In terms of the learning process, they provide EFL learners with a number of aspects such as motivation, authentic cultural background, contact with the real language.

Nevertheless, in terms of the teaching process, they maintain an innovative teaching style. Richards, J. and Rodgers, T. in book *Approaches and Methods in Language Teaching*, mentioned that the main advantages of using authentic materials are:

- * They have a positive effect on learners' motivation
- * They provide authentic cultural information.
- * They provide exposure to real language.
- * They relate more closely to learners' needs.
- * They support a more creative approach to teaching.

Sample Study

Sample of the study consists of 25 students from the Zilla Parishad High School Gullapalli of Cherukupalli mandal and 25 students from the Government High School Guntur studying class X.

Tools Used for Study

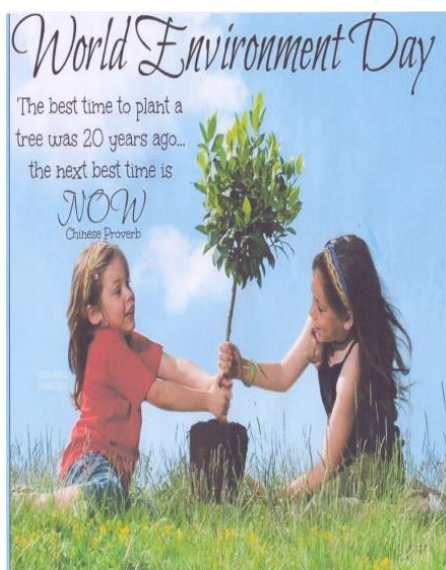
In the present study, quantitative data was collected by using questionnaire, which consisted of close ended questions. An analysis of the data, and its interpretation was presented to find out the efficacy of implementing authentic materials with HOTS concept in promoting Oral Communicative Competence after teaching the lesson *Environment*.

Transaction of a Lesson

The lesson *Environment* is an excerpt from the interview of Wangari Maathai with the Nippon, Hoso, Kyokai (NHK) radio Japan (2004 December, 19). Wangari Maathai is an Environmental Activist and Nobel Prize Winner. The lesson is about Maathai's contribution to the protection of Environment. At first, we showed a newspaper clipping of the famous Indian environmental activist Sri Sunderlal Bahuguna whose dream child is The Chipko Movement and a poster of Chipko Movement in which two women are hugging trees. Next we showed the students world *Environment Day* poster as a part of authentic materials.



Instructions given



- * Instructed the class to form into 5 groups.
- * Maintained 5 students in each group.
- * Instructed the students to think about the trees in their surroundings.
- * Advised the students to think about the uses of forests.
- * Instructed the children to share their ideas.

Questions posed

- * What do you see in the picture?
- * Explain why do the women hug trees?

movement?

- * Construct your plan of action on *Environment Day*?
- * Justify the statement– “save trees – save life?”

- * Simplify the message of the Chipko

Observations

We observed the following things while the lesson was going on.

- * The students began to understand the meaning of Environment.
- * The students came to know about Sundarlal Bahuguna and the Chipko movement.
- * The students learned the need of good environment.
- * All the groups shared their knowledge regarding the steps we have to take to protect our environment.
- * The children took part in the role play very enthusiastically as wood cutter and Chipko activist.
- * The students prepared some questions and answers before participating in the activity to act as interviewer and interviewee.
- * The students learned how to ask questions and how to answer the questions as a part of the interview in a role play. It provided good confidence and developed their oral communicative competence as per the HOTS of Blooms Taxonomy.

Data Analysis

The data used here is gathered from the questionnaire. The analysis and interpretation of the data was quantified based on the response from the respondents to know how far the use of authentic materials enhance Oral Communicative competence of the learners at secondary school level by using Blooms Taxonomy’s HOTS. The learners’ perception about the authentic materials to develop Oral Communicative Competence.

The data used for analysis as follows:

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Dr. Suneetha Yedla and A. Lakshmi Narayana

Implementing Authentic Materials with HOTS Concept in Promoting Oral Communicative Competence

Q.1. Are the authentic materials related to your lessons?

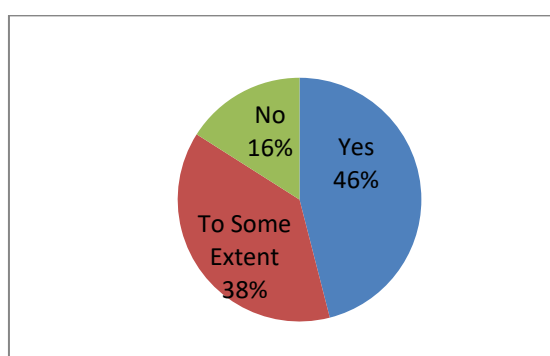
Table 1
Affinity of Authentic Materials to the Students' Lessons

Grades	No. of students	% of Respondents
Yes	23	46
To Some Extent	19	38
No	8	16
Total	50	100

Source: Data collected

Fig. 1

Affinity of Authentic Materials to the Students' Lessons.



Source: Data collected

Learners' Response

Table 1 indicates 46% learners of the urban and rural area considered 'yes' that the authentic materials are related to lessons. 38% learners of the rural and urban area agreed 'to some extent' that authentic materials are helpful to improve their grammar. Whereas 16% learners of the rural and urban area considered 'no' that the authentic materials are related to lessons.

Analysis

Highest percentage of learners agreed 'yes' that the authentic materials used in the experiment are related to their lessons. They understood the lesson very well after using authentic materials because the posters of 'Chipko movement' and 'World Environment Day' are connected to the hearts of the learners. The learners like growing trees very well. Recently 'vanam, manam', programme is introduced in our government schools. The government provided some saplings to our children to plant at their houses because of these authentic materials, the children easily connected to the lesson "Environment". So, they gave good percentage of willingness to the question posed.

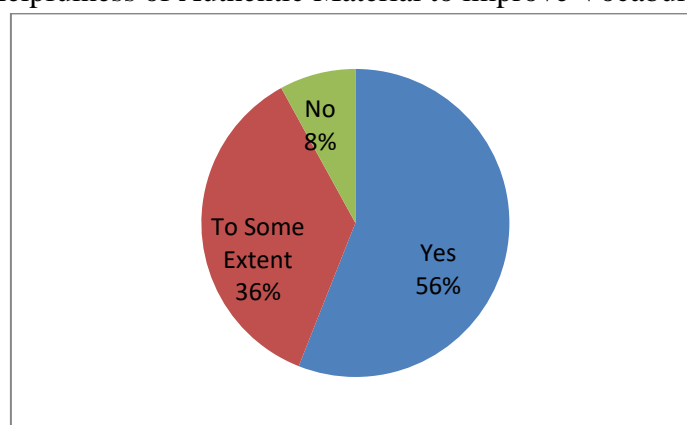
Q.2. Are the authentic materials helpful to improve your vocabulary?

Table 2
Helpfulness of Authentic Material to improve Vocabulary

Grades	No. of students	% of Respondents
Yes	28	56
To Some Extent	18	36
No	4	8
Total	50	100

Source: Data collected

Fig. 2
Helpfulness of Authentic Material to improve Vocabulary



Source: Data collected

Learners' Response

The above table represents 56% learners of the rural and urban area considered 'yes' that the authentic materials are helpful to improve their vocabulary. 36% learners of the rural and urban area considered 'to some extent' that authentic materials are helpful to improve their grammar. Whereas as 8% learners of rural and urban area only considered 'no' that the authentic material are not helpful to improve their vocabulary. Most of the learners felt that they improve their vocabulary with the help of the authentic materials, because they came across with some new words while using the authentic materials.

Analysis

The *World Environment Day* poster helped the learners to learn vocabulary like, plant, tree, ago, next, time, and now. The poster on Sundarlal Bahuguna helped the learners to learn words like ecology, ecologist and Chipko movement, etc. The learners learn all these words and understand them when they came across in the lesson very easily. This helps them to mark 'yes' grade for the level of vocabulary they learned.

Q.3. Are the Authentic Materials helpful to improve your Grammar?

Table 3

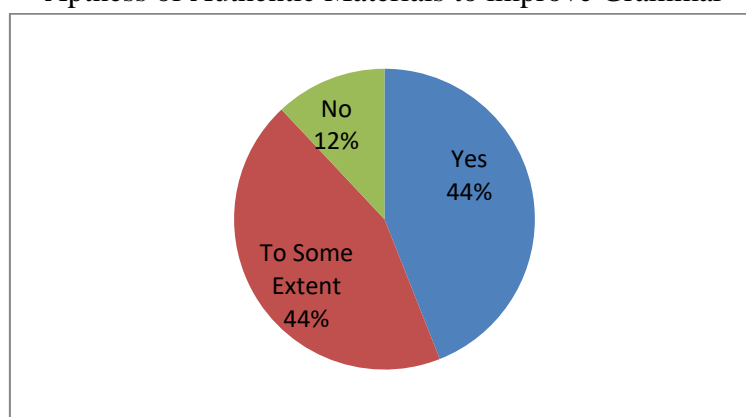
Aptness of authentic materials to improve grammar

Grades	No. of students	% of Respondents
Yes	22	44
To Some Extent	22	44
No	6	12
Total	50	100

Source: Data collected

Fig. 3

Aptness of Authentic Materials to improve Grammar



Source: Data collected

Learners' Response

The above table represents 44% learners of the rural and urban area considered 'yes' that the authentic materials are helpful to improve their grammar. 44% learners of the rural and urban area considered 'to some extent' that authentic materials are helpful to improve their grammar. Whereas 12% learners of the rural and urban area considered 'no' that the authentic materials are not helpful to improve their grammar.

Analysis

A good percentage of the learners understood how to use the 'be' forms of the past tense and the present tense Example: was, were and am, is. The learners also learned how to use adverbs of time 'ago and now'. The learners came to understand how to use superlative forms 'best' etc. The students grasped knowledge regarding the usage of 'be forms' adverbs, superlative degrees in grammar.

Q.4 Are you able to learn the Content of the lesson after working on the Authentic Materials?

Table 4

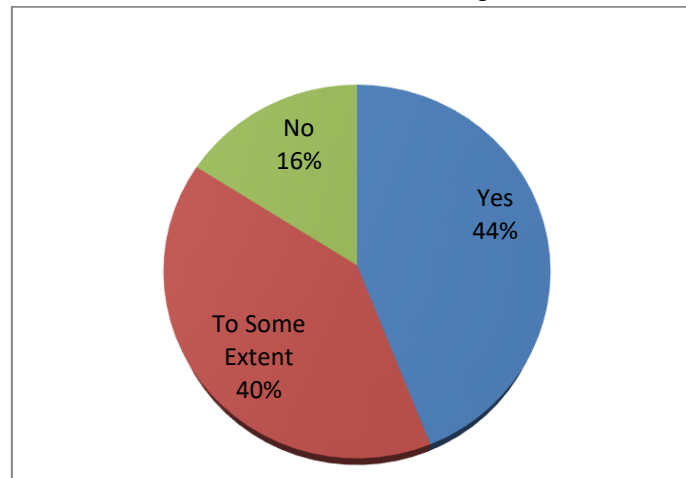
Ability to learn the content of the lesson after working on the authentic materials

Grades	No. of students	% of Respondents
Yes	22	44
To Some Extent	20	40
No	5	16
Total	50	100

Source: Data collected

Fig. 4

Ability to learn the Content of the lesson after working on the Authentic Materials



Source: Data collected

Learners' Response

The above table 4 shows 44% learners of the rural and urban area considered 'yes' that they are able to learn the content while working on the authentic materials. 40% learners of the rural and urban area considered 'to some extent' that they are able to learn the content after working on the authentic materials. Whereas 16% learners of the rural and urban area considered 'no' that they are unable to learn the content after working on the authentic materials. A great number of students are able to understand the content because the materials are very simple, attractive and inspiring.

Analysis

A great number of students are able to understand the content of the lesson because the vocabulary mentioned in the authentic materials are very simple to understand. The authentic materials are very colourful and attractive in appearance. The learners saw and understood the scene of the picture and about the 'Chipko movement'. The students also understood the dedication of Sundarlal Bahuguna to protect ecology and his efforts as ecologist. The students

also understood the importance of ‘The World Environment Day’. So, it is analysed that the learners understood the lesson very well after working on the authentic materials.

Q.5. Are the authentic materials really helpful to develop oral communicative competence?

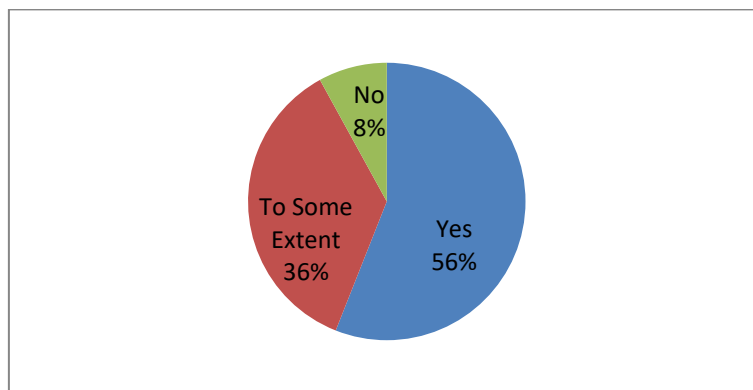
Table 5
The advantage of Authentic Materials to develop Oral Communicative competence

Grades	No. of students	% of Respondents
Yes	28	56
To Some Extent	18	36
No	4	8
Total	50	100

Source: Data collected

Fig. 5.

The advantage of Authentic Materials to develop Oral Communicative Competence



Source: Data collected

Learners’ Response

The above table 5 represents 56% learners of the rural and urban area considered ‘yes’ that the authentic materials are helpful to develop oral communicative competence. 36% learners of the rural and urban area considered ‘to some extent’ that the authentic materials are really helpful to develop oral communicative competence. Whereas 8% respondents of the rural and urban area considered ‘no’ that the authentic materials are really not helpful to develop oral communicative competence. A great percentage of learners agreed that the authentic materials are really helpful to develop oral communicative competence, because while using the authentic materials the learners take part in conversations. This activity helps them to think and share their ideas in different situations. The learners can think well about vocabulary grammar, and different types of expressions related to their lesson.

Analysis

The tasks introduced here are related to the lesson ‘Environment’. We used here two activities, the first one is a role play of a wood cutter and a Chipko activist. The second one is

an interview with a Chipko activist in these two activities, the learners took part in conversation. These two activities helped the learners to understand and analyse the concepts of deforestation and environment. Understanding and analysing levels occupy top position in the 'pyramid' of Blooms Taxonomy. These two skills belong to Higher Order Thinking Skills (HOTS) as per the Blooms Taxonomy.

Conclusion

Higher Order Thinking Skills help the children to develop their oral communicative competence. Benjamin Blooms is an American Educational Psychologist who developed 'pyramid' to define levels of critical thinking required by a task. The bottom level in the 'pyramid' includes the most basic cognition and the highest level includes the most intellectual. The main levels in the 'pyramid' of Blooms Taxonomy i.e., remembering, understanding, applying, analysing, revising and creating.

Questions are posed after using the authentic materials keeping in the mind regarding remembering, understanding, analysing, evaluation and creating to develop the children's higher order thinking at the end of the transaction of the lesson.

Activities like conversation between a wood cutter and a Chipko activist and interview with an ecologist really help the students to think and develop their abilities and make them to achieve their highest potentials. Slow learners benefit more because of the use of the authentic materials. The learners develop the higher level of thinking skills and become good problem solvers. The graded authentic materials which were used at both the LOTS and HOTS levels helped the learners to develop their Oral Communicative Competence very well.

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Implementing Authentic Materials with HOTS Concept in Promoting Oral Communicative Competence

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Re-presenting *The Mahabharata*: Select Plays of Bhasa and their Contemporary Relevance

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Abstract

Indian Literary tradition is rooted in Sanskrit and two finest manifestations comprising both are *The Ramayana* and *The Mahabharata*. The two texts stand at the helm of Sanskrit and Indian literature and have, since times immemorial, stood as its flag bearers. So much so that Jonathan Culler marks *The Mahabharata* as the Foundational Narrative in the Oriental World. The Sanskrit Drama, on the other hand marks its presence with the plays of Bhasa, albeit the oldest treatise on Sanskrit drama, *Natyashastra*, precedes Bhasa. In his plays can be found the first signs of what contemporaneity calls Alternative Literature, literature dealing with re-renderings of the erstwhile Foundational Epics.

This research paper delves into the deviations that Bhasa incorporates in his plays that adapt *The Mahabharata*. An attempt has been made to assess how significant the deviations are in comparison to the primary text; and the implications thereof on the stature of the Indian Foundational Epic, as Culler calls *The Mahabharata*. The paper also strives to ascertain what the discovery of Bhasa's plays means to the corpus of 'unchallengeable' Primary Indian Texts. Finally, the Paper elaborates on the contemporary relevance of these alternative renderings in literature and life.

Keywords: Plays of Bhasa, *Mahabharata*, Alternative Literature, Re-renderings, Foundational Narratives.

Jonathan Culler, in his Presidential Address in a Seminar said that India has its Foundational Narratives in *The Mahabharata*. Foundational Narratives are stories that are fixed in time and space, within and without the text. These are narratives in which the representation of the story and its tenets do not change with changes in any of the aspects of plot and narration. Culler also referred to *The Bible* as the foundational narrative of the Western World. However, the basic premise behind Foundational Narratives is, ironically, that they are not to be treated as narratives as all, and be given a sacrosanct status, because, any narrative, in the domain of

narrative is subject to alternative representations. In relation to the idea of literature being an imitation of life, alternative representations, mandatorily deviate from the 'standard', if for nothing else then for narratorial compulsions.

In the contemporary times, there has been an increasing trait of authenticating the two major epics in Indian Literature: *The Mahabharata* and *The Ramayana*. Consequently, there has been a frantic search for the dates of *The Mahabharata* and authenticating the existence of *Ram Setu*. In tandem, the epics have lost their literary quality in favour of a being scriptural, or even more genuine, a historical document. By virtue of being 'authentic' they become, what Bakhtin calls the Epic, albeit structurally, "Frozen and unchangeable", a quality attributed to Foundational Narratives, by Culler. Any attempts to 'unfreeze' and re-interpret them, digressions, are vehemently resisted and even labeled as apocryphal. However, just as Gurdial Singh said for good literature in an interview, "good literature has survived not because of but in spite of critics", the same fits for literatures striving to de-historicize and de-sanctify these texts as mere constructs of literature. Alternative Literatures or Alternative representations, what such reinterpretations are called, have survived, and thrived in spite of the ever-strengthening conglomeration of supporters of 'authenticity' of these epics.

It is considered to be a 20th century phenomenon, when the movement of "alternativism" of epics raised its 'ugly' head, looking into the sacrosanct and historic events mentioned in the two epics as mere narratives with a moral purpose. Anand Neelakantan, with *Asura* and *Ajaya & The Rise of Kali*; Devdutt Patnaik's *Sita*; Shivaji Sawant's *Mrityunjay*; and Amish Tripathi's *Shiva Trilogy & Ram Trilogy* are prominent examples that made readers re-visit these epics from a completely different perspective.

It is however significant that while these demystifications and de-authentications of the two major Indian Epics are a recent phenomenon, the concept in itself is not as recent. Molla and Chandrabati's *Ramayana* are two very significant examples of re-rendering of *The Ramayana* from a female's perspective. Tulasidas' *Ramcharitamans* is another significant name that emerges, albeit it differs from other renditions in that it does not humanize and demystify but elevates Ram's stature to that of a God. Surprisingly, though, the notion of re-presentations in Indian Literature goes even earlier, to the beginning of the Common Era and the name associated with it is that of Bhasa. Bhasa, till the dawn of the twentieth century was a bard with some fleeting references. One such reference is found in the "Introductory Dialogue" of Kalidasa's *Malvkiagnimitram*:

Why do the spectators pass over the compositions of famous poets,
Like the honoured bards Bhasa, Saumilla, Kaviputra and others,
And do such honour to the work of Kalidasa, a modern poet? (2)

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Apart from this, there was no marked text or reference to him in the annals of Indian Literature. The text of *Swapnavasavadattam* was discovered by Pt Anandalvar in 1909 and relying on Rajashekhara's attribution of the play to Bhasa, in his work *Kavyamimansa*, 10 other anonymous texts, discovered in 1911, were compared and eventually, in all, 13 plays were attributed to Bhasa. There still remains a debate over his chronological placing with critics placing him either in 1st Century BC or 4nd Century AD. What, however, is consented upon is that he was a predecessor of Kalidasa and should have been aware of the rules of *The Natyashastra*. That his plays *Duta-Vakya* and *Bala-charita* are probably the only plays in Sanskrit that place Krishna as the protagonist highlight his deviation from the norm; and that no older Sanskrit play than his 13 plays survive today make him, aptly, the father of Sanskrit drama. The major works of Bhasa include his re-renderings of episodes from *The Ramayana* and *The Mahabharata*. While *Pratima-nataka*, *Yagna-Phalam* and *Abhisheka-natka* are adaptations of *The Ramayana*; *Panch-ratra*, *Madhyama-vyayoga*, *Duta-Ghattotkacha*, *Duta-Vakya*, *Urubhanga*, *Karnabharam*, *Harivamsa* or *Bala-charita* are adaptations of *The Mahabharata*.

One of the most significant aspects in Bhasa's adaptations of *The Mahabharata* is the presence of tragic notes in *Karnabharam* and *Urubhanga*. The "Introduction" to *Karnabharam* begins with: "This one act play has a tragic note" (31). Though not a proper tragedy, like *Urubhanga*, the play deals with Indra, in the guise of a Brahmin, asking Karna to give his armour and earrings, and Karna parting with them gleefully, without any regret, even with prior knowledge of his impending doom. Karna says:

My prowess is a match for cruel death, and yet in the hour, in mighty fights, with charging warriors, elephants, steeds and cars, with limbs lopped off in the ruin dealt by blades on either side, there falls on my heart black misery. (35)

Karna's willingness to offer his armour and earrings, knowing well that without his impenetrable armour and the curse of Jamadagni, "Useless be thy weapons in the time of need" (36), make his stature heroic and the text replete with tragic implications. Though the text ends with Karna directing Salya to direct the cart towards Arjuna, the play has ample references highlighting that Karna was well aware of his destiny: "These steeds, swift as Garuda, born of splendid Kamboja stock, though they have no hope of returning from the war, shall protect me, albeit past protection" (36).

The references to "black misery" and "albeit past protection" reveal that Karna knew he would not return alive from the war, yet he gave his only hope of survival to a Brahman evokes, not only Karna's heroism, but also the notion of tragedy. What makes the entire play even more tragic is his willingness to part with his armour and earrings even without the Brahmin asking for

it: “Listen again. My body armour was borne with my limbs, nor god nor fiend can pierce it with their weapons. Yet will I gladly give it thee, with both the earrings, if it please thee” (38). These elements offer the play tragic proportions and even though not a tragedy proper, it is evidently a heroic tragedy of Karna.

Moreover, his pride that he satisfied Indra, the slayer of demons, and the reluctance at receiving the gift of the spear, *Vimala*, that the angel brings, also glorify the character of Karna. The entire play is an adaptation of the scene from *The Mahabharata* in *Aryanya Parva* where Karna gives his *kundala-kawach* to Indra disguised as a Brahmin. Warned by Suryadev, Karna offers his *Kundala-kawach* for an exchange of Indra’s spear. Indra obliges with the condition that Karna shall be able to use it only once and at a time of dire need.

The play, however, adapts the episode and introduces digressions. In *The Mahabharata*, Karna, recognizing Indra, disguised as a Brahmin, demands his spear in exchange. In *Karnabharam*, however, Karna does not demand any spear and it is Indra’s angel who comes to deliver the spear because, “...Indra is grateful to you [Karna] and regrets taking your armour and earrings. So, he sends this spear, named *Vimala*, an unfailing weapon to slay one of the *Pandavas*. Pray accept it” (39). The very title of the play is symbolic of the deviation from *The Mahabharata* as Karna emerges from being a uni-dimensional character siding with evil, against *dharma*, for friendship in *The Mahabharata*, to one successfully and selflessly carrying the “burden” of duty and promise, along with his friendship with Duryodhana, in *Karnabharam*. While *Karnabharam* evokes tragic notes, *Urubhangam* delves into the proper tragic genre ending with:

Duryodhana: ...Death has sent an aerial car, the wain of heroes, drawn by a thousand swans to fetch me. Here I come. [Expires.]
[They cover him with a cloth.] (58)

While Sanskrit Drama doesn’t consider the option of tragedies and Indian theatrical aesthetics, represented through *Natyashastra*, prominently claim that sad endings and tragedies are not a part of Indian theatre, Bhasa, in *Urubhangam*, prominently defies this deified concept. *Natyashastra*, the epitome and the ‘absolute’ treatise into *natya* opines, “There should be only a single main plot, the end should be happy and no scenes that are vulgar, fear-generating or inciting should be included” (https://shodhganga.inflibnet.ac.in/bitstream/10603/87092/11/6%20chapter%20%20%20gadre.pdf, 66). *Urubhangam*, on the other hand, is steeped in violence, death of the protagonist, on stage, in the end and male characters in the midst of war along with very clear “movements” of the mourners comprising Aswatthama and Baladeva. Following the norms of Sanskrit Dramaturgy, the entire battle of Bhima and Duryodhana is described in detail by two

soldiers with the action beginning after Bhima hits Duryodhana on his thighs at the behest of Krishna. However, the resemblance with the Sanskrit Dramaturgy ceases here and deviations abound come to the fore.

Foremost, the deviation from the Epic itself is evident. While in *The Mahabharata*, Duryodhana dies after Ashwathama raids the Pandava camp the next night, in *Urubhangam*, death of Duryodhana happens immediately after the duel and there are mourners around him comprising his parents, Dhritrashtra and Gandhari; his two wives and his son, among others. Moreover, the Duryodhana who dies in *Urubhangam* is unlike the dying Duryodhana of *The Mahabharata* and this distinction is pre-empted when Duryodhana is referred to as Suyodhana, in the “Prologue”:

Manager: Here is a picture crammed with soldiers and kings, horses and elephants slain in battle; the drawing seems confused. The combat of Bhima and Suyodhana begins. (45)

The reference to Duryodhana as Suyodhana is an explicit re-rendering of his character. The Hindi references to “*du*” and “*su*” are elaborately referential of badness and goodness respectively. While words prefixed with “*du*” carry a negative representation, those with “*su*” as prefix highlight positivity. Similar deviations have been used by Anand Neelakantan in his re-renderings of *The Mahabharata*, *Ajaya* and *The Rise of Kali*. Re-told from the perspective of Duryodhana, his name has been ‘modified’ to Suyodhana. Bhasa’s deviation, however, predates Neelakantan’s by centuries providing historical time frame to alternative perspectives in literature.

In consonance with this reference to Suyodhana, the delineation of his characters is a modification from *The Mahabharata*. While in *The Mahabharata*, Duryodhana, “...between his wounding and his death showed a much fiercer spirit” (43); in *Urubhangam*, “Duryodhana preaches reconciliation to his son and looks for death” (42). A dying Duryodhana is human and humane, acknowledging his flaws and preaching “morality” to a determined-to-take-revenge Asvatthama:

Duryodhana: Say not so. Kings have pride incarnate. For Pride’s sake I accepted war. Look you, my preceptor’s son, how Draupadi aforetime was dragged at the gambling match by tresses grasped and twisted in my hand; how young Abhimanyu, still a boy, was slain in battle, how the Pandavas on the pretext of dicing had to dwell in the forest with wild beasts; reflect on this, it is little that those chiefs have done to break my spirit. (58)

This humaneness and acknowledgement make the protagonist of Bhasa strikingly different from the Duryodhana constructed by Vyasa in his epic. Duryodhana, or Suyodhana as he is called in the play, is a flawed, yet virtuous character, accounting for typical Aristotelian heroes with a tragic flaw, yet not out-rightly villainous. This is also evident in what he offers to his son Durjaya:

Duryodhana: You must obey the Pandavas like myself. Follow the directions of the lady mother Kunti, Abhimanyu's mother and Draupadi you must honour like your own mother. (55)

It also needs to be acknowledged that this digression of a humane Duryodhana and a consequent re-rendering, bordering on 'sacrilege', is not an exception. Similar traits are found in one of his other plays, *Panchratra*, an adaptation of the cow stealing episode at king Virat's kingdom, which ends thus:

Duryodhana: Very well, I grant the Pandavas the realm they had before. For if troth be dead all men are done; as troth stands firm so do they. (139)

Duryodhana gleefully keeps his promise of returning the kingdom of the Pandavas if they are found within five nights. The deviation, or the "creative license" (<http://jaiarjun.blogspot.com/2008/01/bhasas-mahabharata-plays.html>), that Bhasa puts to use here assumes epic proportions given the fact that this act of Duryodhana takes away, in totality, the very root cause of the war between the Pandavas and the Kauravas, the Mahabharata. With war not impending, the very "fixity" of the epic, as Culler sees it in his vision of his Foundational Narrative, melts into a fluid, susceptible to alterations.

Duryodhana's humaneness and his respect for relations comes to the fore when the news of Abhimanyu being captured reaches him. He says:

Charioteer, tell me, who has carried off Abhimanyu? I myself will set him free. For I began the family dissension with his kin, so in this the wise will lay the blame on me. Moreover, I hold him for my son, and afterwards of the Pandavas. And though there be a feud in the family the children are not to blame. (136)

However, *Panchratra* and *Urubhangam* do not set the tone of Duryodhana's virtue as against his epical villainy. His entire corpus of works based on *The Mahabharata* is a reflection of Duryodhana as human and humane. In *Dootavakyam* Duryodhana emerges as what he calls himself in *Urubhangam*: A king with inordinate pride. When Krishna arrives to meet the Kauravas for truce, Duryodhana says:

‘Kesava; yes, that’s the way to announce him. That’s the proper etiquette. Tell me princes, what is the proper thing to do with Kesava, who has come as an envoy? What do you say? - ‘he should be received with honour’? That is not my opinion. Prison, I think, is the best place for him. (6)

The dialogue follows Duryodhana’s reprimand to the Chamberlain for calling Krishna as, “Here is Narayana, the best of men...” (5). Duryodhana’s pride as the king becomes apparent when he deliberately degrades Krishna and also warns his courtiers against standing up for receiving him.

Reading his whole corpus of plays based on *The Mahabharata*, Duryodhana then emerges as human, full of pride but with an understanding of morality and righteousness, as he says in *Urubhangam*: “Thy husband fell in battle facing the foe. Why doest thou weep, warrior-lady?” (55). In spite of falling through use of unfair means by Bhima, at the behest of Krishna, he still does not blame the Pandavas, unlike Asvatthama and Baladeva, but acknowledges that he fought, fair, and lost to his enemy: “The beloved five score brothers vanquished the foe” (55).

Bhasa’s plays, then, do foreground a different Duryodhana than the popular perception that emerges from *The Mahabharata*. Duryodhana, or Suyodhana is a character created by Bhasa, to be proud of and someone to be emulated, not for his virtues, but for his being human: “Think of my glory with pride” (55).

Underneath the thematic “flouting” also lie several other digressional layers compromising the principles of *Natyashastra*. *Urubhangam* is held to be the sole representative of the *Utsrstikanka* as it is “...a one act play with a well-known plot, and it includes only human characters...” (Muni, LIII). It is further opined that, “Bhasa’s *Urubhanga* seems to be its solitary specimen” (ibid). The conception of *Urubhangam* fits into this category given that it is a One-Act play and, unlike *Dootavakyam* where Krishna is referred to as divine and godly, all the characters, including Baladeva, are humans. Moreover, the plot is derivative of one of the major episodes of *The Mahabharata*, the duel between Bhima and Duryodhana.

But the very categorization also makes the text deviant as *Utsrstikanka* “...will treat women’s lamentations and despondent utterances at a time when battle and violent fighting has ceased; it should include bewildered movements [of mourners], and it must be devoid of the grand, the energetic and the graceful styles and its plot should relate to one’s fall (lit. end of the rise)” (Muni, 371). On the contrary, *Urubhangam* is set in the midst of war and has a mace-fight, *gada-yudha* at its centre. Moreover, the lamentations do occur but the battle is far from over with Durjaya anointed as the king and Aswatthama pledging revenge the following night. Though there are three women lamenters, Gandhari and the two wives of Duryodhana, none is confused

and bewildered. The dialogues of the female characters bear testimony to the fact that the women characters are wanting in the emotions of sympathy and pity, and on the contrary, emit grace, much like the dying Duryadhana:

Gandhari: Suyodhana, my child, are you tired? (54)

Malavi: I am but a girl, your wedded wife, and so I weep. (55)

Pauravi: My mind is all made up where I shall go, and so I weep no more. (55)

On the contrary, it is Dhritrashtra, a male character, who is distraught and despondent:

Alas! Is this the king? In stature he was like a golden pillar, the sole overlord of kings in the world, and now my miserable son lies on the ground no better than the broken bolt of the door. (54)

The demeanor of Dhritrashtra follows the dictates in *Natyashastra*, albeit they are for women and not male characters. Moreover, the mourners, include Aswatthama and Baladeva, male characters.

It is critically accepted that *Urubhangam* and *Karnabharam* are the only two plays in Sanskrit Drama that have tragic aspects, much unlike the mainstream Sanskrit Drama. Ironical, it is, that the father of Sanskrit Drama is the progenitor, given that there is no older surviving Sanskrit play, corresponding to the canon of Alternative Literatures in India. The rebel that he was, is also evident in the fact that his plays, not only do not follow the ‘standard norms’ of the two great Indian epics, but also flout the tenets of the most significant treatise on *natya*, Bharatmuni’s *Natyashastra*. The deviations remind of Catherine Gallagher and Stephen Greenblatt’s article “History and Anecdote”, wherein he says, “The anecdotes would open history, or place it askew, so that literary texts could find new points of insertion. Perhaps texts would even shed their singular categorical identities,...” (51). The two texts, specifically *Urubhangam*, then, become such wounds in the wall of traditional Sanskrit theatrical or *natya* tradition.

This distinction and creation of texts focussing on a particular character from a larger work have been in vogue in the 21st century and have caught the imagination of the readers by storm. However, Bhasa, undoubtedly emerges as the precursor and the pioneer in these literary trends. Taking into account that Bhasa is believed to have lived a couple of centuries on either side of the advent of Common Era, that *Natyashastra* was composed at least 200 years prior to Bhasa and that his texts are the first ones in Sanskrit drama to have survived making him the father of Sanskrit Drama, foregrounds the idea that the Original Register of Sanskrit Drama did have space for deviations such as found in the works of Bhasa.

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The idea of “standardization” and “historicizing” of texts like *The Mahabharata*, a contemporary mark of loyalty, though bordering on jingoism, has its own counters, “punctures” in the form of texts of the father of Sanskrit Drama. More than an allegation, it merely ascertains that *Bharatvarsa*, the place where *Natyashastra* intends to set the “finest” of plots dealing with celestial heroes, “[Scenes of] all the plays which have celestial heroes, and which [treat] a battle, capture and killing [of enemies] should be laid in Bharata-varsa” (99), has always been, what Nirad C. Chaudhary calls, “The Continent of Circe”. Bharata-varsa, as *Natyashastra* calls the landmass, has always been flexible and appreciative of ‘digressions’, the multiple points-of-view, a quality appreciated even by Prof Radhakrishnan in *The Hindu View of Life* when he says, “The Hindu thinker readily admits other points of view than his own and considers them to be just as worthy of attention” (7).

It is, hence, highly tragic, that a tradition that dates almost 2000 years has suddenly been declared as unwanted, confusing, and what not, by the traditionalists themselves. What makes matters worse is that while the façade, maintained by the traditionalists, is of adaptability, the behind the curtain reality is thuggish against this very quality. Bhasa’s plays, discovered in a temporal frame such as this, stand as an edifice against such rigidity and promote adaptability as the inherent strength of Indian literature and life alike.

Moreover, his plays interrogate *The Mahabharata* as merely a narrative, and hence, open to interpretations. The idea of incorporating “Voices” to characters, devoid in the original, is a sublime technique to highlight that these are merely works of literature, and not historical events, written with a specific purpose and consequently the characters are delineated along same lines. Salman Rushdie said in the “Introduction” to *Midnight’s Children*, concerning the actuality of his novel, “...my mother...immediately understood that it was 'just a story...'” (xii). The same outlook is absolutely essential for us to properly analyze and understand texts like *The Mahabharata* whose real didactic and aesthetic purpose loses its significance the moment it is placed in the genre of non-fiction, specifically history.

Moreover, if placing these epics in the domain of religious texts has to be persisted with, and otherwise too, there is an imminent need to re-generate and re-vitalize the culture in which Bhasa wrote his ‘digressions’ of *The Mahabharata* but which has been deracinated with time. This culture can be summed up in the words of Salman Rushdie that he spoke, in response to the terrorist attacks on Charlie Hebdo Magazine Office in 2015:

This religious totalitarianism has caused a deadly mutation...I stand...to defend the art of satire, which has always been a force for liberty and against tyranny, dishonesty and stupidity. ‘Respect for religion’ has become a code phrase meaning

‘fear of religion.’ Religions, like all other ideas, deserve criticism, satire, and, yes, our fearless disrespect. (<https://www.thenewsminute.com/article/respect-religion-has-become-fear-religion-salman-rushdie-condemns-charlie-hebdo-attack-19947>)

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Can Peacekeeping Be Saved?

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Abstract

United Nations (UN) peacekeeping missions are on the verge of being “cancelled” (Autesserre, 2019, p.102). This article examines why, and whether cancel culture is going too far. In my view, the three key issues that allow sexual exploitation and assault (SEA) to continue in peacekeeping missions tie directly to **patriarchal norms and practices, a militarized view of security, and a lack of local voice in policy creation**. UN peacekeeping can only be “saved” if these core issues are confronted and thoroughly addressed.

Keywords: United Nations (UN), sexual exploitation and assault (SEA), patriarchal norms and practices, a militarized view of security, and a lack of local voice in policy creation.

The Problem: SEA in Peacekeeping

UN peacekeepers are deployed to conflict and post-conflict areas around the globe to restore security, justice, and human rights (Jennings, 2014, p. 313). The first armed peacekeeping operation was deployed in 1956 (<https://peacekeeping.un.org/en/our-history>). Since then, UN peacekeeping troops have grown to be the second largest military force deployed abroad, just behind the United States (Autesserre, 2019, p.101). However, little has changed regarding the gendered dimensions of peacekeeping troops and how the UN addresses the resulting problems, namely SEA. In 2015, 99 allegations of SEA were made against deployed peacekeepers – a strikingly high number as most SEA cases do not make it to the allegation stage (Smith, 2017, p.405,417).

This continuation of SEA is tightly tied to the fact that peacekeeping missions are inherently gendered both in their composition (largely male) and their organizational culture (highly militarized and masculine) (Koester, 2020, p.35. For example, many insiders have highlighted organizational cultures that normalize men’s exploitation of women and use sex (via prostitution) as a rite of passage and a way to acceptance within the group (Koester, 2020, p. 34). This blog post will examine the core problems of SEA in peacekeeping with particular attention to the case of Bosnia-Herzegovina.

1. Patriarchal Norms and Practices

It is no surprise that there have been countless allegations of SEA by peacekeepers in conflict zones considering the organizational masculinity pervasive in the UN. Sexual harassment

happens within the walls of the UN, so it makes sense that these norms would transfer to outside missions (The Whistleblower, 2013, https://www.youtube.com/watch?v=DQMDjLt_bH8).

The case of Bosnia-Herzegovina clearly illustrates the strife that peacekeepers participating in transactional sex and human trafficking can bring to suffering areas. For example, evidence suggests that the peace operation in Bosnia-Herzegovina (deployed in 1995) provided a necessary ingredient for the emergence of the state as a major destination for human trafficking by creating a perceived and real demand for sex services (Koester, 2020, p.36). Because peacekeepers participated in buying sex from trafficked peoples, this act is beyond transactional and becomes exploitative.

Although the UN has policies restricting peacekeepers from engaging in sex with locals (including trafficked people in the conflict zone), there was and is little accountability due to the patriarchal norms of the institution. For example, with so many peacekeepers attending brothels and participating in transactional sex, who could be the whistleblower? Those who attempted to alert senior UN personnel in Bosnia-Herzegovina were met with dismissive attitudes due to the “private” nature of the crimes and the assumptions made of the sex workers involved (Ibid.). In fact, one whistleblower, Kathryn Bolkovac, was demoted, terminated, and threatened after reporting on SEA in the Bosnia-Herzegovina mission (The Whistleblower, 2013, https://www.youtube.com/watch?v=DQMDjLt_bH8).



Courtesy: www.allthatsinteresting.com

Since sex work is deemed as private it is also deemed as marginal and not worthy enough to garner effective enforcement of existing regulations. (Jennings, 2014, p.325) Peacekeepers deployed in Bosnia-Herzegovina often referred to trafficked sex workers as “whores of war”, inherently removing their humanity (The Whistleblower, 2013,

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Can Peacekeeping Be Saved?

https://www.youtube.com/watch?v=DQMDjLt_bH8). These patriarchal norms and practices mean that policy remains cyclical and reactive – reacting to negative media attention with top-down policy, while allowing for the continuation of SEA through feeble enforcement and officer complicity (Westendorf and Searle, 2017, p.356).

While this gendered and patriarchal dynamic is prevalent in many troop-contributing countries (TCCs), it also stems from peacekeeping training itself. For example, UN peacekeeper training around sex with locals often centers the peacekeeper as the victim, warning of the danger of locals, their bad intentions, and their diseases. Not only does this skew peacekeeper view of locals in a gendered (the local as cunning, manipulative, and feminine) and often racist way, but it also serves to turn attention away from the sex worker and prioritize the protection of the majority male peacekeepers (Jennings, 2014, p.324). The resulting policy of zero tolerance therefore only serves the reputation of the UN and does nothing to address the structural and contextual issues at play (Westendorf and Searle, 2017, p.356). If SEA were only a case of individual misconduct, it would have been eradicated a long time ago.

2) Militarized Views of Peace and Security

Beyond peacekeeper training that prepares peacekeepers to view local people and especially local women as manipulative and treat them accordingly (e.g., with little respect and much distrust), the prevailing militarized view of peace and security also contributes to the enabling of SEA among troops under UN mandate.

I see this in the militarized views of security via the UN policy of repatriation. Timor-Leste serves as a key example of how repatriation has failed the public. Many women and girls were raped by or had sexual relations with UN officials during the peacekeeping mission. However, since all sexual encounters fall under the UN zero-tolerance policy there was no way or need to identify the differences between different types of sexual encounters. Therefore, all perpetrators were repatriated if there was any type of SEA allegation against them (Smith, 2017, p.414). If perpetrators were not found guilty, they left at the end of their deployment.

Community members in Timor-Leste testified that this was hard for survivors who had children with peacekeepers as they were often shunned from their communities (Ibid.). As in Bosnia-Herzegovina, survivors with and without children faced many challenges finding local support and employment due to stigma. This often forced them (back) into the sex trade or required them to take risks they otherwise would not in search of a living wage (e.g., through unreliable job advertisements that covered for human trafficking rings) (Koester, 2020, p.40). In this way, repatriation without survivor support only furthers the insecurity of women in conflict zones.

While initial repatriation policy only removed the individual that allegations were made against, the UN security council resolution (UNSCR) 2722 (adopted in 2016) went a step further to remove entire units that contain individuals who have SEA allegations against them. UNSCR 2272 also allows for repatriation of entire units when the relevant TCC has not taken appropriate steps to investigate the allegation and/or not held the perpetrators accountable (Smith, 2017, p.416). The advantage of this larger repatriation mechanism is that it is deeply political – it shames

those TCCs who are not following-up into doing so if they wish for their troops to be respected on the international stage.

However, while this mechanism of shaming TCCs may be politically effective and increase follow-up after allegations have been made, it does nothing to support the survivors who have suffered from SEA at the hands of peacekeepers. This focus on the “high politics” of public shaming emphasizes the importance the UN places on heads of state and military operations and illuminates how the very people that UN missions are mandated to protect are sidelined in the name of a militarized version of security.

For example, Kathryn Bolkovac and Tanya Domi state that they could not get press coverage for the atrocities of SEA committed by peacekeepers in Bosnia-Herzegovina (The Whistleblower, 2013, https://www.youtube.com/watch?v=DQMDjLt_bH8). They argue that this was because the larger international community did not care about these “women’s issues” and instead were focused on “hard security” issues such as arms dealing and securing against another 9/11. This focus on hard security together with the complicity of officials and the anti-embarrassment policy of the UN made gaining traction and therefore change incredibly difficult.

Furthermore, reform peacekeeping reforms have often been led by male security leaders. This has led to reform that only furthers the militarization of peacekeeping policy and action. For example, the Brahimi report and the “responsibility to protect” doctrine served to increase the power that peacekeeping missions have. These reports transformed UN peacekeeping by encouraging peacekeepers to proactively use military force to prevent combatants from perpetrating violence (Autesserre, 2019, p.104).

UN Peacekeepers, during a military operation to protect civilians and their property (Photo: Harandane Dicko/MINUSMA) (<https://rightscorridor.com/three-un-peacekeepers-killed-in-central-african-republic-ahead-of-elections/>)



Courtesy: https://www.flickr.com/photos/un_photo/36311753351

These expanded rules of combat were created with intention to avoid another situation such as the genocide in Bosnia Herzegovina. However, without a gender aspect the militarization of peace will continue to harm women and enable SEA as it did in Bosnia-Herzegovina. The militarization of peace prioritizes the protection of women's bodies, not their rights, and leaves them vulnerable to further harm (Swaine and Turner, 2022, Webinar).

3) No Local Voice in UN Policy Formation

UNSCR 2272 aims to prevent SEA by peacekeepers under UN mandate. The resulting policy holds a line of zero tolerance with repatriation acting as the punishment mechanism. There currently remains no strong mechanism for true justice for survivors or accountability for perpetrators.



[UN Security Council members conclude visit to Somalia, urge swift approval of 2016 electoral model | UNSOM \(unmissions.org\)](https://www.unmissions.org/un-sc-conclude-visit-somalia-urge-swift-approval-2016-electoral-model)

Zero tolerance is one of the key speaking points of the UN regarding SEA. In fact, it often runs at the head of their press releases (<https://www.un.org/press/en/2017/ga11894.doc.htm>). However, there is no evidence that zero tolerance has improved accountability or reduced the number of SEA allegations. UNSCR 2272 does not address accountability to survivors or local populations that have been impacted. It is largely a reactive, anti-embarrassment policy that does not address the core issues of SEA.

UNSCR 2272 tries to save the UN from embarrassment by attempting to simply remove SEA from the conflict zone without confronting it. By removing the perpetrator via repatriation, the UN is effectively passing the buck. It is not asking why did this happen? Why does it keep happening? The curiosity that is required for the creation and implementation of effective policy is missing, and the populations that the UN is mandated to protect suffer.

While UNSCR 2272 was a step closer to effectively addressing SEA in peacekeeping, it missed the mark by relying on removal and ignoring the roots of the problem. Furthermore, UNSCR 2272 only came to the UNSC as a topic after much media coverage of the atrocities that peacekeepers were committing in the Central African Republic and evidence that those accused faced no consequences (Smith, 2017, p.405). This exemplifies UN policy regarding SEA as highly reactive, coming from the top levels of international diplomacy with very little relevance to implementation on the ground (Westendorf and Searle, 2017, p.366).

This top-down structure results in a skewed understanding of peace that does not translate to the conflict zones. To create policies and structures that make peacekeeping effective, strategy should be bottom-up and embrace grassroots organizations and local knowledge so that local people can determine how to best promote peace in their communities (Autesserre, 2019, p.102).

How can SEA in Peacekeeping be Addressed?

To effectively address SEA in peacekeeping, policy must go beyond the current mechanisms of naming and shaming, reputation shielding, and law and order to secure the social and economic rights of all women and girls (Smith, 2017, p.419; Swaine and Turner, 2022, Webinar). Policy must address the key weaknesses of the UN as an actor that is a product of a patriarchal and militarist system and in doing so confront the patriarchal norms and practices, militarized view of security, and lack of local voice in policy creation that has created an institution so permissive of SEA.

To build policy that addresses SEA in a wholistic manner the UN must acknowledge that SEA is an institutional problem. A UNAIDS staff survey found that 10% of 427 respondents had experienced sexual harassment at work (<https://www.theguardian.com/global-development/2018/jan/18/sexual-assault-and-harassment-rife-at-united-nations-staff-claim>). Internal dysfunction is compounded by the UN's active dismissal of concerns related to the "private" sphere as military security is prioritized in conflict zones. The patriarchal norms that the UN was built on must be confronted if peacekeeping is to be saved.

Second, to address the militarized view of security the UN must begin to view "women's issues" such as human trafficking and access to social and economic resources as an equal security threat to those included in "high politics". In the current militarized view of security, women's security is often undermined by military security (Smith, 2017, p.418). Gender based violence is a security threat and must be viewed as such.

Lastly, the UN must move beyond its view of SEA as an issue of embarrassment and shift its focus to the survivors of SEA (34 Smith, 2017, p.405). This must include an evaluation and inclusion of the perspectives and needs of survivors of SEA in all UN security and peacekeeping mission policies. Including the voices of survivors will also entail a UN commitment to follow-up and provide wraparound support for survivors. These policies may include new mechanisms of formal justice as well as financial, housing, and employment support.

In conclusion, peacekeeping can still be saved. However, it will require a thorough examination of the roots of the UN. Some roots will need to be dug up and thrown away, some may be cultivated, and new roots will need to be planted. Only then can SEA be eradicated and allow peacekeeping to flourish and operate in a way that is beneficial to all.

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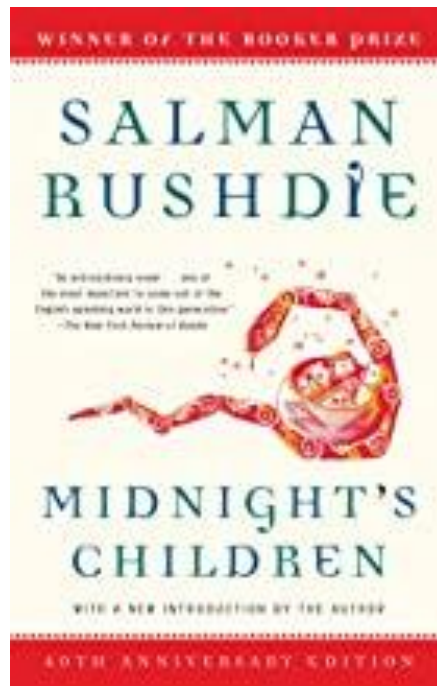
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Trauma of Dislocation and Relocation in Salman Rushdie's *Midnight's Children*

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Courtesy: www.amazon.com

Abstract

The very term 'Dislocation' means the movement of a person or a group of people from one place to another, whether forced or volunteered. Here our protagonist undergoes a coerced displacement. Not only him but also his grandfather and father has been displaced involuntarily. It is apparent that displacement (dislocation) is the inheritance of his family.

How *dislocation* and *relocation* have affected the psyche of the protagonist has been dealt here. It all starts precisely at the stroke of mid-night when the clock joined hands to welcome the squirming baby Salim on August 15, 1947. Everyone cherished him, the newspaper praised him and the prime minister himself wrote him welcoming his birth, with the new nation born Salim and got embroiled in fetters with the nation and was imbued with telepathic powers and a highly sensitive nose that senses danger. Salim narrates and scribbles his story under the watch of Padma his loyal fiancé and his patient listener. Salman Rushdie deftly provided us with plenty of cultural references and historical contexts making this one of the predominant works of post-colonial literature.

Keywords: *Salman Rushdie, Midnight's Children*, Alienation, Exile, Dislocation, Relocation, Post Colonialism.

Expatriation, Exile and Alienation are such difficult phases faced by someone who got displaced and our protagonist is no exception, Aadam Aziz, a doctor graduated from Germany, happened to treat the ailments of the daughter of a landlord named Ghani. Aadam Aziz's curiosity increased as everything he could see was a perforated sheet of seven inches. The backdrop is set in Kashmir and the lush environment is explained with such spectacular choice of words. He saw the face of Nazeem exactly at the date when the *First world War* was announced. As days gone by, they both fell in love with each other and got married eventually with the consent of her father and they had left Kashmir to Agra, having frustrated with the irksome behavior of an old boat man named Tai. This is where the story starts moving as Aadam Aziz got displaced coercedly and the displacement passes on to generations.

"I've decided to give Tai his victory" by Aadam Aziz, *MC*, Page no. 30

The couple was welcomed by the corpses of the rioters, the resultant of the outbreak of a riot because of the distortion of a grand design of Mahatma Gandhi on August 6, 1919. The erupted riot took over a week to settle down and Aadam Aziz was heavily wounded and was treated by Mercurochrome. They got accustomed to the city, and they bore five children, Hanif, Mustafa, Mumtaz, Alia, and Emerald. With the main plot, Salman has provided the readers with myriad of political happenings and the conflicts between India and Pakistan.

Mumtaz, the second of five was married to Nadir Khan a young man and the personal assistant of Mian Abdulla was safely given accommodation in the underground of their house. A year later, her father found out that the couple has not yet consummated their marriage and was known of the impotence of Nadir Khan and sends him away. Mumtaz now was married to Ahmed Sinai, a merchant and changed her name to Amina and they left for The Methwold Estate, Delhi.

It is apparent that *Dislocation* plays a titular role in their lives. Now that Ahmed and Amina is leading a peaceful life where Amina's thoughts still hankers for her ex-husband Nadir Khan, she somehow manages to forget him. Pregnant, she went to a fortune teller where, he prophesied that the child will never be older or younger than his country and stated that he foresees two heads, knees, and a nose, prophesying(hinting) Salim and Shiva which Salman unravels on the course of the novel.

"She was beset by the phantoms of Ramramseth, and the old prophecyOf a child with a cauliflower instead of brain; she was plagued by the dreams of a monster child, began to drive her wild all over." *MC*, pg.no. 455

A sudden shift in the story takes place in the novel with the arrival of our protagonist at the Narlikar's nursing home, August 15, 1947, precisely at the stroke of midnight when the clock joined hands to welcome the wriggling baby Salim to the world. Not only Salim, along with him thousand and one children were born.

"I was born in the city of Bombay... once upon a time. No, that won't do, there's no getting away from the date: it was on August 15, 1947. And the time? The time matters too. Well then: at night, it's important to be more ... on the stroke of midnight as a matter-of-fact Clock-hands joined palms in respectful greetings as I came."

- MC, page no, 3, Ch. no,1, The Perforated Sheet.

Unlike his grandfather and father he got "displaced" at the moment of his birth itself by Mary Periera who was influenced by the thoughts of her radical Socialist lover Joseph D Costa, switched the babies thereby giving the privileges of richness to a poor baby and vice versa, which Salim later on finds out.

Things go fine until Salim finds out that his mother is frequenting her visits to a cafeteria to see her ex-husband Nadir Khan, and Ahmed finding out that his wife is not interested in him anymore and starts consuming alcohol and became a dipsomaniac. Having been advised by Amina's mother (the reverend mother) she leaves her drunkard husband for the children's good and leaves for Pakistan to live with Salim's Uncle Commander Zulfakir, marking Salim's second **displacement**. Salim finds it elusive to attain his Uncle's affection and to get along with him and makes use of every opportunity to attain his uncle's affection. Moreover, he was not well received by his aunt and was constantly taunted by his enuretic cousin Zafar.

As his entire childhood was spent in India, he finds it incommensurable to cope with the people and culture of Pakistan. here Salman gives us multifarious cultural and religious references. *It is obvious that these have created a huge impact in the psyche of Salim.* As a response to the message that Ahmed Sinai's health is deteriorating by Mary's sister, Amina flees and takes her husband with her to Pakistan and starts a towel factory to earn their living in Karachi. Still, Salim is emotionally attached to Bombay, he finds himself unable to feel at home in the overwhelmingly Muslim Pakistan.

The Indo-Pakistan war erupted, and Salim lost his parents, house and has forgotten everything when a silver spittoon, which is a legacy left behind by his mother, fell on his head erasing his memories. Salim names the chapter 'How I attained purity'. He finds himself in Bangladesh. Somehow, he managed to escape there and reached Delhi, thus *relocated*. He got married to Parvathi – the-witch, who was imbued with the *art of Sorcery*, and was shattered to find out that she has an illicit relationship with *Shiva of knees*, the nemesis of

Salim. Frustrated with the infidelity of Parvathi, he leaves her. He accompanied Picture Singh, the snake charmer, to Mumbai and settles there, *relocated*.

In the course of the novel, we get to know that Salim was swapped as a baby by Mary Pereira and the actual parents of Salim are Vanita, a poor lady and William Methwold a landlord, with whom Vanita had an affair with. Later on Mary with the impinging guilt admits herself to nurse Salim. Talking of displacement we cannot forego Shiva, who is the biological son of Ahmed Sinai and Amina Sinai, Shiva has gone through the traumas of being poor and we can find him mocking Salim by calling him “The Rich Kid”. Not only Salim but Shiva too has an indelible effect on the consequences of the displacement. The cold feud between Salim and Shiva alludes the ancient feud between the destructive powers (Lord Shiva) in the world.

The number 1001 alludes the story of Scheherazade, of the Arabian Nights, as Scheherazade narrates 1001 stories to the King. Salim recites and writes his story to Padma, nicknamed The Dung Lotus, who patiently listens to Salim in his death bed, nursing him. Salman is confessional in a way that he shows how Salim as a boy got physically attracted to his Aunt Pia Mumani, his physical description of Amina, and the way he was attracted and haunted by the face of his sister Jamila, writing down things considered taboo by the society.

Midnight's Children takes us through a neck breaking roller coaster passing through all the things we face such as infidelity, incest, lust, greed, envy, and love.

Midnight's Children is a sheer amalgam of Cultural, Political, and Religious references. No wonder Salim said, “*To understand me you have to swallow the whole world*”. The implication of the Indo-Pakistan war and other contemporary issues merged with the life of Salim made this a titular work on the Post-colonial literature. This book consists of thirty chapters, all of them are metaphoric presentations. This shows the artistic quality of Salman Rushdie. The novel ends with Salim looking at the child which is not actually his but Shiva's. The themes, Truth and storytelling, British colonialism and Post-Colonialism, Sex and Gender, Identity and Nationality, Fragments and Portioning, Bildungsroman have been deftly handled by Salman Rushdie. He has succeeded in bringing forth a vital and engrossing work that stands the test of time. *Midnight's Children* unfolds a new vista every time we read the novel with the artistic writing techniques and his piquant choice of words.

“Yes, they will trample me underfoot, the numbers one, two, three, four hundred million five hundred six, reducing me to speak of voiceless dust, just as all in good time they will trample my son who is not my son, and his son who will not be his, until a thousand and one midnights have bestowed their terrible gifts and a thousand and one children have died, because it is the privilege and the curse of midnight's children to be both masters and victims of their times, to forsake privacy and be sucked into the annihilating whirlpool of multitudes and to be unable to live or die in peace”. MC, Chapter no, 30. Pg. no. 647.

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The Language of Netspeak

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Abstract

The present study is a descriptive linguistic study of netspeak. It focuses on three linguistic features which are (abbreviations, acronyms, and punctuation marks). Abbreviations and acronyms are dealt morphologically as word-formation processes and semantically as vocabularies by giving their meanings, whereas punctuation marks are dealt syntactically as appropriate to sentence order.

The main conclusions are summarized in the following points.

- 1- The developments of technology affect the language use in netspeak and many linguistic properties such as abbreviations, acronyms, and punctuation marks have emerged.
- 2- Participants in netspeak "chatgroups" have tendency and creativity to use standard and non-standard abbreviations and acronyms in their exchange to hurry their messages typing, save time, energy and effort, and as economy expressions to flow the exchange of conversations.
- 3- Non-standard abbreviations and acronyms are considered as new conventions because they are unfamiliar outside netspeak. They are considered as unique to netspeak only and are not used in offline writing or other formal situations.
- 4- Punctuation marks tend to be minimalist and sometimes absent in most 'synchronous' conversations because participants try to write what they speak.

Introduction

The present paper is a quantitative descriptive linguistic study of an informal online English in netspeak. This study concentrates on some situation of netspeak in their both synchronous and asynchronous situations. It focuses on three linguistic features which are (abbreviations, acronyms and punctuation marks). Abbreviations and acronyms are dealt with morphologically as word-formation processes and semantically as vocabularies by giving their meanings, whereas punctuation marks are dealt with syntactically as appropriate to sentence order.

The models which are adopted in the analyses of the data of this study are eclectic. First, Crystal (2001: 81-93) highlights the linguistic features of Netspeak which are: (lexicon,

neologisms, blending, abbreviations, acronyms and punctuation marks). He gives a description of seven situations of Netspeak which are: (e-mails, chatgroups, virtual worlds (MUD and MOO), the web, blogging and instant messaging). He (2001:239) mentions that the studies of Netspeak are still in the earliest stages and it is difficult to find samples of data which relate to various situations on the net in which people communicate. Second, Werry (1996) sheds light on the features of one situation of Netspeak which is Internet Relay Chat in terms of addressitivity, abbreviation, prosody and gesture. Third, Baron (2008) mentions in her experimental study on her students many features of one situation of Netspeak which is instant messaging in terms of: "emoticons, lexical shortening like abbreviations, acronyms, contractions and punctuation". Fourth, Quirk et. al. (1985:1580- 84) classify abbreviations into clippings, acronyms and bends, and describe punctuation marks.

Crystal (2001: 93) argues that Netspeak "is a complex and mixed message that can only be understood" in details of the individual internet situation(*ibid*). Moreover, he tells that the phenomenon of netspeak will change the way people think about language in a fundamental way because it is a linguistic singularity, a genuine new medium". Linguists, editors, stylists and other observers have grouped to express what they find in the internet language, but they fail because the language of the internet in its various situations is fundamentally different, though it displays some similarities with other forms of communication (*ibid*:238).

Crystal also mentions that "studies of netspeak are still in their earliest stages" and there is a difficulty in finding samples of usable data that relate to every internet situation. Every situation often has problems "arise out of the transitional nature of the medium. Thus, netspeak is still in the early stages of its evolution and generalizations are difficult to make" (*ibid*:239).

Most of the general features of Netspeak are distinctive in graphology and lexicon, so that the levels of language may be easy to introduce innovation and deviation from the norms of standard English because Netspeak is everyday language or written speech that shares features of both spoken and written language. Internet is one of many factors influencing the way language is changing and the linguistic forms of the internet language are also influenced a lot by the constraints of technology itself. This means that language bases on creative typology and many of the norms of the standard language are sometimes broken. The main research questions that this study will answer are:

1. What are Netspeak's abbreviations and the most frequent ones?
2. What are Netspeak's acronyms and the most frequent ones?
3. What are the punctuation marks used in Netspeak and the most frequent ones?
4. What are the reasons beyond the popular use of these three linguistic features ' abbreviations, acronyms and punctuation marks' in Netspeak?

5. Are these three linguistic features deviated from the norms of standard language in the internet language or not?
6. Do abbreviations, acronyms have lexical meanings?

Language of the Internet

Language of the internet is also called computer-mediated communication (CMC) which includes: emails, chats and instant messaging. This language is used when people talk to each other using electronic devices (Crystal, 2008b: 178). In addition, Crystal (2001: 6-7) mentions that the language of the internet is also called "language variety" which is a system of linguistic expression whose use is governed by situational factors and this language includes speech and writing.

Danet and Herring (2007:12) mention that the internet language tends to display both spoken and written language features as well as distinctively digital ones. These features and their use vary according to CMC mode. Synchronous modes tend to be more speechlike than asynchronous ones. However, many features are shared across mode such as the emoticon (smiley face), abbreviations such as

- LOL (laughing out loud),
- CU ("see you")
- LOLZ (more than one laugh)
- ROFL (rolling on the floor laughing)
- LQTM (laughing quietly to myself)
- LSMH (laughing & shaking my head)
- LMHO (laughing my head off)
- HAHA (this one goes without saying)

This is a tendency toward speech informality.

Crystal argues that the internet language is a 'fourth medium' after writing, speaking and signing and how the rate of change has been tremendous. Experts of CMC are always interested in the difference of language in cyberspace because it deserves to be seen as a new variety of language (Thurlow et al., 2004:123-124). Moreover, internet language is a written speech that involves writing and talking, it also comprises listening and reading (Para, 2016: 193).

Speech vs Writing

Crystal (2001: 48) points, on the one hand that Netspeak is something genuinely different in kind of speech, writing and electronically mediated properties. It is more than just a

hybrid of speech and writing. On the other hand, he mentions (2011: 21) that internet language is better seen as writing that has been pulled some way in the direction of speech rather than as speech that has been written down. He also argues that internet language is identical to neither speech nor writing but it displays properties of both. It is more than an aggregate of spoken and written features but it does things that neither of other mediums does.

One of the characteristics of netspeak is it can be viewed as a written speech and Crystal describes which characteristics it shares with speech and which with writing (Hewings & Hewings, 2005: 139). So, Crystal (2001:26-28) mentions some characteristics of speech and writing, in that speech is time bound, transient and dynamic. It is a part of interaction in which participants are present and the speaker has a specific addressee in mind. With speech, there is no time shift between production and reception unless one is intentionally introduced by recipient. Speech participants can rely on extralinguistic features such as gestures and facial expressions to aid meaning because they are face to face. Speech has common features such as contracted form, lengthy coordinate sentences, nonsense vocabulary, obscenities and slang. The unique features of speech are pitch, intonation, tone, loudness, tempo and rhythm.

Besides, writing is space bound, static and permanent. The writer is far off from the reader and the reader is often unknown. There is always time shift between production that permits for repeated reading and analysis and promotes the development of careful organization and compact expression. In writing, lack of visual contact means that participants cannot depend on context to make their meaning clear. The common features of writing are multiple instances of subordination in the same sentence, balanced syntactic patterns and long sentences (ibid).

Netspeak

Crystal (2001:18) uses the term netspeak to refer to a type of language which displays features that are unique to the internet arising out of its character as a medium which is global, electronic, worldwide and interactive. He also adds that Netspeak can be viewed as a novel medium combining written, spoken and electronic properties (ibid: 48). Netspeak is "a term used by some commentators, devised on analogy with such words as doublespeak and airspeak, to describe the kind of distinctive language found on the Internet". (Crystal, 2004a: 78). Netspeak refers "to speaking in ways used to converse text on the internet, it is the special language, abbreviations and expressions used by users when communicating using the internet (Para, 2016: 193).

According to Crystal (2001: 17) and Para (2016: 189) the term netspeak serves as an alternative to ' Weblish, Netlish, Cyperspace, Internet language, Electronic language, Electronic discourse, Interactive written discourse, CMC, etc.'. These idioms are used before Netspeak existed. Each idiom has a different collaboration for example, Netlish and Weblish are derived from English to make the internet more multilingual.

Crystal cited in Baron (2008: 48) uses the term Netspeak to refer to the language that is used in CMC as a whole and he also mentions that Netspeak has more features link it to

writing than to speech. So, Crystal (2001:17-18) and Baron (2008:11) argue that Netspeak is an alternative to interactive written discourse and it is functional and succinct as long as it is borne in mind that speak involves speaking and writing as well as the receptive skills listening and reading.

Crystal (2001:238-9) says that Netspeak is a development of millennial importance. It's a modern medium of linguistic communication which does not arrive regularly in the history of the race. The interest of Netspeak comes from its salient features which are taken from one of its situational manifestations. These manifestations are begun to use outside of the situation of CMC even though the medium has become available to most people. He comments that the influence of Netspeak has mainly affected on vocabulary with graphology in some written varieties and in everyday conversation, forms from the underlying computer technology are given a new application between people who want their talk to have a cool cutting-edge (ibid: 19). Crystal (ibid: 28) adds that Netspeak is so interesting form of communication because it depends on characteristics belonging to both sides of the speech and writing, it displays the properties of both.

Netspeak Abbreviations

Crystal (2001: 85-86) and (2011: 5) refers to some types of abbreviations that are used in netspeak interactions especially in "chatgroups". One of these types is the reduced words to two or three letters by omitting some letters usually vowels such as 'pls' for 'please'.

The other type is called "rebuses" "in that the sound value of the letter or numeral acts as a syllable of a word" such as 'b4' for 'before' or combinations of rebus and initial letter such as 'L8R' for 'later'. These rebuses or colloquial elisions of abbreviations can give sentences unfamiliar look such as 'r u' for 'are you' (ibid, 2001: 164). Another way of creating abbreviations in netspeak is by using "contractions" or contracted forms such as 'gonna' for 'going to' (Crystal, 2001: 185). Arabi (2008: xiv) defines contractions as words that are formed from the first and last letter of a word such as 'dr.' for 'doctor'.

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The Semantic Change and Linguistic Error in the Books of Melody - A Linguistic and Stylistic Study

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Abstract

This research is concerned with studying the phenomenon of semantic change in linguistic error books, which have been investigating linguistic errors from a standard point of view in the language, and showing their correctness, as it contained many linguistic phenomena, including the aspect of vocabulary, structures and semantics, which makes it a rich material for research to read the semantic development of vocabulary And a statement of its causes and motives, which indicates the development of the language during the time.

The research also referred to the concept of error and the reasons for the emergence of linguistic error, its first emergence, the scale of linguistic correctness and the purposes of authorship in linguistic error, and the effect of semantic development in it, and a presentation of the concept of semantic development and its forms, and the reasons for changing meaning and its forms, then a presentation of the applied side of the phenomenon where he studied semantic development in books Linguistic error, and the form of semantic change taking place.

Introduction

There has been a general feeling among people over time that the so-called books of melody, which come to mention the mistakes of the common people from the Arabic speakers, and warn against the delusions of private writers, writers, orators and authors, are nothing but attempts to control the language from corruption and straighten the tongues.

These books were not read except from this perspective, as the scholars thought that this was the purpose for which the melody books were classified.

It appears that the authors of these books themselves did not appear to them during their writing other than this purpose, i.e., the purpose of correcting the tongue and protecting it from

error, and their greatest concern was to return those who deviated from the classical language to their authentic language free of defects and errors.

This is indicated by the titles of the literature on this subject, such as: *Reform of Logic* by Ibn al-Sikit, *Tathweer al-Lanun* by Ibn Makki, and *Correcting the tongue* by Ibn al-Jawzi.

This is also evidenced by the repetition of beginning with the word **melody**, which is synonymous with error, error, and ugliness in most of what was written in this regard, such as: the melody of the common people by al-Zubaydi, and what the common people melody for al-Kisa'i, and the complement in what the common people melody for al-Jawaliqi.

And the inclusion of many titles, including the mention of illusions and errors, towards warnings about the errors of narrators by Al-Basri, and Dora Al-Ghawas in Illusions of the Characters by Al-Hariri.

The ancients followed this type of classification in the common mistakes of the common people and the elite for the same purpose by a large number of hadiths, including Ibrahim Al-Yazji, Salah Al-Din Al-Zablawi, Maarouf Al-Rasafi, Shaker Shuqir, and Anas Al-Karmali.

It is natural that there is nothing in the minds of the authors of the linguistic correction books for anything other than the purpose of correction, because that is only for the sake of which they wrote down what they wrote down.

But it is really surprising that looking at so many books of correction is limited to mere reception in light of that primary purpose.

The large number of "**Lhanan al-Amma**" books contain a significant number of documents and testimonies on the languages of their eras in which they were written, including vocabulary and its development, as well as structures, styles, significance and their change.

Which makes the melody books a rich material for this research, which tries to reveal the semantic development and its forms in the melody books, by monitoring the changing words in the melody books, and analyzing them in a semantic analysis that reveals the richness of the material contained in the melody books and explains how the melody books contributed to the development of language.

Language Offenses

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Linguistic violations have different terms, the most famous of which are error, melody, error, slip or stumble, and Muhammad Abu Al-Rub believes that the most appropriate term is the term “error” as it indicates linguistic violations in all its forms and types. (Muhammad Abu Al-Rub, Linguistic errors in the light of applied linguistics, 1, 2005, p. 30).

Reasons for the Emergence of the Melody

When we search for the reasons that led to the emergence of the melody, meaning the error that first appeared and then spread in the classical language, we find from them:

1. The mixing of classical Arabic with other languages as a result of the speakers' contact with it and their mixing. (Abdel-Fattah Selim, Encyclopedia of the melody in language, its manifestations and standards, Library of Arts, Cairo, 2006, p. 14).
2. Many narrators made and fabricated poetry (Abd al-Fattah Salim, p. 16).
3. Its occurrence by those concerned, such as caliphs, ministers, writers, scholars and their councils. (Abdul-Fattah Salim, p. 24).
4. The political and social turmoil that erupted between the Arabs, some of them and others, and those who mixed with them from the people of the conquered countries. (Abdul-Fattah Selim, pg. 26).

The Genesis of the Melody and Its First Manifestations

If the use of melody in the meaning of error in the language was late in its inception, the reason for that is due to the fact that the Arabs did not pay attention to the error in the language except when they mixed with other open countries.

In this regard, Abu Al-Tayyib Al-Lughi says: “The melody has appeared in the speech of the loyalists and the Arabs since the time of the Prophet Muhammad, peace be upon him. We have narrated that a man tuned in his presence and said: Guide your brother.” Al-Arabi, 2nd Edition, 1974 AD, p. 23).

Ibn al-Skeet said: Al-Fara’ claimed that the first melody heard in Iraq was: This is my stick, and it seems that the melody appeared among the Arabs first in the syntax. The general melody in the light of modern linguistic studies, Al-Dar Al-Qawmeya, Cairo, 1996 AD, pg. 29-30).

Linguistic Correctness Scale

The books of melody are based on the inclusion of words or formulas, the ruling that it is a melody, a mistake or a mistake that the common people say, and it is not correct to use it, and it mentions the correct one that must be replaced by the wrong use.

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The correct scale is a social scale imposed by the linguistic community on individuals, and the language in that is like all matters of culture, i.e. customs, traditions, language, religion and social behavior. National House, Cairo, 1966 AD, p. 43).

Abdulaziz Matar believes that defining an accurate scale for judging melody in the Arabic language should be based on two pillars:

1. Maintaining the integrity of the language.
2. Taking into account the development to which the Arabic language is subjected as a developed social phenomenon. (Abdulaziz Matar, Lahn Al-Amma in the Light of Modern Linguistic Studies, National House, Cairo, 1996 AD, p. 51).

Composition in Melody and Its Purposes

The compositions in the melody can be classified into four sections as follows:

The first section belongs to it a group of melody books, in which its authors did not follow a specific method in mentioning the words, but rather was narrated randomly. A small booklet in which the words were included in no order, he started it after the brief introduction by saying: "You say: I have been keen on so-and-so, by opening the ra, God Almighty said."

The best representative of this category is the book "Durrat al-Ghawas fi Awham al-Khawas" by al-Hariri (d. 516 AH) [R]. The book, as shown by its title, Fi Awham al-Khawas, said in its introduction: They imitated the common people in some of their excessive speech... So the nose called me on the alertness of their dangers and the task of reproducing their news until I warded off any suspicion from them, and clarified their confusion and suspicion...". Al-Hariri managed this book on words or phrases in which educated people fall into illusion, the leg of which is unordered, and it can be summarized in the following topics:

A - Using the word differently from what the Arabic orphans used it in terms of connotation: from that their use of (other) in the sense of all, and the correct one is that it means (the rest), and from that they said (so-and-so deserves to be honored), and the face: deserves, because the honor is what makes it worse. The ghee, and their saying: (The time of prayer is coming) they want: It is about to end, and the correct thing is that the meaning of (the time of prayer) is near.

B- Violation of some morphological structures: from that their saying (Zayd is the best of his brothers) and the correct one is the best of the brothers, and their saying: (How white is this

garment), and the correctness: (How white is the most white) and their saying in the collection of need: needs, and correct: needs, and their saying: sold, Right: Selling.

C - Breaching the control of some words or changing a letter of their letters: as they say of gold (salvation) by opening the kha, and the face breaks it, and as they say chess with the opening of the shin, and the analogy breaks it, and they say the dregs in the same, and the correct: spit.

D- The writers' illusions in drawing: It deals with some written issues such as deleting a thousand sons and what is written by one paw or pawwain and connecting or separating some letters.

Al-Hariri, in presenting the material of his book, was inclined to reasoning, citing and digression, and he celebrated literary, morphological, and rhetorical issues.

The second section: belongs to another group of melody books, whose authors divided them into chapters or chapters containing similar types. This category is the book "Reformation of Logic" by Ibn Al-Skeet (d. 244 AH) [R], whose title indicates its belonging to the books of "Lahan Al-Amma" and Ibn Al-Skeet singled out a group of sections of his book that can be summarized in four things:

- The distortion that occurs in the control of words: from that section that he called (what is broken first, which the public opened or included), such as the words: hook, pound, oil, loose. (And from it what came on what I did with the hole, which the common people break or join) towards: I swam, I deliberately, I struggled, I couldn't.

- The distortion that touches the letters of the words: from that section that he called (what is muttered from what the common people leave a hamza), such as: the omen, the mouse, slowed down, slowed down, I nodded, mobilized. And (what the common people speak with sain is what the common people speak with sain).

What the common people put out of place: it includes a few disturbing chapters, the curriculum is a lot of digression, and examples of this type are his saying: He walks away from filth, that is, distances himself from them."

Ibn Qutaybah (d. 276 AH) [R] was clearly influenced by Ibn al-Skeet's action in the section he called "The Language Evaluation" from his book "Adab al-Kitab" with an expansion and an increase in some sections.

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Among the books that represent this category also is the book “The Eloquent” by Fox (d. 291 AH) [R], which is a book in which its author walked on the system of buildings, and did not commit to mentioning the mistakes of the public, but was mostly satisfied with stating the eloquent and correct, so you see him single out a section for I did, opening the eye And I did, by breaking it, without mentioning what the building would become for the common people except rarely.

Among the books of this category are: “The Commonwealth of People” by Abu Bakr Al-Zubaidi (d. 379 AH), who divided his book into two parts, the first of which: “What the common people have corrupted,” and includes what it changed in its sounds, such as replacing a letter with a letter, or sedating a vowel, or moving a consonant, and the second: “ What I put in its wrong place” and it is specific to what was used for other than what was put to it of words, and Al-Zubaidi did not arrange his materials within the two sections in any order, and he always started by mentioning the error followed by the right.

Also, including “Teaching the tongue and refining the jinn” by Makki al-Siqali (d. 501 AH), he divided his book into fifty chapters, such as: “Chapter of Correction”, “Chapter of Substitution”, “Chapter of What They Changed Names by Excess”. Including “Continuing what the common people erred” by al-Jawaliqi (d. 540 AH) [R], who got rid of the many sections, and made what the common people composed in three types, which he stipulated in the introduction to his book when he said: “It is among them what people put in the wrong place or restrict it to a specific, which is It is common, and some of them turn it over and remove it from its side, and some of it decreases and increases in it, and changes some of its movements or some of its letters with others.”

Abd al-Latif al-Baghdadi (d. 609 AH) came after him to make “The Tail of the Eloquent” two parts: the first: the chapter on what people put in a wrong place, and the second: the chapter on what the common people change its pronunciation with a letter or a movement.

The third section: The authors of this category arranged the materials according to the letters of the dictionary, noting that some of the works of this type adhered to mentioning the word as it is in the chapter of the first letter of it, not without its appendages, so the words: sit, meet, cowardly. All of them are in the gate.

This method is represented by two books, the first of which is “Taqweem al-Lunsan” by Ibn al-Jawzi (d. 597 AH), and the second is “Tahsih al-Tasheef wa Tahrir al-Tahrif” by al-Safadi (d. 764 AH).

However, other works adhered to abstracting the word from its appendages, and the best representative of these works in the current era is the book “The Dictionary of Common Mistakes” by Muhammad al-Adnani (I 1980 AD), a book of abundant material, and he was not satisfied with mentioning the word abstract, but rather he used to show it when needed in its context. Adnani's prose in his dictionary is what his predecessors ended up with.

- **The fourth section:** Some contemporary literature has used it, which is making tables of right and wrong, and the writings of this category dealt with colloquial words and the corresponding eloquent ones, the most prominent of which is the book “Al-Durar Al-Sunniah” by Hussein Fattouh and Muhammad Ali Abdul Rahman (I 1908) and “Tahdheeb Al-Ami” And the Distorted” by Hassan Ali Al-Badrawi (I 1912), and “The Commons’ Dictionary” by Halim Dammus (I 1923).

Semantic Evolution

It means semantic development: the change that affects the semantics of words, singular or compound, in a language through its different eras, when the reasons or reasons that lead to that are available (Semantics, Farid Haider, p. 71).

Semantic Development Factors

Semantic development has various factors that lead to it, and certain aspects of this development are:

As for the factors of development, they include intentional and deliberate factors such as the establishment of linguistic councils and scientific bodies when there is a need to put new connotations on some words” (Ramadan Abdel-Tawab, Semantic Evolution, Its Manifestations, Causes and Laws, Al-Khanji Library, Cairo, p. 189).

There are unconscious factors that take place without intention or intentionality from the misleading context in which we hear the word for the first time.

And many meanings may change because the thing it indicates has changed its nature, elements, functions, or social affairs related to it. (Ramadan Abdel Tawab, p. 190).

Dr. Nihad Al-Mousa says: “In applying words to their connotations, which is a complex chapter in which social, psychological, and rhyme variables play a wide role, it is the psychological consideration that made the Arabs call the stung the right person” (Nuhad Al-Mousa, The Arabic Language and Its Children, Research on the Issue of Error and Weakness of Students) In the Arabic Language, Wissam Library, Amman, 1990, 2nd Edition, p. 37).

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Dr. Ibrahim Anis presents in his book *The Meaning of Words* the issue of linguistic development, saying:

The development of semantics is a common phenomenon in all languages that every student touches of the stages of language development and its historical stages. (Ibrahim Anis, *Semantics*, Anglo-Egyptian Library, 1992, 7th edition, p. 122).

Change of Meaning and Forms of Semantic Transformations

The research on the change of meaning belongs to the branch of historical semantic, or the so-called semiology, which received the attention of Germans since the early 1800s (Abdul Qadir Abdul Jalil, *Functional Dictionary of Grammar and Morphological Instruments Standards*, Dar Safaa, Amman, i 1, p. 327).

Uncovering the factors of change is not easy, but as Stephen Ullman says: "We must know, however, that the causes of change of meaning are so complex and intertwined that it is difficult for us to trace them back to pure practical need." (Abdul Qadir Abdul Jalil, *The Functional Dictionary of Grammar and Morphological Instruments Standards*, p. 178)

As Dr. Muhammad Mubarak sees: What changes living organisms may experience as well as words, so they change in terms of their form and structure. (Muhammad Mubarak Ali, *Philology of Language and Characteristics of Arabic*, Dar al-Fikr al-Arabi, ed 2, 1960 AD, p. 207).

Reasons for Changing the Meaning

Antoine Mayer believes that there are three main reasons for the change of meaning: linguistic, historical and social. Perhaps the most important reasons that lead to the change of meaning are the following:

1_ The need arises:

It is that the people of the language resort to old words with lost connotations, and they revive some of them and call their innovations, seeking the slightest ambiguity in this.

2_ Social and cultural development:

Among its images is the transition from sensory connotations to abstract connotations as a result of the development of the human mind and its sophistication and the agreement of a subgroup of different cultures to use certain words.

3_ The emotional and psychological poet:

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Languages prohibit the use of some words because of their reprehensible connotations, or their explicit indications of what is reprehensible to mention.

4_ Linguistic deviation:

The user of the word in the word may deviate from its meaning to a meaning close to or similar to it, so it is considered a metaphor, and it is easily accepted by the people of the language.

5_ Metaphorical transition:

It is usually done unintentionally, with the aim of filling a lexical gap, and figurative use distinguishes from the real the negation element present in every living metaphor.

Some of them distinguished between the following three types of metaphor:

i_ The living metaphor: which remains at the threshold of awareness and provokes strangeness and astonishment for the listener.

ii_ Dead or fossil metaphor: It is the type that lacks metaphor and acquires the truth from familiarity and frequent hesitation.

iii_ The metaphor of the sleepy or the withered, and it occupies a middle place between the two previous types.

6_ Innovation

It is often done by talented people who are skilled in speech, such as poets and writers, or linguistic groups and scientific bodies (see: Ahmed Mukhtar Omar, World of Books, Cairo, 5th edition, 1998 AD, pg. 237-250).

Variations of Meaning

A_ Generalizing the significance:

This is done by expanding the meaning of the utterance and its concept or transferring it from the specific meaning that indicates it, to a more general and comprehensive meaning, and with it the word becomes denoting a number of meanings more than it was denoting before or denotes a meaning more general than its first meaning, and the expansion of the meaning means that a number becomes The word refers to it more than the previous one (Abdul Qadir Abu Sharifa and others, Semantics and Arabic Lexicon, Dar Al-Fikr, 1, 1989, Amman, Jordan, p. 45), in other words, it is the transformation of the connotation from a narrow meaning to a broader one, and its examples:

The word (train) denotes a camel train, which is stretched in one line behind one, and expanded in its meaning to refer to the railway train.

B_ Assigning the indication:

And it is against expansion, and it is: “Allocating the general or allocating the field of significance and transforming it from the total meaning to the partial one. The significance of the word that was denoting general general meanings becomes indicative of a specific meaning (Ahmed Mukhtar Omar, Semantics, Faculty of Dar Al Uloom, 1, 1985, Cairo University, p. 147). And specialization in meaning, as Awad Haider says, “is to narrow the meaning of the word over time, so its connotation turns from a complete meaning to a partial meaning or reduces the number of meanings it denotes, that is, the word became by specification a sign of some that it indicated before” (Awad Haider Semantics, a theoretical and applied study, Al-Adab Library for Printing and Publishing, 1, 2005, p. 75).

Examples include:

- The word (Hajj) if it means the intent, so it is said: Hajj so-and-so, i.e. the foot, and Hajj so-and-so, i.e. I intended it, then settled with it in the intent to Mecca for rituals, and the pilgrimage to the House in particular.

C_ Declension of meaning:

The semantic often suffers some collapse or weakness, so you see it lose some of its impact in the minds or lose its place among the words that gain respect and appreciation from society (Ibrahim Anis, Semantics, Anglo Egyptian Library, 5th edition, 1984, Egypt, p. 156). Abdul Jalil Manqour says: “The word may vacillate between sophistication and decadence in the social usage ladder. Rather, one word may ascend to the top, and descend to the bottom in a short time.” (Abdul-Jalil Manqour, Semantics, its origins and investigations in heritage, Diwan of University Publications, Dr. I 2010, Ben Aknoun, Algeria, p. 72).

Examples include:

- The word (Bhloul) in the sense of the master, has its meaning, to denote someone who does funny things

D_ Uplifting meaning:

Just as a decline occurs in some semantics of words, there is progress, but it is less frequent and common than decline, and this type of development is called transcendental change or transcendental change (Abdul Qadir Abu Sharifa et al., Semantics and Arabic Lexicon, Dar Al-Fikr, 1, 1989, Amman, Jordan, p. 45).

And as Ibrahim Anis expressed, “The word may be happy and its connotation rises, the scarcity of this in the development of semantics” (Ibrahim Anis, Semantics, Anglo-Egyptian Library, 5th edition, 1984, Egypt, p. 158).

Examples of it are:

The word (messenger), which used to denote the one who sends in any matter, whether greatness or insignificance, but when Islam came, it took another concept, and this word became denoting the person to whom a message was revealed and ordered to be conveyed.

E _ Convey the meaning:

It is the transformation of the meaning of the utterance from another field other than in particular or in general, and this is done through metaphor, metaphor or metonymy, and among the words whose significance has changed by transition:

The word (the mustache), as it used to mean the purity of the teeth, and the beauty of the gap, then it was used recently in the sense of the mustache.

The transfer of meaning is the most important form of changing the meaning due to its diversity and inclusion of types of metaphors based on imagination.

After I seek in this research to look at the aspects of semantic development that are found in the books of melody and error, especially the examples in which the compilers in general erred. It is not among the purposes of the research to deal with the semantic heritage of the public’s melody from the angle of right and wrong, as was the practice of most of the ancients and some modernists, so I tried to investigate what can be traced from examples that can be counted as a living example of semantic change.

The error observed in semantics can sometimes be attached to formal language and follows the standard rules of the language.

There is no doubt that the authors of the compilations of linguistic melody did not intend to record any semantic development, but rather their concern was to restore the classical students to the correct level.

As for what they approached in terms of: Do not say this, because it is colloquial (Say / Do not say) and it did not touch the essence of the main issue, which is evolution.

Therefore, the research in the study of linguistic melody works was directed to studying the phenomenon of error, that is, deviation from the stable language until the era of linguistic protest, and it includes aspects and levels of language, but I meant one aspect, which is (the semantic aspect).

Looking at the chronological order, we find that the first work that was attributed to Al-Kisa'i is the melody of the common people, which is a small message whose owner did not follow a specific chronological order because the issues follow without order, and the examples include what is related to the morphological aspect in addition to a few examples related to other aspects of the melody.

In other works, it is noted that some authors singled out what is related to semantics in a separate chapter, which is what they are familiar with by the term (what the common people put in the wrong place).

This appears in Ibn al-Skeet in his book (Reformation of Logic), as well as in Ibn Qutayba in his book (Adab al-Kitab), Ibn Hisham who responded to al-Zubaydi and Ibn Makki in his book (The Introduction to the Evaluation of the Language and the Teaching of the Statement), and with al-Jawaliqi in his book al-Takmilah, and al-Baghdadi in the appendix. Eloquent.

As for the compilation of the eloquent and its companion Fox, Durrat al-Ghawas by al-Hariri, and Bahr al-Awwam by Ibn al-Hanbali, they did not single out a separate chapter on melody.

There are works whose authors are distinguished by following the lexical order, such as: Correcting the tongue: Ibn al-Jawzi, and warning against the error of the ignorant.

I have dealt with this research a number of works of linguistic melody, and I have seen that relying on the chapters that were devoted to denoting it is not sufficient, so I settled all the chapters in it to find out what can be counted in the significance and its aspects.

It became clear to me that the ancients counted every change or violation of the language they wrote down within certain limits, melody and error, whatever the nature of that change, and thus they expanded the range of melody and differed as follows:

A_ adherence to the norm.

B_ Failure to differentiate between the levels of eloquent speech.

Two tendencies or two styles appeared among the authors of the melody books:

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1_ The tendency to be strict in a single correct measure, represented by Ibn Al-Skeet, Ibn Qutayba, Thalab, Al-Zubaidi, Al-Hariri, and Al-Jawaliqi).

2_ The tendency to expand the scale and reduce it by accepting what came from the Arabs without checking the degree of invoking it, represented by Ibn al-Sayyid, al-Baghdadi, and al-Khafaji.

And they were among two orientations: one of them stops at what is heard on the Arabs as a text, and the other does not restrict the eloquent and the permissible to the heard as a text on the Arabs, but rather before what took place in certain ways of development such as generalization, specification, and metaphor.

We will now give practical examples of the words with variable significance in the books of melody:

The widows: the needy are from a group of men and women, and they are called widows, even if there are no women among them. (Islah al-Manaq, Ibn al-Skeet, p. 327).

Here we notice the change of significance, as it was circulated after it was related to women, as it came to mean the poor of the group, men, or women.

The response of sponge and sandalwood: wine, and I calculate them in Roman terms. (Literature of the Writer, Ibn Qutayba, p. 383).

Here, we notice a sound change between the sound of the tae and the dal. Al-Hariri said: They say to the one standing: Sit, and the choice is to say to him: Sit, and to the one who is lying down and the like: Sit. Sitting is moving from one height to another and sitting in reverse. (The best speech in investigating the mistakes of the common people, p. 17).

We notice the change in the meaning of the pronunciation, as (sit) was allocated to the bed and its like, and (sit) to the one standing, as sitting and moving from high to low (standing / sitting).

_ God made his eyes clear: Al-Asma'i said: The meaning is God made his tears cold, because the tear of happiness is cold, and the tear of sadness is hot, and it is derived from the cold, which is cold water (Al-Fakher, Ibn Asim, pg.

It is noted that the connotation changed from the real meaning to the figurative one, as the origin of the meaning indicates cold water and became indicative of the tear from the intensity of joy and pleasure, as it is not fueled by burning but rather cold.

_ A matter that does not call its newborn: Al-Asma'i said: Its origin is in distress that afflicts people until the mother is astonished about her son, so do not call him for what is in it, then it became for every hardship and for every great matter. (Al-Fakher, Ibn Asim, p. 10).

It is noted that the meaning of the word was generalized as it was related to the severity that afflicts the people and became attached to all severity and a great matter.

_ Shake on the reader: if the matter is closed to him, he shakes, and he is taken from Al-Rataj: it is the closing of the door (Sharh Al-Faseeh fi Al-Lughah, Tha'lab, p. 264).

It is noted that the connotation has changed from the real meaning to the figurative one, as the origin of the word indicates (close the door), so it was moved to indicate the closure of the matter and its lack of clarity and clarity to the reader, as the expression (doors closed in the face of so-and-so) is common on the tongues of the speakers to indicate the closing of matters at that the person.

_ It is said that I spoke to so-and-so, and he got confused: i.e. his opinion was confused and his anger arose, and they distorted it, because the face of the saying was mixed with the ha' because it derives from confusion, which is anger, and from it the proverb is the beginning of the awareness of mixing and the worst of the saying of excessive (Durrat al-Ghawas fi Awham al-Khawas, p. 204).

It is noted that the semantic change is caused by phonemic, i.e. the confusion between the letters kha and ha.

_ They say the ayam is for the one who has her husband died or divorced her, and this is not the case. Rather, the female who had no husband was a virgin or a married woman, and a man is also said to be a woman if he did not have a husband. (Introduction to the straightening of the tongue and teaching the statement, p. 144).

It is noted that the semantic change is caused by social, if the common people used to use the word Ayam for the one whose husband died on her behalf or divorced her. The mother who has no husband.

_ Izar: the coarse cloth of linen.

The loincloth: all that I wear with it. (Educating the tongue and vaccinating the hearts) (p. 172-173)

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The connotation changed, as the public allocated the loincloth to denote the coarse cloth of linen, and the origin of the word denotes all that is woven with it.

_ Iskaf: Kharaz in particular.

Iscaff: Every craftsman according to the Arabs (Teaching the tongue and vaccinating the heavens, p. 173).

The connotation of the word changed, as the public allocated the word, and the reason for this change was civilized, as the industries changed and the names differed, so the necessity of specialization appeared in front of this multiplicity of words and names.

Mothers: they say that the mothers of the children have been isolated from the sheep, and that is a mistake. It is only said that they are mothers of Adam's daughters in particular. As for the beasts, it is said that they died without ha'. (Correcting the Tasheef and editing the distortion, p. 127).

It is noted that the connotation changed when the common people generalized the specific term, so the term "mothers" is limited to the mothers of the sons of Adam, and the common people apply that term to mothers absolutely.

_ The bastards: the bastards, and it is not like that, but the bastards and the ushab: the mixture of people from various tribes, even if they are heads and virtuous, and in the hadith: The Quraysh have waged bastards: that is, they gathered groups (correcting the authentication and editing the distortion, p. 140).

It is noted that the meaning of the word has changed, and the form of its change is the deterioration of the meaning.

Al-Baheem: an adjective that is specific to the black color, and it is not like this. Rather, Al-Bahim is a pure color that does not mix with any other color and is not mixed with anything (Durrat Al-Ghawas fi Owaham Al-Khawas, p. 243).

It is noticed that the connotation has changed and the type of change is the generalization of the word and the reason is linguistic, as the term behem is no longer limited to black, for behem is a pure color that does not mix with another color and by analogy with this it may be white or blond.

_ And they say, "I was late to you," meaning I became a special one.

Abu Bakr Al-Bakour said, "It is haste at all times of the night and day" (Lhan al-Awwam, p. 242).

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It is noticeable that the meaning of the word has changed, as the general public is concerned with the time of early morning in the morning, although the meaning of the word is haste at all times, without being limited to a specific time, whether day or night.

_ tayammum: the origin of tayammum is intent, and it is said tayammum if it is intended for it. Then the Arabs used it a lot, until the tayammum became wiping the face and hands with dirt (Islah al-Manaq, Ibn al-Sakeet, p. 315).

It is noted that the reason for the change is religious, as the origin of the word means intent, then it came to mean wiping the face and hands with dirt.

_ Al-Tanweer: They say to the light of the ace, especially Tanweer, and the enlightenment is the light of the whole tree and its plural is Tanweer (Introduction to the Correction of the tongue and the teaching of the statement, p. 218).

Notes change signifier as allocated after the whole.

_ Flying: the common people are of the view that it is throwing something from top to bottom, which is wrong, but flight is height in the air, and the bird is raised in the sky if it rises in flight (Tashheeh al-Tasheef and Tahrir al-Tarheef, p. 180).

It is noticed that the connotation of the word has changed and the reason for its linguistic change. The origin of flying is that it denotes the rise in the air, and the general public uses this word to denote the descent from height to the bottom, that is, it expresses the meaning in its opposite.

Drunkenness: They say to the one who gives up drinking and suffers from a headache and intoxicated laziness, and drunkenness is: drunkenness in particular. (The melody of the common people, p. 215).

The meaning of the word has changed, so the meaning has shifted to indicate the one who quits drinking and becomes tired.

Grandfather: lineage (the mother's father or the father's father), grandfather: luck (Explanation of the Eloquent in Language, p. 230).

The significance has changed, and the reason for that change is social, as the term grandfather is socially common in the sense of (mother's father or father's father) more than it indicates luck.

And since a person does not control his fortune, so he cannot choose his lineage and his parentage.

The forehead: Al-Jawzi said: The common people say: the forehead is when a person prostrates, and the correct view is that it is the forehead.

The term *forehead* was designated to denote what surrounds the forehead, and the reason for the semantic change (spatial proximity).

_ The female slave: and the general belongs to the female slave of the nation, and it is for the young boys (correcting the suffix and editing the distortion, p. 204).

The connotation of the word has changed, as the origin of the word denotes young and common children. The word has been designated to refer to the nation only.

_ Toasted bread _ Roasted (from enthusiasm / tension). (Introduction to straightening the tongue and teaching eloquence).

The semantic change has a phonetic form, and its cause is linguistic, as the word enthusiastic, although not common in general use, is closer in its significance to the meaning derived from tension and enthusiasm.

Pigeon: they only have a female.

Rather it is said: I have a male pigeon. (Educating the tongue and vaccinating the jinn, p. 172).

The connotation of the word has changed, as it was designated by the general public to denote the female, and it falls on the male and female.

The reason for the linguistic change is related to the issue of masculinity and femininity.

A woman's father-in-law: her husband's father in particular.

Her husband's brother, his nephew, his cousin, and the rest of his family. (Educating the tongue and vaccinating the jinn, p. 173-174).

The significance has changed, and the reason for the social change is related to the nature and patterns of social relations in society. The general public allocates the meaning of the word mother-in-law to the woman: her husband's father in particular.

The basic principle is that the mother-in-law of a woman is her husband's brother, his nephew, his cousin, and the rest of his family.

Garden: They do not say that an orchard has a garden unless there is a wall on it. (Correcting the Tasheef and editing the distortion, p. 222).

It is noted that the type of semantic change is (significant assignment).

Dhamim: they say that the ugly in appearance is reprehensible and he is reprehensible, as well as the short, and the right is demem with the letter dal (the entrance to straightening the tongue and teaching the statement).

The semantic change is caused by a phoneme, i.e. a substitution between the letters Dal and Dhal.

Rakek: weak rain.

Poor and weak people: the weak (not in the words of the Arabs, p. 41).

The connotation moved from the real meaning to the figurative meaning of the similarity in the adjective, which is weakness.

_ Al-Rahila: Al-Rahila is a name that is specific to the slender and slender she-camel, and it is not like that. (Durrat Al-Ghawas fi Awham Al-Khawas, p. 242).

It is noted that the meaning of the word has changed and the type of its change (generalization of significance).

Tarab: In joy without anxiety, and Tarab is an adjective that affects a man because of great pleasure or extreme anxiety. (Adab al-Katib, p. 18).

The meaning of tarab changed, as it was specific to joy, and the adjective became generalized, as you find it present with great anxiety or joy, and the reason for the change is social.

_ The bride: the man and the woman are both taken from their saying, the wedding of a boy with his mother: if he joins her and adheres to her. (Not in the words of the Arabs, p. 71).

It is noted that the connotation has changed and the meaning has shifted from denoting the child's need for his mother to denote the man and woman. Just as the child relates to his mother and lives on her kindness, affection and tenderness, so does the unification of man and woman represent the nerve of life.

_ Jurisprudence: So-and-so has good jurisprudence, i.e. intelligence (what the common people sing about it, p. 118).

The significance of jurisprudence has changed and the reason is religious, as the term jurisprudence has been designated and has come to mean a branch of religious sciences, and jurisprudence in religion requires wisdom and intelligence.

The mare: the male is from horses, and the male and female mare are from horses (Introduction to Correcting the Tongue and Teaching the Statement, pg. 148).

The connotation of the word changed, as it was assigned to the common people, and the origin is for the common people. For the common man, the mare: the male is from horses, and the basic principle is that the male and female mare are horses.

The reason for the linguistic change is related to the issue of masculinity and femininity.

_ Al-Fat: meaning young man and juvenile, rather it is in the sense of the complete man who is full of men (Tahsih al-Tasheef and Tahrir al-Tahref, pg. 400).

The significance and type of change changed (significant assignment).

_ mean: the common people limit the mean to the miser, and the correct view is that it is for one who combines self-humiliation and origin (correcting the authentication and liberating the distortion, pg. 458).

The meaning of the word has changed and the common people have designated the word mean to refer to the miser only.

The reason for the change is similar to the moral character.

_Hiking: they say we went out for a walk, if they went out to the orchards, but the picnic is distance from the water and the countryside, and from it is little, so he walks away from dirt, that is, distances from them.

And so-and-so is honest and generous, if he is far from meanness and he is honest in character, and it is said, "Take a walk in your sanctuary from the people."

It is noted that the origin of the meaning is to stay away from water and dirt, and the meaning has evolved to stay away from every material or external corruption, or escape to nature where the air and greenness are what gives the soul serenity.

People: Nous, children of Adam.

The people of the thing: If it moves and becomes confused (Explanation of the Eloquent in Language, p. 88).

The connotation changed, due to the prevalence of the word among the speakers of the Sunnah, so the meaning of the original (movement and turbulence) was then moved to denote the children of Adam, and that is to share the adjective and adverb (movement).

Al-Hawa: Good and Evil, its correctness is wrong Al-Hawa:: Evil (Teaching the tongue and vaccinating the heavens, p. 176-177).

The meaning of the word changed as it was allocated after the general.

Finally, those who composed the melody did not intend to record for us something of the development of the language as a subject for the lesson, but rather their concern was to return the outlaws to the correct correct level, so they counted every deviation from the eloquent level of melody and linguistic error.

It is noted that some authors did not differentiate between the melody and the mould, in keeping with the opinion of most linguists who made the manifestations of change from the mould a melody.

Therefore, I studied the impact of linguistic melody and error books from another angle, to demonstrate the aspect of linguistic development in them and semantic change.

Through the study of a number of linguistic errors, I found the following:

Language is like people. Its words and structures are affected by the same ills that are afflicted by people.

The connection between time and place and the specific melody phenomenon is something that is most likely to occur in the time of the ancients, as the efforts of scholars to resist melody were a direct response to what they hear from the tongues of people who live with them and treat them.

_Most of those who classified as linguistic errors tended to be strict in mistakes, to adopt the eloquent and to reject everything else.

Efforts to resist linguistic error faltered and did not achieve their goal in resisting the melody, as the melody spread to the public after the public.

_ The large number of books about the general melody and linguistic error, contains a significant amount of documents and testimonies on the languages of their eras in which they were written, in terms of vocabulary, structures, methods, significance and development.

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Social Aspects of Culture That Change Language

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Abstract

Our topic is the social aspects of culture that change language. The change of time, religion, different profession, technological influences, modernization, marriage, and free sex, mainly the total social situation change the culture. This culture is controlling our memory thoughts and it changes our daily life work. So, the functions of daily life change and our language changes gradually. By investigating the different social aspects of culture that changes the language, we will show the cultural changes, then people can understand in which way the language can change and get a different shape. The words like *roza*, *namaj*, *hadith*, *salat* are not our words. But they are used in our own culture for our religion. So, language is influenced by religion. With the passes of time many foreign cultures come to our country. The people of our country do not follow their own culture perfectly. Now, the situation gradually changes, western culture is followed in each and every situation in our country and the language changes automatically.

Introduction

Culture is whatever a person must know in order to live in a particular society. It has to acquire, and it is not biological. In Bangladesh, we follow the different pattern of culture. Language is very much important on culture. So, when our culture changes, language also changes automatically. Our research would show what are the different social aspects of culture that change language. So, people would easily understand the thing that the ways in which the speakers of particular language see the world, behave in it, they use the language in that way.

In our research paper, we plan to investigate the effects of culture that changes languages. There are various reasons for changing languages such as colonialization, mongralization, technological and the cause of social changes. When one country dominates the other country, their languages, culture, education, thought, everything will come to the different culture. If the people of any country come for trade or any other reasons and then marriage the foreign people, then the language also change. Mongrel language has no specialty. It is a negative term. When the original prestigious language mixed with the low prestigious language and get the lowest prestige, that situation of language is called mongralisation.

Languages are changes also for social changes and technological causes. Now, in Bangladesh women also work outside with men. Their language is also changed because they can earn money, they get their own identity. They live happily with each other, and they are not dominated by men. Here, both men and women live in happiness, and they are now educated.

The expansion of literacy is one of the reasons for changing the social artistic situation. The language of women is changing, so that linguistic form is changing. The requirement of modern age is, never use the word of sex discrimination. The sexism of language is now-a-days, a very important topic for our research. So, this change of our society obviously changes the language.

Technological reasons also change the languages. Bangladesh is a developing country. Many technological items come to our country and language changes gradually. The influence of technology changes the culture. Now we can watch easily foreign movies, learn the foreign culture. Internet also helps us to make communication with the whole world. We can speak at any time or make communication when we want. Mobile, internet or different technological devices help us to make communication with the whole world and our language gradually changes. Through our investigation of the different social aspects of culture that changes the language, people can understand in which way the language can change.

Different Social Aspects of Culture That Change Language

There are lots of reasons to change languages. The external change of language brought about through borrowing. Changes that occur through borrowing from other dialects or languages are often quite distinguishable, for a while at least, from changes that come about internally. They may be somewhat idiosyncratic in their characteristics or distribution and appear, for a while at least, to be quite ‘marked’ in this way, for example, the **schl** and **schm** beginnings of **Schlitz** and **schmuck**, or **Jeanne** with the **J** pronounced like **zh**. There are often good social or cultural reasons for borrowing, and the items that are borrowed are usually words used to describe ‘exotic’ objects – e.g., pajamas, tea, perfume, and kangaroo - learned or scientific words.

Speakers of different languages may have different views about borrowing. English speakers borrow almost indiscriminately from other languages, but speakers of French, German, Modern Hebrew, and Icelandic are far more discriminating. Speakers of Hindi, cultivated ones at least, look to Sanskrit for borrowing, and speakers of Urdu look to Arabic. As we will see in the following section, there is also some borrowing, or spread, at least of phonological and grammatical items through certain areas, but this phenomenon is much more limited and much harder to explain than the borrowing of words to describe objects.

We think that culture exists to satisfy the needs of the people within a society. It offers order, direction, and guidance in all phases of human problem solving by providing “tried and true” methods of satisfying physiological, personal and social needs. For example, culture provides standard and rules about when to eat, where to eat, what is appropriate to eat for breakfast, lunch, dinner, and snacks and what to serve to guest at a dinner party, etc. So, with the need of the people, the language also changes. We want to give one example: many people of our country go abroad for earning money, business, or various reasons. When they want to live with different cultural people, it is mandatory for them to learn different cultural language. Then, they learn their culture, their language. If they come back to their country, many different cultural items and languages mix with their own culture. If any of them want to live abroad permanently, he obviously has to follow the different regional culture and speak in that cultural way. In that case, the language mixes and changes, and their next generation will follow the mixed culture. So, what we said earlier that their way of thinking, their way of working, when to eat, where to eat what is appropriate for lunch, dinner, breakfast, snacks, and language everything will be changed and get a new shape with the influence of their different culture.

We would like to explain it now in the term of color terminology. Color terminology has been used to explore the relationships between different languages and cultures. According to Ronald Wardhaugh (1986), all languages make use of in a wide variety of languages reveals certain very interesting patterns. If speakers of any language are asked to identify the parts of the spectrum, they find one system of such identification much easier to manipulate than other. They find it difficult to draw a line to separate that part of spectrum they would call yellow from that part they would call orange, or similarly to separate blue from green. That is assigning precise borders, or marking discontinuities, between neighboring colors is neither an easy task for individuals nor one on which groups of individuals achieve a remarkable consensus. However, they do find it easy, and they do reach a better consensus, if they are required to indicate some part of the spectrum, they would call typically orange, typically blue, or typically green. That is, they have consistent and uniform ideas about ‘typical’ colors. Speakers of different languages exhibit such behavior, always provided that the appropriate color terms are in their languages. As we will see in the following section, we can use that people can and do classify in such a way to

look at a somewhat different approach to relating language and culture (Language and culture, p. 231)

According to Sapir-Whorf, the grammar of a language shapes a person's thinking process and actually guides the way the person thinks and analyses impressions. Different speakers will therefore view the world differently in so far as the languages they speak differ structurally. But there is no proof of the Whorfian claim. Every natural language provides its speakers with a language for talking about every other language. And an adequate system for making any kinds of observations that they need to make about the world. If a speaker uses circumlocution, that is, uses a number of words instead of one word. It is possible to talk about anything in any language though some concepts may be easier to express in one Language than in another.

Then, we want to say that culture changes our lifestyle, our languages, our way of speaking and thinking. Let us give an example, Valentine's Day, candy, cards, flowers are not our culture. This comes from western culture, but this is now the part of our culture. In this day, 14th February our restaurants and stores are decorated with flowers. All wear red dresses. So, through following the western culture the thoughts and languages of our country gradually change.

We think that the impact of culture is so natural and automatic that its influence on behavior is usually taken for granted. For instance, when consumer researchers ask people why they do certain things, they frequently answer, "Because it's the right thing to do." This seemingly superficial response partially reflects the ingrained influence of culture on our behavior. Sociolinguists and others interested in this area, have tried to find some kind of relationship between the sounds, words and syntax of a language and the ways in which the speakers of that language see the world and behave in it.

Conclusion

In the situation of Bangladesh, various religions of people live together. In Bangladesh, a developing country, many technological changes and different modern cultures are coming gradually. Here, sex free languages are not used, women use soft languages, men-women live in conservative surroundings. Bangladesh is a country where Islam is followed by most of the people. Other people follow different religions like Hindu, Buddhism, Christianity, etc. They use different languages and cultures to maintain their different rules and regulations of religion.

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A Review on the Research of English Reading Theories

—A Perspective from Second Language Acquisition

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Abstract

In Second Language Acquisition, reading is a fundamental part that might influence the subsequent acquisition of listening, speaking, and writing. From information processing theory and redundancy theory to Schema Theory of Reading and discourse analysis, many researchers have made great achievements to the study of reading and influence a lot the Second Language Acquisition. This paper made a brief review on the research of English reading theories.

Keywords: Reading Theory, Second Language Acquisition.

1. Introduction

Reading is a psycholinguistic guessing game, a complex psychological activity process (Goodman, 1967). It is a positive and creative behavior of readers and also a process of choosing, classifying and interpreting information. Readers receive information through a discourse by visual access and transforms surface structure into deep structure through brain to approach the writer's intentions of the discourse. Widdowson (1979) proposes that reading is a process in which readers get language information through a written material and actively construct knowledge to understand the information. Richards (1998) proposes that reading is initiative for readers to use background knowledge, schemas, vocabulary, grammar knowledge, mother tongue knowledge and personal social experience to understand the text. With a sharp increase of research on second language reading in 20th century, the definition of reading turns to focus on the communicative relationship between readers and texts. Silberstein (2002) introduces that reading is a complicated cognitive process in which the relationship between readers and texts is interactive. Whether a reader can receive information that the writer conveys depends on whether he/she has similar attitudes, language, experiences, values and beliefs with the writer (Nuttall, 2002). Many scholars have proposed and developed different theories concerning reading. These theories discover the nature of reading from different aspects and represent different tendencies and emphases on reading research. The development of English reading theories is closely related to linguistics, especially applied linguistics and psycholinguistics. All these theories have influenced a lot the SLA teaching practice.

2. Reading Theory

2.1 Information Processing Theory

From traditional semantics, Gough (1972) proposes the information processing theory which revealed the whole reading process from reading vocabulary to understanding meaning. It is also called a bottom-up model: letter-vocabulary-phrase-sentence-paragraph-passage, by which the reading process is described as a series of independent but coherent steps: alphabet-vocabulary-clause-sentence-paragraph-passage. This model emphasizes the transition of information from lower level to higher level where the information can be further processed. The process of information in each level is independent and interrelated. This theory believes vocabulary is key to reading comprehension, which is also called text-based model. Reading comprehension is based on correct input of linguistic symbols which can be acquired independently and reconstructed like blocks of a building. Reading process is a decoding process, a meaning reconstructive process from recognizing the lowest level of linguistic units such as words or phrases to the highest level of linguistic unit of passage. This static and linear reading model received a lot of critics since its inception, for its resulting in lower reading speed and ‘tunnel vision’ of readers.

2.2 Redundancy Theory

Smith (1971) and Goodman (1987) analyzes first-language reading process from a psycholinguistic perspective. Smith (1971) proposes Redundancy theory that reading information comes from vision, audition, syntax and semantics which are overlapped with each other in different ways. This is called ‘redundancy phenomenon’. Readers can depend less on visual information if they can deploy information from other three resources. He also indicated that ‘redundancy phenomenon’ appears at every level of language (including levels of alphabets, words, sentences and passages). Readers can reduce their need for visible information of reading passages if they can utilize other information resources such as World Knowledge. Goodman (1987) proposes a psycho-model of readers’ relying on previous syntactic and semantic knowledge, also called a ‘top-down’ model. Goodman names it ‘a psycholinguistic guessing game’ based on cognitive linguistics. Reading comprehension depends more on readers’ background information of a passage. Reading process is an endless and cyclic process beginning from selection, prediction and examination, and ending with demonstration or modification. Effective reading relies on accurate judgement with as little information as possible from input rather than on exact recognition of all linguistic components (Goodman, 1973). This psycholinguistic theory of reading arouses tremendous echoes in language research.

Many theoretical linguists become very interested in this theory and they have conducted some researches on second language reading and foreign language reading with this theory. They have made achievements on the following three aspects:

1. Reading process is a positive cognitive process where readers communicate with passages or writers just like a face-to-face conversation and readers react to reading materials by associating their previous linguistic knowledge and background information with written words (Clarke & Silberstein, 1977).

2. The aim of reading is to acquire meanings, which is determined by intended usages of words and sentences in context instead of some specific words and sentences. Widdowson (1978a) stated that sentences

were valuable only when used. It is more important while reading to focus on the use value of language under specific conditions than to understand linguistic features of a passage in order to understand deep implications. Widdowson's point reveals the relationship between language and meaning, which emphasizes the significance of discourse comprehension.

3. In addition to information provided by reading materials, invisible information can play a very important role in second language and foreign language reading comprehension.

Coady (1979) proposes a second language reading presumption based on psycholinguistic theories: the background knowledge and conceptual abilities of a second language reader interact with his/her process strategies, which leads to comprehension of reading materials. Psycholinguistic model helps people to further understand the act of reading and promotes the research on reading to such an extent that it is even called a top-down revolution. This model is accepted by many foreign language teachers since it stresses the subjectivity of readers, but it exaggerates the influence of background knowledge and ignores the importance of basic skill of recognizing vocabulary and grammar, hence a total opposite of information processing theory.

2.3 Interactive model and Schama Theory of Reading

Rumelhart (1977) proposes a comparatively more reasonable interactive model, which stresses that reading is an active, both bottom-up and top-down process with interactions of vocabulary, syntax and semantics. This is the basis for interactive model and Schema Theory of Reading. It is a complex process involving application and processing of both linguistic knowledge and background information. Reading is treated as an organic functional system. Readers coordinate different levels of cognition and different possible factors to achieve effective reading comprehension. Many researchers hold that higher-level information can influence the processing of lower-level information and the results of the information processing at any level can influence immediately and spontaneously on the information processing at any other levels. Interactive model contains not only a single model but a series of models provided by different scholars, among which the main five models that may help understand reading process are interactive-action model by McClelland and Rumelhart (1981), interactive-compensatory model by Stanovich (1980), bilateral cooperative model by Taylor (1983), automatic-processing model by LaBerge and Samuels (1974) and verbal efficiency model by Perfetti (1988). Interactive-action model by McClelland and Rumelhart (1981) is the most representative one which believes that orthographical, lexical, syntactic, semantic and visual information can interact with each other and influence consciousness while reading. Based on this theory a new reading theory came into being: Schema Theory of Reading.

'Schema' comes from German Gestalt Psychology, which is owed to a psychologist and Artificial Intelligence scientist F. C. Bartlett. Schema is a reflection on past experience or an active organization of past experience (Barlett, 1932). Schema theory was first proposed by F. C. Barlett in 1930s. It holds that schema is the basis of cognition, a scaffolding stored in one's memory to express general concepts. Before one accepts information, numerous knowledge (namely schema) has been memorized in his/her brain, including personal experience, facts, acquired knowledge, etc. They are processed into different categories and stored in the brain and form a schema net, which provides a frame of reference to the owner. In 1980s,

some psycholinguists introduced Schema Theory to foreign language teaching to explain the mental process of reading comprehension, hence the Schema Theory of Reading. Schema Theory of Reading fully demonstrates the interactive nature of reading process. The already-acquired knowledge is called background knowledge and ‘Schema’ refers to the knowledge structure readers acquired previously and stored in their memories. According to Schema Theory of Reading, a reader coordinates different levels of cognition and different possible factors to achieve effective reading comprehension. Reading comprehension is a process during which schemas in a reader’s mind interact with text information of reading materials. One can quickly refer to a specific schema in his/her memory and test, predict and modify information while reading and then, understand a reading material correctly. When schemas (also background information) connect and pair with information provided by reading materials, a reader can understand the contents. This involves both a bottom-up processing model and a top-down processing model, and they are happening at the same time and on all cognitive levels. In the process of ‘bottom-up’, language information in materials activate schemas in readers’ minds while in the process of ‘top-down’, the activated schemas can help readers apply already-acquired knowledge to anticipate, verify and disambiguate texts and therefore promote their decoding, acquisition and memorization of texts (Carrell, Devine, & Eskey, 1988).

Generally speaking, ‘Schema’ is divided into three types:

1. Linguistic schemata – referring to knowledge of vocabulary, grammar, and syntax of a passage, also the basic linguistic knowledge. Understanding and grasping basic linguistic knowledge is the prerequisite of reading.
2. Content schemata – referring to the background knowledge about contents, namely, reader’s familiarity to the theme of a passage. Research showed that readers’ familiarity to the theme would directly influence their reading comprehension. Content schema can compensate linguistic schema to some extent. Activating content schema plays a key role in reading comprehension.
3. Formal schemata – referring to structural knowledge of different passages, namely, reader’s familiarity to genres. Effective application of formal schema may help readers predict the structure of a passage and the logical relationship among paragraphs, clarify writers’ ideas and reasoning and enhance their reading comprehension.

The research on schema theory promoted the adaption of pure top-down reading model, hence the interactive reading model. Some researchers held that the top-down model stressed too much on the use of background knowledge but ignored lower-level techniques such as quick recognition of words and sentence structures. Grabe (1991) pointed out that experienced readers read fast not because they are good at guessing but because they can quickly distinguish between a multitude of vocabulary. Interactive theory attaches equal importance to higher level reading skills such as the application of schema knowledge and lower-level reading skills such as quick decoding. In actual reading process, two levels of skills can compensate for each other, so, it is necessary to provide necessary background knowledge, cultural knowledge, and related contents to help readers improve reading comprehension. Some researchers investigated the effectiveness of

interactive reading model.

Bo Fu (2007) studied the effectiveness of interactive reading model on reading comprehension guidance in order to verify whether this model was helpful in improving learners reading comprehension ability and language proficiency. Jingjing Wei (2010) compared the effectiveness of interactive reading model and grammar-translation method among higher vocational college students. Both studies found that interactive reading model would be more beneficial to the improvement of students reading ability. The research made by Baohong Chen (2010) also showed that the interactive reading model was an effective reading model which could significantly improve English reading ability of high school students. Jiazhao Su (2010) explored the teaching results of interactive reading model in Chinese college English education and found that the interactive reading model could be more effective in enhance students' comprehensive reading ability than traditional translation teaching method. Both teachers and students preferred to use interactive reading/teaching model, and interactive reading model was used more frequently than bottom-up or top-down reading model and showed more advantages.

3.1 Discourse Analysis

Discourse analysis was created by American structural linguist Harris in his article titled Discourse Analysis in Language magazine in 1952. He tried to analyze the inner conjunct ways between sentences from the angel of discourse which surpassed lexical and syntactical levels and he believed that language happened within coherent discourses. Harris discussed two methods of discourses analysis: one was that language could be depicted beyond the constraints of sentences, which concerned the analysis of conjunct rules between sentence; and the other was that linguistic behaviors and nonlinguistic behaviors could be connected, which concerned the relationship between language and culture, discourse and social context.

Discourse analysis theory (DAT) was developed in 1960s based on linguistics, semiotics, psychology, anthropology, sociology, literature and other disciplines (Huang, 2001). It is the study on the coherence of discourse (Halliday and Hasan, 1976), on the language use for interpersonal communication (Widdowson, 1978b) which attaches importance to discourse and context, on the spoken or written language (Stubbs, 1985), and on the context meanings and grammatical rules that can help achieve a deep understanding on discourse through analyzing exterior and interior implications (Gee and Handford, 2003). Halliday and Hasan (1989) explain from the angle of systemic functional grammar that discourse analysis is a deep analysis on the micro aspects of language use such as conjunction and coherence of discourse and semantic structure potentials, etc. and discourse analysis must be based on grammar and connect language structures with language functions. Tanen (1989) holds that discourse analysis is not a specific analytical method or any combination of those methods, but research on units of language use surpassing lexical constraints which can happen in any discourse.

These different definitions look into discourse analysis from two aspects: one is that discourse analysis is a static depiction of the structure of supra-sentential units; the other is that discourse analysis is a dynamic analysis of meaning transition in communication process. Discourse analysis research on the one hand analyzes the structural formation of supra-sentential utterances and social interactions, and on the other hand

reveals the process in which communicative participants understand meanings in context. The connotation of discourse relies on the context. The discourse and the context depend on each other. Discourses of any genre have to conform to the grammar and be coherent in semantics, both pragmatically and linguistically. Discourse analysis theory reveals the nature and the rule of language objectively.

Discourse analysis of reading includes analysis on discourse patterns, discourse context, discourse cohesion, discourse coherence, and semantic potentials. Discourse patterns concerns thinking patterns of English language which holds that language structure characteristics are formed under the influence of language thinking patterns and different combinations of lexical systems and grammatical systems demonstrate different language thinking patterns. Discourse context concerns the language context of a discourse which holds that the context of a discourse needs to be further studied. It is a very complex connotation including context of situation, social context, linguistic context, natural context, context in a text and register etc.

Discourse cohesion and discourse coherence concern the inner logistics within a discourse. Cohesion refers to combination of sentences or paragraphs under a specific set of grammatical rules and can be reviewed by discourse markers, including lexical cohesion, grammatical cohesion and logical cohesion. Coherence is a significant method to guarantee the inner consistency of meanings of a discourse. Van Dijk (1977) holds that coherence is a semantic feature of a discourse which depends on the explanation of a single sentence and the relation between explanations of other sentences. Readers can make logical reasoning on underlying meanings of a discourse (Crystal, 1987).

Cohesion demonstrates consistency and integrity of the form in a discourse while coherence demonstrates the consistency and integrity of the meaning in a discourse which can help realize the communicative function. Semantic potentials concern the researches on literal meanings of a discourse. According to Halliday's systemic functional grammar, meaning is the result of mutual integration of human experience on the material level and the level of consciousness. There is an interface between the plane of content and the plane of expression after the integration. The understanding of meaning is actually a process of choosing possible meanings of a text based on linguistic forms (vocabulary and grammar). Linguistic forms do not have any meanings but basic carriers of meanings while context of situation social cultures, tenor of discourse, scope of discourse and discourse patterns are significant factors that influence semantic potentials.

Reading model based on discourse analysis holds that reading process is a dynamic interaction of discourses, readers, and writers. Writers deliver writing intentions and information through the discourse pragmatically and grammatically and readers understand the discourse-by-discourse analysis. Discourse analysis reading model emphasizes not only the formation and the function of languages but also the influence of background knowledge on reading comprehension. It holds that the nature of reading is a dynamic communication process. The teaching model of reading under the guidance of discourse analysis theory can both enrich teaching contents, enhance the practicability and the functionality of reading courses, and cultivate the cross-cultural awareness of students and promote their understanding ability and organizing

ability while improving their linguistic ability (Wang, 2001).

Apart from the mainstream influential reading theories mentioned above, Sadoski and Paivio (2001) propose a more comprehensive reading theory – Dual Coding Theory, which holds that in the reading process readers use respectively or simultaneously two representational systems – one verbal, and the other non-verbal. It explains human behavior and experience in terms of dynamic associative processes that operate on a rich network of modality-specific verbal and non-verbal or imagery representations. When processing linguistic codes, readers might produce corresponding imagery and emotional reactions. Directing readers to create images in the process of reading might help improve the accuracy of reading comprehension and memory.

4. Conclusion

Reading theories reveal readers' psychological features and mental rules while reading and analyze the relationship of influential factors. Those theories can both benefit the teaching of foreign language reading and the teaching of languages. Some researchers find that exact and quick recognition of vocabulary is the most important predictor of reading ability especially for young readers (Adams & Bruck, 1990), and the ability of semantic recognition accounts for a large proportion of college students' reading ability (Cunningham et al, 1991). That is why we cannot reject a specific reading model or theory. However, because of the restraint of historical and social factors and different levels of people's recognition of language and language learning, each reading model or theory demonstrates partial specification on reading process.

Different reading models and theories portray reading process from different angles. They are all lop-sided because of emphasis on different aspects and their implications on teaching process are partial as well.

In teaching process, those models or theories should be flexibly applied according to students' actual language levels and teaching demands. Teachers need to grasp the nature of those reading theories instead of applying them mechanically. Suzhen Yang (1995) proposes that reading process is an interactive process between readers and reading materials or writers. Meanings do not leech on linguistic forms nor wait passively for being accessed by readers. Readers have to utilize different knowledge to acquire meanings and understand reading materials by predicting or reasoning.

In reading process, readers' relative knowledge about the background, cross-cultural knowledge and structures of reading materials has equal importance to linguistic knowledge. Sufficient linguistic knowledge, quick recognition of semantics, background knowledge and the application of related knowledge were key to effective reading.

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Students' Motivation towards English Language Learning in Thai EFL Classrooms based on the Motivational Self-System Theory: A Case Study of Ave Maria School in Thailand

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Abstract

One of the most interesting areas in second and English-language teaching and learning has been the study of motivation. In this study, the L2 Motivational Self-System theory (Dörnyei, 2005) was adopted in the conceptual framework with the emphasis on learning experiences through the 5Ts of motivation in the classroom (Renandya, 2014). The purpose of this study were to: 1) investigate the levels of motivation towards English language learning among secondary students, and 2) identify the factors that affect the English language learning motivation of secondary school students. The participants consisted of 462 secondary students at Ave Maria School in Ubon Ratchathani Province, Thailand. An explanatory mixed-method design with quantitative and qualitative data was used in this study. The research results showed that the level of students' motivation towards English language learning among secondary students was high based on the three main components: Ideal L2 Self, Ought-to L2 Self, and L2 Learning Experience. Furthermore, the qualitative data brought to light the types of support that secondary students required, which were classified into five themes: Ideal L2 Self; Ought-to L2 Self; 5Ts of motivation in the classroom; Peers; and social media.

Keywords: Thailand EFL, L2 Motivational Self-System (L2MSS); Ideal L2 Self; Ought-to L2 Self; L2 Learning experience; 5TS of Motivation

Introduction

In the 21st century, the world and society are growing rapidly. People can cross borders by communicating in every corner of the world due to the use of technology to connect all regions of the world together. For this reason, English has become an essential language to help people keep up with the various trends of this era. In Thailand, learners are supported to learn English in order to prepare themselves for growth within the ASEAN community and Thailand 4.0 policy, which

focuses on developing humans for quality knowledge through education, technology, and innovation. That is, people are able to communicate in English in their daily lives and professionally.

Thailand is in the expanding circle in accordance with the circle model of World Englishes by Kachru (1992). English is used and taught as a foreign language in the classrooms.

The English language is offered at all levels of Thai education, from kindergarten to university. Since the introduction of English teaching in Thai classrooms, the quality of English language teaching has been continuously improved. The Ministry of Thai Education has attempted to raise the quality of education and develop the potential of learners by promoting English competence in many ways. Such as improving the English language teaching curriculum based on the Common European Framework of Reference for Language (CEFR), focusing more on communication than grammar in teaching, establishing English or international programs, promoting teacher training, e.g. However, Thai people are still unable to communicate effectively in English and their level of English competence is quite low in comparison to other countries. Thailand was ranked 89th out of 100 countries in the world's largest ranking of the Education First English Proficiency Index (2020). There are many reasons why Thais use English ineffectively: learners rarely have opportunities to use English in daily life; inefficient pedagogical English; incompetent and poorly trained teachers; inadequately equipped classrooms and educational technology; and irresponsible learners (Geringer, 2003; Dhanasobhon, 2006; Noom-ura, 2013). Furthermore, based on interviews with teachers in Ave Maria School, it was found that students have no confidence in communicating in English, that lessons are so boring, and that they study English without goals. For all these reasons, the result is that learners are less motivated to learn English. Consequently, keeping learners motivated to learn a language is of paramount importance because motivation is a key factor influencing success in learning English (Gardner & Lambert, 1972; Renandya, 2014). Motivation is defined as the force that propels a person to make decisions, act, exert effort, and continue to act (Dörnyei & Ushioda, 2011). In the field of education, motivation is the most important factor affecting students' success or failure in language learning, and motivation can improve learners' ability to use English (Gardner & Lambert, 1972). Without motivation, the purpose of learning is difficult to achieve. Motivation leads learners to put more effort and energy into doing a task, even a difficult one, with enthusiasm and persistence until they achieve their tasks.

The aim of this study is to investigate the level of motivation towards English language learning and to identify the factors that affect the English learning motivation of secondary students. The study focus is on the motivation for English learning in Thai EFL classrooms based on Dörnyei's L2 Motivational Self-System theory (2005) at Ave Maria School, Thailand. There

are three components of L2MSS: Ideal L2 Self, Ought-to L2 Self, and L2 Learning Experience. The Ideal L2 Self and the Ought-to L2 Self are direct extensions of the possible selves and connect learners' motivation to their future visions. The L2 Learning Experience, on the other hand, differs from the two self-guided components and was added to demonstrate how students' experiences affect their learning motivation (Dörnyei & Ushioda, 2011). This theory has the power to describe second and foreign language learners' motivation clearly and comprehensively across all dimensions: personal, social, and learning experiences. Furthermore, this study also emphasized the specific factors in the classroom that were presented by Renandya (2014) as the “5Ts of Motivation Framework”: Teacher, Teaching methodology, Task, Text, and Test. Consequently, the conceptual framework of this study based on the L2 Motivational Self-System and 5Ts of Motivation Framework as shown in the figure below.

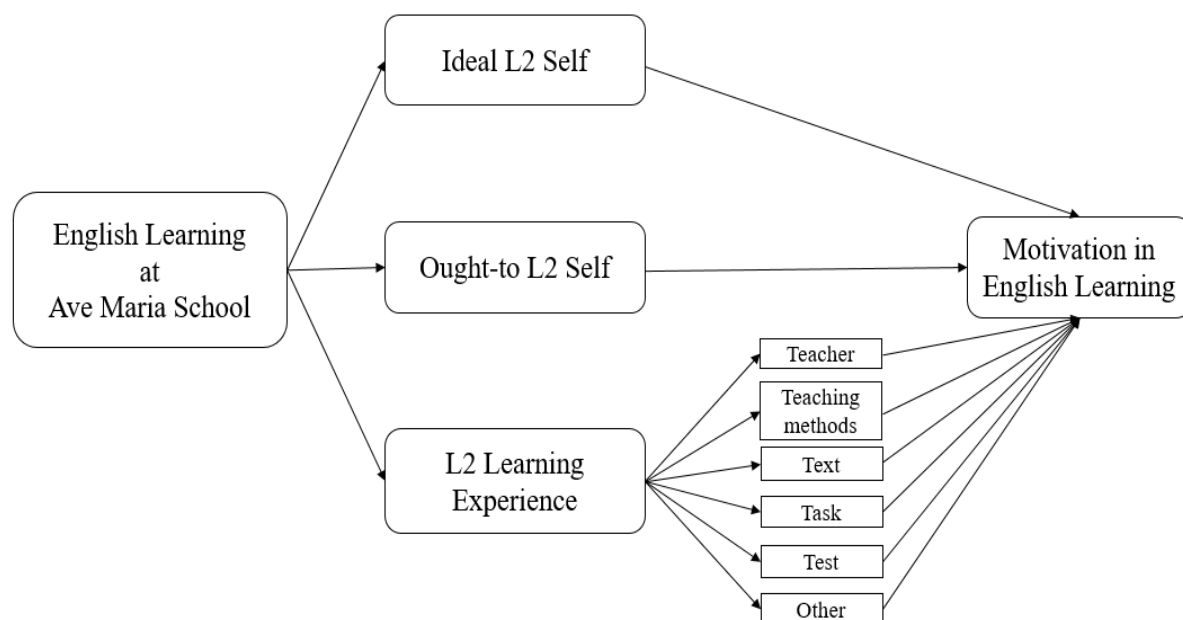


Figure 1 The Conceptual Framework of Students' Motivation towards English Language Learning at Ave Maria School.

The following research questions related to this study will be explored:

1. What are the levels of motivation among secondary students towards English language learning?
2. What factors affect the English language learning motivation of secondary school students?

Literature Review

Motivation theories have been used in a variety of fields, including second and English language acquisition. Motivation can lead learners to achieve their goals and dreams. The development of L2 motivation commenced with the socio-educational model (Gardner & Lambert,

1972). It consists of two concepts: instrumental and integrative motivation. Then, the perspective on motivation was driven by the cognitive theories, that related to personal abilities, possibilities, limits, previous accomplishments, and various aspects leading to goals (Dörnyei & Ryan, 2015), such as self-determination theory (Deci & Ryan, 2000), and attribution theory (Haider, 1958). Later on, Dörnyei and Ottó (1998) found that individual motivations have complex evolutionary developments. It is a non-constant feature, constantly fluctuating as it adapts to changing contexts, situations, and time. Over time, learners' behavior and the level of motivation may change, increase, or decrease. Moreover, the study of Dörnyei (1994, 2001b) focused more on motivation from a classroom perspective. This concept is linked to learners' attitudes (Gardner, 1985), learners' self-confidence, and learning situations. In 2005, Dörnyei began to propose the L2 Motivational Self-System, which consists of three components: Ideal L2 Self, Ought-to L2 Self, and L2 Learning Experience.

2.1 L2 Motivational Self-System

As stated by Dörnyei (2014), the L2 motivational self-system (L2MSS) has three components.

The Ideal L2 Self refers to the L2-specific facet of one's ideal self, which is the representation of all the attributes that a person would like to be, such as hopes, aspirations, and desires. The key point of one's ideal self is integrative motivation, which is defined by Gardner's theory (1996) as the desire of learners to learn any foreign language in order to enable themselves to communicate with native speakers. By allowing oneself to live in or become a part of the native speakers' society, language, and culture, a person would like to become proficient in the second language. In other words, learners' desired future vision is what they truly want to be, for instance, traveling, studying, and working abroad, and having foreign friends.

The Ought-to L2 Self refers to the attributes that one believes one ought to possess to avoid possible negative outcomes by acting on the wishes and desires of others. This self-image is particularly salient in some Asian countries, especially in Thailand. Students are often motivated to perform well to fulfill some family obligation or to bring honor to the family name, such as when they attempt to get good grades on exams to satisfy their parents.

The L2 Learning Experience is defined as the perceived level of engagement of the learner with various components of the learning process (Dörnyei, 2019). It involves the factors that surround learners and can enable them to learn English effectively, such as teachers, school context, teaching materials, learning tasks, and peers. This study emphasized the specific situation in the classroom proposed by Renandya, which was described below.

2.2 5Ts of Motivation Framework

5Ts of Motivation Framework related to L2 Learning Experience in the classrooms, were presented by Renandya (2014): Teacher, Teaching methodology, Text, Task, and Test. As shown in the figure below.

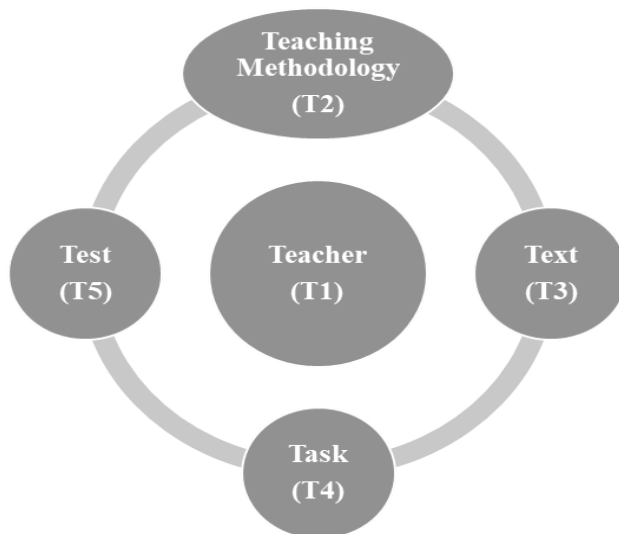


Figure 2 5Ts of Motivation by Renandya (2014)

Teacher plays a key role in encouraging learners to commit to continuous learning. Teacher's personal characteristics can have an influence on student motivation. Student-teacher rapport, utilizing insights from leadership models and conflict resolution that have directly impacted student learning in the classroom.

Teaching methodology refers to the pedagogy and management strategies employed in the classroom, that is to say, the ways of teaching, e.g., the Student-Centered Approach, Communicative Language Teaching, Task-based Language Learning, and Community Language Learning. There are various teaching methods, but none of them is the best. What is even more important is that teachers can understand how to teach deeply and can use those methods to attract and motivate students.

Text refers to language teaching materials that teachers use in the classrooms, including textbooks and accompanying materials or materials developed by teachers. The important role of materials is to keep learners motivated and interested in the lessons and to match the syllabus to learners' needs.

Task is a central element in language classrooms and serves a pedagogical purpose. To make English learning tasks more engaging and encouraging, tasks should have a clear and measurable outcome. Tasks need to be interesting and well-aligned with learners' skills and

experiences, e.g. application of project, problem-based learning, and goal-setting and progress checks.

Test serves as a learning tool to help learners see progress in their studies and encourages them to be more willing to study. There are many ways of using authentic assessment strategies that can be more encouraging and provide more beneficial information about student learning.

Research Methodology

The methodology chosen for this study is sequential mixed method as described by Creswell (2009) as research in which the investigator employs both quantitative and qualitative approaches or methods in the data collection and data analysis process as well as the integration and in making inferences of the findings in one study or a program of inquiry.

Participants

The participants in the current study were secondary students at Ave Maria School, Thailand, in the academic year 2021. The total number of secondary students in the academic year 2021 was 826. This study used an explanatory sequential mixed-method of data collection, so there were two groups of participants: survey respondents and interview participants. During the pandemic of COVID-19, convenience sampling was conducted for the survey questionnaire based on the principles of safety, fastness, and convenience. Purposeful sampling was used for the interviews in order to achieve a deeper and clearer understanding of the data. Thus, 18 interviewees were chosen based on the GPAs of 3 students from each class (grades 7-12) with high, middle, and low scores.

Instruments

The questionnaire was adapted from Subekti (2018) and from Wang and Lee (2019), which was divided into two parts. The first part consisted of 27 items relevant to the L2 Motivational Self-System: Ideal L2 Self (9 items), Ought-to L2 Self (9 items), and L2 Learning Experience (9 items). The second part consisted of 20 items about the 5Ts of Motivation in the classroom: Teacher (4 items), Teaching methodology (4 items), Task (4 items), Text (4 items), and Test (4 items). The 5-Point Likert Scale was used in the questionnaire: 1- strongly disagree, 2- disagree, 3- neutral, 4- agree, and 5- strongly agree.

The items relevant to the L2 Motivational Self-System

1. I can imagine myself living abroad and having a discussion in English.
2. I can imagine myself living abroad and using English effectively for communicating with English native speakers.

3. I can imagine a situation where I speak English with foreigners.
4. I can imagine myself speaking English with international friends or colleagues.
5. I can imagine myself speaking English as if I were a native speaker of English.
6. Whenever I think of my future career, I imagine myself using English.
7. The things I want to do in the future require me to use English.
8. I can imagine myself studying in a university where all of my courses are taught in English.
9. I can imagine myself writing English emails fluently.
10. I study English because people around me think it is important.
11. Learning English is necessary because people around me expect me to do so.
12. My parents believe that I must study English to be an educated person.
13. I consider learning English important because people I respect think that I should do it.
14. I am motivated to learn English when teaching and instructional materials are varied, including print, electronic, oral & written ones.
15. There will be a negative impact on my life if I do not learn English.
16. Studying English is important for me because an educated person is supposed to be able to speak English.
17. Studying English is important for me because people will respect me more if I know English.
18. If I fail to learn English well, I will be letting other people down.
19. I like the atmosphere of my English classes.
20. I find learning English very interesting.
21. I always look forward to attending English classes.
22. I really enjoy learning English.
23. I like the activities in my English classes.
24. I like my English teachers because their classrooms teaching and activities are fun.
25. The classmates in my English class help me understand English better.
26. The materials in my English class suit my needs.
27. The content level and teaching materials of the English help me improve my English skills.

The items relate to the 5Ts of Motivation in the classroom

Teacher

1. I am motivated to learn English when my English teachers are friendly and approachable. I can talk to him/her not only about schoolwork but also other things related to my personal and social life.

2. I am motivated to learn English when my English teachers treat every student fairly and does not practice favoritism.
3. I am motivated to learn English when my English teachers teach the lesson with enthusiasm and care.
4. I am motivated to learn English when my English teacher creates a low-stress classroom environment so I can participate without fear of losing face when I make mistakes.

Teaching methodology

5. I am motivated to learn English when my English teachers uses a variety of activities to keep me interested and engaged.
6. I am motivated to learn English when my English teachers use different teaching aids such as images, videos, songs and movements.
7. I am motivated to learn English when my English teachers carefully select and structure learning activities that support the attainment of lesson objectives.
8. I am motivated to learn English when my English teachers signal clearly when we are moving from one activity to another.

Tasks

9. I am motivated to learn English when my English teachers provide sufficient assistance before, during and after each task.
10. I am motivated to learn English when teachers assign us tasks that meet our different needs and interests.
11. I am motivated to learn English when my English teachers explain the linguistic, communicative or cultural value of the task clearly.
12. I am motivated to learn English when my English teachers encourage every student to be involved in the tasks.

Text

13. I am motivated to learn English when the materials used in class provide ample opportunities for me to learn what we really need or want to learn.
14. I am motivated to learn English when teaching and instructional materials are varied, including print, electronic, oral & written ones.
15. I am motivated to learn English when my teachers allow us to choose reading materials that we are interested in.
16. I am motivated to learn English when the texts used in the class do not contain too many words or expressions that are beyond my reach.

Test

17. I am motivated to learn English when teachers can provide feedback, guidance and advice to me and assess me on an on-going basis, rather than concentrating on a single day, week or end of the term.
18. I am motivated to learn English when my English teachers use marking rubrics that are carefully calibrated to avoid subjectivity.
19. I am motivated to learn English when my English teachers allow us to assess ourselves.
20. I am motivated to learn English when the teachers give me alternative assessments such as project work and other activities in the classroom, besides the examination.

Before distribution, the questionnaire was validated for the content using the Item-Objective Congruence (Rovinelli & Hambleton, 1977) by three qualified experts. The score of each item was greater than 0.5, which indicated that the questionnaire was acceptable. Then, to avoid any misunderstanding of the concepts and to guarantee the correct and comprehensive contents, the questionnaire was translated into Thai by using the procedure of back-translation (Brislin, 1970). The questionnaire was tried out with 35 samples, which provided the Cronbach's Alpha of the eight variables as follows: Ideal L2 Self (.98), Ought-to L2 Self (.98), L2 Learning Experience (.99), Teacher (.98), Teaching methodology (.98), Task (.96), Text (.96), and Test (.98). These results indicated that the questionnaire items had high internal reliability.

For the interview, six open-ended questions were used as a guide for investigating the in-depth information to expand quantitative results, including the following questions:

- 1) Do you like studying English? Can you explain why you like them?
- 2) Who do you think helps or supports your English learning?
- 3) What do you think helps or supports your English learning?
- 4) What do you like about the way your English teachers teach? What would you like them to change in their teaching?
- 5) Besides learning in school, do you learn English outside of the classroom? If so, what do you learn outside of the class? Also, do you have an opportunity to use English in your daily life?
- 6) What do you think is the most important factor in keeping you motivated to improve your English?

Data Collection and Analysis

Due to the COVID-19, the online questionnaire was used to collect the data from November 29 to December 3, 2021. Data from questionnaire were analyzed using descriptive analysis in terms of mean and standard deviation. The mean scores for each item point out the

degree of students' motivation. A higher score demonstrates a highly motivated student, while a lower score indicates low motivation, as shown in Table 1.

Table 1

Interpretation of Mean Scores of Motivational Levels

Levels	Mean Range	Score Range	Motivational Levels
5	strongly agree	4.50 – 5.00	very high
4	agree	3.50 – 4.49	high
3	neutral	2.50 – 3.49	moderate
2	disagree	1.50 – 2.49	low
1	strongly disagree	1.00 - 1.49	very low

The online interviews were conducted with individual interviewees for the duration of December 13–14, 2021. Creswell's (2009) qualitative data analysis procedure was adapted to analyze the interview data. That is, transcribing the recorded data from all the interview questions, followed by processing the data, translating the processed from Thai to English, coding and analysis of the processed, organizing the data for reporting in the qualitative narrative, and integrating the qualitative into the reporting findings.

Findings

Research Question 1: What are the levels of motivation among secondary students towards English language learning?

Table 2

Students' Motivation towards English Language Learning based on the L2MSS at Ave Maria School (n=462)

Components	Rank	<i>M</i>	<i>SD</i>	Interpretation
Ideal L2 Self	2	3.59	.97	High
Ought-to L2 Self	2	3.59	1.06	High
L2 Learning Experience	1	3.72	1.01	High
Overall		3.63	1.01	High

The results of Table 2 demonstrate that the overall mean score was high ($M = 3.63$). It indicates that the secondary students hold a high motivational level on three components of L2MSS. Among the three components, students' L2 Learning Experience ranked the highest, with a mean of 3.71. Both the Ideal L2 Self and the Ought-to L2 Self ranked second, and had the same mean score of 3.59. This result indicated that three components of L2MSS had high influence on

increasing student motivation, and L2 Learning Experience has the greatest influence on students' motivation to learn English at Ave Maria School.

Table 3

Descriptive Statistics of the L2 Motivational Self-System of the Participants' Responses (n=462)

Ideal L2 Self		Ought-to L2 Self		L2 Learning Experience	
Items	Mean	Items	Mean	Items	Mean
1	3.56	10	3.81	19	3.64
2	3.47	11	3.82	20	3.83
3	3.47	12	3.74	21	3.83
4	3.55	13	3.71	22	3.69
5	3.24	14	3.50	23	3.67
6	3.72	15	3.51	24	3.71
7	4.16	16	3.62	25	3.73
8	3.49	17	3.44	26	3.58
9	3.58	18	3.17	27	3.75

As shown in Table 3, some items yielded mean scores lower than 3.49, which indicated moderate motivation. In Ideal L2 Self category, item: 8 *“I can imagine myself studying in a university where all of my courses are taught in English.”* Item: 3 *“I can imagine a situation where I speak English with foreigners.”* Item: 2 *“I can imagine myself living abroad and using English effectively for communicating with English native speakers.”* And item: 5 *“I can imagine myself speaking English as if I were a native speaker of English.”* In the category of Ought-to L2 Self, items 17 and 18 were moderately motivated *“Studying English is important for me because people will respect me more if I know English,”* and *“If I fail to learn English well, I will be letting other people down,”* whereas, there were no items in the L2 Learning Experience category that had mean scores of moderate motivations.

Research Question 2: What factors affect the English language learning motivation of secondary school students?

Table 4

Factors Supporting Motivation in the EFL Classroom from the Respondents' Perceptions

(n = 462)

Classroom Factors	Rank	Mean	SD	Interpretation
Teacher	4	3.67	.99	High

Teaching Methods	1	3.77	.97	High
Task	3	3.70	.98	High
Text	5	3.65	.97	High
Test	2	3.73	.98	High
Overall		3.70	.97	High

As shown in Table 3, respondents' overall perceptions of the five factors are relatively high ($M = 3.70$). It means that all five factors in the EFL classrooms have a strong influence on increasing students' motivation to learn English. Among the five factors of motivation, the Teaching methodology ranked the highest with a mean of 3.76, followed by the factors of Test ($M = 3.72$), Task ($M = 3.69$) and Teacher ($M = 3.67$), respectively. Whereas the factor of Text ranked the lowest, with a mean of 3.65. These results demonstrate that the Teaching methodology is the most contributing factor to increasing students' motivation in English learning. Finally, the Text is found to have the least impact on increasing motivation.

From the interview data, it was found that the support factors for increasing students' motivation in 5 themes were: Ideal L2 Self; Ought-to L2 Self; 5Ts of motivation (Teacher, Teaching Methodology, Text, Task, and Test); peers; and social media.

Discussion

First, consider the role of the L2 Motivational Self-System in students' levels of motivation for learning English. Based on the comparison of different components of motivation: Ideal L2 Self, Ought-to L2 Self, and L2 Learning Experience. It appears that three components were high: students' L2 Learning Experience motivation level was the highest; the Ideal L2 Self and the Ought-to L2 Self were in second place. The L2 Learning Experience was the main component affecting the increased motivation for English language learning among the secondary students at Ave Maria School. This result is linked with all questionnaire items of five factors in the classroom getting high mean scores. It confirmed that the L2 Learning Experience truly increases students' motivation to learn English. Even though the Ideal L2 Self and the Ought-to L2 Self ranked second, both of them got high mean scores. It indicated that the Ideal L2 Self and the Ought-to L2 Self also contributed to the increase in student motivation. When considering the Thai context, the results of this study are also consistent with Prasangngern (2021) and Malirum (2018), the L2MSS has a strong influence on Thai L2 learners' motivation and should be promoted in English language classrooms.

Ideal L2 Self

The results acknowledged that the level of motivation on Ideal L2 Self is high. It suggests that students can imagine their future selves in relation to their future careers and future use of English in their lives. These future self-images or the ideal self can effectively stimulate students to learn English. That is, when students have goals for their future, they will attempt to achieve those goals. All the interviewees in this study confirmed that English is an essential tool on the path to a stable and successful future career, as some of the excerpts shown below.

- *I have a dream to study and live abroad.*
- *I like learning English because it helps me to communicate when I go abroad.*
- *English helps me communicate with people in other countries.*

Additionally, when considering item 5 “*I can imagine myself speaking English as if I were a native speaker of English*” got the lowest mean score. It pointed out that the students’ goal in learning is to learn English for communication in life rather than to be fluent in English as a native speaker.

Ought-to L2 Self

The study results revealed that the level of motivation on the Ought-to L2 Self is also high. The results indicated that external factors like other person’s expectations (parents, peers and teachers), the role model (an educated person, a successful person, or a celebrity), have influenced students’ beliefs and perceptions. That is, students are encouraged to study because they want to satisfy their parents or they want to be like others. This reflects a long-standing Thai cultural value, and it is still deeply rooted in Thai society. That is, parents expect that education helps their children succeed. In line with the study of Tagichi, Magid, and Papi (2009), parents have hope for their children. They believe that if their children succeed, it will be a sign of their own success. Therefore, parents attempt to support their children’s English learning in every way. Some examples of the findings from the interview that help to confirm these findings:

- *My family supports me by paying for my learning English and taking tutorial courses.*
- *At home I can ask my parents for help.*

L2 Learning Experience

The L2 Learning experience plays a significant role in motivating students to learn English. When considering contexts in Thailand, where rarely opportunities for learners to use English in daily life. Teaching English in the classroom has an effective influence on learning English. When considering in depth the factors specific to the classroom situation based on the 5Ts of motivation (Renandya, 2014), the results bring to light that the overall degree of students’ perceptions of five

factors is relatively high, which confirms that the L2 Learning Experience actually has an influence on the increasing motivation of English learners at Ave Maria School. Based on the opinion of students, the 5Ts of motivation in the classroom were prioritized as follows: Teaching methodology, Test, Task, Teacher, and Text.

1) Teaching methodology is found to be the most important factor in influencing students' motivation to learn English. Using different teaching aids and a variety of activities can motivate students to learn English. Moreover, they need to focus more on communication than grammar and memorization (Asher, 1977). In addition, they also need Thai teacher assistants in classes taught by foreign teachers to help them understand English better.

2) Tests associated with fair rating, self-assessment, providing feedback, ongoing assessment of students, and providing students with alternative assessments; all of those encourage students to learn English. Test is also a tool for students' English improvement (Hattie & Timperley, 2007).

3) Students agreed that tasks, clearly explaining the task's linguistic, communicative, or cultural value, providing appropriate assistance tasks, and giving assignments that meet the different needs and interests of students all contributed to student achievement. The interview data confirmed that group and pair tasks can help students get a chance to practice conversation.

4) Teacher was ranked fourth in affecting students' motivation to learn English. Nevertheless, item number 3: "*English teachers teach the lesson with enthusiasm and care*" got the highest score of all the items in the questionnaire. As Renandya (2014) mentioned, the teacher is the heart of the model playing a vital role in motivation and encouraging students to commit to continuous learning throughout their studies. Teachers' characteristics have an influence on increasing motivation in learning English, such as enthusiasm, caring, being friendly, humorous, and patience. In particular, in the Thai EFL classroom, the positive interactions and relationships between teachers and students resulted in a significant increase in learning motivation (Barr, Darachai, & Phetwira, 2020).

5) Text was ranked the lowest. As a result, teaching materials may have decreased students' motivation to learn English. Students require a variety of materials, including conversation clips, exercises, and information technology resources, to simulate their studies.

Additionally, the interview data also demonstrated that peers are a factor that encourages students to learn English. Sharing and helping each other enhances students' learning imaginations (Murphey et al., 2014), and helps them be more motivated in learning.

Furthermore, the findings found that social media has an impact on student motivation by facilitating learning opportunities that improve learner outcomes. Students can search for more knowledge on social media and get opportunities to use English for communication. The use of social media platforms (Facebook, Instagram, e.g.) helps students improve their skills and increase their motivation (Al-Jarrah et al. 2019; A Baniyassen, 2020; Rerung, 2021). In contrast, social media might have a negative effect on students' academic achievements as their GPAs drop and a lot of time is wasted (Heffner & Tara, 2016).

Implications and Recommendations

The findings showed that secondary students have high levels of motivation based on the three main components: Ideal L2 Self, Ought-to L2 Self, and L2 Learning Experience. Among them, the L2 Learning Experience had the highest, the Ideal L2 Self, and the Ought-to L2 Self ranked second. That means the L2 Learning Experience has the greatest influence on students' motivation to learn an English language at Ave Maria School. The study agreed with Dörnyei (2019) that the L2 Learning Experience is the most powerful predictor of benchmark measurement. The findings also found that Teachers' personality, Teaching methodology, Task, Text, Test, peers, and social media have an effect on increasing students' motivation. Therefore, teachers should recognize that the motivation of students in relation to their learning environment is critical to their language learning achievement, especially when using motivational strategies of the 5Ts of motivation in the English-language classroom: focusing on displaying active characteristics (enthusiasm, caring, and being friendly); creating an attractive classroom atmosphere; giving students opportunities to participate in class with enjoyment; using various materials and modern technology; and reducing exam anxiety.

Additionally, to promote the L2 Ideal Self, teachers must teach students to have a linguistic vision and a learning experience outside the classrooms.

Parents and teachers should collaborate to find suitable ways to support students' learning. And for students, they should strongly encourage themselves to learn English through their role models and the media in order to have a language vision.

Schools should provide training in teaching methodology courses for the development of teachers' English communication skills and the use of educational technology and media. School administrators should give teachers enough time to prepare for teaching and work on their professional development.

As the study was conducted in a private school, it would be interesting to do comparative analysis of findings with future study conducted in a public school. The different contexts of

teachers and students and school and curriculum management systems may be the focal points of analysis. In addition, it should be pointed out here that if possible, the data collection process should be conducted on-site. Although there is no issue with the online option, it is deemed more assuring if the researcher can directly and promptly provide any explanation needed in the event of inquiry in order to ensure the accurate understanding of the instruments among participants.

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How Does He Develop His Themes? A Sensuous Analysis of John Keats' Selected Poems

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Abstract

The current study analyzes the sensuous elements in the poetry of English romantic poet, John Keats. Keats is a renowned poet of Romanticism who was influenced by Greek culture, art and literature. His poetry is generally marked with sensuousness. He develops his theme through sensuous elements. Sensuousness is a poetic technique through which poets create the senses of meanings by words. It comprises human senses. Poetry generally consists of such elements but, sensuousness in the poetry of John Keats is hallmark.

However, this research analyzes sensuous elements and develops the idea of generating themes through such elements. It is qualitative descriptive research which consists of Textual Analysis Method of research. It follows the theoretical framework of Sensuousness to comprehend a systematic conclusion of research problem. The framework is developed after reviewing related previous literature. The data are generated from two sources, primary and secondary. The primary data include eight poems of John Keats. The poems are analyzed through the lens of sensuousness to reach sensuous elements. The findings of this research manifest that Keats has marvelously utilized all human senses to develop his theme of nature, pain, escape, Hellenism, allusion and romanticism. This study helps the readers to understand how sensuous elements work in poetry, and to understand Keats as a great sensuous poet of romantic era.

Keywords: Keats; Poetry; Romanticism; Sensuous Elements

Introduction

John Keats was an English Romantic poet who lived from October 31, 1795, to February 23, 1821. Regardless of having been published for four years until he passed away at the age of 25. He belongs to the most important members of the literary giants of romantic literature of second generation, including the figures like Byron and Shelley. Despite the fact that his poems were not well regarded by critics throughout his life, his popularity expanded after his demise, and then by the late nineteenth century, he had established himself as one of the most popular of all English

poets. He left a big literary impact on a lot of different figures of his era. His initial meeting with Keats' writings, according to Jorge Luis Borges, was the most crucial intellectual revelation of entire lifetime (Bough, 2021).

However, Keats comes as a sensational poetic genius. The poetic mind of Keats is engulfed in sensuality. He is more like a sensual poet than a contemplative poet. Sensuousness is at the heart of Keats' poems. Keats' senses of impressions are rapid and acute, although he has a special knack for expressing them through solid auditory imagery. Keats expressed the glory of objects, the majesty of the cosmos from the heavens to the wildflowers of the forests, through these sense impressions. Keats' graphic sense is full of beautiful detail as well as being provocative. Every word and verse are brimming with sensual beauty. No other poet, with the exception of Shakespeare, could display such linguistic expertise and aural harmony (Kumar, 2016). Additionally, according to Arnold poetry shall be simple, sensual, passionate,' as per Milton's renowned dictum. None can dispute that the characteristic of sensuousness is eminent in Keats' poems (Humphry, 2013).

Therefore, this study aims at investigating elements of sensuousness in Keats' poetry. It analyzes the elements of sensuousness and manifests how they assist Keats to develop his themes. The study follows qualitative method of Textual Analysis. The theoretical framework of sensuousness is applied on this study to reach the comprehensive conclusion. The data are gathered from primary and secondary sources. Eight poems of Keats are primary data, and secondary data such as articles, reviews, and critical comments through research articles are generated from the internet.

Previous Studies on Keats

Akhtar (2017) has investigated the specific poem ode on a Grecian urn from the perspective of critical reading. He has evaluated the poem in the themes of philosophy, art, eternity, beauty along with aesthetic and romantic components of the poem. His qualitative analysis of textual analysis applying the model of critical analysis has reached a conclusion that it is, in reality, a poem about acknowledging, appreciating, and accepting the magnificence of art and nature. The brilliance of Keats' work lies in the precise descriptions of passion for art and nature. His viewpoint is that there is no such thing that nothing and everything around the same period. Despite the fact that Keats' poem appears to be about insignificant matters, his method is profoundly intellectual. The scholar attempts to concentrate on all poem's intellectual themes.

However, Aryan, Nawab, and Iqbal (2020) have looked at Keats' poetry from such an unusual and unconventional point of view, that of a rebellious poet battling for the sake of political and morals affairs. His poetry reflecting such themes was chosen for the study. His works show not just features of Romantic age, but also elements of revolt. In a productive irony of the uprisings

via intention, the majority of his poetry urge for reformation. Caught up in the revolutionary and sanguine currents, he laments the present dissatisfaction and immobility on only one side, but he is enthusiastic about tomorrow, wherein transformation and unification are certain.

Moreover, Keats' odes depict a journey more toward the purpose of being that includes both real-life human experience and the extensive experience discovered in art. One sees a conversation amid impermanence and immortality in such poetry, which climaxes not even in the gorgeousness formula, but in the atmosphere of tolerance. He passes forward from romantic pain to what Arnold called the capacity to see things for its whole, which would be a hallmark of Hellenism. As a result, the Odes document the poet's continuous progression through the labyrinths of despair, agonized comprehension of human existence's dualities, and a matured perspective of living and art. Keats enters life's gloomy hallways, constantly attempting to wrestle with truth and often excelling in depicting the strain, intense asking, and beliefs with sufficient imagery which are both sensual and cerebral, all leading out to ever-widening panoramas of feelings and thoughts (Mukherjee, 2021).

Bacha (2010) has studied Keats with comparison to Ghani Khan, who is a Pashto poet of Pakistan. he compared some literary elements of both poets to reach an apprehensible conclusion of knowing both poets from a literary comparative perspective. However, both poets, Keats from England, and Khan from Pakistan resemble with each other while treating the themes of politics. Both are inclined towards natural scenarios and beauty of things. They have also dealt the politics-based regard of chaos and turmoil through their poetry, with natural and aesthetic appeal. The most common thing, the researcher found, in both poets' poetry is escapism. It is their way to disorient themselves from the severe, heart-felting realities of life. They seek their refugee in the imaginative world of poetry, and console themselves there away from any sort of turmoil in life. Lastly, although both poets hailed from different geographical and social cultures, and different time, they are devoted to the similar concerns of poetry, technique, themes and issues of their respective time.

Research Methodology

The research follows Textual Analysis Method to analyze the data descriptively. The researcher has selected some thematic texts which include sensuous elements in the poetry of Keats. The selected excerpts are collected from eight poems of John Keats. The researcher has gathered the poems from the internet sources. The presentation and analysis of the data is taken into account with an organized structure. The researcher has put forward the separate headings of each poem.

Theoretical Framework

The current study follows the theoretical framework of sensuousness. The theoretical framework is generated after reviewing related literature. The researcher has discussed the theory as below.

Sensuousness is defined as the ability to influence or connect towards body sensations instead of the brain or intellect. The characteristic of such a verse which is governed by this or affects the sensations of sight, sound, feel, fragrance, and flavor is known as sensuousness within poems. Through "sensual" poem, poets imply poetry committed to magic of either the faculty rather than a concept or intellectual theory (see Cambridge English Dictionary).

An unrivalled feature of Keats' lyrical creativity is sensuality. Keats is widely regarded as the most sensual of English poets. Sensuality, however, is a literary and poetic characteristic that influences the senses of reader's: hearing, vision, feel, scent, and tasting. Moreover, sensuous poetry rarely includes philosophical topics. It engages senses by providing bright and unique word visuals, it thrills to ears by providing rhymed melody and melodic noises, and excites human nose through stimulating sense of smell, among other things (Kumar, 2016).

Relatively, romantic John Keats has also been a magnificence worshipper who seeks it out indiscriminately, even though these are sensibilities which first disclose the grandeur of everything to himself. He just creates poems based around which Keats senses in his heartbeat. As a result, it was his sensory sensations which sparked his imaginations, leading the poet to understand important truths of life.

Analysis of Poems

Keats, an English romantic poet, revels in the pleasures of the senses. The Poet's odes, that are his finest poetic accomplishment, are rich in sensual imagery. None can deny that his poems have a sensuous element, as it clearly encourages to experience, to appreciate intense and precise sense of perceptions. The Researcher has brought some excerpts from the poems of Keats which display the sensuous elements. The researcher has analyzed them to locate specific sense, and also the researcher has interpreted the poems to manifest that how a specific sense helps him to develop the theme. The following poetic chunks inculcate the sensuous elements.

Ode to Nightingale

“I cannot see what flowers are at my feet
Nor what soft incense hangs upon the
boughs’

.....
.....

The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.” (Keats, 1819)

The lines above are taken from his famous poem, Ode to a Nightingale. One can obtain the sense of vision, sensation, and scent in such words. The sensations of tasting and auditory are also included even in the end of the line, also with the evocation. The poet looks to be offering a direct knowledge for public acknowledgment inside ode. Keats is capable of considering his ideas with tranquility while under the enchantment of nightingale and using floral images. The gustatory feeling of getting drunk is described in the second verse of this poem. There are also ties to the sensations of sight and hearing. He presents his natural theme and escape through the covering factor of senses of sight and touch, which help him to inculcate his ideas and generate a proper commodification of themes. His use of senses of different nature marks his poetry marvelously wonderful. It fills into the senses of audience. The readers feel their heart dwelling in the heart of the verses.

“With beaded bubbles winking at the brim,
And purple-stained mouth” (Keats, 1819)

Additional instances of sensual imagery inside the ode include Sense of hearing. The author's heart aches as he listens to the nightingale's melodies. Sense of hearing here presents Keats' theme of aching heart which includes the poet's pain, suffering and clipping nature. Moreover, by hearing the voice of Nightingale, and presenting the bird's image as a visual image in the mind of reader's marks greatness of his poetry. He installs the verses into the heart of the readers. This sensuous element of imagery is a hallmark of his poetic genius which also helps to develop his theme in an imaginative way, in the mind of his readers.

“The voice I hear this passing night was
heard in ancient days, by emperor and clown.” (Keats, 1819)

Keats in the above-mentioned line attempts at developing his theme of historical history. As he was a poet who was much influenced from Greek culture, art and literature. Greek influence ruled his poetry, and in the above line he develops the theme of Hellenism through the sense of hearing. The sensuous element of auditory keeps his line dominant in the theme. He is saying that he could listen to voice of the Greeks through the voice of nightingale. For Keats, hearing imagery is at its peak where he could translate himself to the version of Greeks. His allusion of Greek kings and clowns is also developed through the sense of hearing.

“O for a beaker full of warm South
 Full of the tree of blushful Hippocrene
 With beaded bubbles winking at the brain.” (Keats, 1819)

Sensual smell also comes here whenever the poet cites the plants in the ode, he smells a combined fragrance of several blossoms. In the above line, Keats develops his theme of environment and ecological setting. He informs the readers to understand cultural environment. He constructs the idea through the sense of smell. Sensuous element of smell lies in these lines which assist him to generate the environmental setting, where he is dealing with the image of flowers. Additionally, this theme also includes the image or visual sense, which creates the image of a particular object, like flower in the above line. This is his poetic genius which engages the audience in themes, visions, sensuous smell and sensuous appeal of his poetry. It catches the mind of readers to read him again and again. Throughout the following verses, he describes:

“I cannot see what flowers are at my feet’
 Nor what soft incense hangs upon the
 boughs
 But in embalmed darkness, guess each
 sweet.” (Keats, 1819)

Keats' sensuous imagery have often been interpreted as expressing specific aspects of the artist's nature or understanding of life. Some harsh detractors of Keats' poems claimed his sensuality was a form of sin or lack of morality, and therefore it was massively inferior to cerebral detachment, moral knowledge, and spiritual growth. However, it is clear that the sensuous element in the writings is a real poetic channel, guiding the artistic imaginations to reality. His poems like Ode to the Autumn and Ode on a Grecian Urn are excellent examples of this. Ode to Autumn by John Keats is the epitome of tangible, sensual sensation. The verse gives a thorough account of the winter, including most of its diversity and abundance.

Ode to Autumn

“Season of mists and mellow
 fruitfulness, Close bosom-friend of the
 maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatched eaves run;
 Until they think warm days will never
 cease, For summer has o'er-brimm'd their
 clammy cells” (Keats, 1820)

The poem starts out with a lovely depiction of the weather. One acquires a sensory impression of quiet and accomplished fulfilment as one hears the very foremost lyric. The mind of audience is filled with a sense of feel, they may visualize a concerto of different colors. The Ode to Autumn is a perfect example of Keats' sensual poetry.

Ode on a Grecian Urn

Moreover, Ode on a Grecian Urn, the greatest famous and eternal poetry, seems to be another instance of the sensuous approach.

“Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our
rhyme:

.....
.....

Heard melodies are sweet, but those
unheard
Are sweeter; therefore, ye soft pipes, play
on;” (Keats, 1820)

Keats' this renowned poem is characterized as a 'sylvan historian', with a 'floral' story as well as a 'leaf fring'd' mythology. The very first lines alone conjure up thoughts of woods, romance, and singing. The visual imagery has attained a much more complete depiction of life experiences combining the melancholy of morals with the majesty of a timeless in the phrases, "heard melodies are sweet, but those unheard are sweeter" (Keats, 1820). The renowned words just at the end of such ode, “Beauty is truth, truth beauty....,” are frequently seen as a declaration of the poet's philosophy of life.

Almost as much as the sensory impression in these words, there is an emotive connection as well as a mix of ideologies that collectively transmit the piece's absolute reality. Eros and Ophelia are shown in the Ode to Psyche laying in lush grass surrounded by blossoms of multiple colors in an engagement. Anybody who reads the words will experience sight sense:

“Mid hush'd, cool-rooted flowers fragranteyed,
Blue, silver-white, and budded Tyrian” (Keats, 1820)

Ode on Melancholy

Ode on Melancholy is a lyrical dialogue amidst the writer as well as the audience that explains the author's perspective of melancholy. This poem begins with images of things of death and sorrow, as well as an exposition to ancient Greek heroes and values.

“Though you should build a bark of dead
men's bones,
.....
To fill it out, blood-stained and aghast;
Although your rudder be a dragon's tail” (Keats, 1820)

Ode on Indolence

The speaker of Ode on Indolence relates a sight he had one morning of three unusual creatures dressed in white robes and donning "placid sandals." These figurines appeared in front, and indeed the narrator compares these to figurines etched through into top of a stone urn or vase as they went by. The language has a sensual feel to it.

“One morn before me were three figures
seen,
With bowed necks, and joined hands, sidefaced;
And one behind the other stepp'd serene,
In placid sandals, and in white robes
graced;
They pass'd, like figures on a marble urn
When shifted round to see the other side;” (Keats, 1820)

The Eve of St. Agnes

Keats' utilization of sensual description may be found not just in his odes, but also in his lengthy poetry. For instance, in his famous poem, The Eve of St. Agnes, there is the depiction for the delicious morsels inside the church. People have a sensation of touch throughout. The terrible coldness described in some of these sentences can be felt by the audience as well.

“St. Agnes' Eve—Ah, bitter chill it was! The
owl, for all his feathers, was a-cold;
The hare limp'd trembling through the
frozen grass,
And silent was the flock in woolly fold:” (Keats, 1820)

Isabella

Some other instance seems to be the phrase in 'Isabella' that describes the detached ecstasy of lovely aroma:

“Then in a silken scarf, - sweet with the
 dews
Of precious flowers pluck’d in Araby,
And divine liquids come with odorous ooze
Through the cold serpent pipe refreshfully,
 - She wrapp’d it up;” (Keats, 1820)

The above-mentioned lines from the poem Isabella by Keats describes the sense of smell. Through the sense he has developed the theme of beauty of a woman. The audience feels the beauty through smelling the scene. This shows Keats’ poetic ability that how wonderfully he writes in such a way that audience gets involved in the verses and generates the beauty of the poem. His idea of exploring the schema of such beautiful scenarios through his images marks him great in the arena of his poetic realm. However, Keats here develops the image of a woman as well. This shows his sense of vision. Two senses or more appropriately multiple senses in single verse is extravagant poetic genius of Keats to develop his multiple themes through multiple senses. Also, the senses engages the audience in the poems more aptly and interestingly. Moreover, the portrayal of Lamia as little more than a snake provides another eyesight.

“She was a gordian shape of dazzling hue,
Vermilion-spotted, golden, green, and blue;
Striped like a zebra, freckled like a pard,
 ,
 Dissolv’d, or brighter shone, or
 interwreathed
Their lustres with the gloomier tapestries” (Keats, 1820)

La Belle Dame Sans Merci

Escapist romantic poet John Keats usually paints with words. His famous poem La Belle Dame Sans Merci contains things like paints with a tangible and substantial image of sensual elegance in just these few phrases.

“I met a lady in the meads,
Full beautiful—a faery’s child,
Her hair was long, her foot was light,
And her eyes were wild.” (Keats, 1819)

As a result, Keats is a sensational poet. His ideas are encased in sensuality, which is connected to the high graphic beauty of his lyrical art, wherein he matches Spencer's greatness. Keats is a sensory mystical. He was interested in revealing the absolute reality of the globe by artistic sensations rather than intellectual understanding. Once he matured as a poet, Keats learnt to interpret life not merely for their elegance, but also for inherent truthfulness. Keats' lyrical word's sensuality is indeed a valiant endeavor to stabilize and embrace an inevitably unachievable truth. Its why, for any and all eras, Keats' literary creativity has been unrivalled.

Conclusion

The researcher here concludes the whole study. This studied is conducted on investigation and analysis of elements of sensuous in the poetry of John Keats. The researcher has utilized the primary data of five poems to reach the aimed conclusion. The data are analyzed with qualitative approach of research methods, and textual analysis method of research. The collected data are analyzed descriptively. The analysis displays that Keats unlike other romantic poets has utilized human senses in his poetry at a large number. He has used senses of vision, hearing, smell, touch and auditory to develop his themes like, escapism, Hellenism, allusion, pain, beauty and art. He touches the mind of readers through utilizing such senses. The words generate imagery, sound and other senses in the ears and minds of the audience. His utilization of senses has marked him as one of the distinguished poets of romantic time period. Moreover, Keats' greatness also lies in other themes like escapism, art and beauty, but he has developed all the themes through developing senses in his poetry. Marking sensuous elements in his poems like Ode to Nightingale and Ode on Melancholy have earned Keats as a sensitive poet. Also, he was during his time criticized by his contemporary literary giants. This made him weak to face the world of criticism against his poetry. He played his senses in the ground of poetry and caught the attention of his reader after his demise in Italy. However, this research may not be final and ultimate in its analysis, findings, and conclusion. The upcoming researchers and readers can provide valid criticism and conduct a more aptly analysis to reach a more comprehensive findings and conclusions.

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Representation of Dalit Women in Literature: A Reading of *Chauti Bhint (The Fourth Wall)*

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

Abstract

What is Dalit literature? How are Dalit women represented in Dalit literature? Is there any difference between Dalit male writing and Dalit female writings? The present paper proposes to focus on questions like these, with special reference to a short story titled *Chauti Bhint (The Fourth Wall)*.

Keywords: Urmila Pawar, *Chauti Bhint (The Fourth Wall)*; Dalit Literature; Representation.

Introduction

Dr. Babasaheb Ambedkar famously wrote in *Annihilation of Caste* (1936) “You cannot build anything on the foundations of caste. You cannot build a nation; you cannot build up a morality. Anything that you will build on the foundations of caste will crack and never be a whole”. Dalit Literature is the voice of the oppressed community, seeking justice on the name of caste from the centuries. Authors rising from caste backgrounds are coming forward to engage in this rapidly increasing literary genre.

The portrayal of Dalit characters has always remained a sensitive issue in literature. Dalit Literature is a literature of resistance, which primarily focuses on the exclusion and marginalization of oppressed communities like Scheduled Caste, Scheduled Tribes and other backward castes, and is fighting for harsh reality of caste system in India. Dalit literature is the voice of all oppressed communities who challenge the rigidity of caste system and demand equality. Dalit literature represents the bitter lived experiences of Dalit's, who are victims of so-called upper classes.

Urmila Pawar (1945--) was born in the village of Ratnagiri, Phansawale district, in the Konkan Maharashtra. She pursued her M.A. from Bombay University and served in the Maharashtra government's social protection department for many years. Her father, Aqun Pawar, was a teacher in a school for untouchables. She had completed his sixth standard in ‘the school of the polluted converts’ where only the children of converted Mahar-Christians went to study. He was a very stingy man. He worked as a priest and conducted the ceremonies like marriage, worship, and death rites for his own people. He was inspired by the philosophy of Ambedkar to educate the children. He lost his first wife and decided to remarry. He got married to Laxmibai, to whom Urmila was born. Laxmibai could weave cane baskets, storage bins and other household items. The weaving was her family occupation. When Urmila's father died in 1954, her mother easily carried the whole responsibility of the house. Her mother raised her children by making baskets, which the children sold door-to-door. Urmila had two sisters—Shantiakka and Manjulatai, and two brothers Achyut and Shahu. She married to Harishchandra, an educated boy of Bhiraunde.

Pawar as a Dalit Writer

The writings of Urmila Pawar are focused on her knowledge and are infused with the transparency required for her aesthetic value. Pawar started to write about her childhood for ‘the toiling women of her village’ and to repay the debt of those women who indulged her so much when she was a child. Her writing actually began with a play *Srikrushanacha Pendhy* when she was studying in sixth. Her writing was published for the first time in the Diwali issue of Ababa Haiti, children's magazine in 1989. Her writings about her life got published in the magazines like Akshar, Charvak, Prerak Lalakari and Milan Saryajani. Sahava Bot (Sixth Finger) (1988), Chauthi Bhint (Fourth Wall) (1990), Hacha Ek (2004) are her short stories collection. She is well-known

for a chronology *Dr. Ambedkar: Jeevankalpat* (2003). She is also a former actor of radical Marathi Theater and a playwright.

Review of Literature

In 1975, Urmila started writing and short stories became her specialty, and number of her short stories is read even in college. Her short story “Kavach” (Armour), was much criticized for its earthy tone, although it is completely honest about the vicious teasing given low caste women. In 1980’s Urmila Pawar was acclaimed as major Marathi writer, and she has been invited to represent Marathi letters as a short story writer. Urmila autobiography *Aaydan* (2003) initially written in Marathi translated into English by Maya Pandit as *The Weave of My Life: A Dalit Woman’s Memoirs* (2008) puts forth the changed life of women and captures successfully the transition of the Mahar community. This is an important addition to Dalit literature since, so far, the only Dalit autobiographies are by minimally educated women. It will certainly contain strong views on the well-established patriarchy both outside and inside the Dalit the people. It may deal with the personal tragedy of the death of her son in a railway accident. It will unquestionably mirror the strength and inventiveness that can be found in Dalit women. Often Pawar's characters totally overturn patriarchal structures, and sometimes repair and bend them in ways that work with them. Female characters depicted in the context of their own organization as stoic speech opposition-they have an enhanced understanding of their position and are continuously trying to mitigate the inevitable subordination. Pawar weaves the histories of Dalit people together and deliberately undoes each of the links-caste; gender and class-to reflect their characters ' historical subordination. Women in her stories do not write slogans and march in movements but fight discrimination on a daily basis in the circumstances in which they find themselves.

Discussion

Chauthi Bhint, a tale originally written in Marathi translated into English as (*The Fourth Wall*) is one of the best-known stories of Urmila Pawar, and Urmila herself is probably the most famous Dalit woman novelist. *Chauthi Bhint (Fourth Wall)* got awarded with Shakuntala Nene Award, Mumbai in 1992. *The Fourth Wall* indirectly touches upon the problems of idealism and caste. This reflects on a family crisis, which lays bare the difference between idealism and social reality in a silent yet compassionate way. The caste status becomes an unnecessary burden, which is taken to the farthest end of life from conception. Unfortunately, even the educated and elderly are not spared from its ill effects.

The story of *The Fourth Wall* revolves around Pandurang Medhekar (Nana) who no longer finds tranquility and pleasure in ‘Samadhan’ the building where he lives. Over a matter of charity, a tussle arises between Nana and his sons. The story highlights the fact that often men who glorify great social leaders publicly are hypocritical and self-centered in private lives. The entire drama begins on the eve of Nana’s retirement from postal services. The humble Nana is worried by the

patronizing speeches that memorialize the immense service to mankind by the social reformers like Mahatma Phule, Dr Ambedkar, and the comparison between an ordinary person like him and these great legendary figures. Nana, who has devoted his lifetime for his 'family' is surprised to hear high flown words such as "social responsibility", repaying "debt to society" and being addressed as "servant of society" "great benefactor" and "lover of knowledge". Nana feels that he too owes lot to the society of which he has been a part and passionately announces fifty thousand rupees as a donation towards the construction of a cultural centre. The forthcoming cultural centre proposes to have kindergarten for children, sewing classes for women, literacy classes for the uneducated and support for the needy and helpless.

The gesture of Nana originates genuinely from his love of fellow beings and his sense of social responsibility. Ironically, Nana knows little that his decision would soon put him in trouble and make him one of the helpless and needy he wants to support. By contacting his family members, Nana's action at the spur of the moment leaves him a vulnerable and powerless human when everyone turns cruelly on him.

Nana's zest for helping society, his heart full of love and contentment gets little encouragement or praise from his sons and daughters in law who are greedy. Their behavior against him is changing drastically. All members of his family rebuke him for his charity and their barbed words sound like poison to his ears. His sons are chastising him for preferring his family to the community while giving away a large proportion of his income. The wretched Nana is reminded of money matters and casts a shadow of gloom and desolation upon his life's evening phase. Nana is left vulnerable and dejected to endure shame and insults hurled by members of his own family despite countless hardships and lifetime support for his country.

Language will inflict deeper wounds and his own people's misbehavior leaves Nana utterly shaken. He is cruelly forced out of the house, and his disrespectful sons are being told to go to his home. The condition of Nana appears as that of Shakespearian King Lear who in his old age is exposed to the storm of life. Nana is shamelessly told that "he is no longer useful to his sons". They boldly accuse him of making a show of social service and generosity to gain public approval and honor. Unable to bear all this torture and suffering, Nana goes away the house and assisted by his neighbor, Manohar reaches an Old Age home, 'Evening Shadows'.

The second part of the story depicts the residence of Nana at the Old Age Home Evening Shadows'. He and three others, Joshi, Rasal and Savant, are asked to share a bed. The trio tells him to unpack his things and to put pictures of gods on the fourth wall that belongs to him. Nana is in shock. Already a misfit in his own home, Nana is now confronted by social exclusion, becoming insecure in the fresh refuge that no longer seems to give his troubled soul any relief. The trio knows his whereabouts and is especially keen to learn about his caste. He is stereotyped and

treated as ‘Other’, the moment they came to know that he belongs to different caste. Nana's negligence enters a full circle with his age-old friends refusing to accept him. The old age that symbolizes wisdom, humanity, empathy is paradoxically incapable of growing out of its antipathy and caste insensitivity. Sadly, neither the family he dedicated his entire life for, nor his current roommates appear enough radical to include him in their classes or their lives. His utter marginalization by his loved ones and his fellow beings is a compelling statement on the hypocritical culture and its double standards.

The subtle idealism clashes clearly with the harsh facts that impose upon him. He is forced to agree to certain regulations that in normal circumstances he would not have compromised. Time appears to check the determination for Nana. Manohar tries to reason out by making things bearable for him and encourages him to follow the rules by putting up a few pictures of idols, observing the timings of prayers and donating fifty rupees for pujas and religious rituals every month. The atheist Nana, a firm believer in Dr Ambedkar's ideals, is left abandoned on the mercy of destiny. Everything Nana's hopes of finding happiness and love in her remaining life are ruined by his orthodox companions' unfeeling coldness and rigidity. Dismayed Nana “realized that home for the aged meant a common life for those of the same age, and the same sad situation. Each would be considerate of the other and with a free, liberated mind they would go fearlessly towards the final end” (p.27).

Nana's soul is further tortured with grief as he watches the inmates haggling with a few ascetic including boys barely twelve years old with almost naked, emaciated bodies, wrinkled faces, covered with bee-bite boils and frozen eyes. The band has small children and older people than Nana who have come to sell honey cakes, sealing wax bits, and herbal medicines and wild herbs.

Nana is an unwanted member back in his house and is implicitly forced to declare his identity by disclosing his surname and roots. Unfortunately, our society's surnames are identical with the identity of castes. Although each has experienced similar traumatic experiences, being deserted after being penniless, when they find the fourth wall empty, they are uncomfortable. These hallow walls literally and metaphorically become an issue for Nana. Being an atheist becomes an unforgivable sin which elevates between them an invisible wall of ignorance and inhumanity. Regardless of the matter how much Nana seeks to pacify and eradicate the source of differences, his personality becomes the cause of alienation and suffering. His avoidance of the questions and insinuating remarks about his caste receive more cold responses from his roommates and indifference. His ‘otherness’ is confirmed’. It leads in a more traumatic marginalization in which he is overlooked, polite contact is interrupted, and his frustration and alienation become more intense.

The heart-broken Nana finds comfort only when his old aunt, who had warned him of his sons' selfish disposition and egoistic intentions, returns as a great support and relief. She decides to take him to his ancestral place. The empty wall of 'caste' makes him a cast-away. This unnoticed wall built by his so-called learned friends leaves a profound impact on Nana's tormented soul. The conservative, narrow minded people around him saddened all his efforts to belong or fit in the new social community. Soon he realizes there is no point in making any further efforts to belong to this society which is completely disintegrated and segregated by its narrow loyalties.

The main issue that needs to be addressed is about the caste system's long cast shadow, which cannot be easily shed away, and which seems to pervade human life as a whole, and it sticks like a burr to existence. This inseparable existence leads to separation and absolute discrimination. One is eventually led to wonder, how necessary are surnames for our survival? Can they not be scrapped to create an egalitarian society? Why is the education not modifying the mindsets of these narrow people? The story proposes that caste system still has not been completely abolished from our social system and is blatant in Indian societies. This so-called modern moan has lost the basic things of humanity. There is an urgent need to respect each other's individuality and human rights. The shades of caste and status thrown over should be shed for a bright future and genuine joy, which only an egalitarian society can promise.

One might well wonder, what is that tale about Dalit? Other than that, it addresses caste subtly and finishes not so subtly with the image of Ambedkar on the fourth wall of a space with depictions of gods on the other three walls? What is feminine or womanly about it, other than the very end presence of a strong woman in the village?

Dalit's writing has a certain definable consistency and a distinction between female and male writing. Urmila Pawar mixes the common theme of praising Ambedkar and glorifying social work. She shows no hesitation in revealing a family's brutality. The distinctive feature of Dalit women writers, particularly the patriarchy, is their capacity to critique both caste Hindu culture and Dalit society.

As Urmila asked the Sparrow series interviewer that the callous treatment of women by people within the Dalit group should be acknowledged: "You (male Dalit writers) set out to write the truth about your own life. So, to write about only one aspect of your life is not very fair. Life should be written about from every angle. You should write about your mistakes also."

Urmila speaks about the unkindness of those committed to the Ambedkar cause as they risk their own welfare. The greatest idealist of her story is a peasant woman who has been neglected by all but in a somewhat vague conclusion turns out to be the solver of the problems. Her reports

are calm; worried about the issues that anybody could have, based on a personal or family crisis. There, Nana, a no-one, has the courage to leave his unkind sons and to reveal who he is to his high caste roommates in an old people's home, but without cinematic overtones. Like some of her other tales, the people (the sons) are not overbearingly oppressive in this story; they and their spouses are similarly stubborn about the lack of a "righteous" inheritance.

In many of the tales of Urmila the roles of women are treated with great sympathy. This story is not about Urmila's own life, as many Dalit writings are, but simply reflects a human situation. However, the stout aunt may be modeled after an aunt of her mother's, who loved her deeply.

Urmila Pawar's writings are not just about recording the historical injustice but also about the gendered relations of every day. There are certain characteristics which categorizes men women in society. But this categorization is more psychological. 'Gender' is just a socially constructed idea about the behavior and role a particular 'sex' performs, and while sex is biological. In this classification men are considered to be bold, strong, assertive, independent, aspiring, and rational and on the contrary, women were considered to be timid, yielding, gentle, dependent, self-sacrificing, emotional, and intuitive.

Though women qualities are appreciated, and they are worshiped for being great, but on the contrary women are exploited and humiliated because of these great qualities. Women have accepted this patriarchy and discrimination unconsciously and sometimes were forced to remain mute, but how long? Education and social movements brought a change within women's consciousness and a sense that they too should have equal rights justice. And it was with the influence of western culture and education, women in India came in contact with these changes. For the equal rights and equal opportunities women organized themselves. Women started taking part in social movements for the sake of women. Not only through movements but they also adopted writing as a medium to protest and demand for equal rights.

In this process of writing, Elaine Showalter (1941--) in her classical work *A Literature of their Own* (1977) discusses the female literary tradition which she analyses as an evolution through three phases: the Feminine (1840-1880), Feminist (1880-1920) and Female (1920-to till around 1960). Showalter calls the first phase as "feminine", a phase of imitation, when women wrote with male pseudonyms; the second as the feminist phase (the phase of protest) when women won voting rights; the third phase as the female phase when women's writing entered a new phase of self-awareness.

Feminism is not simply a discourse to be analyzed but a technique to carry social change. Feminist criticism seeks to expose the mechanism of writing related to gender issues. They study

the patriarchal society depicted in works. Women started voicing their concerns in the form of writing and, with writing different genres they brooked the canon the women are frail or in the words of Shakespeare 'frailty thy name is women' is no more tolerated by them. Urmila felt the need to write for herself and her entire community of Dalit women. Her voice is the voice of every Dalit woman, their concern, their torture, anguish and pain.

Conclusion

Writing from the margins, she kept challenging the divisions of caste-based society, and her short story *The Fourth Wall* is one of the best examples. Pawar weaves the histories of Dalit people and links - caste; gender and class-to reflect their characters' historical subordination. Pawar's fiction is a place where she imagines different, better, and more gender-sensitive outcomes in her real life and demands for an egalitarian society. Also characterized by language, Dalit literature is layered with implicit connotations of the caste-gender. Dalit Literature is a way to combat systemic injustice: first, by learning about the past and then following the history to see how oppression persists in the current. Pawar's short stories depict the horrible social roles of caste, class and gender and, their cumulative effects on women's lives are brought to light and questioned; their intersections but also the alienation that comes with those axes of distinction.

The complexity of life has existed with race, class, and gender burdens: how do these people dissent? Are they complaining? What form does their protest take? Pawar's work on some of these issues is a significant discovery or starting of enquiry.

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Socio Political and Cultural Dominance on the Minority Languages and Cultures --- A 21st Century Scenario

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Abstract

21st century visualizes several changes in India's overall political, educational, linguistic, cultural, and economic achievements / catastrophes. India's sociolinguistic scenario has experienced a remarkable transformation in the areas mentioned above. Some of these transformations may be progressive and some may be non-progressive or even can be termed as retrogressive. One can attribute several reasons for these changes. It is appropriate to say that the impact of globalization can be the main reason for the positive transformation India has experienced in the areas of technology, education, and competitiveness. In the meantime, it is not a misnomer if we claim that globalization, Indian language policies, planning strategies and different kinds of socio linguistic situations have contributed significantly towards the retrogressive metamorphosis of linguistic and cultural subsidence.

This paper tries to throw some light on how the impact of globalization and the government policies could negatively contribute towards possible downgrading or even elimination of the minority cultures and languages. This paper is based on the extensive field works conducted in the areas where the three minority tribal communities Urali, Muduga and Paniya live.

Keywords: Cultural dominance of the majority, Minority Languages and Cultures, Indian context, Urali, Paniya, Muduga.

Introduction

21st century visualizes several changes in India's overall political, educational, linguistic, cultural, and economic achievements / catastrophes. India's sociolinguistic scenario has experienced a remarkable transformation in the areas mentioned above. Some of these

transformations may be progressive and some may be non-progressive or even can be termed as retrogressive. One can attribute several reasons for these changes. It is appropriate to say that the impact of globalization may be an important factor for the positive transformation India has experienced in the areas of technology, education, and competitiveness. In the meantime, one may also claim that globalization, Indian language policies, planning strategies, and different kinds of sociolinguistic situations have contributed significantly towards linguistic and cultural subsidence, especially in the case of minority languages or dialects.

This paper tries to throw some light on how the impact of globalization and the government policies could negatively contribute towards possible downgrading or even elimination of the minority cultures and languages. This paper is based on the extensive field works conducted in the areas where the three minority tribal communities Urali, Muduga and Paniya live. They are distributed in the Sathyamangalam hill tracts of Western Ghats (Urali); Gudalur of Nilgiri belt (Paniya) and Attapaty one of the prominent forest areas of Kerala situated in the northeastern part of Palghat District (Muduga).

The focus of the paper is mainly on the factors which have contributed for the nature and extent of socio cultural and linguistic loss / switch experienced by the three ethnic communities under investigation. The two main contributors towards the disintegration of minority languages and cultures are

1. Political factors
2. Impact of globalization

Socio-Political Factors

The two major policy decisions of Government of India which disturbed the minority tribal communities of India are:

- i) The languages of the ethnic communities whose speakers are numerically less than 10000 are not listed as separate languages. Subsequent to this decision, since 1971 the Census of India has only been disclosing statistics of languages spoken by more than 10000 people, and as per the 2001 census there are only 122 languages.
- ii) Inclusion of many parts of the forest areas where several tribal communities live traditionally as reserved forests. As a result of this decision many ethnic communities are displaced from the locality where they were staying since generations.

The People's Linguistic Survey of India (PLSI), carried out between 2010 and 2013 and overseen by Ganesh Devy, a language conservationist, identified 780 languages and said there could be another 100. Devy in 2013 said India may have lost 220 languages since 1961.

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This new study, the People's Linguistic Survey of India, says that the official number 122, is far lower than the 780 that it counted and another 100 that its authors suspect exist. It is unfortunate to note that for this discrepancy so far there is no convincing official explanation. This major political decision had cut strong in roads in the minority languages and cultures across India. As a repercussion to these political decisions, we could identify the following 7 areas the loss of which accelerates the process of losing their culture, ethnic proximity and ultimately irreparable damages caused to these minority societies.

1. Habitation

All these three ethnic communities living in the Western Ghats region are in proximity to the forest eco system and traditionally monoethnic settlements. They used to have a strong ethnic boundary based on ethnicity and kinship. Traditionally they had a food gathering economy. Due to different kinds of restrictions put forth by the Governments through the respective forest departments, their free movements inside the forest became difficult. Further, the government established colonies to settle tribal families in the villages situated in the fringes of the forest. These villages often accommodate more than one community.

At this level the communities could experience two types of radical changes. One change experienced is from **monoethnic settlement pattern to bi/multi-ethnic patterns** of neighborhood which means uninterrupted linguistic, cultural, and social contacts. Next change is from **independent economy** through shifting cultivation or food gathering to **bounded agricultural economy** by way of working in other's land or farm.

It is understood that the nucleus of the problem pertaining to the loss of their ethnocultural values started when they were disturbed from their traditional dwelling places which were in the jungles. This territory loss is not only one of the indicators for linguistic and cultural loss and shift but also inflict some demographic disturbances.

2. Education

Though the tribal children had initial schooling, often the drop out percentage is more at the higher level. When compared to Urali and Paniya, Mudugar are better in getting through formal education. Even at the time of initial schooling they are experiencing language related incompatibilities especially with the Paniya of Nilgiris and Urali of Dimbam. Non-recognition of their language by the school's administration/education department at least at the beginning stages of education became one of the main reasons for dropout rate and subsequent illiteracy. Apart from this, financial constraints, failure, family problems, sense of alienation are the other reasons attributed for the huge dropouts of tribal students.

3. Food Habits and Health

Traditionally these communities' common relationship with the ecosystem contributed significantly for developing indigenous medicinal system by giving more thrust to native medicine. Apart from that they used to have healthy, natural food products which are available plenty in the forests such as fruits, tubers, roots, leaves and various other products related to fauna. These contributed significantly to maintain the food requirements and nutritional status of the communities. In addition to this, they used to have their own ethnic medicinal system based on herbs collected from the forest and processed locally. They had their own system of diagnosis. But the current position is that the source of getting medicines are depleted or totally vanished in some areas. Subsequently, they are losing their knowledge system with reference to ethnic medicines.

Change of Food Habits

When the sources of getting their traditional food materials get affected, these communities often visit the neighboring semi urban localities where it is possible to find the new type of fast-food products. It is a common scene to see the tribal communities visit these places and relish the junk food which is the impact of globalization. It is needless to say that the drastic changes in their food habits have adversely affected the general health of the ethnic communities.

4. Dwelling

It is understood that the nucleus of the problem pertaining to the loss of ethnocultural values of the communities started when they were disturbed from their traditional dwelling places which were in the deep jungles. Since the Governments of Tamil Nadu and Kerala have formal regulations for utilizing the reserved forest land by the ethnic communities living in these areas, they do not have the freedom of movement as they used to have during the past. In the past the ethnic specific systematic dwelling places consisted of thatched houses built by the community on the basis of clan divisions. They have specific rules for that. The traditional structure of houses called *kuure*, *viidu*, or *mane* with two partitioned rooms and a kitchen got replaced by the government constructed single roomed terraced houses. Subsequently, they are confined only to the restricted areas designated by the Government. In most of the cases the communities could experience the following **TWO** major disturbances.

- i) Settlement patterns on the basis of the clan divisions got disturbed.
- ii) Traditionally monoethnic settlement patterns have changed into bi-ethnic or multi-ethnic neighborhood patterns. In some cases, even the outsiders and

plains men migrated to the forest areas and started living in close proximity with the tribal communities.

Owing to these imposed territorial restrictions and the other social problems faced by the community, some of the younger groups have opted for voluntary territorial dislocations in order to gain economic prosperity. All these added to the loss or disorientation of some of the fundamental and functional domains of the community such as parent children relationship, traditional values and the total loss of native languages.

5. Art and Artifacts

Though the three communities Muduga, Urali and Paniya are not very much interested in different types of traditional paintings, these communities are traditionally very good in music, especially Urali and Muduga. They used to have different varieties of instruments, both string and wind. The art of music and playing the musical instruments are passed from generation to generation. They have a wealthy collection of songs for various dances, and they are performed in several ethnic functions. Currently the situation has changed drastically. Most of the native instruments are lost. We could find the native instruments only in a few houses. That too the condition of the instruments is not up to the mark. In some houses they are kept as show pieces. Now they claim there is nobody among the community members to make these instruments and they are not able to get from the forest the particular sap of the plants to be used to temper the strings and the membrane of the drums. Above all they have difficulty in getting the particular wood from the forest to make the instrument. As far as the folk songs are concerned the current trend among the young is to have the modern music from television, cinema, and CD. But most of the older people and even the headmen of the community are interested in inculcating interest in the minds of younger group to learn these arts by following the ethnic norms and values. But it looks they do not show much interest in that. As far as Muduga community is concerned they have an inherent mechanism to revive the art of music among the younger generation people. Though this proposal is faced with lot of hardships, we should appreciate that at least some members of the younger generation people are regularly learning the art.

6. Religion and Religious Practices

Ethnic religions are distinctive in their relationship with a particular ethnic group and often in the shaping of one's solidarity with an ethnic identity. In the past, for all the three ethnic communities under study, though the religious concepts, terminologies, names of the native ethnic gods and goddesses and practices are different, the commonness is always seen with their overall lineage towards Hinduism to a greater extent. The major difference from the dominant

Hinduism is that these tribes have their own gods with different names and their native worshipping places used to be often deep inside the jungles. Currently the territorial dislocation of the tribal communities coupled with the loss of their land in the forests initiate the process of integration within a national, political, religious, and economic system. This made them to start worshipping in the Hindu temples along with the non-tribal communities. This transformation had paved the way for these ethnic communities to lose their indigenous knowledge system, the terminologies pertaining to native religious practices, and also the ethnic specific role of the tribal priests while conducting various ethnic specific religious practices such as marriage, puberty ceremony, death and birth ceremonies, etc.

7. Language and Communication

Language is one of the major unifying factors among all the ethnic communities to give the sense of oneness and easy expression. On enquiry we could identify that all the three ethnic communities have an inherent desire to develop their own languages and also to teach their children their mother tongues at least in the primary level education. This desire of the communities supports the policy of several research findings and also the policy of UNESCO.

For instance, globally, there are 50-75 million ‘marginalized’ children who are not enrolled in schools. Children whose primary language is not the language of instruction in school are more likely to drop out of school or fail in early grades. Research has shown that children’s first language is the optimal language for literacy and learning throughout primary school (UNESCO, 2008).

Paniya community members when they felt that their children should be taught in their mother tongue at least at the primary level, the Central Institute of Indian Languages (CIIL), Mysuru developed a preprimary reader in Paniya language. Some small modifications were made for the Tamil script in order to express Paniya sounds which are not available in Tamil. The content for this book was selected from the native stories, songs, folk tales, etc. When we introduced this book to the school, the dropout rate had been reduced considerably. But this effort of CIIL did not receive adequate enthusiastic support from the local education department and the whole project ultimately stopped. Since there is no initial schooling in their mother tongue the children have a psychological set back and have difficulty to cope up with communicating confidently. The current situation is that they feel that there is no use to put more effort to learn their mother tongues since it does not have any economic benefits for the community in general. Subsequent to this tendency, these communities have the tendency to lose their mother tongues. They have experienced a strong domain shift. That is, even in the home

domain there is a tendency for the younger generation to use the dominant language of the areas rather than their mother tongues.

Conclusion

It is clear from the above discussions that the statuses of traditional customs and beliefs practiced among the three tribal communities under study, their living environment, ethnic specific social and political organizations, etc., have changed considerably owing to the process of modernization and other socio-political pressures exerted by the dominant societies and the central and state administrations. These changes made their influence visible on the society. People are getting “civilized” day by day and their lifestyle is changing with time and so are the tribals’. Drastic changes are being perceived and the rich cultural heritage that once was the identity of the tribes is no longer being followed. These communities used to worship the nature, like trees and mother earth and they protected them, but today there are very few persons left who follow these practices. Ethnic specific ceremonies and celebrations and songs in their own languages are vanishing and, in its place, the modern film tunes and even the film verses are taken into their ethnic songs. Purity of the tribal language is not maintained. It is noted that the younger generation has lost considerable the unique features of their languages. The practices of miracle and healing through herbs was a knowledge and ritual that was passed on from their ancestors and these have almost come to an extinction, since most of them prefer visiting a doctor and moving to a hospital in case of diseases. On being asked if they believed that their children should have knowledge about their tribes, the response was invariably on the affirmative, yet on the other hand, they also want them to be educated and literate in the dominant language of the area as they perceive this will help them in their future and to be competent enough to be a part of the larger society. On being asked regarding the preservation of the native language, cultural activities like songs, dances, prayers, stories, etc., they have a mixed feeling that these things will not take them to go high in the social ladder.

The 21st Century Scenario of Urali, Paniya and Muduga in a Nutshell

<i>Definition of a tribe</i>	<i>Current position</i>
1. A group of distinct people, dependent on their land for their livelihood.	Mostly landless
2. Largely self-sufficient	Not self-sufficient
3. Not integrated into the national society.	Partial integration has taken place
4. Any group of people having the same	In a transient stage

Occupation, habit, idea, etc.

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Investigating Age as a Social Variable Among Muslim Alawites in Tartus Syria: The Qaf as an Example

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1 Abstract

This paper is part of a larger project that investigates language variation and change in the city of Tartus, Syria, where more variables are examined. The current study investigates the variable use of the Qaf variable, which is realized as either [q] and [ʔ] in the colloquial speech of Muslim Alawites in the urban and rural regions. A quantitative analysis was carried out on the data that emerged from interactions with 94 randomly selected participants. The frequency of the [q] and [ʔ] variants was recorded, and inferential statistics using the Binary Logistic Regression test was employed to examine any possible influence of the social factor of age on the realization of [q] and [ʔ]. This study adopts the statistical method commonly used by first-wave variationist sociolinguists. Data analysis revealed various [q] and [ʔ] usage patterns regarding the social categories examined. Age was statistically insignificant in the rural regions. However, the younger age groups (i.e., 19 and below, Between 20-29, and Between 30-39) were largely [ʔ] speakers in the urban region. The elder age groups (i.e., Between 40-49 and 50 and above) showed a tendency toward the [q] variant.

Keywords: variation, change, Alawites, age, Syria.

2 Introduction

2.1 The Linguistic Variable

The (q) variable has been regarded as “the most salient phonological feature by which speakers of any of the colloquial Arabic varieties can be identified” (Al-Khatib, 1988, p. 80). The status of the variable and its clear social embeddedness have attracted attention and made it “the best studied sociolinguistic variable in Arabic” (Al-Wer & Herin, 2011, p. 59). This interest resulted in dozens of studies dealing with the social life of this variable in the Arabic World in general (Abdel-Jawad, 1981; Al-Khatib, 1988; Al-Wer & Herin, 2011; Suleiman, 2004) and the Syrian context in specific (Daher, 1998; Habib, 2005, 2010, 2011, 2016).

The principal reflexes of this variable include the voiceless uvular plosive [q], the voiceless glottal stop [ʔ], the voiced velar plosive [g], and the voiceless plosive [k] (Table 2.1). While the [q] is the main reflex used in Standard Arabic, it is also present in other colloquial dialects across the Arabic context. The rest of the reflexes are colloquial (Suleiman, 2004, p. 98). The [q] and [ʔ] can be referred to as [qaf] and [ʔaf], respectively.

Table 2.1 *Main Reflexes of the (q) Variable*

Modern Standard Arabic	Dialectal Arabic		
[q]	[q]	[ʔ]	[g]
[q]ələm “pen”	[q]ələm	[ʔ]ələm	[g]ələm
bæ:[q]i “remaining”	bæ:[q]i	bæ:[ʔ]i	bæ:[g]i
wərə[q] “papers”	wərə[q]	wərə[ʔ]	wərə[g]

2.2 Data Collection

The current research draws on general insights from previous research in the Arabic context and in particular (Abdel-Jawad, 1981, 1987; Al-Khatib, 1988; Al-Wer & Herin, 2011; Daher, 1998; Habib, 2005, 2010, 2016; Hachimi, 2007). This study incorporates instruments and procedures associated with quantitative research, including the statistical analysis involved in analyzing the data that emerged through interactions.

Data for this research was collected during the fieldwork period at Tartus city that lasted from July 2019 until September of the same year. The settings of such interaction varied between urban and rural regions. The settings’ selection was largely based on participants’ preferences and availability, which included participants’ homes, offices, shops, coffee shops, clubs, etc. These interactions often happened in the presence of one or more people who are friends or friends of friends who also agreed to take part in this research. Following this approach largely reduced the effects of the “observer’s paradox” (Labov, 1966, p. 43).

Informing participants in advance and availing their consent to participate in this research has been seen as essential to a successful experience in data collection (Trudgill, 1974, p. 26). Accordingly, all participants were informed in advance that such interactions would be recorded for research purposes, and the recorder was always placed in the open and in front of the participants, but usually on the side and not in the area between them and me to avoid any possible distractions that can be caused from seeing it. This largely reduced any potential disturbance and did not affect the recording quality. The recordings for this research were made using a Zoom H1N recorder, and no major technical issues related to voice quality were encountered.

These interactions were largely unstructured. The participants' demographic details were sought either at the beginning or end of the recordings. In the majority of the cases, a general overview of the research without any reference to the variable in question was made. It was clear that people showed a high tendency to discuss and comment on accents, dialects, and features of dialects in their group interactions. It was enough, in many cases, to bring one aspect of a dialectal variation to trigger and transform the whole discussion in this direction. In many instances, the (q) variable and distinctions or commentaries emerged without bringing them up. While my focus was largely on recording speakers in a natural setting and gleaning the variants in question from such interactions, I was also interested in any commentary regarding the usage and evaluation of such variants and their speakers. Thus, unless the (q) is brought in, I would usually bring it into the discussion at various stages of the interactions.

The length of such interactions varied from one session to another due to many reasons. At office timings, for example, a few participants had limited timing. In other contexts, gatherings were long enough and allowed for extra time with various participants present. In a number of cases, the researcher was left alone with the participants after others made sure that the flow of the interaction was smooth. In a few cases, especially with younger kids, the researcher had to look for various ways to extend the interactions by asking various questions, including picture naming, and asking participants to tell jokes, stories, or speak about their favorite cartoons. This inconsistency is not uncommon in situations where naturally occurring speech is sought (Kiesling, 2011, p. 37). The varying length of interactions and/or the duration that some speakers during interactions were largely overcome by including the speech of no more than 5 minutes and no less than 1 minute in the interactions. Moreover, the analysis was based on the (q) occurrence percentage and not on their count (See Appendix & Table 2.1).

Participants in this study were divided into five age groups: age group as Table 2.2 shows:

Age group	Age
Age group (1)	19 and below
Age group (2)	Between 20-29
Age group (3)	Between 30-39
Age group (4)	Between 40-49
Age group (5)	50 and above

2.3 Data Analysis

For the analysis, I listened to all the interactions and extracted the lexical occurrences of [q] and [ʔ] for each speaker. I further calculated the raw frequencies and turned them into a percentage using the statistical formula that is commonly used in variationist sociolinguistics studies (Abdel-Jawad, 1981; Al-Shatarat, 2015; Jassem, 1987; Labov, 1972; Trudgill, 1974):

Percentage score = (the number of occurrences of a variant) divided by (the total number of occurrences of a variable), which are multiplied by 100.

A Binomial Logistic Regression Test has been conducted using the Statistical Package for the Social Sciences (SPSS, 26.0) to investigate the possible role of the extralinguistic variables under investigation. The Binomial Logistic Regression Test is a powerful tool for analyzing variation where the variable takes two binary values (Speelman, 2014, p. 487; Tagliamonte, 2016, pp. 113-114).

3 Statistical Analysis

Using the Binary Logistic Regression test, this section examines the hypotheses related to the possible correlation between the age factor and the (q)'s variants among Muslim Alawites in the urban and rural regions.

Section 3.1 examines the hypotheses related to Muslim Alawites in the urban region. Section 3.2 examines the hypotheses related to Muslim Alawites in the rural region.

3.1 Muslim Alawites (Urban Region)

This section tests the hypotheses related to the possible correlation between the social variables age and the (q)'s variants. The hypotheses are as follows:

Null hypotheses: There is no statistically significant correlation between the factor age and the realization of (q).

Alternative hypotheses: There is a statically significant correlation between the factor age and the realization of (q).

To test the hypotheses related to age, we use the Binary Logistic Regression test.

Table 3.1 *Variables in the Equation*

	B	S.E.	Wald	df	Sig	Exp(B)
Age(1)			12.223	4	.016	
Age(2)	-2.637	1.019	6.697	1	.010	.072
Age(3)	-2.461	.937	6.899	1	.009	.085
Age(4)	-.989	.961	1.059	1	.303	.372
Age(5)	-.242	1.415	.029	1	.864	.785

Table 3.1 shows that there is a statistically significant effect in some *age* categories where the *sig.* value is less the 0.05 for the first three categories age(1), age(2), and age(3) (i.e., 19 and below, Between 20-29, and Between 30-39, respectively). However, the categories age(4) and age(5) (i.e., Between 40-49 and 50 and above, respectively) are statistically insignificant.

Therefore, we accept the alternative hypothesis that says “there is a statistically significant effect of the factor age on the realization of (q).” This applies to the first three age groups and excludes the last two.

3.2 Muslim Alawites (Rural Region)

This section tests the hypothesis related to the possible correlation between the social variables age and the (q)’s variants. The hypotheses are as follows:

Null hypotheses: There is no statistically significant correlation between the factor age and the realization of (q).

Alternative hypotheses: There is a statically significant correlation between the factor age and the realization of (q).

To test the hypotheses related to age, we use the Binary Logistic Regression test.

Table 3.2 *Variables in the Equation*

	B	S.E.	Wald	df	Sig	Exp(B)
Age(1)			.000	4	1.000	
Age(2)	-.511	27323.549	.000	1	1.000	.600
Age(3)	-21.089	15087.088	.000	1	.999	.000
Age(4)	-.020	22159.143	.000	1	1.000	.980
Age(5)	.114	42931.282	.000	1	1.000	1.121

Table 3.2 shows that the factor age is statistically insignificant as the *sig.* value for all the groups is higher than 0.05. This makes us accept the null hypothesis that says “there is no statistically significant effect of the factor age on the realization of (q).”

4 Discussion and Conclusion

Age has been a primary social variable in the majority of statistical investigations into variation and change in the non-Arabic context (e.g., Miller, 2005; Sankoff & Blondeau, 2007; Walters, 1991). Various studies revealed higher tendencies among younger generations toward adopting the emerging new forms (e.g., Eckert, 1988; J. Milroy & Milroy, 1985). Most of the studies that employed the statistical approach in the Arabic context have followed such a tradition. In Tunisia, for example, Walters (1991, p. 214) reported inter-generational differences between speakers interviewed in Korba, which he regards as being “indicative of a linguistic change taking place in the community.” In Cairo, Miller (2005) reported “long-term accommodation” among the first generation and “total accommodation or dialect shift” with the second generation (Miller, 2005, p. 294). Similar results of change being led by younger generations have been reported in other countries in the Arabic World, such as Al-Khatib (1988) and Al-Wer & Herin (2011) in Jordan, as well as Cotter (2016) in Palestine.

In the Syrian context, Habib (2005) reports higher tendencies toward the [ʔ] variant among the younger age groups compared to a higher tendency toward the [q] and its maintenance among the elder age groups. Habib's (2010) study reveals similar patterns regarding the [q] and [ʔ] variants among two generations (18-35 & 52+) of the rural migrants in the city of Homs. Habib reports a “quick” pace of linguistic shift towards the “urban” and “prestigious” [ʔ] that the younger age group leads. She attributes this to the contact that happened at school with urban [ʔ] speakers, which made them realize at an earlier stage the stigma associated with the [q] variant and led to their selection of the “prestigious” and “urban” variant over the [q] variant that was the primary input from their parents. She contends that “[t]he urban identity became their identity, leading to their selection of [ʔ] over [q]” (Habib, 2010, p. 84).

In our context, examining the data related to Muslim Alawites showed *age* as statistically significant in the urban regions but insignificant in the rural ones. In the urban areas, the three age groups that showed the highest tendencies toward the [ʔ] variant are the youngest age groups (19 and below), (Between 20-29), and (Between 30-39), which can be roughly regarded as those who are mainly born in the city, and those who migrated to the city at an early age and who seem to level their speech towards the urban features including [ʔ]. The rest of the groups, namely (Between 40-49) and (50 and above), showed a higher tendency towards [q], indicating a higher level of preservation of the linguistic features of their origin and upbringing.

Similar to Habib (2010), we argue that the younger generation shows more tendency toward being part of the urban identity in general terms. However, this change is relatively slower than that of Homs. The continuous influence of in-migration from rural to urban regions in our context and the role of circulation which involves “a great variety of movement usually short-term repetitive or cyclical in character, but all having in common the lack of any declared intention of permanent or long-lasting change of residence” (Zelinsky, 1971, p. 226 cited in Kerswill, 2006, p. 2275). This circulation can affect the speech habits of such young students (i.e., Between 20-29), especially females who become in direct contact with speakers of urban dialects. Such circulation is high in action in Tartus city due to the relative proximity of rural and urban regions and the presence of a considerable number of workers, employees, and students who commute daily for their jobs and classes.

University students, workers, and employees can act as “language missionaries” (Trudgill, 1986) and “potential bridgeheads for the introduction of innovations or for dialect leveling” (Kerswill, 2006, p. 2275). This “circulation” can also act as a bridgehead for the increased maintenance of the “rural forms” among urban speakers of rural origins. Moreover, repeated visits to the migrants’ rural villages have been stronger and more consistent. These factors are essential for the maintenance of [q] and the slower pace of change towards the [ʔ] in our context. The change is slower in pace and is likely to speed up from third-generation onwards.

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Appendix *Sample of the Distribution of Speakers Across Social and Linguistic Categories*

Speaker	Age	Religion/Sect	Region	No. of [q]	% of [q]	No. of [ʔ]	% of [ʔ]	Total No. of [q] and [ʔ]	[q] or [ʔ]
10	30	MA ^a	U ^b	13	100	0	0	13	q
21	55	MA	R ^c	13	100	0	0	13	q
92	28	MA	U	6	24	19	76	25	ʔ

^a MA = Muslim Alawite. ^b U = Urban. ^c R = Rural.

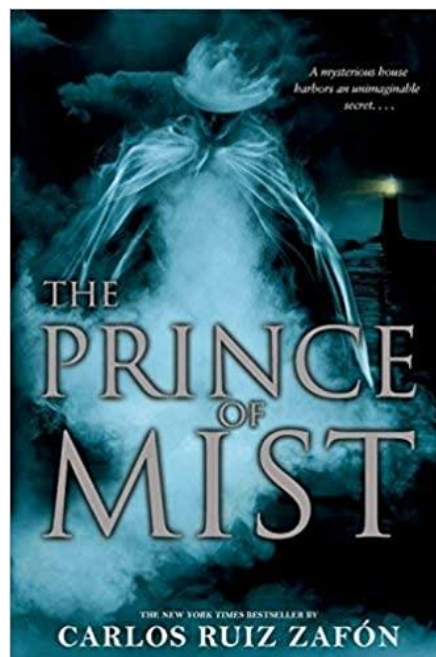
**Dynamics of Id, Ego, and Superego in Adolescence in
The Prince of Mist by Carlos Ruiz Zafon**

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Abstract

This paper addresses various facets of psychological changes observed in adolescence when they are propelled into a dangerous or uncertain situation. Based on Freud's tripartite structure of Ego psychology, the characters are studied concerning their age and other external factors. It also shows the dynamics of the Id, Ego and Superego in three adolescent characters in the novel *The Prince of Mist* (1993) written by the Spanish novelist

Carlos Ruiz Zafon and translated into English by Lucia Graves.

The plot is set during the Second World War and the young protagonist Max, his sister Alicia and their friend Roland are stuck in a ballgame unknown to them. While trying to unravel the mystery they face their greatest villain, their fears. These characters witness a series of ill-fated events that forces them to be on edge. The conflict between their moral and realistic visions results in impulsive actions which are examined using the three structures proposed by Sigmund Freud i.e., Id, Ego, and Superego.

Keywords: *The Prince of Mist*, Carlos Ruiz Zafon, Ego, adolescence, repression, transference, psychoanalysis.

Literature has embellished the world experiences in several shades for better understanding and to project the artistry. Likewise, scholars and writers began inspecting human values and psyche to answer the most substantial question, 'who am I'? If culture, economy, and harmony are the centre of society, then in the case of a human being, psyche is the vortex for development. The human psyche is the powerhouse which promotes the functions such as thinking, understanding, analysing and interpreting efficiently. The biological process navigates parallel to mental growth and presents the development of an individual. Psychologists have proved the certainty in the involvement of characteristics that differs and gives uniqueness during the development phase, which is a continuous process from neonatal to adulthood, however, the growth ceases after adolescence but is not an end for development.

Sigmund Freud proposed various concepts and ideas concerning the human mind and their psychological characterisation. Similarly, he formulated a way to understand the human psyche, called psychoanalysis or depth psychology. After Freud, many post-Freudian theorists worked on his theory on diverse aspects such as biological growth, society, culture, and so on. According to the Concise Oxford Dictionary, a psychological theory aims to cure mental disorders by investigating the interaction of the conscious and unconscious elements in the mind.

In literature, however, psychoanalytic criticism is used to understand and interpret the meaning behind the actions and their consequences from different perspectives. To comprehend the meaning behind a situation or an individual's action, the human psyche is considered the principal factor for analysis. Freud introduced the tripartite model for the structure of ego psychology, i.e., id, ego and superego. In addition to this, Freud in his "Beyond the Pleasure Principle" introduces the concept of "Traumatic Neurosis" (Freud 6). These concepts aid in knowing the cause and repercussions that emerge due to the conflict of the ego and the superego in the characters of the novel, *The Prince of Mist* by the Spanish author Carlos Ruiz Zafon.

Zafon is known for his enigmatic style of writing portraying the hybridity with the inclusion of mystery, horror, and adventure. He, particularly, focuses on the geographical description which enhances the reader to picturize the situation and the scenery. Here, the novel has a silver lining of the Spanish Civil War, which forces the Carver family to move towards the coastal area. The principal characters in this novel are Max, Alicia and Roland belong to the formal operating stage or the adolescent stage and its main characteristics are curiosity and independence.

Max and Alicia were heartbroken after learning about their relocation. Though, there was a change in Max's spirit when he befriended Roland, a native of the place. The Fleischmann house which they have moved projects a mysterious reception, which also includes the abandoned garden in their backyard. Roland welcomes Max and Alicia to his sea adventure, where they collect articles from the abandoned ship at the end of the coast. But momentarily these adventures evolved to be intense as they entangle themselves in dangerous situations resulting in unanticipated repercussions. These incidents prompt the characters to make decisions that may or may not have the desired effect, which is comprehended through psychoanalysis.

Psychoanalysis, here, helps in the understanding the significance and characteristics of a particular developmental stage. The formal operating stage is between the onset of puberty and the beginning of adulthood. Some major factors can be drawn through natural analysis i.e., the changes in physical growth which vary according to gender. A girl who reaches a particular age desperately waits for her menstruation to start and, in the case of boys, the development of facial hairs and growth spurts. These transitions are the onset process of how they act, feel, think and perceive the world.

Mental growth and development are social and culturally conditioned as it creates a platform for the maturation of a child's psyche. However, it becomes an obligation for a parent to provide a supportive environment for the child's evolution into a responsible and functional member of society. Besides, the intermediate stage of adulthood creates a stupor, leading them to be in an unidentified status. During this process, the child faces certain confusions and doubts, as they are encountered by the society's rules and beliefs as well as their conscience. The invisible pressure laid upon them forces them to understand and make decisions on their own, which introduces them to the facet of 'self'. In the novel, Max's parents treat him as an adult by letting him decide and voice his opinions. For instance, "Well, Max. What is the verdict?' 'It's too soon to tell', he answered. 'It looks like a model, like those ones you see in a toy-shop window.' 'Maybe it is.' His mother smiled" (Zafon 8). Here, his mother gives him the liberty to voice his opinion and acclimatise to the new changes. To support this, P. Van Heeswyk in his work *Analyzing Adolescence* comments: "Adolescence begins with biology and ends with psychology. It is kick-started by puberty and cruises slowly to a halt at adult identity, the point at which the petrol is getting low, and we need to think about saving it for the long, straight road ahead" (qtd. in Horne 38).

The objective of cognitive development is analysed with Freud's tripartite structure of ego. First, the id or the unconscious consists of the dark and inaccessible parts of one's personality, commonly known as the "Pleasure-principle" (Freud 1). It conceptualizes biological unconscious drives and repressed thoughts. In simpler terms, it is the primitive and instinctual part of the human psyche. The id concerts with gratification without any regard to the external world.

Freud clarifies that the ego can only be modified but not nullified. Due to the id's "lack of concern for external reality and safety, the ego assumes the role of an executing agent" (Boag 2). Ego compromises the pleasure-seeking, id by modifying an impulsive action into socially acceptable behaviour. The ego, which is the conscious part of the mind, works on the reality principle. It is structured, organised and controls the compilation and unification process taking place in the human psyche. It does not only initiate the action but also pays attention to the safety of the individual and equal importance to the close kins. It is the empathetic part of the psyche which values the emotions of others and acts according to them. Ego prioritises the actions according to their importance and the anticipated outcome. This can be understood by the following lines from the novel:

'You see?' his father replied excitedly. 'We've only just arrived and already there's work for us.'

His mother gave a faint smile, as she always did when Maximillian Caver had one of his bursts of radiant optimism, but Max could see a hint ...

'Everything's going to be alright, Mum,' he said, feeling like an idiot the moment, he'd spoken. (Zafon 9)

The psyche of an adolescent is in the progress of establishing the self and searching for one's identity. The child is provided with a podium to constitute his/her decisions. Despite the natural effort of ego, strife might emerge between the conscience and morals during a crisis. Here, the moralistic part of the mind is the third element in the tripartite structure, the superego. It can be conceptualized in terms of the moral belief that guides the ego in possible sources. The superego can be considered, metaphorically, as a purifier, as it analyses the situation and acts based on moral values and concepts. Before considering an action, the ego must work on the instinctual satisfaction of the id and look for the dangers of the external world along with the super-ego's objective of staying in line with society. The superego when failing to establish the moral values in action pushes the ego to punish itself for its betrayal through the feeling of guilt and shame. However, during the stages of adolescence, as pointed out earlier, emerges various struggles in decision making. As the ego and superego compete for the upper hand during an impasse, this might lead to catastrophe. The ego which acts as the gateway struggles to process the situation and deliver a reaction. These struggles might result in certain reactions during or after the time of crisis,

known as traumatic neurosis.

Freud in his essay “Beyond the Pleasure Principle” characterizes traumatic neurosis by three synonymous expressions: apprehension, fear and fright. He describes “apprehension (Angst) which denotes a condition as of anticipation of danger and preparation for it, even though it is an unknown one.” For instance, Max and Alicia’s distress upon seeing the Fleischmann’s beach house. Then, “fear (Furcht) requires a distinct object of which one is afraid.” The same way, Max and Alicia’s unnerving feeling when they saw Irina’s cat and the clown statue in the garden. Finally, “fright (Schreck) is the name of the condition to which one is reduced if one encounters a danger without being prepared for it; it lays stress on the element of surprise” (Freud 6). Max, Alicia and Roland never anticipated that their summer vacation might change their life, they also never did realise that a diabolical magician, Dr Cain, would come to claim Roland’s life. Throughout the novel, Max and Alicia are affected by the eerie feeling of the house and they suppressed their urge to make others know about their thoughts.

Even though Max, Alicia and Roland were warned about the dangers prevailing in the ocean and near the abandoned ship, their curiosity crippled their thinking, and this is the id’s way of satisfaction. This is Max, Alicia and Roland in a state of apprehension, anticipating the danger. Max who wanted his sister to come out of her angered state included her to explore the ship.

At the beginning of the novel, Alicia exhibits the signs of “transference, the phenomenon whereby the patient under analysis redirects the emotions recalled in analysis towards the psychoanalyst” (Barry 98). Alicia, herein, is frustrated by her father’s decision, hence she transposes her anger towards her mother for supporting her little sister, Irina and criticizes her love for the cat. The intensity of her anger can be witnessed from these lines, “We’ve only just got here and already you’ve picked up some disgusting beast. God knows what it is infested with’ Alicia snapped” (Zafon 10).

Later in the novel, Max and Alicia started observing some strange activities that propelled them into a state of fright and panic: the cat, the circus crew statues in the garden, their sister’s accident and finally their dreams. Max, Alicia and Roland go to the beach to have fun, when Roland proposes the idea of going to Orpheus, the sunken ship again, Max hesitates but he wants Alicia to be happy again like the way she was in their old town. “Max was trying to think of a crushing reply – he thought it was a terrible idea to go driving around *Orpheus* once more – but Alicia answered it first. ‘We’ll be there,’ she said softly. A sixth sense told Max that the plural she had used was just her way of being polite” (Zafon 120). The transparency proves that Max gave into his id’s satisfaction rather than the ego’s safety blanket. However, during their adventure to the bottom of the ocean, Max panicked when he saw a dark distorted figure following Roland. Even after reaching the surface, Max was alarmed by the image he witnessed.

Similarly, when Max, Alicia and Roland go back to the ship to retrieve a sextant, Roland is caught by a paranormal figure that haunts the sunken ship, Orpheus. Max, who was also caught in an emotional dilemma, jumped into the ocean to rescue his friend and Alicia's lover, Roland. At this point, the urge to save Roland was more important than thinking about his safety.

Before jumping in, he exchanged one last glance with Alicia. His sister was clearly caught between her wishes to save Roland and the panic at the thought that her brother might share the same fate. Before common sense could dissuade them both, Max jumped into the waters of the bay above the hull of the Orpheus. (Zafon 150)

From the above expression, the stifle between the ego and super-ego can be identified. The moralistic part wants to obstruct the ego which sympathises, as Roland was his friend and attempts to consider the instinctual drive to save him. Considering they are adolescent, they are capable of hypothetical reasoning and can think about abstract concepts. During the medieval period, a child was considered a small adult. However, Aristotle, in his work *Nicomachean Ethics*, argued that children, unlike adults, are not capable of true happiness because they have not developed the ability to use their intelligence to guide their actions. This substantiates that Max, Alicia and Roland's inability to realize the consequences of their action was the reason for their impulsive and uncontrolled behaviours which resulted in a catastrophe.

William Stekel, in *The Depths of the Soul: Psycho-analytical studies*, comments about friendship in the chapter 'Childhood Friendship': "Let no one say that it is an easy matter to read the souls of children! That their emotions are simple, that their soul's an open book! We can discover all the puzzling roots of love, even in the friendships of children, e.g., sympathy, cruelty, desire, humility, and subjection" (74). Even though Max saves Roland, all three were traumatised by the incident.

When they approached Roland's grandfather, they were astonished by the deeply buried secrets. In reality, Roland was the son of the Fleischmann couple who was declared dead. Roland, in the past, almost drowned in the hands of a notorious and cunning Magician, Dr Cain. But when he was rescued, he remembered nothing including his identity. This is the way of the unconscious blocking the unwanted and traumatic event from remembering or surfacing. Freud named the term "Repression" (Barry 97), a defence mechanism which tries to minimize the feeling of anxiety by blocking or forgetting the unwanted and tragic events. The Fear creeps in, as the individual was not ready to encounter the object of fear, here, the Magician.

When the magician returned to claim Roland, the result was not the same as the earlier attempts, the conflict between the id and super-ego dominated the ego. Unless there

is a balance between the two extremes, the id and super-ego, the ego fails in the execution of the desired outcome. The imbalance might cause internal conflict as well as undesired events or situations. Max and Alicia's discomfort due to relocation was displaced by their friend Roland. However, the curiosity and impertinence toward Roland's grandfather's words were the cause of the catastrophe.

Each character tries to cope with their loss and guilt in different ways. Max feels guilty about the death of his potential best friend, Roland, as he was not able to save his friend. Even when the ego forced him to jump out of the boat, neither his selfish id nor the moralistic superego intertwined with the decision.

When drawing his mental growth, Max has grown from the state of being indifferent to his sister to the brother he wanted to be. He tries to ground himself with the memories of Roland and the lighthouse which has become significant for Roland and his grandfather. Alicia lost her to-be-boyfriend; she feels an extreme amount of guilt as Roland was killed when he tried to save Alicia from the Magician. This loss resulted in guilt, repressed thoughts and unresolved questions. Alicia's ego longs for Roland and pushes her to consider the emotions of the people around her, but the resultant surplus of guilt and the subsequent distancing of self arises from the victory of the dominant superego. Alicia suppresses her thoughts and emotions as the ego and superego work simultaneously to bring peace to her mind. She realizes the importance of family as a result of the guilt and loss. This is the ego's path of neutralizing the disturbance or conflict.

The Ego must act as the intermediate bridge between the id and superego. It is the ego's part to consider the id's desire along with the clearance of the super-ego's moral values and produce the result that satisfies both id and ego. This concludes to say that, there will be a constant conflict between pleasure, safety and emotion and finally the social values and constructs. But this will be achieved when the individual or the child grows to understand and interpret their thoughts and act accordingly. However, when the child is forced into a fight or flight situation, the result would be based on the nature of their surroundings, individuals influencing them and the society they live in. Many other external forces such as their peers, neighbours and so on, also play a major role in the growth and development of a child's mentality. Children learn the basics of vision and imitation; therefore, one can understand the change in a child's behaviour when there is a change in the surrounding.

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Soundharya S S., M.A. English and Dr Sumathy K Swamy, M.A., B.Ed., M.Phil., Ph.D., M.B.A.
Dynamics of Id, Ego, and Superego in Adolescence in *The Prince of Mist* by Carlos Ruiz Zafon 163

Interpreting Some Aspects of Sanskrit Grammar

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Foreword

This monograph *Interpreting Some Aspects of Sanskrit Grammar* is a compilation of some of the articles Dr. Anirbhan Dash published some years ago in *Language in India* www.languageinindia.com.

Interpreting Some Aspects of Sanskrit Grammar is written with great insight and is intended both for the learners of and experts in Sanskrit grammar.

The impact of Sanskrit as a standard language over languages belonging to the Indo-Aryan family and over the languages of other Indian families of languages such as Dravidian and Tibeto-Burman is well-known. Phonological, Morphological, Lexical, Syntactic and Semantic features have been adapted to suit the structures of many Indian languages. Script format of Sanskrit has been adopted in many Indian languages. Literary works in Sanskrit are also adopted or re-created in many Indian languages.

Sanskrit offers a long tradition of grammatical analysis by native Sanskrit scholars/sages. This monograph *Interpreting Some Aspects of Sanskrit Grammar* presents and discusses how some leading Sanskrit grammarians dealt with various aspects of Sanskrit grammar. The study offers useful insights focusing on similarities and differences between traditional grammarians of Sanskrit.

Dr. Anirbhan Dash is a very active researcher of Sanskrit grammar and grammatical traditions. He presently focuses also on the teaching of Sanskrit to Tibetan scholars and for scholars from other nations. We look forward to his future works in the fields of Sanskrit teaching as well.

M. S. Thirumalai, Ph.D.
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1. BHARTRHARI - A LINGUISTIC PHILOSOPHER

No World Beyond the Sphere of Language

GRAMMAR IN ANCIENT INDIAN TRADITION

Grammar has been considered a system of philosophy in India, in addition to its being a linguistic grammar proper. It has been treated as an auxiliary discipline of the Veda. Maadhavaachaarya included grammar in his Sarvadashanasa Ngraha, in which he quotes the Vaakyapadeeya (VP) of Bhartrhari to describe his philosophical viewpoints.

Bhartrhari's contribution to the philosophy of language is very authentic and outstanding in nature. It is not an exaggeration to say that, Vaakyapadeeya (VP) continued to be a guidebook on the philosophical issues of grammar.

BHARTRHARI'S LINGUISTIC MONISM

The philosophy called shabdaadvaita 'linguistic monism' occupies a central position in Bhartrhari's Vaakyapadeeya even if the attention is, sometimes, more directed towards grammatical issues. T. R. V Murti (1974, 328) remarks, 'The school of grammar is an Advaitavaada (Absolutism) and has a share in the virtues and difficulties of all Absolutism'. Bhartrhari declares that the attainment of Brahman is the ultimate goal of the study of grammar. It is not the only goal to be attained, but it is the ultimate source of the very thing. It is, therefore, the source of vaakya (sentence) and pada the word, the two main subjects of the Vaakyapadeeya. The first four verses of the BrahmakaaNDa in Vaakyapadeeya states the main idea of Bhartrhari regarding the unity of shabda and Brahman. Besides these, many other verses of Vaakyapadeeya take over this idea and elaborate it. According to Pere Sarveswara (1981, 75), "The whole of the Vaakyapadeeya is to be understood on the basis of the first four kaarikaas".

THE NATURE OF ULTIMATE REALITY

According to Bhartrhari, the nature of ultimate reality, the Brahman, is:

"Without beginning or end, is of the nature of word (shabdatattva). All the objects as well as cosmos are manifested from it. This Ultimate Reality is one but manifests itself as many due to its various powers. Even though it is not different from its powers, it appears to be different. Among its many powers, time is the most important. It is one, but divisions are super-imposed on it. All the different kinds of changes depend on it, which causes multiplicity in the Being. The Ultimate, which is one, contains the seeds

of all multiplicity. It manifests itself as the experiencer, the experienced one, and the experience itself." [i]

WORD PRINCIPLE

Thus, Brahman itself is word-principle (shabadatattva). According to Iyer (1969, 402) "The central idea in Bhartrhari's philosophy is that the Ultimate Reality is the nature of the word which presupposes consciousness."

This cannot be said to be the original idea of Bhartrhari. It is rather inherited from the Vedic tradition. As per this tradition, the seers of the Veda proclaimed, 'the whole cosmos as manifestation of word (shabda) and that cosmos is evolved out of the Veda.'[ii]

NATURE OF VAAK AND BRAHMAN IN VEDIC LITERATURE

The available Vedic literature, both the Mantras as well as the Brahmakaanda is full of statements about the nature of Vaak and Brahman in different contexts.

Some of these references contain the idea that Brahman is the ultimate source of everything, while others convey the idea that Vaak is the ultimate source of everything. Aitareya BrahmaNa 4.21.1 identifies Brahman with Vaak. BrhadaraNyaka Upanishad 4.1.20 echoes the same thought 'the speech (vaak) truly, is Brahman" (Vaag vai Brahman).

The Vrtti also quotes some passages from the Veda supporting Bhartrhari's statement that Vaak is source of everything. It is the experiencer as well as the experienced. For instance, in Rig Veda 10.125, Vaak is identified as everything in universe, and it is implied that it is the Vaak, which manifests itself as everything.

Some of the non-Vedic texts are also quoted as the authority behind this notion and these are said to be taken from Puraakalpa[iii].

Thus, one may conclude that the idea about the unity of the word and the Brahman has its root in the Vedic tradition. Nevertheless, Bhartrhari's original contribution in this regard lies in the rational framework provided by him in order to support the above-mentioned assumption.

BHARTRHARI'S ARGUMENTS

Bhartrhari's arguments, in this respect, are as follows:

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Our knowledge of everything in the cosmos is interwoven with word. A knowledge, which is not, so would not be Knowledge at all. [iv] We cannot cognize an object through the word unless we cognize the word first. We find that all the manifestations of the Brahman are intertwined with the word and, therefore, their root cause, Brahman, must be of the nature of the word. In other words, it must be Shabdatattva. The object is really not different from the word. It is the word, which has become the object. As the object-figures are formulated in words, the conclusion is that they are products of the word. Consciousness of the word forms a part and parcel of our knowledge of objects. Their knowledge depends upon the word. Therefore, their ultimate source concerns with the nature of the word (Shabdatattva).

WORD AND THOUGHT

Bhartrhari lays great stress on the idea that Brahman, being the word-principle, manifests all phenomena and objects in the form of a word. Therefore, all thoughts and whole knowledge are intertwined with the word. The universe consists of an infinite number of phenomena arranged in a temporal and spatial sequence and of the words, which are expressive of them.

The universals of these phenomena cannot enter worldly usage unless the particulars reveal them and the word-principle has to emerge from it. They emerge because the universals of the objects and the words inherent in them are distinct from one another and stand towards one another in the relation of the expressed (vaachya) and the expressive word (vaachaka). In this way the word principle is the ultimate source of the universe consisting of the vaachya and the vaachaka.

WORD AND MEANING: SHAPING OUR WORLD VIEW

All the things, which emanate from the Brahman (Shabdatattva) are concerned with the manifestation of the vaachya and vaachaka. In other words, they are concerned with the artha and the shabda. Bhartrhari declares that there are no worlds beyond the sphere of language. As a window to the worldly knowledge, language comprehends the whole world and at same time, it is beyond the world. The language we use shapes our knowledge of reality.

Bhartrhari identifies the phenomenal universe in all its diversity with the ultimate principle, which according to him is pashyanti in which stage there is no difference between the word and meaning.

INDIVISIBLE SENTENCE

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This whole theory about the unity of the speech and Brahman also provides the basis for Bhartrhari's advocacy of indivisible sentence theory. According to Bhartrhari, the sentence and sentence meaning are indivisible. For him, sentence is the minimum meaningful unit of speech. He observed that people do not speak in individual words. The knowledge of language is not merely the knowledge of the meaning of individual words.

Though, Bhartrhari speaks about the phoneme and the individual word as the meaning-bearing units, he advocates the reality of indivisible sentence. The sentence meaning is a flash of insight or intuition (Pratibhaa).

BHARTRHARI'S REFUTATION OF VIEWS OF OTHER SCHOOLS

While establishing his own view, Bhartrhari refutes mainly the views of the MImaamsakas, upholders of the view regarding the reality of the pada (word). MImaamsakas hold that the sentence and the sentence meaning are the result of joining together smaller units called words and word meaning.

GRAMMATICAL NOTIONS: DISSECTING REALITY

After explaining the concept of shabdabrahman in the first chapter and the theory of the indivisibility of sentence and the sentence meaning in the second, in the third chapter Bhartrhari takes up some grammatical notions for discussion. They are Jaati (universal), dravya (substance), sambandha (relation), guNa (quality), dik (direction), kriyaa (action) saadhana, (participants in action), kaala (time), samkhyaa (Number), purusha (grammatical Person), linga (grammatical gender), upagraha (meaning of Atmanepada and parasmaipada endings) and vrtti (complex formation).

It is interesting to note that, on the one hand Bhartrhari talks of the uniform and indivisible reality, while on the other hand the philosopher is engaged in analyzing the same reality to arrive at the above mentioned categories.

PANINI AND BHARTRHARI

Unlike PaaNini, Bhartrhari deals with these notions from the philosophical standpoint. In the spirit of accommodation, he tries to make the definitions also acceptable to the philosophers. Sometimes, he takes a notion from the philosophers in order to explain a form of the Sanskrit language. In the jaatisamuddesha, he expounds the view that all words and even parts of words denote jaati (the universal).

POWERS OF GRAMMATICAL CATEGORIES

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Dik, saadhana, kriyaa and kaala have been grouped together because Bhartrhari looks upon them as a kind of power (shakti) existing in substantial entities.

While defining 'means' as understood by the grammarians, the views of the Vijñānaadins, the Vaisheshikas, the Mīmāṃsakas, the Advaitins and the Sāṃkhyaas on the same subject have also been briefly explained. Saadhana as power is a general notion. There is no limit to the number of powers of a thing, but they have been brought under six headings beginning with karma, with the addition of sesa seven powers are recognized.

Kriyaa (action) is an important notion because it is the meaning of the most important among other words obtained by analyzing the sentence, namely, verb. The notion of 'means' or accessory also presupposes action, because what is a 'means' is so because it helps in its accomplishment.

In the section on time (kaalasaṃuddesha), Bhartrhari records various views about time, current in those days. A Sanskrit verb always expresses an action qualified by time. The notion of time as expressed by the verb is directly subordinate to action. The notion of number and person are also subordinate to action, not, so directly as the notion of time and aspect are, but indirectly through the 'means' saadhana of which they are properties. Thus, Bhartrhari has explained all these grammatical notions from the philosophical point of view.

It is noteworthy that when he speaks about jaati, dravya, saadhana, kriyaa, etc. Bhartrhari always connects these ideas with the shabdabrahman. Thus, being a philosopher, he is always in search of reality that runs through various diversities of the language.

[i] Bk. from Verse 1 to 4

[ii] Bk. 124

[iii] K.A. S. Iyer, Bhartrhari, p. 185

[iv] Bk. 131

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2. BHARTRHARI - THE FATHER OF INDIAN SEMANTICS

A DEFINITION OF SEMANTICS

Semantikos is a Greek word derived from 'sema' (sign) going back to the Indo-European 'dhiei' (to see), which is paralleled by 'OIA dhyaanam' (introspection) and the reduplicated form from Persian 'deedan' (to see). Sign has come to mean a word, which is the symbol of expression, the symbol denoting an object. In this connection we can also compare the word 'varNa'- which originally meant 'colour' a sign, and then a sound or a letter.

THE STUDY OF MEANING IN INDIA

India has occupied the highest position in the field of semantics. The following statement of Prof. M. B. Emeneau may prove a source of encouragement and inspiration to many:

"Certainly, in one other slowly awakening department of Linguistics, that is concerned with meaning, the west still has to learn from India. Their grammarians, literary theoreticians and philosophers were all concerned with problems of meaning, and much was thought and written on the subject. Of this, the west is for all practical linguistic purposes. The Hindu treatises are in a difficult style, and only a few in the west will be qualified to deal with them, as Sanskritists, philosophers and linguistic scholars. Yet, the results are likely to be worth the efforts: It is the subject that can be recommended to aspirants." [vi]

VYAAKARANA AND SEMANTICS

The Sanskrit term *vyaakaraNa*, which dissolves words into elements (stem and suffix) and thereby bringing out their exact meanings, is, in itself, an indication that grammar, etymology and semantics are intimately connected.

The ancient Indian scholars have recognized grammar as one of the eight[vii] methods of learning the meaning of words:

The other seven methods are:

1. Lokavyavahaara (Popular usage)

2. Aptavaakya (direct statement of trustworthy authority)
3. Upamaana (analogy)
4. Kosa (lexicon)
5. Vaakyasesa (the rest of the passage in the context)
6. Vivruti (explanation)
7. Siddhapada-saannidhya (syntactic connection with words already known)

THE GRAMMAR AND THE GRAMMARIAN

Grammar explains what a correct sentence is. But semantics tells us the full significance of a sentence with all its implications. There are many idioms and paraphrases in a language, which may be grammatically incorrect but semantically most expressive.

The term used in ancient days to denote a grammarian seems to have been *vaagyogavid* [viii], that is, one who knows the connection and usage of words. The word Shaabda-shaastra for grammar clearly suggests how closely semantics and grammar are related. AAchaarya ShaNkara explains that grammar, by division of words, enables us to comprehend their meaning, and in the modern times, Jespersen, in his book Philosophy of Grammar, argued that 'for a clear understanding of grammar, a psychological study of language is most essential'.

SEMANTICS BEFORE BHARTRHARI

Among the stalwarts of Indian linguistics and grammar, we may recount the names of ShaakaTaayana, Yaaska, PaaNini, Kaatyaayana, and PataNjali, along with Bhartrhari, who summed up all the precious gains and gave a distinct individuality to the science of language as well as to the philosophy of grammar. A long path was already trodden in these fields, before Bhartrhari arrived on the scene.

It will be worthwhile if we take into account some of those achievements, in order to get a clear picture of Bhartrhari's contribution in this field.

THE ETYMOLOGY OF VEDIC WORDS, AND SEMANTICS

The study of meaning in India commenced with the attempt to give the etymology of Vedic words. During the period of the BraahmaNas, etymological explanation of Vedic words had made sufficient progress[ix] .

Thereafter, scholars like Yaaska (8th century) and PaaNini (6th century) expounded the scientific treatise on science of etymology and grammar. Both these seers have adopted a scientific methodology to explain the words as well as their meanings, while laying

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down the principles of etymology. Yaaska declared: 'artho nityam pareekseta,' that is, 'while giving etymology, the meaning must be examined regularly'. Following this principle, he gives the etymology of the words, keeping constant touch with their meaning. PaaNini also, while giving the derivations of the words, concentrates upon their meanings.

Although both (Yaaska and PaaNini) describe the semantic manifestation based on phonetic changes in the words, PaaNini does not attempt a derivation of the non-derivatives (avyutpanna).

YAASKA AND OTHERS ON SEMANTICS

Yaaska declares in unambiguous terms that any query regarding words should start on the presumption that every word has some set of meaning. ShaakaTaayana held the view that all nouns originate from a verbal root, that is, *naamaanyaakhyaatajaaeti* (SaakaTaayana, Nirukta. 1.1). This position may appear to be far-fetched for a few, but it has its deeper implication as well. It means, in other words, that every word originates from original sense.

Defending the theory of Kautsa, an argument was advanced, which was in itself the greatest rebuttal to the divine theory regarding the origin of language. It was in this context that the parity in the Vedic and folk languages, on the basis of their having the same words, was established along with the declaration that former amongst them is as much meaningful as the latter.[x] Yaaska summed up the whole argument and declared: 'Where the meaning is not accompanying and the separation of 'root' and 'suffix' is not possible in normal ways, even in those cases the query regarding the 'root' should be persisted with because every word is used only because of its sense.'[xi] Thus, the theory of ShaakaTaayana was taken to its logical end.

PaaNini followed ShaakaTaayana and AAPishali in his search for finding out a 'root' of even almost every doubtful word, and read the UNaadi section as separated from the general category[xii]

In the meantime, Meemaamsaa and Nyaaya Schools of Indian philosophy, along with Bauddha and the likes, also developed their distinct theories regarding the nature of meaning and its resting in the word. It was here that the 'direct' and 'indirect' forms of meaning were discussed first, which later gave birth to the theory of the three kinds of word - powers, namely, abhidhaa (direct), laksaNaa (related), vyaNjanaa (indirect).[xiii]

PataNjali is the first grammarian of the PaaNinian School who had deeper concern for the linguistic problems. For him the simplest definition of meaning was 'the cognition, which is received simultaneously with the utterance of the 'word' [xiv]. A word can convey four types of meaning, namely, jaati (universal); drvaya (object); guNa (quality); and kriyaa (action). According to PataNjali, the meaning should be distinguished from the word, which in fact is the utter sound, capable of conveying the object, for which it stands.

BHARTRHARI ON MEANING

Bhartrhari, the Linguist-philosopher, is well known for his Vaakyapadeeya (VP), based on Indian grammatical philosophy and several traditional schools of thought. According to Jan Gonda, "The extremely difficult VP... of this outstanding philosopher ... proves to be an intellectual achievement of considerable importance, and though its author, of course, follows traditional lines of thought, of remarkable originality." "The Vaakyapadeeya, is considered to be the major Indian work of its time on grammar, semantics and philosophy of language". (George Cardona, 1980)

CONTEXTUAL FACTORS DETERMINING THE MEANING

Bhartrhari has recorded as many as fourteen contextual factors in determining the sense in doubtful cases. They are:

1. Samsarga: Close connection of one individual object with another .
2. Vipragoga: Separation as contrasted with samsarga
3. Saahacarya: Association; company
4. Virodhitaa : Contrary nature; dissimilarity; enmity as one.
5. Artha: Purpose
6. PrakaraNa: Context
7. LiNga: Significant expression supplying the factor needed by another expression to complete its sense.
8. Sannidhi: proximity with other words.
9. Saamarthya: Capability
10. Aucitee: Propriety
11. Desha: A place where a particular word is uttered
12. Kaala: The time factor notion of an individual object.
13. Vyakti: Person.
14. Svara: Accent

It is noteworthy that, six out of these fourteen contextual factors also figure in Bruhaddevataa kaarikaa. These are artha (purpose), prakaraNa (the subject matter under discussion), liNga (gender), aucitya (propriety), desha (place; an indication from

another place) and kaala (time). These are the contextual factors for determining the meaning of the Vedic mantras or the expressions in the classical language. [xvi]

TWO ASPECTS OF MEANING

Taking hint from a PaaNinian rule svam rUpam shabdasyaashabdasamjNaa (Panini 1.1.68) [xvii], Bhartrhari developed the idea of two-fold meaning. When a word is uttered, it reveals two types of meanings:

1. Its phonetic form.
2. An object for which it stands.

Thus, it is said that this twofold nature of word is compared with knowledge and light" "As the knowledge itself and its object are two inseparable aspects of one and the same thing, so are the two aspects of the word, i.e., word and meaning, inseparably united and belonging to one and the same thing." "Light has two aspects: as a receptacle thing by itself, and as an instrument in the reception of other things. In the same way, all the words have two aspects: they are receptacles in their own forms, and they are instrumental in reception of the sense, lying behind themselves." [xviii]

THE INDIVISIBILITY OF SENTENCE MEANING

Bhartrhari's conception of shabda is analogous to a certain extent to the modern concept of linguistic sign [xix]. A linguistic sign is considered to be a two-sided entity. Even for Bhartrhari, shabda is related to the phonetic structure on the one hand and to the semantic fact on the other hand. [xx] He says that the grammarians recognize two kinds of words: sound word and semantic word. The latter is not a material word but a psychological entity or mental equivalent of an articulate sound (buddhistha).

Semantically speaking, the speech can not be divided into any 'parts'. According to Bhartrhari, the analysis of a sentence into words and of words into stem and suffix is made for the practical purpose and has no real value. The phonetic similarity and dissimilarity is the sole basis of such an analysis. Therefore, the individual words have no real meaning, sentence is the only meaningful unit of the language. [xxi]

The essence of these statements lies in the claim that the division of a sentence into parts is a result of grammatical analysis. It is a means for teaching the language for those who are ignorant. [xxii] Worldly behavior depends on the capability of words and their meanings. [xxiii] Similarly, phoneme is a device, employed in analyzing and understanding the correct pronunciation. It has its length measured only at the time of

its pronunciation. [xxiv] Otherwise, even the phonemes make themselves explicit only in the form of a plosion, the only mode of reception of speech.

THE SOLE PURPOSE OF SPEECH

According to Bhartrhari, the sole purpose of speech is to help someone to express his own self. The word is the only medium of expression and its reception. Therefore, it is the desire for self-expression, which becomes the basic criterion for ascertaining the unit of speech or the semantic minimum. And, as this desire for 'self-expression' is indivisible into any parts, the 'statement' carrying this desire must also be indivisible. [xxv] The expressional form of this very 'statement' is called 'sentence' or *vaakya*, which thus proves to be indivisible into words or phonemes. [xxvi]

In other words, only a statement can convey any meaning, not the so-called parts of it. And 'phoneme' is nothing, but the smallest part of a sentence, having no distinct semantic value. [xxvii] It is interesting to note that as far as the Semantics is concerned, on the one hand, *varNa* or phoneme has no semantic value at all. But, on the other hand, even single *varNa* or phoneme might make a complete statement in itself, if a certain semantic value is ascribed to it. [xxviii]

Some declare the 'phoneme' as a basic and compact semantic unit, generating the bigger semantic unit. [xxix] The protagonists of the 'sentence theory' recognize sentence as the basic expressive unit. They are, however, divided amongst themselves, about the definition, length and form of the sentence.

The 'sphoTa' theory, as propounded by the post-Bhartrhari grammarians, leaves no room for recognition of either the 'word' or the phoneme as a semantic unit of speech. Though *sphoTa* is equally the basic mode of reception for the phoneme, word or sentence, yet, semantically, this *sphoTa* or explosion is dependent solely on the unit of the sentence. [xxx] Hence only the sentence may be called as the true semantic minimum, or the unit of speech. [xxxii]

SEMANTIC ROLE OF PRATIBHAA

The sentence *sphoTa* of Bhartrhari is unique in nature. According to Bhartrhari, a sentence as a meaningful linguistic unit cannot be sub-divided further into smaller significant units. A sentence has parts, which constitute its external structure. But all parts of a single integrated sentence do not convey the meaning of the sentence severally. The meaning of the sentence is something over and above the meaning of the parts. Thus, the meaning of the sentence is understood as a flash. According to Bhartrhari, it is *pratibhaa*.

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When a speaker utters the sounds (dhvani), they die away in the next moment revealing the sphoTa, which is an auditory impression of the sound. Immediately the pratibhaa, as flash, translates the impression of the sound into meaning. The gap between the flash and understanding of a sentence meaning is not noticeable. Due to this, people think that they are identical. Sometimes the meaning of a sentence is understood even before the sentence is auditorily perceived. Thus, the pratibhaa plays an important role in understanding the overall meaning of the sentence.

SUMMARY

To sum up, the theory of indivisible sentence meaning can play pivotal role in Bhartrhari's discussions on semantic issues. Besides this, Bhartrhari has discussed other important issues such as words and meaning relationship, the nature and expression of the meaning, problem of homonyms, etc.

The impact of these theories is also visible on the works of subsequent thinkers such as KaiyaTa, Naagesha BhaTTa, KauNDa BhaTTa, and others. Both ancient as well as modern scholars also receive semantic issues with great appreciation.

Bhartrhari enjoys a unique position in the history of Indian linguistics. He is the first grammarian, who gave serious consideration to many linguistic issues, which were left untouched or unanswered by his predecessors. As it is quite well known, before Bhartrhari the main emphasis of the Sanskrit Grammarians was on the formal aspects of the language. The questions related to meaning were left at the mercy of Meemaamsakas and logicians. Bhartrhari changed the focus of his attention from the formal to the notional or philosophical aspect of language. He focused his attention on meaning and explored its multiple dimensions. He collected ideas scattered in the works of PataNjali and the other Shaastrakaaras and developed out of them a theory, that grammarians could call their own. His Vaakyapadeeya. marks a beginning of the tradition that was solely devoted to arthaprakriyaa (meaning analysis).

Thus, Bhartrhari can be called the father of Indian Semantics in the significant sense of the term.

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- [xiv] yenooccaaritena saasnaalaaNUlakakudakhuraviSaaNinaaM saMpratyayo bhavati shabda1/2 || Mbh.1.1, p.1||
- [xv] Connection, separation, association , opposition , meaning, context, indication, the presence of another word, suitability, propriety , place, time, gender and accent etc. these are the causes of determining the meaning of a word when there is no definiteness

in it. Vk 315-316 The Vaakyapadeeya of Bhartrhari, Chapter-II, English translation, K.A. S. Iyer, first edition, p.136-137.

[xvi] Linguistic Thought in Ancient India, Pushpendra Kumar, Nag publisher, p. 103)

[xvii] "When a meta-linguistic item is mentioned in a rule for purpose of grammatical operation, then) the own (phonetic) form of the meta-linguistic item(is to be understood), with the exception of a technical name for the meta-linguistic item. The ASTaadhyayee of PaaNini with Translation and explanatory Notes, by S.D. Joshi and J.A.F. Roodbergen, Vol.1, Saahitya Akademi, p. 121

[xviii] aatmarUpaM yathaa jnaane jneyarUpaM ca drushyate |
artharUpaM tathaa shabde svarUpaM ca prakaashate || Bk. 51||
graahyatvaM graahakatvaM ca dve shaktI tejaso yathaa |
tathaiva sarvashabdaanaamete pruthagavasthite || Bk. 56||

[xix] This has been already pointed out by K.K Raja in "Indian Theories of meaning", p. 121.

[xx] dvaavupaadanashabdeSu shabdau shabdavido viduH |
eko nimittaM shabdaanaamaparorthe prayujyate || Bk.44||

[xxi] Vk. 11-14

[xxii] shabdasya na vibhaago'sti kuto'rthasya bhaviSyati |
vibhaagaiH prakriyaabhedamavidvaanpratipadyate || Vk. 13||

[xxiii] vyavahaarashca lokasya padaarthaiH parikalpitaiH |
shaastre padarthaH karyaarthaM laukikaH pravibhajyate ||Pk. 3. 88||

[xxiv] Bk.77

[xxv] Vaakyapadeeya. 10-16

[xxvi] pade na varNaa vidyante varNeSvavayavaa na ca |
vaakyaatpadaanaamatyantaM pravibhaago na ka<cana || Bk. 74||

[xxvii] yathaa saavayavaa varNaa vinaa vaacyena kenacit |
arthavantaH samuditaa vaakyamapyevamiOyate || Vk. 54||

[xxviii] Vk. 40

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<147-231>

[xxix] Vk.41-43

[xxx] naarthavattaa pade varNe vaakye caivaM vishiSyate |
abhyaasaatprakramo'nyastu viruddha iva drushyate || Vk. 402||

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3.THE NOTION OF VAAK IN VAAKYAPADEEYA

VAAK: A HISTORICAL OVERVIEW

The literal meaning of the word 'Vaak' is 'speech' and it is derived from the root 'vac' meaning 'to speak'. It is an older term going back to Rg Veda, where it has assumed the form of goddess and has been described as the queen of the Devas [i]. The Devas created her, and animals of all forms "speak" her. [ii] .

This Vaak is related to brahman as well, which is not a mere sacred formula but supreme word and is also powerful activity. In Rg Veda, hymn 10.144.8, Vaak appears as co-extensive with it. "yaavad brahma viSTitam taavat Vaak", It means: As much as brahman did expand as large is the word. This formula implies a subordination of the word to brahman. In Rg Veda 1.164.46, Vaak is referred to as the one real "ekam sat". This formula will indeed be eventually interpreted as identifying brahman with word "brahmavai Vaak" (aitareya braahmaNa 4.21).

Even in the later Hindu scriptures, the ĀraNyaka and UpaniSadas there is a continued equation of speech and Brahman. As the BrhadaaraNyaka UpaniSad states: Vaag vai brahmeti, ' speech truly, is Brahman'.[iii]

2. CHANGE IN THE CONCEPTION OF VAAK

A great advance in the conception of Vaak is seen in the UpaniSad, where the syllable 'Om' is identified with Brahman. Omiti Brahma | Omiti idam sarvam "Om' is Brahman; 'Om is this all," says the TaittirIyopaniSad 1. 8.

Prof. W. Norman Brown in his article 'The creative role the goddess Vaak in the Rg Veda' has analyzed the various metaphysical concepts relating to Vaak and the means of realizing its essence and observed [iv]:

"Vaak produced the raw material of the universe, the means for organizing it and taught the gods how to use those means. The capstone of the process was the provision that the instruction should be imparted to men so that they could constantly renew creation and thus perpetuate the existence of the universe."

As per the PaaNinian grammatical tradition, PataNjali, in his MahaabhaaSya has praised speech as great god (maho deva) residing in immortals. [v]

3. BHARTRHARI ON VAAK

Bhartrhari portrays speech as everything in the universe. It is the speech, which is the basis of all science, arts and crafts. It has capacity to produce and classify everything [vi]; the same speech remains within and outside with all living beings in the form of consciousness. There is no living being without the speech [vii]. The speech prompts the human beings in different deeds, when the same speech is gone, human being looks like a log of wood or piece of stone [viii].

Speech regulates everything. Thus, the speech does not go beyond oneness; the speech is eye of speech; the speech is bound with speech, and the divisions of speech 'cow' etc., are seen differently [ix].

Speech has six doors, six places, etc. Those who are dead cannot reach to them [x]. In the state of dream, speech manifests itself in the state of subject, object, and instrument [xi].

4. VAAK AND LANGUAGE

Bhartrhari has used the term Vaak in various senses. In Bk. 12 (yo vaacaH paramo rasaH) and 132, (vaagrUpataa cedutkraamedavabodhasya shaashvatI), Vaak is used in the sense of language. However, in Bk.182 'daivI vaagavyatikIrNeyam ashaktairabhidhaatrbiH,' Vaak is used in the sense of speech and language. On some other occasion, he used the term Vaak in the sense of sentence [xii]. Here it should be noted that apart from the term Vaak, Bhrrtrhari used also the term shabda in the same capacity.

The relation between speech and language is a little confusing due to their overlapping nature. Speech is the medium to express the language. It is a series of sounds produced from the vocal organ. Commenting upon the root vac in DhaatupaaTha, Dhaatuvrttikaara [xiii] clearly mentions that 'bhaaSaa vyaktaayaam vaaci.' Language means uttered speech. Thus speech and language are the two sides of the same coin. However, the scope of the speech is wider than that of the language.

5. LEVELS OF SPEECH

From the standpoint of the philosophy of grammar, there are two traditions regarding the levels of speech, namely, Pre-Bhartrhari and Bhartrhari. The Pre- Bhartrhari tradition accepts four levels: paraa, pashyantI, madhyamaa, and vaikharI. According to this tradition, paraa is the ultimate reality. However, according to Bhartrhari, they are

only three in number, namely, pashyantI, madhyamaa and vaikhari. For him pashyanti is the ultimate reality. See below for a brief description or definition of these levels.

The first reference regarding four different levels of speech is found in Rg. samhita:

"The four kinds of words form the constituent of speech; the learned BraahmaNas, who have got control over their mind know them thoroughly; three out of four stages of speech being closed in caves do not twinkle; it is the fourth one (vaikhari) that manifests in the talk of men" [xiv].

According to Tantraagama 2.13, these differences in speech are caused by the difference in the place of air. The different places are: mUlachakra for paraa, naabhi (navel) for pashyantI, hrud (heart) for madhyamaa and kanTha (throat) for vaikhari.

6. BHARTRHARI ON THE LEVELS OF SPEECH

As said earlier, Bhartrhari accepts only three levels of speech namely: pashyantI, madhyamaa and vaikhari. In this context, Satyakama Verma feels that, Bhartrhari has accepted these three only because they alone are the subject matter of the grammar [xv].

While expounding the sphoTa doctrine, Bhartrhari, gives a more penetrating and minute analysis of the speech.

At the **first level** there are audible sounds which are called vaikrta-dhvani, or secondary sound. They reveal permanent sounds, which are called praarkuta dhvani or primary sounds. The primary sounds are the abstraction from the various secondary sounds. They may also be considered as the linguistically normal forms devoid of the personal variations, which are linguistically irrelevant. This may be called the **second level**.

The **third level** is that of sphoTa which is the whole utterance considered as an integral unit as an indivisible language symbol. It is this sphoTa that reveals the meaning, which is in the form of an intuition. Strictly speaking both the sphoTa and meaning are different aspects of the same speech-principle.

Bhartrhari seems to be synthesizing these various aspects of speech with the three-fold nature of the revelation of speech. Thus, the three levels of speech, namely, pashyantI, madhyamaa, and vaikhari stages correspond respectively to sphoTa, praakrtadhvani and vaikrta dhvani [xvi].

7. ANALYSIS OF THE LEVELS OF SPEECH

A common man can never understand these categories of Vaak (speech). In fact, it is the subject matter of grammatical philosophy. The speech, which we utter, is the manifested form of speech, which undergoes many modifications. Some of them are visible but others are very subtle. This visible level of speech is called vaikharI. It is manifested in the form of phonemes and heard in the form of sounds [xvii]. Ancient thinkers recognized two or three stages prior to this visible stage.

8. FORM OF UNDERSTANDING

It is common experience that, in spite of the innumerable variations in the mode of utterance, the form of understanding remains the same. In order to explain this situation the ancient thinkers have proposed an existence of an abstract level of speech called madhyamaa Vaak [xviii], namely, intermediate speech. It exists in the mind of a speaker before the speech-process has started. At this level, both the word and its meaning have their own identity. For example, the word 'cow' denotes both word form as well as meaning. If someone asks, 'Write cow,' either the word 'cow' can be written in script, or the form of a cow can be sketched.

The fact that there are many words in our mind that are not heard outside, suggests the existence of another level of speech earlier to madhyamaa. This level is called pashyantI by the ancient thinkers. At this stage, word and meanings are inseparable. It is the most obscure and the subtlest form of speech. The *vr̥tti* states 'the pashyantI is that, in which sequence is merged and even though it is one, the power to produce sequence has entered it. It is restless and also still in concentration, hidden and pure; the forms of object of knowledge have entered it or merged into it, or it has no form at all. It has the appearance of limited objects or of connected objects or the appearance of all objects has come to an end in it. Thus, it has infinite variety' [xix]. The *vr̥tti* further says, 'The supreme form of pashyantI is devoid of all correct forms; it is not mixed up, and it is beyond worldly use' [xx].

Vr̥tti again defines 'the pashyantI is indivisible and is entirely without sequence. It is the inner light, the subtle word, and the imperishable' [xxi].

Thus, according to the *vr̥tti*, the pashyantI stage of speech is abstract in nature. It has no sequence and no form. It is invisible and beyond worldly use. But, even in this stage, yogins have an understanding of division of words.

9. PASHYANTI and Pratibhaa

A person, who has a desire of realizing the pashyantI form of speech passes through various stages [xxii] and ultimately arrives at an undifferentiated state known as pratibhaa. The pratibhaa is a means to attain the supreme good. It is derived from the word principle (shabdatattva). It is identical with being. It is the source of modification. It has the power of accomplishment and things to be accomplished [xxiii]. In an ordinary verbal communication, one starts from pashyantI and goes up to vaikharI. But, in shabdapUrvayoga or vyaayoga, one has to commence from vaikharI and ascend up to pashyantI.

The vrtti states, 'After having reached the undifferentiated states of the word, in pratibhaa, one comes to the source of all differentiation. From that pratibhaa, in which all being is latent, and which, due to the repetition of the union, tends to produce its result, one (the aspirant) reaches the supreme source in which all differentiation is completely lost' [xxiv].

The pashyantI form of speech and pratibhaa are literally the same. The pratibhaa is undifferentiated form of speech. It is the source from all the differentiation of speech begins. It is identical with the prakrti or pashyantI, which is subtlest form of speech. But there is difference between pashyantI and pratibhaa [xxv].

Pratibhaa is a means whereas pashyantI is the end. By virtue of pratibhaa, the pashyantI form of speech is activated. Thus, the relationship between pratibhaa and pashyanti Vaak is that of cause and effect.

10. SUMMARY

1. To sum up, Vaak is an older term going back to Vedic period, where it has assumed the form of deity.
2. Although grammarians like PataNjali and Bhartrhari have given it the same status, they, being grammarians, have taken steps further, by way of its analysis. Bhartrhari uses the term Vaak in various senses such as the speech, language, and even the sentence. Here it should be noted that the concept of language is wider than that of the sentence, whereas the idea of speech is still wider than it. Considering the Vaak from the holiest point of view, Bhartrhari has analyzed it into different levels of vaikharI, madhyamaa, and pashyantI.
3. Though the idea of dividing speech into different levels has its root in Rg. samhita, it was Bhartrhari, who evolved it into the form of theory in order to solve some of the linguistic problems faced by him.

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[iv] Bishnupada Bhattcharya, Bhartrhari's VaakyapadIya and linguistic monism, BORI, pp.3-4.

[v] maho devo martyaam aavivesha. *MaahaabhaaSya*. 1.1p.3

[vi] saa sarvavidyaashilpaanam kalaanaam copabandhanI
tadvashaadabhiniSpannam sarvam vastu vibhajyate. Bk.133

[vii] saiSaa samsaariNaam samjNaa bahirantashca vartate

tanmaatramavyatikraanta caitanyam sarvajaatiSu. Bk.134

[viii] arthakriyAAsu Vaak sarvaan samIhayati dehinaH

tadutkraantau visajNo'yam drshyate kaaSThakuayavat. Bk.135

[ix] ekatvamanatikaantaa vaaÉnetraa vaaÉnibadhanaaH
prthak pratyavabhaasante vaagvibhaagaa gavaadayaH. Bk.137.

[x] Saadvaaraam SaadhiSThaanaam (SaTpra) bodhaam Saavyayaam te
mrtyumativartante ye vai vaacamupaasate. Bk.138

[xi] pravibhajyaatmanaatmaanam srSTvaa bhaavaan prthagvidhaan. Bk.140.

[xii] Satyakaama Verma, *BhaaSaatattva aur VaakyapadIya*. p.22.

[xiii] ibid p. 23.

[xiv] catvaari Vaakparimitaa padaani
taani bidurbrahmaNaa ye maniSiNaH
guhaatreeNi nihitaa neNgayanti
tureeyaH vaacao manuSyaa vadanti. Rg Samhitaa 1.164.45

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[xv] Satyakam Verma, *BhaSaatattva aur VaakyapadIya*, p. 13

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[xvii] paraiH samvedyam yasyaaH shrotraviSayatvena pratiniyatam shrutirUpam saa vaikharI. *vrtti* on Bk. 159.

[xviii] madhyamaa tvantaHsamniveshinI parigrhItakrameva buddhimaatropaadaanaa saa tu sUkSmapraaNaavrtyanugtaa kramasamhaarabhaave'pi vyaktakramaparigrahaiva keSaaNcit. *vrtti* on Bk.159

[xix] pratisamhrtakramaa satyapyabhede samaaviSTakramashaktiH pashyanI saa calaacalaa pratilabdhasamaadhaanaa caavrtaa vishuddhaa ca, sanniviSSajNeyaaakaraa pratilonaakaraa niraakaraa ca, paricchinnarthapratyavabhaasaa samsrSSarthapratyavabhaasaa prashaantasarvarthapratyavabhaasaa cetyaparimaaNbhedaa. *Vrtti* on Bk. 59.

[xx] parantu pashyantIrUpamanapabhramshamasamkIrNe lokavyavahaaraatItam. *Vrtti* on Bk. 159.

[xxi] avibhaagaa tu pashyantI sarvataH samhrtakramaa svarUpajyotirevaantaH sUkSmaa vaaganapaayInI. Bk.167.

[xxii] For details, see K. A. S Iyer, *Bhartrhari*, p.139-142.

[xxiii] tadabhyaasaacca shabdapUrvakam yogamadhigamya pratibhaam tattvaprabhavaam bhaavavikaaraprakrti sattaam saadhyasaadhanashaktiyuktaam samyagavabuddhya niyataa kSomapraaptiriti. *vrtti* on Bk. 144

[xxiv] so'vyatikIrNaam vaagavasthaamadhigamya vaagvikaaraaNaam prakrtim pratibhaamanuparaiti tasmaacca sattaanuguNyamaatraat pratibhaakhyaacchabdapUrvayogabhaavanaabhyaasaak Sepaatpratyastamitasa rvavikaarollekhamaatraam paraam prakrtim pratipadyate. *Vrtti* on Bk.14.

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4. THE DOCTRINE OF SPHOTA

1. *SphoTa* - A HISTORICAL OVERVIEW

The term *sphoTa* is etymologically derived from the root sphuT, which means 'to burst', or become suddenly rent asunder (with a sound) [i].

The word *sphoTa* is explained in two ways [ii].

1. Naagesha BhaTTa defines sphoTa as sphuTati prakaashate'rtho'smaad iti sphoTaH (that, from which the meaning bursts forth, that is, shines forth. In other words, the word that expresses a meaning, or the process of expressing a meaning through a word is called sphoTa.
2. SphoTa, according to Maadhava, is that which is manifested or revealed by the phonemes: sphuTyate vyajyate varNairiti sphoTaH.

2. A UNIQUE CONTRIBUTION OF INDIAN GRAMMARIANS

Gaurinatha Shastri suggested that the original Greek conception of logos best conveys the meaning of sphoTa: 'The fact that logos stand for an idea as well as a word wonderfully approximates to the concept of sphoTa' [iii].

The concept of **sphoTa** is the unique contribution of Indian grammarians to the philosophy of language. This is the theory, which explains the working of the speech process. We do not have sufficient evidence, in our hand to establish as to who was the first founder of the sphoTa theory. Haradatta in his PadamaNjari and Naagesha BhaTTa in his sphoTavaada claim that the sphoTaayana was the first founder of the sphoTa doctrine [iv].

3. VARIOUS VIEWS ON SPHOTA

VyaaDi, the author of *samgraha*, might have recorded some discussion about the sphoTa theory; as the distinction between the **praakrta dhvani** and **vaikrta dhvani** mentioned in the Vaakya Padeeya is supposed to have been made by him [v].

Some scholars believe that the indirect reference to sphoTa theory is found in the writings of AudumbaraayaNa quoted by Yaaska in his Nirukta [vi]. Here it should be noted that Yaaska did not use the term sphoTa and he seems to have known little about it. AudumbaraayaNa also does not mention the term sphoTa directly. His awareness of sphoTa is speculated on the basis of the sphoTa concept of Bhartrhari. (See the earlier

chapters on **The Notion of Vaak in Vaakyapadeeya, and Bhartrhari -- the Father of Indian Semantics.**)

Some grammarians even claimed that the germs of the sphoTa theory are present in PaaNini's *ASTaadhyaayee* [vii], as he mentions the name of **sphoTaayana**. The specific mention of the name **sphoTaayana**, neither sufficiently indicates that PaaNini knew anything similar to the sphoTa theory, nor does it point out that this doctrine originally belonged to the sage sphoTaayana.

The Vaartikakaara, Kaatyayana does not mention the word sphoTa in his Vt. He only established the great principle that shabda is nitya ("eternal, or permanent"), artha is nitya, and their mutual relation i.e., vaacya- vaacaka-bhaava is also nitya [viii]. While explaining upon PaaNinian rule taparastatkaalasya, P.1.1.70, he says that the letters are fixed and the style of vrtti depends upon the speech habits of the speaker. This statement of Kaatyayana, regarding the nature of word and the difference in tempo takes us near to the sphoTa doctrine.

4. PATANJALI ON SPHOTA -- THE FLAME AND THE FIRE

Here it should be admitted that though earlier thinkers talk of the eternal and pervasive character of word, as an element or unit, the clear picture of sphoTa theory is not found before PataNjali. He discusses the idea of sphoTa, under P-1.1.170 (taparastatkaalasya), and P-8.2.18 (krpo ro laH), where the word sphoTa is not applied to the meaning bearing element, but to a permanent aspect of phonemes.

According to PataNjali, sphoTa is not identical with shabda. It is rather a permanent element of shabda, whereas dhvani represents its non-permanent aspect. The sphoTa is not audible like dhvani [ix]. It is manifested by the articulated sounds. The dhvani element of speech may differ in phonetic value with reference to the variation in the utterance of different speakers. Differences in speed of utterance and time distinctions are attributes of dhvani, which can not affect the nature of sphoTa revealed by the sound. When a sound passes from a speaker's lips, sphoTa is revealed instantaneously. But before the listener comprehends anything, dhvani elements manifest the permanent element of shabda. So, sphoTa comes first and manifesting dhvani also continues to exist after the revelation of sphoTa. That is why PataNjali remarks that dhvani-s are actualized and ephemeral elements and attributes of sphoTa [x].

PataNjali points out that the sphoTa, which is revealed by the articulate sounds, can be presented through phonemes only. A phoneme (vowel) which represents sphoTa remains the same in three modes of utterance, i.e. slow, fast and faster, whereas dhvani (articulate sound) differs in different utterances [xi].

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It is just like the distance, which remains the same, even if it is covered by various means, which travel slow, fast, and faster. Regarding the unaffected nature of sphoTa, PataNjali gives the analogy of a drumbeat. When a drum is struck, one drumbeat may travel twenty feet, another thirty feet, another forty feet and so on. Though the sounds produced by beating the drum differ, the drumbeat remains the same. SphoTa is precisely of such and such a size, the increase and decrease in step is caused by the difference in the duration of dhvani [xii].

According to PataNjali, sphoTa is a conceptual entity or generic feature of articulated sounds, either in the form of isolated phonemes or a series of phonemes. It is a permanent element of physical sounds which are transitory in nature, and which vary in length, tempo and pitch of the speaker. It is an actualized replica of ephemeral sounds.

5. BHARTRHARI ON SPHOTA

In interpreting the doctrine of sphoTa, Bhartrhari follows the tradition handed down by his predecessors like PataNjali and others. While explaining the notion of sphoTa, he not only gives his own view but also gives the views of others (using the quotative markers, kecit and apare) [xiii], without mentioning their names. Traditionally it is believed that they may be MImamsakas and Naiyaayikas.

The notion of sphota is part of Bhartrhari's monistic and idealistic metaphysical theory. The term sphoTa occurs nine times in the BrahmakaaNDa [xiv], the use of the term shabda [xv] in different senses namely, pada, vaakya, sphoTa, dhvani, naada, praakrtadhvani, and vaikrtadhvani pose certain difficulties in determining the actual nature of sphoTa.

6. NATURE OF SPHOTA

Bhartrhari begins the discussion of the nature of sphoTa with the observation that words or sentences can be considered under two aspects as sound pattern, or its generic feature. He recognizes two entities, both of which may be called shabda, one is the underlying cause of the articulated sounds, while the other is used to express the meaning. Thus it is said:

dvaavupaadaanashabdeSu shabdau shabdavidō viduH
eko nimittam shabdaanaamaparo'rthe prayujyate. Bk. 44//

The former, called sphoTa, is the conceptual entity and permanent element of word, whereas the latter, called dhvani, is a sound pattern, which is the external aspect of the

language symbol. Thus, sphoTa which is mental impression of an audible sound pattern, is the cause of that sound pattern.

7. TWO VIEWS REGARDING THE RELATION OF SPHOTA AND DHVANI

Bhartrhari records two totally contradictory views about these two different elements of the word - - SphoTa and Dhvani. According to some, there is an absolute difference between these two elements, with cause-and-effect relationship between them. This agrees with the view held by the logician, who assumed total distinction between the cause and effect. According to the second view, the difference between these elements is mere psychological and not real. This is said to be the view held by Vedaantins, Saamkhya, and grammarians, who believe that the effect is inherited in the cause [xvi].

SphoTa, according to Bhartrhari, is always intimately related to dhvani. As soon as the sounds are produced the sphoTa is cognized instantly. Thus, sounds are manifesters and sphoTa is manifested [xvii].

It is the articulate sound, which reaches the listener's ear in the form of the sphoTa. To put it differently, sphoTa is a replica of dhvani having phonetic features. That's why it is an "auditory image of the sound" [xviii].

According to Bhartrhari, sphoTa [xix] is one and without sequence. Therefore, neither the question of parts nor the order can arise in the conception of sphoTa. It is sound or naada, which is produced at different moments of time, and the notions of sequence of plurality that really pertain to sounds are wrongly attributed to sphoTa.

Bhartrhari elucidates this point with the illustration of reflection. The reflection [xx] of moon in the water, though actually immovable, appears to be moving due to the movement in the water. Here is the property of water; that is, movability is superimposed on the reflected image of the moon. Similarly, sequence which is a property of sound is superimposed on the sphoTa which in reality is without sequence.

The temporal distinction [xxi] and variations in the speed of utterance [xxii] are the properties, which provide many varieties and, thereby they explain continuity of the perception of sphoTa. But the properties of the secondary sound do not affect the intrinsic form of the sphoTa.

8. THREE VIEWS ON THE RELATION BETWEEN SPHOTA AND DHVANI

First View

The sound, which is closely bound up with the sphoTa, is not perceived separately, like color, which is not separately perceived from the object.

Second View

The sound, without getting itself perceived, causes the perception of the sphoTa, as the sense organ and their qualities, which being themselves unperceived, cause the perception of objects.

Third View

Sound is also perceived without giving rise to the perception of the form of sphoTa. In other words, the perception of sound is not regarded as identical with the perception of the sphoTa.

9. THREE VIEWS OF BHARTRHARI ON SPHOTA

Bhartrhari records three different views on the nature of the sphoTa. He says that, according to some, the term sphoTa stands for the initial articulated sounds produced by the various degrees of contacts of articulatory organs with the point of articulation.

The sounds, which are produced, from the initial sounds that spread in all directions in the two ways, that is, 'vIcItaraNganyaaya' (like ripples) and 'kadambagolakanyaaya' (like the blossom of kadamba tree). They are like the reflections of the original sound. The first sound in each chain is the result of the vibration of the vocal organs, while the others are produced, not by the movement of the vocal organs but by the sounds immediately preceding them. The former is the sphoTa and the latter is called 'dhvaniH'. Thus, according to the thinkers of this view, even after the organs have ceased to vibrate, other sounds also originate from the sphoTa like the series of flames which stream forth from other flames [xxiv].

The second view put forward by Bhartrhari is that both [xxv] dhvani and the sphoTa are said to be produced at the same time. This is explained by the analogy of the flame and the light. The flame and light are produced at the same moment. However, from a distance we see the light without seeing the flame. In the same manner, from the distance we may perceive the sound and not the sphoTa. According to this theory there is no interval between sphoTa and dhvani.

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According to the third view, sphoTa stand for the universal concept, which is manifested by many individual sounds. The varied individual sounds are called dhvanis, while the universal nature of these varied individual sounds is considered to be sphoTa [xxvi].

10. THE PROCESS OF COMMUNICATION - - *vaagvyavahaara*

The sphoTa remains in the intellect of both the speaker and the listener with no motion before its manifestation. There is an inter-link between sound and sphoTa, as soon as the speaker produces the sound through the articulatory organs, the sphoTa is revealed. But the listener cannot understand sphoTa immediately.

Each sound unit contributes something to the total perception of sphoTa. The listener receives the phonemes in a sequence and grasps the form of a word in his mind, when the last phoneme is heard. The last sound helps the listener to recognize the sphoTa absolutely. This entire process of manifesting sphoTa is compared with the act of painting. Just as an artist reproduces his mental [xxvii] idea of the form of an object on a cloth, similarly the speaker reproduces the mental verbal image of a word through articulated phonemes.

11. FOUR STEPS IN THE PROCESS OF COMMUNICATION

The process of communication (*vaagvyavahaara*) is the combination of four steps [xxviii].

1. The speaker selects in his mind a particular word form, which is related to particular meaning.
2. The sound-form of the word is revealed through the phonetic act.
3. The sounds are emitted in sequence by the speaker and are received by the listener in sequence.
4. From these sounds, a listener receives the mental idea of the uttered word.

12. SOME MISCONCEPTIONS ABOUT BHARTRHARI'S SPHOTA THEORY

Later grammarians treat sphoTa as meaning-conveying power of the language. S.D Joshi after studying carefully all the nine occurrences of the term sphoTa in the VP, has stated that:

Bhartrhari does not say that sphoTa is an indivisible entity. He does not treat it as a meaningful aspect of the language. The term does not occur in connection with the sentence and word in the second and third kaaNDa of the *Vaakyapadeeya*. It is always

related to the sound (dhvani). The idea of the indivisibility of sphoTa can be traced in BrahmakaaNDa 74 [xxix].

Accordingly, 'there are no phonemes in the word nor are their parts in the phonemes. There is no absolute difference of the words from the sentence' [xxx].

On the basis of the verse, S.D. Joshi states that significative units cannot be broken into parts. But phonemes have no relation with the meaning. He argues that an indivisible nature is assigned to sphoTa by the latter grammarians, which goes against the intention of Bhartrhari. They have deliberately interpreted the term varNa sphoTa in the sense of stem, roots, suffixes, etc., to justify the indivisibility and meaningfulness of sphoTa. Thus, they have imposed their own idea on Bhartrhari [xxxi].

Bhartrhari's statement pointed out that the shabda is self-revealing, that is, it reveals its own phonetic form as well as the meaning. The later grammarians have wrongly applied this self-revealing character of a word to sphoTa. But Bhartrhari does not say that sphoTa is self-revealing [xxxii].

According to S. D. Joshi, the sphoTa is comprehended by the listener through the sound produced by the speaker. The sphoTa represents a class of individual sounds, whereas dhvani represents a particular sound. The sphoTa is a sound or a type of sound, which may or may not be meaningful. The meaning-conveying nature of the word in the BrahmakaaNDa Verse 44 has been wrongly identified with the feature of sphoTa by the later grammarians and some modern scholars [xxxiii].

Joshi is fully justified in his interpretation of Bhartrhari's views on sphota, as this interpretation also agrees with that of PataNjali's description of sphoTa.

13. SUMMARY

To sum up, there is no agreement among the scholars as to who was the profounder of the sphoTa theory. The first systematic discussion on sphoTa is found in PataNjali's MahaabhaaSya. According to PataNjali, sphoTa is a conceptual entity or generic feature of the articulated sound. However, there is no such other ancient work, which deals with the nature of sphoTa as satisfactorily as does Bhartrhari's Vaakyapadeeya.

According to Bhartrhari, sphoTa is an auditory image of sound. It is indivisible and without inner sequence. It does not stand for the meaning-bearing aspect of the word. It is not over and above the sound. Many grammarians and modern scholars have misunderstood Bhartrhari's position on the nature of sphoTa. They misunderstood sphoTa to be the self-revealing and meaning conveying power of the language.

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In fact, sphoTa merely represents the class of individual sounds, whereas dhvani represents a particular sound. The sphoTa is a sound or a type of sound, which may or may not be meaningful. The meaning-conveying nature of the word in the Bk.44 has been wrongly identified with the feature of sphoTa by the later grammarians and some modern scholars.

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- [ii] NaageshabhaTTa, SphoTavaada, P.5; & Maadhava, Sarvadarshanasamgraha (edited by Abhya?kar), p. 300.
- [iii] Gaurinatha Shastri, *The Philosophy of word and meaning*, p.102-103.
- [iv] sphoTaayanaH sphoTapatipaadanaparo vaiyaakaraNaacaaryaH|| SK. vol. iv. p.6
vaiyaakaraNanaageshaH sphoTaayanarSermatam |
pariSkrtiyoktavaamstatra prIyataam jagadIshvaraH || SV. p. 12||
- [v] shabdasya grahaNe hetuH praakrto dhvaniriSyate |
sthitibhedanimittatvam vaikrtaH pratipadyate || Bk 78||
- [vi] indriyanityam vacanamaudumbaraayaNaH | Nir.11
- [vii] ava? sphoTaayanasya | P.6.1.123
- [viii] siddhe shabdarthasambandhe lokato arthaprayukte shabdaprayoge shaaStreNa
dharmaniyamaH yathaa laukikavaidikeSu || *MahaabhaaSya*, Vol.1. 6.
- [ix] dhvaniH sphoTashca shabdaanaam dhvanistu khalu lakSyate
alpo mahaaNca keSaamcidubhayam tatsvabhaavataH ||
MahaabhaaSya.,vol.1, p.181.)
- [x] evam tarhi sphoTaH shabdo dhvaniH shabdaguNaH || MahaabhaaSya. Vol. 1.,
p.181.
- [xi] katham avsthitaa varNaA drutamadhyamavilambitaasu ki?krtastarhi
vrttvisheSaH vaktushciraaciravacanaad vrttayo vishiSyante vaktaa
kashcidaaSvabhidhaayI bhavati | aashu varNaanabhidhatte | kashciccireNa

kashcicciratareta | tadyathaa | tamevaadhvaanam kashcidaashu gacchati
kashciccireNa gacchati kashcicciratareNa gacchati| rathika aashu
gacchatyashvikaashcireNa padaatishchiratareN | viSama upanyaasaH
adhikaraNamatraadhvaa vrajatkriyaayaaH | tatraayuktam yadadhikaraNasya
vrddhihraasau syaataam
|| MahaabhaaSya. Vol.1 p.181.

[xii] katham bheryaaghaatavat | tadyathaa bheryaaghaataH | bherImaahatya

kashcidvi?shati padaani gacchati kashcittrimshatkashcicatvaari?shat ||
MahaabhaaSya, 1.1, 181 || for detail see , Joshi S. D., *SphoTa NirNaya*, 1967, p.14)

[xiii] ibid, p.20

[xiv] Bk. Verse No- 50, 76,79,83,96,100,105,106,109.

[xv] Satyakama Verma, VaakyapadIya aur Bhasaatattva, p.23.

[xvi] aatmabhedam tayoH kecidastItyaahuH puraaNagaaH|
buddhibhedaadabhinnasya bhedameke pracakSate || Bk.46||

[xvii] grahaNagraahyayoH siddhaa yogyataa niyataa yathaa|
vya?gyavyaNjakabhaave'pi tathaiva sphoTanaadayoH|| Bk..100

[xviii] S. D Joshi, *SphoTa NirNaya*, p.23

[xix] naadasya kramajaatatvaanna pUrvo na parashca saH|
akramaH kramarUpeNa bhedavaaniva jaayate || Bk. 49||

[xx] pratibimbam yathaanyatra sthitam toyakriyaavashaat |
tatpravrttimivaanveti sa dharmaH sphoTanaadayoH.||Bk.50||

[xxi] sphoTasyaabhinnakaalasya dhvanikaalaanupaatinaH |
grahaNopaadhibhedena vrttibhedam pracakSate || Bk. 76||

[xxii] svabhaavabhedaan nityatve hrasvadIrghaplutaadiSu |
praakrtasya dhvaneH kaalaH shabdasyetyupacaryate || Bk. 77||

[xxiii] sphoTarUpaavibhaagena dhvanergrahaNamiSyate|
kaishcid dhvanirasamvedyaH svatantro'nyaiH prakalpitaH|| BK.83||

[xxiv] anavasthitakampe'pi karaNe dhvanayo'pare |
sphoTaaadevopajaayante jvaalaa jvaalaantaradiva || Bk.109||

[xxv] dUraatprabheva dIpasya dhvanimaatram tu lakSyate |
ghaNTaadInaam ca shabdeSu vyakto bhedaH sa drshyate|| Bk.107||

[xxvi] anekavyaktyabhivya?gyaa jaatiH sphoTa iti smrtaa |
kaishcid vyaktaya evaasyaa dhvanitvena prakalpitaH || Bk. 96||

[xxvii] yathaikabuddhiviSayaa mUrtiraakriyate paTe |
mUrtyantarasya tritayamevam shabde'pi drshyate || Bk. 53||

[xxviii] vitarkitaH puraa buddhyaa kvacidarthe niveshitaH |
karaNebhyo vivrttena dhvaninaa so'nugrhyate || Bk . 48||

[xxix] pade na varNaa vidyante varNeSvavayavaa na ca |
vaakyaatpadaanaamatyantam pravibhaago na kashcan || Bk . 74||

[xxx] K. A. S. Iyer, *English Translation of Brahmakaanda*, 1965, p.77

[xxxi] S. D. Joshi, *SphoTa Nirnaya*, p. 37.

[xxxii] ibid., p.40-43.

[xxxiii] ibid., p.37,38,46.

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5. APABHRAMSHA - AN INTRODUCTION

1. APABHRAMSHA - A HISTORICAL OVERVIEW

The word *apabhramsha*, is formed by adding the prefix *apa* in the sense of 'going away' to the root, *bhramsha* meaning 'to fall'. Thus, *apabhramsha* means 'to fall away,' that is, 'falling down'. The first reference of the term *apabhramsha* is found in TaaNDyaBraahmaNa[i], where it is used in its literal sense of 'falling down'.

The term *apabhramsha* is an example of the shift in the approach of the grammarians in dealing with variations in Sanskrit language. In literature, the word *apabhramsha* is used in several senses. From its original sense of 'falling down,' it came to signify an incorrect or corrupt form by the time of PataNjali. Later, from 4th century onwards, it principally denotes standardized, literally language different from Sanskrit, and desi. In Kaavyaalamkaara, Namisaadhu mentions praakrtameva apabhramsha 'apabhramsha is nothing but praakrta'[ii]. In ĪabdaarthacintaamaNi, apabhramsha is defined as ungrammatical word, crude word, language of countryside, or vulgar language. [iii]

2. PANINI AND APABHRAMSHA

PaaNini never used the term *apabhramsha* or *apashabda* in the ASTaadhyayee. The variations, as he has described, are part of the standard language and are treated as such. PaaNini does not refer to them as sub- standard, but only as optional forms.

Deepti Tripathy, in the article "Apabhramsha in Sanskrit Grammar," (*Aligarh Journal of Oriental Studies*, No.3: p.81-92) mentions that "PaaNini has used two methods of incorporating regional variations in his grammar. These two methods are:

1. "By referring to the region in which a particular word is exclusively used;
2. "By referring to grammarians of different region and mentioning the variations acceptable to them."

Kaatyayana also does not use the word *apabhramsha* or *apashabda* in his *Vt.*, but when he wrote his *Vt.*, the PaaNinian Sanskrit had undergone considerable changes. Kaatyayana took note of these changes, which were phonetic, morphological, and semantic in nature. These changes can be considered to be the first step towards *apabhramsha*.

In the PaaNinian School of grammar, the term *apabhramsha* is found for the first time in Mbh. of Patañjali. There it is used in the sense of incorrect form. Patañjali observes

that people use several corrupt forms (apabhramsha) in the place of standard form. Thus, one word has many apabhramshas.

Thus, it is said:

A single correct word has, in fact, many corrupt words arising from it. For instance, the correct word gauH has many corrupt words such as gaavi, goNi, gotaa , gopatlikaa etc.[iv]

3. PATANJALI'S USE

Here, it should be noted that, PataNjali uses the word apabhramsha side by side of apashabda. In grammatical traditions, we find that both apashabda and apabhramsha are used to denote incorrect usage. Therefore, they are synonyms (apabhramsha apashabda syaat)[v]. The difference between the two is very subtle. Both apashabda and apabhramsha are formed by adding the prefix 'apa' in the sense of going away from the roots shabda and bhramsh respectively. Apabhramsha does not have value, either positive or negative, attached to it, but apashabda is always used in a derogatory sense.[vi]

It appears that the concept of apabhramsha was already developed at the time of PataNjali. According to him, one can use the apabhramsha in day-to-day life but it is not allowed in sacrifice.

For PataNjali, PaaNini's language is a sacred language and any deviation from that is apabhramsha. According to him, by using a correct word one can attain glory even in the yonder world, whereas by using the corrupt forms one becomes impure. [vii]

4. BHARTRHARI ON APABHRAMSHA

Bhartrhari (5th century A.D) also portrays PaaNini's language as divine language (daivi vaak), namely, the standard ideal form, and the rest is corrupt.

Thus, it is said:

daivi vaagvyatikirNeyamashaktairabhidhaatrbiH ||
anitaryadarshinaam tvasmin vaade buddhiviparyayaH || BrahmakaaNDa.182 ||

According K.A.S. Iyer, "for Bhartrhari, the word apabhramsha does not stand for a particular stage in linguistic evolution as it does for modern Indian linguists for whom

it represents that stage, which follows the praakrta and precedes the development of modern Indian languages."

5. DEFINITION OF APABHRAMSHA

Bhartrhari starts his exposition of apabhramsha with a precise definition of the term. He defines apabhramsha as a word denoting a particular meaning, but devoid of the derivation through grammatical procedure.

shabdaH samskaarahino yo gauriti prayuyukSite |
tamapabhramshamicchanti vishiSTaarthaniveshinam || BrahmakaaNDa. 175 ||

The commentary provides another definition, which is traditionally considered as statement of VyaaDi, namely, 'shabdaprakrtiH apabhramsha' (that is, the correct word is the original and it is the source of the corrupt one).

However, some modern scholars do not agree with the interpretation of vrtti. According to them, the apabhramsha is the source of the correct word. [viii]

K.A. Subhramaniyam Iyer mentions,

It is true that the word shabdaprakrtiH, if taken as tatpuruSa, that is, as shabdaanaam prakrtiH, such an interpretation is possible. But it is to be emphasized that Bhartrhari and the ancient commentators take the word only as a bahuvrihi i.e. shabdaH prakrtiH yasya saH and explain that, according to VyaaDi, it is the correct word which is the source of the corrupt one.

6. MEANING - THE PRINCIPAL GROUND FOR DECIDING STANDARD AND CORRUPT FORMS

According to Bhartrhari, the correctness or corruptness of a particular form depends upon the meaning context. The same word is corrupt in a particular sense and correct in another sense. Bhartrhari clarifies this point by giving the example of goNi, asva.[ix]

Both goNi and asva are correct forms, when used to denote other objects, that is, other than the cow and horse. GoNi and asva are incorrect (apabhramsha), when they are used to convey the meaning cow and horse respectively, but if the speaker's intention is to convey the idea of "a lot of milk" and "one who has nothing" respectively, then, both are correct because in this sense they are not the corrupt form of ashva[x] and go (cow). In Vrtti, Bhartrhari clearly mentions that, a word becomes an apabhramsha only when

the speaker tries to pronounce the correct one to convey the intended meaning, but, due to incapability, he eventually utters the corrupt one.

Thus, it is said:

tatra gauriti prayoktavye'shaktyaa pramaadaadibhirvaa
gaavyaadayastatprakrtayoH'pabhramshaaH prayujyante
|| vrtti on BrahmakaaNDa. 175 ||

7. DIFFERENCE BETWEEN STANDARD AND CORRUPT FORMS

Another point, which Bhartrhari makes, is that even though corrupt form (apabhramsha) conveys the same meaning as its counterpart, it cannot be considered as a synonym of it, because the apabhramsha forms are not explained by the grammar. In this regard, the only authority is the tradition of the cultured people, recorded in the science of grammar.[xi]

Further, Bhartrhari records views of different schools on the context of the ability of the corrupt forms to convey the meaning. According to the view of Naiyaayikas, an incorrect word cannot denote meaning directly. When an incorrect word is uttered, then the related correct word is recollected and that correct word alone can denote the meaning. Thus, according to this view, here the understanding of the meaning comes through the process of inference. [xii]

Sometimes the corrupt form gives a clue to know the correct one. Here, Bhartrhari gives an example of the effort of a new-born baby. Due to the deficiency in the vocal organs, the baby utters indistinct sounds, which give clues to the hearer to understand the distinct form, which is original. [xiii] (Put in this way, perhaps, modern linguistics scholars may have difficulty in accepting the viewpoint of Bhartrhari.)

There are certain circles in the society, where the use of corrupt forms is the habit of the people. Actually, they are quite ignorant of the correct forms. They know only the corrupt forms through long tradition. For them the corrupt form expresses the intended meaning. [xiv]

Bhartrhari makes it clear that, when people are not cultured, if correct words are used in their presence, they would not understand the meaning; they would have doubts and those would have to be cleared with the help of the corresponding corrupt forms. [xv] A very interesting pedagogical application, indeed!

The most illuminating fact about apabhramsha presented by Bhartrhari is that these forms have been handed down uninterruptedly. [xvi]

They are used side by side with the standard forms. The only difference between these two is that the latter are generated by the great sage PaaNini, whereas the former are not.

8. TO CONCLUDE

To sum up, the derivative meaning of the apabhramsha is "falling away" or "falling down." Later on, at the time of PataNjali, it came to signify the incorrect or corrupt form. Bhartrhari uses it in this sense. The idea of apabhramsha is missing in PaaNini's ASTaadhyayee and Kaatyayana's Vt., where the variations are treated not as substandard but as optional forms.

Bhartrhari considers standard forms as the original forms and apabharmsa as its derivative. According to him, the correctness or corruptness of a particular form depends upon the meaning context. Both correct as well as corrupt forms are capable of conveying the meaning. The only difference between these two is that the former is derived by standard grammar and therefore is meritorious, whereas the latter is not.

REFERENCES

[i] vishvaaH prtanaa abhibhUtarantara ityajagati varSiyayashcchanda
aakramate'napabhramshaaya
|| TaaNDyaBraahmaNa 1.5 ||

[ii] *Apabhramsha Hindi Dictionary*, Dr. Naresha Kumar, p. xviii.

[iii] "ashastra shabde , asamskrta shabde . graamyam bhaaSaayaam" *Apabhramsha Hindi Dictionary*, Dr. Naresha Kumar, p. xix.

[iv]jekaikasya hi shabdasya bahavo'pabhramshaaH | tadyathaa | gaurityasya shabdasya
gaavi , goNi , gotaa, gopotaliketyevamaadayo'pabhramshaaH ||Mbh. 1.1, p.2 ||

[v] The concept of apbhramsha and apashabda in Amarakosha as described in Apabhramsha Hindi Dictionary, Dr. Naresha Kumar, p. xviii.

[vi] mleccho ha vaa eSa yadapashabdaH || Mbh . 1.1, p.2 ||

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[vii] yastu prayumkte kushalo visheSe shabdaanyathaavadavyavahaarakaale so'nantamaapnoti jayam paratram vaagyogavid duSyati ca apashabdaiH || Mhb.1.1, p. 2 ||

[viii] Only VyaaDi has dared to say the statement (shabdaprakrtiH apabhramshaH), BhaaSaatattva aur Vaakyapadiya , Satyakaama Verma, p. 13.

[ix] asvagoNyaadayaH shabdaaH saadhavo viSyaantare |
nimittabhedaatsarvatra saadhUtvam ca vyavasthitam || BrahmakaaNDa.176 ||

[x] asva iti nirdhane saadhuH | naikashaphaadilakSaNe || Mbh. Dipikaa, ABORI 43, 1962, p.11.

[xi] na shiSTairanugamyante paryaayaa iva saadhavaH |
te yataH smtishaastreNa tasmaatsaakSaadavaacakaaH || BrahmakaaNDa.178 ||

[xii] te saadhuSvanumaanena pratyayotpattihetavaH |
taadaatmyamupagamyeva shabdaathasya prakaashakaaH || BrahmakaaNDa. 177 ||

[xiii] ambvambviti yathaa baalaH shikSamaaNo' pabhaaSate |
avyaktam tadvidaam tena vyaktau bhavati nishcayaH || BrahmakaaNDa.179 ||

[xiv] evam saadhau prayoktavye yo'pabhramshaH prayujyate |
tena saadhUvyavahitaH kashcidartho'bhidhiyate || BrahmakaaNDa.180 ||

[xv] paaramparyaadapabhramshaa viguNeSvabhidhaatrSU |
prasiddhimaagataa yena teshaam saadhuravaacakaH || BrahmakaaNDa. 181 ||

[xvi] ubhayeSaamavicchedaadanyashabdavivakSayaa |
yo'nyaH prayujyate shabdo na so'rthasyaabhidhaayakaH || BrahmakaaNDa.183 ||

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6 VIEWS OF GRAMMARIANS ON SHABDA A Brief Overview

1. SHABDA - A HISTORICAL OVERVIEW

The first reference to the word shabda is found in Maadhyandina Samhitaa 30.19, where it is used to refer to god.[i]

The word shabda has been used in different senses in different contexts. In general, shabda is used in the sense of sound (dhvani) of any kind, which is perceived by the auditory sense organ [ii]. A specific sense of a spoken word, it signifies a meaningful utterance. Thus, for example when the word 'cow' is uttered it brings in the understanding of an animal having a dewlap, a tail, hoofs and horns etc.[iii] More specifically, shabda is used in the sense of a sentence spoken by a reliable person (aapta vaakyam), which is taken as authority or testimony. [iv]

2. SHABDA AND HINDU PHILOSOPHY

The word shabda has been of great interest to different systems of Philosophy as well as the science of grammar for different reasons. The system of philosophy has twofold interest in it.[v]

1. The philosophers and grammarians had an epistemological interest in shabda. They had to decide whether or not to recognize it as an independent means of knowledge.
2. They had to determine the nature of it as a purely physical phenomenon. They had to make up their mind as to whether it is a product of waves of aakaashaa, as the Naiyaayikas held, a product of a combination of atoms, or it is somehow derived from consciousness.

3. GRAMMARIANS' APPROACH TO SHABDA

The grammarians, who, as linguists, began to take interest in shabda as a means of communication, ended in dealing with it as a psychologist and metaphysician. They looked upon shabda as an eternal entity as opposed to the logician and Buddhists, for whom it was impermanent.

In the present work, I focus on shabda, as it appears to grammarians.

4. PaaNini ON SHABDA

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In ASTaadhyayI, PaaNini has used the term shabda in the sense of sound (gatibuddhipratyavasaanaarthashabdakarmaakarmakaaNaamaNi kartaa sa Nau, PaaNini.1.4.52).

5. PataNjali ON SHABDA

PataNjali has used the term shabda in three different senses:

1. A mere sound.
2. Meaningful word.
3. The conceptual sound entity, otherwise known as sphoTa.

In the introductory chapter of MahaabhaaSya., PataNjali provides two alternative definitions of shabda. The first definition (yenoccatitena saasnaalaaÉgUlakakudakhuraviSaaNinaam sampratyayo bhavati sa shabdaH. MahaabhaaSya. 1.1 p.13) [vi] tells us that the term shabda 'word' stands for a meaningful segment.

According to the second definition, (pratItapadarthako loke dhvaniH Sabda ityucyate tadyathaa, MahaabhaaSya. 1.1 p.13) [vii], any meaningful or meaningless sound is designated as shabda. This shows that PataNjali knows the two-sidedness of word. One side represents 'sound' and the other, 'content'. Then he proceeds to contrast this sense of shabda with the other sense of shabda, namely, sound, which is accepted by the lay man.

Sounds are of two kinds[viii]: dhvanyaatmaka (inarticulate) and varNaatmaka (articulate).

1. Dhvanyaatmaka, for example, is the sound produced by the beat of a drum or the ringing of a bell, etc.
2. VarNaatmaka is the sound produced by the vocal organs, namely, the throat, palate etc. For example, the sound of the letter, ka, kha, etc.

While commenting on P. 1.1.70 (taparastatkaalasya), PataNjali uses the term shabda in sense of sphoTa word (evam tarhi sphoTaH shabdaH, dhvaniH shabdaguNaH MahaabhaaSya. 1.1 p.180). [ix] According to him, sphoTa word represents the structure of expression, which may or may not have meaning.

PataNjali makes another important statement about the nature of shabda. (shrotropalabdhirbuddhinirgraahyaH prayogeNaabhijvalitaH aakaashadeshaH shabdaH ekam ca punaraakaasham, MahaabhaaSya.1.1, p.18). [x]

Here PataNjali gives an adequate description of the process of communication. Firstly, the articulated process reveals sound. Secondly, it is perceived by the listener's ear, and, thirdly, the auditory perception of the sound is translated into thought. Here, it should be noted that these ideas form the basis for Bhartrhari's deliberations on shabda.

6. BHARTRHARI ON SHABDA

Bhartrhari has dealt with various aspects of shabda in his VP. He has used the term in the following five senses: speech, word, sphoTa word, sound, and one of the means of knowledge (pramaaNas). In the present work, I restrict myself only to the first four of the meanings.

7. SHABDA - THE ULTIMATE REALITY

Bhartrhari starts his philosophical exploration with the discussion of the concept of Shabdabrahman. For him, Shabdabrahman is the unique and ultimate reality. He speaks about the Brahman not only because it is the ultimate reality to be reached, but also because it is the ultimate source of everything. It is, therefore, the source of Vaakya and Pada, the subject matter of Vaakyapadiya. [xi] It is obvious that Bhartrhari offers primacy to the concept of unity in his metaphysical scheme. Therefore, Shabdabrahman signifies supreme unity rather than supreme existence. All along, his attempt has been to show the pluralities of the phenomenal world and to direct us towards an ultimate form of unity.

Bhartrhari's main metaphysical approach to Shabda brahman is given in the first four kaarikaas of Bk. There are many other kaarikaas, where the main idea is supplemented or elaborated. In fact, one can say that right through the VP., Bhartrhari has this ultimate reality at the back of his mind, even when he is dealing with what appears to be purely linguistic or grammatical topics. It runs like a thread through his work and gives it a kind of unity. When he is speaking about jaati or dravya, saadhana, dik, and kaala, etc., he somehow connects it all with Brahman. [xii]

Bhartrhari's philosophical inquiry about the nature of language culminates in the idea of Shabda brahman as the ground of all-phenomenal multiplicities and changes. It is a form of monism in which the principle of language is identified with the reality otherwise known as Shabdaadvaitavaada. Then he goes on to unravel the structural concepts of language and thought and ends his inquiry with an analysis of the nature of utterances. In this sense his Vaakyapadeeya. consisting of three parts is a complete book in the area of language analysis.

8. SHABDA BRAHMAN

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The main ideas regarding Shabda Brahman are:

1. The ultimate reality, Brahman, which is without beginning and end, is of the nature of the word (Shabdatattava) and from it proceeds the whole universe. [xiii]
2. The ultimate Reality, that is, Brahman is one, but it manifests itself as many because of its many powers. It is not different from its powers but appears to be different. [xiv]
3. Time is one of the powers of Brahman, in fact, the important of them. It is one, but divisions are superimposed on it. On it depends all the different kinds of actions and changes (SaD bhaavavikaaraaH) which bring about multiplicity in Existence or being. [xv]
4. The ultimate reality, which is one, contains all the seeds of all multiplicity. It manifests itself as the Experiencer, the Experienced, and the Experience itself. [xvi]

9. ETERNITY OF SHABDA

Grammarians are generally of the opinion that speech is of eternal character. Ancient thinkers like AudumbaraayaNa [xvii] and VyaaDi [xviii] may be treated as first thinkers of this view. It was then supported by other thinkers like Kaatyaayana, PataNjali and Bhartrhari.

Under the Vt. "siddhe shabdarthasambandhe"[xix] PataNjali established that words as well as their meaning and their relation is eternal. He has brought out the exact meaning of the term nitya (eternal) with the epithets such as kuTastha, avicaali [xx] etc. In Vedaantic conception, all these epithets are frequently used to signify the Supreme Being. PataNjali extends the meaning of the term nitya further and says 'that is also eternal where the essence is not really destroyed'. [xxi] Here, essence means existence, thus when one says the word is eternal, it means that it exists all the time.

Bhartrhari also supports this concept of eternity. He declares 'shabda may be produced or may perish but it is there in uninterrupted currency'. Words look like a stream, and therefore they are eternal. It is called pravaahanityataa or vyavahaaranityataa'. [xxii]

10. SOUND AND MEANING: TWO ASPECTS OF SHABDA

A word has two aspects: sound and meaning. The first aspect refers to the phonetic form, while the second aspect refers to the thing meant by it. [xxiii] In the grammatical context, a word stands for its own form, while in communication we understand from a word a thing meant. [xxiv]

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These two aspects of word are compared to two aspects of knowledge and light. Knowledge and light both reveal their own form as well as that of the object to be known and illuminated. Similarly, words while revealing their own form reveal the meaning to be conveyed. [xxv]

But the sound-form is regarded as secondary with regard to meaning because the sound-form is only instrumental in conveying meaning to the listeners. Although the listener has to hear the sound-form carefully, his attention is mainly directed to the meaning conveyed. [xxvi]

Words do not make meaning known independently, that is, before they become the objects of audition. If the listener does not grasp the form of a word, he will not understand the meaning. Mere existence of words does not convey any meaning unless they are uttered by the speaker and heard by the listener. [xxvii]

11. TWO TYPES OF WORDS: MENTAL AND AUDIBLE

Bhartrhari assumes two types of words: mental and audible. The mental word is an abstract form known as sphoTa, whereas the audible word is a phonetic form known as dhvani or naada.

The abstract form is a conceptual image of the phonetic form. According to some, the difference between these two is real, whereas according to others it is superfluous. [xxviii] According to Bhartrhari, there is a cause-and-effect relationship between these two types of words. If viewed from the speaker's point, the abstract form is the cause of phonetic form. However, if viewed from the listener's point, it is the exact opposite. When a speaker intends to speak, he first selects a word related to a particular meaning in his mind. And then expresses it with the help of articulated sound. The nature of the abstract word is such that it is devoid of any sequence and parts. However, since the articulation of sound is done in sequence and in parts, these qualities are superimposed upon it.

12. ORIGIN OF SHABDA

Bhartrhari presents different views with regard to the origin of shabda. This includes the views of sikSaakaara, jainas and PataNjali. The cause of shabda according to shikSaakaara is air, according to Jaina is atom, and according to grammarian it is knowledge [xxix].

13. THE THEORY OF SHIKSAAKARA

When a speaker intends to express his mental thought, certain internal process takes place in order to express it. The desire [xxx] of expression leads the speaker to make an effort, that is, pushing the air upwards in the direction of the mouth, tightening the vocal chords, opening the lips, stretching the jaw, etc. The air, set in the motion by these efforts, strikes [xxxi] at the different places of articulation and transforms into sounds. The impact of the forceful air caused by the desire and effort of the speaker is such that even the solid masses are broken up due to its accumulation.

14. THE JAINA THEORY

According to this theory, atom [xxxii] is the cause of shabda. There are distinct qualities in atoms. They have all the powers. Because of their separation and association, they assume various forms such as shadow, sunlight, darkness, and sounds. The blue atom changes into shadow and darkness, while the white atom changes into sunlight, and shabda atoms change into solidified sounds. When the power of shabda atoms is manifested by the effort [xxxiii] of speaker, they are set in motion and start gathering like rainy clouds urged by the wind. The shabda atoms gathered in this way take the shape of solidified audible sounds.

15. THE THEORY OF GRAMMARIANS

According to this theory, the knowledge [xxxiv], which is in the form of subtle speech, takes a form of shabda. When someone wants to express his knowledge to others, first his knowledge, which is in the form of subtle speech (sukSma vaagaatmaa), comes in contact with the mind. Then with the help of some special samskaara of the fire in the stomach [xxxv], it reaches the stage of maturity where it can assume the form of an audible speech. It then transforms into praaNavaayu, life-breath and is thrown in the upward direction. The life-breath, which is the substratum [xxxvi] of the mind, carries its intention with it, and gets ready to assume the form of audible speech. At this stage all the phonetic distinctions are in the latent stage. These distinctions become manifest only when the life-breath reveals itself in the form of phoneme. After manifestation, it merges into them. It means, it is revealed to the listener in the form of phoneme [xxxvii] and not in the form of air.

This view is different from the first view, which holds that the air assumes the form of phoneme, in as much as it lays down more emphasis on the various components of the knowledge such as knower, mind, knowledge and their capacity to manifest. Moreover, in this view, praaNavaayu is simply treated as the medium or physical means of expression.

16. FOUR VIEWS ON THE NATURE OF SHABDA

Verse 71 [xxxviii] of Bk. records four different views on the nature of shabda as follows: Some scholars considered the word to be one, whether it is to be produced or eternal; others considered it as many, whether it is produced or eternal.

Thus, the four views are:

1. Word is produced and is absolute one (not many) (kaaryatve ekatvam).
2. Word is Eternal and is absolute one (nityatve ekatvam).
3. Word is produced and is many (kaaryatve naanaatvam).
4. Word is Eternal and many (nityatve naanaatvam).

17. WORD IS PRODUCED AND IT IS ONE, NOT MANY (KAARYATVE EKATVAM)

It is our common experience that words are produced as a result of various articulated efforts. Thus, the view that words are produced agrees with our common experience. In the same way, the unity among many individual utterances of the same word does not contradict with our verbal usage. People always say that, for example, the word agni is the same word agni which is in use since the time of Veda. Thus, on the basis of our common experience and generally accepted usage it can be said that the word is produced and is one.

18. ETERNAL AND ONE (NITYATVE EKATVAM)

According to this view the relationship between the sound and word is that of revealer and revealed. The meaningful words such as: ghaTa, paTa, etc , which permanently exist in the mind of the speaker are manifested by those particular phonemes, which are produced by the speaker with the help of several articulated efforts. Thus, sounds only manifests the words that are already there in the speaker's mind, in the same way as the light manifests the already existing forms. Here it cannot be said that the forms are produced by the light. In the same way words cannot say to be produced as they always exist in the mind of the speaker. Thus, according to this standpoint, words are eternal. At the same time they are also one following the conventions: 'This is the same word as the other'.

19. PRODUCED AND MANY (kaaryatve naanaatvam)

According to this view, words are produced by the effort of the speaker. Thus, at one moment they are born and next moment they perish. Every time a word is produced it

can be treated as new word on account of the diversity in speaker, place, and time of production. Thus, word is produced and many. The oneness of the word is simply figurative and not real.

20. ETERNAL AND MANY (nityatve naanaatvam)

According to this view, the basic form of the word, which is manifested through the phonemes such as 'gha', etc. is eternal, but at the same time its each manifestation by one or the different speakers is different from the other. This is similar to the view held by the Naiyaayikas with regard to individual soul (Jivaatman). According to them, individual soul is eternal and at the same times many as it is different in each individual body. 'jIvaatmaa tu pratisharItam bhinno vibhurnityashca', (Tarkasamgraha, pratyakSakhanDa). Thus, according to this fourth view the word is eternal and at the same time it is multiple. Here too the idea of oneness among the words is said to be figurative and not based on the reality.

21. OTHER POSSIBILITIES

Out of these four views the view: nityatve ekatvam is the view of MImaamsakas and Grammarians. Kaaryatve naanaatvam is the view held by the Naiyaayikas. The other two views namely kaaryatve ekatvam and nityatve naanaatvam are not ascribed to any particular school or scholar. It seems that they are mentioned here as the remaining two possibilities

Greatness of SHabda

The basis for the expression of a meaning is that the speaker wants to communicate it, no matter whether it has an external existence as an object or not. Desire to communicate depends upon the existence of suitable word for every meaning which, when desired, comes to the mind. The expression of what one wants to say depends upon the word.

'arthapravrttitattvaanaam shabdaa eva nibandhanam' | Bk. 13

There is no cognition in the world in which the word does not figure. All the knowledge is as it were, intertwined with the word.

na so'sti pratyayo loke yaH shabdaanugamaadrte |
anuviddhamiva jNaanam sarvam shabdena bhaasate || Bk. 131||

It is the word, which is the basis of all the sciences, crafts and arts. Whatever is created due to it, can be analyzed (and communicated).

saa sarvavidyaashilpaanaam kalaanaam copabandhanI
tadvashaadabhiniSpannm sarvam vastu vibhajyate || Bk.133||

The consciousness of all beings going through transmigration is in the nature of the word; It exists within and without. The consciousness of all types of beings does not go beyond this essence.

'saiSaa samsaariNaam samjNaa bhirantarashca vartate|
tanmaatramvyatikraantam caitanyam sarvajaatiSu|| Bk .134||

It is because consciousness is of the nature of the word that the distinction between sentient and insentient is made in the world.

It has been said:

It is the word, which urges all beings towards purposeful activities. If that were absent, everything would be insentient like a piece of wood or a wall.

arthakriyaasu vaak sarvaan samIhayati dehinaH |
tadutkraantau visamjno'yam drshyate kaaSThakuDyavat || 135||

Shabda is the soul of all the transactions in the world. The power, which creates and regulates this universe, rests on word. It is through it, that all this diversity of understanding is perceived.

It is the word which sees the object, it is the word which speaks, it is the word which reveals the object which is lying hidden, it is on the word that this multiple world rests and it is this very word which enjoys all the differentiation.

22. SUMMARY

To sum up, the word *shabda*, which originally meant sound, was later used by the grammarians to denote different levels of the speech, such as: Articulated sound, word, sphoTa and the speech itself.

Bhartrhari, raised the word to the level of ultimate reality, as all human experiences are intertwined with the word. The word is said to be the principal cause of existence.

According to grammarians, word is eternal in two ways: one, because it is a permanent, non-changing entity. Two, because it is in use since the time immemorial.

Word has two aspects; the first aspect is in the form of sound pattern whereas the second aspect is in the form of meaning. When a word is uttered both these aspects are revealed simultaneously.

Patañjali and Bhartrhari speak of two types of words: mental and audible. The mental word popularly known as the *sphoṭa*, is the abstract form of audible word, whereas the audible word popularly known as *dhvani* is the manifestation of the mental word.

To conclude, different shastrakaras have their different theories about the origin and nature of the word in accordance with their accepted standpoint. However, in spite of the differences in their viewpoints, they all agree on the unrivaled importance of the word in the human life.

NOTES

[i] Pratishrkaayaa artanam ghoṣaaya bhaṣamantaaya bahuvaadinamanataayamUka shabdaayaaDambaraaghaatam mahase vīNaavaadam koṣaaya tUNavadhavarasparaaya śaṅkaravadhma vanaaya vanapamanyatoraNyaaya daavapam || Maadhyandina samhitaā 30.19 |

[ii] 'shrotragraahyo'rthaḥ shabdaḥ, Vaakyavrtti of Laugākṣi Bhaaskara.

[iii] yenoccaritena saasnaa-lāṅgulakhura-viśāniNaam sampratyayo bhavati saḥ shabdaḥ || Mahaabhaasya.1.1, p.1||

[iv] aaptopadeshaḥ shabdaḥ , Vaatsaayana Bhaasya

[v] Shastri Charudeva, The philosophy of Bhartrhari, p. 102)

[vi] Word is that which, when uttered, gives rise to the knowledge of objects possessed of dewlap, tails, humps, hoofs and horns.

[vii] word is that sound from which there arise the knowledge of things in the affair of the world.

[viii] dhvani visheSasahakrta kanThataalva |
bhighaata janyashca varNaatmaka ||
shabdartha Ratnaakara ||

[ix] Or may it be thus shabda is sphoTa , an quality of that sound is shabda.

[x] He says shabda is what is perceived by the auditory organs, grasped through intellect, revealed by the sounds pertaining to the region of the sky.

[xi] The VaakyapadIya : Some problems , K. A.S. Iyer, BORI, 1982. p.1.

[xii] ibid. p.2)

[xiii] anaadinidhanam brahma shabdatattvam yadakSaram |
vivartate'rthabhaavena prakriyaa jagato yathaH || Bk. 1||

[xiv] ekameva yadaamnaatam bhinnashaktivyapaashrayaat |
aprthaktve'pi shaktibhyaH prthaktveneiva vartate|| Bk. 2||

[xv] adhyaahitakalaam yasya kaalashaktimupaashritaaH |
janmaadayoH vikaaraaH SaD bhaavabhedasya yonayaH || Bk.3||

[xvi] ekasya sarvabIjasya yasya ceyamanekadhaa |
bhoktrbhoktavyarUpeNa bhogarUpeNa ca sthitiH || Bk. 4||

[xvii] indriyanityam vacanamaudubaraayaNaH || Nir.1.1||

[xviii] kim punaH nityashabdaH ahosvit kaarya? samgrahe etat pradhaanyena
parIkSitam || MahaabhaaSya. 1.1, p.7||

[xix] MahaabhaaSya. 1.1.p.6

[xx] yatkUTastheSvavicaaliSu bhaaveSu vartate ||MahaabhaaSya. 1.1.p.6 ||

[xxi] aakrtaavapi tattvam na vihanyate || MahaabhaaSya. 1.1, p.7

[xxii] nityatve krtakatve vaa teSaamaadirna vidyate |
praaNinaamiva saa caiSaa vyavasthaanityatocyate || Bk.28||

[xxiii] bhedenaavagrHItau dvau shabdadharmavapodhrtau |
bhedakaaryeSu hetutvamavirodhena gacchataH || Bk. 59||

[xxiv]vrddhyaadayo yathaa shabdaaH svarUpopanibadhanaaH ||
aadaichpratyaaayitaiH shabdaiH sambandham yaanti samjNibhiH || Bk.60 ||

[xxv] aatmarUpam yathaa jNaane jNeyarUpam ca drshyate |
artharUpam tathaa shabde svarUpam ca prakaashte || Bk. 51 ||

graahyatvam graahakatvam ca dve shaktI tejeso yathaa |
tathaiva sarvashabdaanaamete prthagavasthite ||Bk. 56||

[xxvi] yathaa prayoktuH praag buddhiH shabdeSveva pravartate |
vyavasaayo grahItrNaamevam teSveva jaayate || Bk. 54||

[xxvii] viSayatvamaanaapannaiH shadairnaarthaH prakaashyate |
na sattayaiva te'rthaanaamagrHItaaH prakaashakaaH || Bk. 57||

ato'nirjNaatarUpatvaat kimaahetyabhidhIyate|
nendriyaaNaam prakaaSy'e'rthe svarUpam grhyate tathaa || Bk. 58||

[xxviii] avibhakato vibhaktebhyo jaayate'rthasya vaacakaH |
shabdastatrartharUpaatmaa sambhedamupagacchati || Bk.45||

[xxix] vaayoraNUnaam jNaanasya shabdatvaapattiriSyate|
kaishciddarshanabhedo hi pravaadeSvanavasthitaH ||Bk.110||

[xxx] labdhakriyaH prayatnena vakturicchaanuvartinaa
sthaaneSvabhihato vaayuH shabdatvam pratipadyate || Bk. 111

[xxxii] tasya kaaraNasaamarthyaaad vegapracayadharmaNaH |
sannipaataadvibhajyante saaravatyo'pi mUrtayaH || Bk. 112||

[xxxiii] aNavaH sarvashktitvaad bhedasamsargavrttayaH |
chaayaatapatamaHshabdabhaavena pariNaaminaH || Bk.113||

[xxxiiii] svashaktau vyajyamaanaayaam prayatnena samIritaaH|
abhraaNiIva pracIyante shabdaakhyaaH paramaaNvaH || Bk.114||

[xxxv] athaayamaantaro jNaataa sUkSmavaagaatmani sthitaH |
vyaktaye svasya rUpasya shabdatvena vivartate || Bk.115||

[xxxvi] sa manobhaavamaapadya tejasa paakamaagataH |
vaayumaavishati praaNamathaasau samudIryate || Bk.116||

[xxxvi] antakaraNatattvasya vaayuraashrayataam gataH |
taddaharmeNa samaaviSTastejasaiva vivartate || Bk. 117||

[xxxvii] vibhajan svaatmano granthINchrtirUpaIH prthagvidhaiH|
praaNo varNaanaabhivyajya varNeSvebopalIyate || Bk. 118||

[xxxviii] kaaryatve nityataayaam vaa kecidekatvavaadinaH|
kaaryatve nityataayaam vaa kecinnaanaatvavaadinaH || Bk. 71||

(Originally published: <http://languageinindia.com/sep2004/shabda2.html>)

7. DHVANI A Brief Overview

1. DHVANI: A HISTORICAL OVERVIEW

The term *dhvani* (sound) is derived from the root 'dhvan' to make sound. Dhvani is an older term going back to Atharva Veda, where it was used in the sense of sound, tune, noise etc. [i]

In the Veda and UpaniSad, there are many mythical and magical speculations regarding speech and sound. The BraahmaNa texts have also given some focus on analyzing the words into their elements in the context of meaning [ii]. The problem regarding the relation between sound and meaning is fully discussed by the ancient Indian thinkers. Thinkers like AudumbaraayaNa and VaarttaakSa [iii] were the pioneers in this field. Even Yaaska, in his NirUkta, records the view of AudumbaraayaNa regarding the eternal character of the sound [iv].

PaaNini's grammar does not talk anything about eternity or non-eternity of dhvani because it is not related to the philosophical problem of language.

2. PATANJALI ON DHVANI AND SPHOTA

PataNjali has, however, presented a systematic discussion on dhvani by accumulating various ideas from his predecessors. He makes an important statement regarding the nature of dhvani and sphoTa. He says that dhvani is heard by the ear and sphoTa is grasped by intellect. Therefore, both sphoTa and dhvani are essential for the knowledge of meaning [v]. PataNjali mentions that language (shabda) has two aspects, namely, sphoTa and dhvani. The former is the permanent unchanging element, whereas the latter refers to the non-permanent element of the speech associated with length, tempo, and various peculiarities of any individual speaker. Therefore, dhvani is the actualized and ephemeral (lasting a very short time, or transient) element and an attribute of the former [vi].

Commenting upon the rule 'krupo ro laH ' (P. 8.2.18), PataNjali further states that dhvani stands for ordinary sounds and sphoTa represents the class sounds. To explain the above aspect, PataNjali gives the analogy of drumbeat.

When a drum is struck, one drumbeat may travel twenty feet, another thirty, another forty, but the sphoTa is precisely such and such a size, the increase and decrease in the steps is caused by the difference in the duration of dhvani [vii].

Thus, the term *sphoTa* stands for the initial sound of the drum while the term dhvani stands for the reverberation of the initial sound. This reverberation is called dhvani and it is responsible for the increase and decrease in length.

The above discussion makes it clear that, for PataNjali, the sphoTa is a unit of sound as an isolated letter or a series of letters, which can be analyzed as a succession of sound units; it has a normal and fixed size. The difference in the speed of utterance does not affect the sphoTa, but it is felt to be associated with it, due to the difference in the sounds, which manifests the sphoTa.

3. BHARTRHARI ON DHVANI

Bhartrhari in his Vaakyapadeeya and MahaabhaaSya Deepikaa exhaustively discusses the dhvani theory. In this regard, he not only gives his own views, but also records the views of others without mentioning their names.

According to Bhartrhari, the physical audible sound manifests the sphoTa, which is nothing but the mental articulated image of the sound through which the meaning is conveyed to the listener. Thus, dhvani is the physical body of the word, whereas sphoTa is the conceptual entity of sound.

4. NATURE OF DHVANI

An important feature of sound is its fixed capacity to express a particular phoneme. For instance, a particular sound, produced by its particular articulated efforts, reveals a particular phoneme [viii].

Dhvani is a divisible entity. It is produced and grasped in a particular sequence and generally by mistake the same qualities of sound are superimposed on sphoTa [ix].

The soundwave emanating from its origin is compared to a light-wave starting from the original flame. Once the first flame has been produced by the fire-producing machinery, the light-wave continues to spread in all direction, even after the fire-producing machinery has stopped [x].

The sound, which contains vibration in it, travels in all directions. The range covered by the sound depends upon loudness (intensity) of the sound. The area covered by the

sound may be smaller or larger, but that does not change the duration of the sphoTa [xi].

According to another view, sphoTa is the first sound. It results from the conjunction and disjunction of the vocal organs with points of articulations. On the other hand, sounds, which originate from the first sound and spread in all directions and travel over a certain range, are the dhvanis. In short, the articulated sound is sphoTa, and its continuation in the form of soundwaves is called dhvani [xii].

5. TWO TYPES OF SOUNDS: THE PRIMARY AND THE SECONDARY

Bhartrhari makes a new distinction within the manifesting sounds: primary sound (praakruta dhvani) and secondary sound (vaikruta dhvani) [xiii].

PRIMARY SOUND

Primary sounds are those, without which the form of sphoTa would remain unmanifested and therefore unperceived [xiv]. Primary sounds are considered to be the root cause of sphoTa, because, as soon as we hear the primary sounds, sphoTa is perceived. Due to this close relationship between the two, the features of primary sounds are often attributed to the sphoTa.

Another character of primary sounds is that they determine the exact nature of the sphoTa, as short, long or prolonged, for example a1, a2 and a3. Length of the vowel as short, long or prolonged is considered as the primary feature of sounds because, in the case of length, we find some significant differences in the concerned articulating position of the vocal organ.

Duration seems to be the basis for this distinction. According to this distinction, primary sounds are classified into three, namely, apacita, pracita and pracitatarā. When a primary sound is apacita (brief in duration), it manifests a short vowel; when it is pracita (long in duration), it manifests a long vowel; when it is pracitatarā (longer in duration), it manifests a prolated (extended or elongated) vowel:

kaanidapacitarUpaavrttigraahyaani	
tathaa svabhaavabhedaadapacitadhvanidyotyohrasvaH	
taavataa'bhivyaktinimittena svarUpasya	
graahikaa buddhistatrotpadayate	
pracitadhvanidyotyastu dIrgahaH	
pracitataradhvanipratipaadyastu plutaH	

sa ca praakrtadhvanikaalo
vyatirekaagrahaNaadadhyaaropyamaaNaH
sphoTe sphoTakaala ityupacaryate shaastre ||
vrtti on Bk. 77 ||

SECONDARY SOUND

The second type of sound is called vaikrta dhvani [xv]. It arises out of the primary sounds after the manifestation of sphoTa, and therefore does not affect the quality of sphoTa. It can be perceived again and again uninterruptedly for a longer period of time. The duration of the period depends upon the tempo, (vrtti of the speaker). Drtatva (rapidity); Vilambita [xvi] (slowness) are the properties of secondary sound. These qualities depend on the movements of the vocal organ from one position to another at slower or faster rate.

These properties of secondary sounds are not superimposed on the sphoTa [xvii]. The length of the time of continued cognition of sphoTa fully depends on the tempo with which the secondary sound is associated.

The term never refers to a single phonemic unit taken by itself, but it refers to the relation of sounds within a series.

7. RELATION BETWEEN DHVANI AND SPHOTA

Bhartrhari records three different views regarding the relation between dhvani and sphoTa.

sphoTarUpaavibhaagenadhvanergrahaNamiSyate.
kaishcid dhvanirasaMvedyaH
svatantro'nyaiH prakalpitaH ||
Bk. 83 ||

SPHOTA CANNOT BE DIVORCED FROM THE SOUND

According to the first view, the sphoTa perceived by the listener is not different from dhvani produced by the speaker. In this context, sphoTa means auditorily perceived sound, as there is no gap between the perception of sphoTa and dhvani. According to a more orthodox view, it is the sphoTa, which is perceived as one with dhvani, so that the properties of the dhvani are wrongly attributed to sphota.

SPHOTA REFERS TO THE DISTINCTIVE PERCEPTION OF SOUND

According to the second view, dhvani refers to the sounds emitted from the speaker's vocal organ, whereas the sounds reaching the ears of the listener is called sphoTa. Here, the relation between sphoTa and dhvani is that of manifest and manifested.

SPHOTA REPRESENT THE GENERIC ASPECT

According to the third view, sphoTa represents the constant distinctive phonetic features revealed to the listener's ear, whereas dhvani represents the gross sound.

Thus, it is said:

anekavyaktyabhivyaNgyaa jaatiH sphoTa iti smrtaa | kaishcid vyaktaya evaasyaa
dhvanitvena
prakalpitaH ||
Bk. 96 ||

8. NAADA AND DHVANI

As in ordinary language, Bhartrhari uses the terms *naada* and *dhvani* as synonyms, even the adjectives praakrta and vaikrta are found added to naada as they are to dhvani, without any apparent difference in the meaning. However, at another occasion, he has differentiated the dhvani and naada. [xviii]. In a passage from vr̥tti, dhvani, and naada are distinguished, as follows:

nityapakSe tu samyogavibhagajadhvanivyaNgyaH
sphotaH ekeSaam
samyogavibhaagajadhvanisambhUtanaadaabhivyangyaH ||
Vr̥tti on Bk 78 ||

According to this view, the word is eternal, and the sphoTa is revealed by the sound produced by the contact and separation of the vocal organs. However, according to some, it is manifested by naada resulting from the dhvani produced by the contact and separation.

Thus, according to this view naada is the product of dhvani. In the vr̥tti on Bk. 47, naada is looked upon as a gross form or an accumulation of dhvanis [xix].

However, this is a minority viewpoint, and it is neither emphasized nor further elucidated.

9. SUMMARY

To sum up, dhvani (meaning sound) is the term of an earlier origin. Though, thoughts about its nature are already met with in the works of scholars like AudumbaraayaNa and others, its role in the ordinary verbal usage, and its relationship with the abstract level of sphoTa, was defined only at the time of PataNjali. Bhartrhari has thrown more light on this entire issue by expounding the ideas already met with in MahaabhaaSya and by providing an original theory about the two-fold nature of the sound as primary and secondary. He has also elucidated the relation between sphota and dhvani by explaining it from the standpoint of the speaker as well the listener. Another merit of his work is that, he has also provided viewpoints of other scholars on the same issue.

Bhartrhari's theories about the praakrta and vaikrta dhvani and the explanation of the dhvani-sphoTa relationship are very significant as they provide the solution to some of the linguistic problems.

REFERENCES

[i] Sanskrit - English Dictionary , Monier- Williams , p.522

[ii] SphoTa Dhvani and Pratibhaa ,(thesis) A. Hota, University of pune, p. 78

[iii] VaakyakaaNDa. 344

[iv] indriyanityaM vacanamaudumbaraayaNa | Nirukta.1.1 |

[v] dhvaniH sphoTashca shabdaanaaM dhvanistu khalu lakSyate,
alpo mhaamshca keSaaMcidubhayaM tatsvabhavataH ||
MahaabhaaSya *Vol. 1. P.181 ||

[vi] sphoTa shabdaH dhvaniH shabdaguNaH || MahaabhaaSya. Vol. 1 p.181||

[vii] tadyathaa bheryaaghaataH |
bherImahtya kashcidvimshati padaani gacchati
kashcitrmshatkshciccaatvaarimshat ||
MahabhaaSya Vol. 1 . p.181. ||

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[viii] grahaNagraahyayoH siddhaa yogyataa niyataa yathaa |
vyaNgyavyaNjakabhaave'pi tathaiva sphoTanaadayoH || Bk.100 ||

[ix]naadasya kramajaatatvaanna pUrvo na parashca saH |
akramaH kramarUpeNa bhedavaaniva jaayate || Bk 49 ||

[x] anavasthitakampe'pi karaNe dhvanayo'pare |
sphoTaaDevopajaayante jvaalaa jvaalaantaradiva ||
Bk. 109||

[xi] alpe mahati vaa shabde sphoTakaalo na bhidyate |
parastu shabdasamtaanaH prachayaapacayaatmakaH ||
Bk.106||

[xii] yaH samyogavibhaagaabhyaam karaNairupajanyate |
sa sphoTaH shabsajaaH shabdaa dhvanayo'nairudaahrtaa ||
Bk. 105||

[xiii] shabdasya grahaNe hetuH praakrto dhvaniriSyate |
sthitibhedanimittatvam vaikrtaH pratipadyate || Bk 78||

[xiv] tatra praakrto naama yena vinaa sphoTarUpamanabhivyaktam na |
paricchidyate |
Vrtti on Bk.77 ||

[xv] vaikrtastu yenaabhivyaktam sphoTarUpam punaH |
punaravicchedena pracitaram kaalamupalabhyate ||
Vrtti on Bk. 77

[xvi] sthitibhede nimittatvam vaikrtaH pratipadyate. Bk. 78

[xvii] tasmaadupalakSitavyatirekeNa vaikrtena |
dhvaninaa samsrjyamaano'pi |
sphoTaatmaa taadrUpyasyaanadhyaaropaat |
shaastre hrasvaadivat kaalabhedavyavahaaram naavatarati ||
vrtti on Brahmakanda. Verse -79 ||

[xviii] naadairaahitabIjaayaamantyena dhvaninaa saha |
Brahmakaanda verse- 86 ||

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[xix] tacca sUkSme vyaapini dhvanau
karaNavyaapaareNa praCIyamaane
sthUlenaabhrasamghaatavadupalabhyena
naadaatmanaa praaptavivartena
tadvivartaanukareNaatyantamavivartamaanaM
vivartamaanmiva grhyate ||
Vrtti on BrahmakaaNDa. Verse- 48 ||

(Originally published: <http://languageinindia.com/oct2004/dhvani2.html>)

8. CONCEPT OF TIME

1. Introduction

'Time' is an important factor that governs human life. Every one of us understands time. Every day we use it and we also realize it. In general, everybody is acquainted with it.

2. Time: A Historical Overview

Numerous viewpoints have been put forward by various thinkers to solve the mysterious character of time. These viewpoints are based upon numerous philosophical systems. Both Indian and western thinkers have given a special status to time in their philosophical outlook.

The original conception of 'time' in Indian mind seems to go back to Vedic period of Indian thought. The earliest reference to time is found in Rg Veda (10.42.9), where it is used in an adverbial sense 'in time'. [i] In AV it is also used in the sense of an "ultimate cause" of the world.[ii] MaitrI UpaniSad clearly mentions the two forms of Brahman i.e. time (kaala) and timeless (akaala). 3

3. Views of Grammarians on Time

PaaNini has not defined time. The concept of time with its rudimentary division into three was already well known before PaaNini. PaaNini has grouped verbal endings under three adhikaaras referring to divisions of time. He has divided the time into three parts i.e. bhuta (past), vartamaana (present), bhavishyata (future) to which different lakaras are employed. PaaNini's main contribution to the concept of time is that he has made it a component meaning understood from a verbal form in a sentence.

There are different sections in *AsTaadhyaayee*, which discuss matters in relation to time. A number of sutras starting from P. 3.2.84 onwards discuss the peculiarities of time with reference to verbal forms whereas another two sets of rules starting from P. 4.3.43 to 52 and again from P. 5.1.78 to 96 discuss regarding the syntactic and morphological peculiarities of the various words and sentences in relation to time.

Kaatyayana who has followed PaaNini did not discuss the concept of time as such. His advancement consists in making some remarks on 'vartamaane laT' (P.3.2.123). Since PaaNini has not explained vartamaana (present), Kaatyayana has devoted five of his Vaartikas for the explanation of present and division of time.

It was PataNjali who for the first 'time' incited a philosophical discussion on time. He says that through kaala 'time' the growth and decay of material objects are perceived.

yena mUrtInaamupacayaapacayaacsha lakSyante tam kaalamityaahuH ||
MahaabhaaSya. on PaaNini .2.2.5 ||

Kaala is divided into days, nights, months, etc which is an artificial process of calculation. It is the movement of the sun, which is the basis of our conception of the perceived division of time. (Vide MahaabhaaSya. On PaaNini. 2.2.5)

4. Bhartrhari on Kaala

For the first time in the history of grammar, Bhartrhari paid special attention to time as a concept. He accumulated the main idea from his predecessors and gave a new approach to time in his philosophical discourse. He introduced this concept to explain another important dimension of the phenomenal world, i.e., the idea of change. He conceived of the reality as one and unchangeable. The phenomenal world being characterized by change owes an explanation in terms of unchangeable reality. To explain this issue, Bhartrhari introduced the concept of the time.

Bhartrhari identified the notion of time with power (shakti). He does not confine himself only to the explanation of time with reference to a verbal system as done by PaaNini. He raised some fundamental questions such as: What time is and how it is related with the ultimate reality?

5. Time: A Creative Power of Brahman

For Bhartrhari, the ultimate reality is nothing but the expression of the Brahman itself, which is reflected in the form of shabdatattva from which the whole cosmos is manifested in the form of object⁴. Time (kaala) is an independent power (shakti) of shabdabrahman.⁵

In **BrahmakaaNDak 2**, he says that shabdabrahman, though one, has many powers and one of the powers is time 'kaalashakti'. These powers are actually not different from the Shabdabrahman⁶. It is due to our ignorance that we conceive these powers as different from the ultimate reality.

Time is a creative power of shabdabrahman and thus it is responsible for creation, destruction, and continuity of everything in the cosmos.⁷ This manifestation in the universe is an evolution, which involves actions and processes.

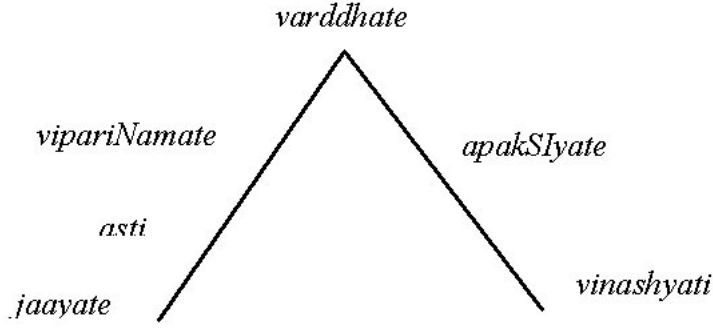
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According to Bhartrhari, all animate and inanimate things are liable to change and this change, according to VaarSyaayaNi (quoted by Yaaska in his *Nirukta*), can be analyzed into six states 8, as follows: jaayate (genesis), asti (existence), vipariNamate (alteration), varddhate (growth) apakSIyate (decay) and vinashyati (destruction).

It can be illustrated as follows:



6. Prohibition and Permission: The Two Powers of Time

Time functions with its two prominent powers called **pratibandha** and **abhyanujNaa**. 9. These are the powers through which the sequence in the manifestation is brought about.

Of these, pratibandha is a preventative power, which prevents or hides things from appearing and abhyanujNaa permits a thing to appear. In this way time functions like a puppet-operator or a string holder who causes opening and closing of an act.¹⁰ Thus, time works through its two powers in such a systematic way that automatically things get priority and posteriority through their activities, and everything become ordered. In the absence of these two prominent powers called abhyanujNaa and pratibandha, all the functions would take place at one time and there will be no order. ¹¹. Thus ordering or making a sequence is also one of the powers of time. ¹²

7. Time and Action

Time is also called the operator of this mechanical world¹³ and measurement of the course of activity.¹⁴ Coming into existence, the appearance and disappearance of all the objects are due to time alone¹⁵. Therefore, according to Bhartrhari, time is the cause of the motion. Since it is an instrumental cause of the activities, it is treated as being identical with activity.¹⁶ though in reality different from it.¹⁷

Again, time is comparable to water wheel, which drives (kaalyati) the beings and hence designated as kaala.¹⁸ From the explanation given by Helaaraaja it is understood that the only true being is Parabrahman (which can be considered as shabdabrahman here). It has definite powers through which it produces all kinds of effects and again since it creates effects in cyclic manner (kaalayati) it is called kaala.¹⁹

8. Past, Present, and Future: An Illusion

About the three divisions of time i.e. present, past, and future, Bhartrhari says that these are not three different times but the same single time appears, as three through its three powers.²⁰ Time is a relative term. It is determined by the action.

Bhartrhari explains this by giving an example of a balance. In the center of the balance rod there is a needle. One side of balance contains the weight value, whereas the other side contains a thing to be weighed. When the weight value is equal to weight of other side then the needle remains in exact vertical position. When it remains like that, we consider it as the correct weight. Thus, we impose the correct weighting process on the action of needle. In the same way we impose the action of the needle in a watch on time.
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According to M. SrimannaaraayaNa Murti, Bhartrhari exposed two points regarding the notion of time.

1. He has introduced a dual function of time i.e., abhyantar and pratibandha.
2. His mode of treatment though mainly argumentative has a poetical tinge with a host of similes and metaphor.²²

Thus, in the view of Bhartrhari, the kaalashakti holds the similar relation with the shabdabrahman as maayaa does with the Brahman.

9. Summary

1. In the grammatical tradition divergent views regarding time are found.
2. Being a formal grammar, PaaNini's ASTaadhyayee. does not talk anything about the nature of time. His grammatical tradition is basically related with the morphological and syntactical aspect of time. Though it recognizes different times past, present, and future, they are not treated as particular philosophical notion. It was PataNjali, who for the first time incited a philosophical discussion on time.

3. Bhartrhari has given further consideration to this concept in his Vaakyapadeeya. According to him, Time is a creative power of shabdabrahman and thus it is responsible for creation, destruction, and continuity of everything in the cosmos. Being an independent power of shabdabrahman it functions through its two powers, namely: abhyanujNaa and pratibandha i.e., permission and privation.
4. It is an instrumental cause of the activities. Therefore, generally it is treated as being identical with activity, though, in reality different from it. Thus, in the view of Bhartrhari the kalashakti holds the similar relation with the shabdabrahman as maayaa does with the Brahman.

1. According to St. Petersburg Sanskrit German Dictionary.

2. AV. xix, 53-54

3. MaitrI Upanisad Vi.2

4. anaadinidhanam brahma shabdatattvam yadakSaram |
vivartate'rthabhaavena prakriyaa jagato yataH || Bk.1||

5. kaalaakhyaa svaatantryashaktirbrahmaNa iti tatra bhagavadbhartrharerabhipraayaH
||
Prakaasha on PK. 9.62||

6. ekameva yadaamnaatam bhinnashaktivyaapaashrayaat |
aprthakatve'pi shaktibhyaH prthakatvene va vartate || Bk.2||

7. utpattau ca sthitau caiva vinaashe caa'pi tadvataam |
nimittam kaalamevaahurvibhaktenaatmanaa sthitam || Pk. 9.3||

8. adyhaahitakalaam yasya kaalashaktimupaashritaaH |
janmaadayo vikaaraaH SaD bhaavabhedasya yonayaH || Bk. 3||

9. pratibandhaabhyanujNaabhyaam tena vishvam vibhajyate || Pk. 9.4 ||

10. tamasya lokatantrasya sUtradhaaram pracakSate (loc. cit).

11. Mishra K. K. "Time according to Bhartrhari," *Vishvesvaraanda Indological Journal*, Vol.xix , 1981 , p. 9.

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12. cirakSipravyavasthaanam kaalaadhikaraNam tathaa || Pk 9.47||
13. tamasya lokayantrasya sUtradhaaram pracakSate.|| Pk. 9.4||
14. gurutva parimIyeta kaalaadevam kriyaagatiH || Pk. 9. 28||
15. mUrtInaam tena bhinnaanaamaacayaapacayaaH prthak |
lakSyante pariNaamena sarvaasaam bhedayoginaa || Pk. 9.13||
16. tatastu samavaayaakhyaa shaktirbhedasya baadhikaa
ekatvamiva taa vyaktIraapaadayati kaaraNaiH || Pk. 9.18||
17. kecit kaaraNavyatiriktam kaaryam necchanti |
bhedapratyayaviSayebhyo'bhedapratyayaviSayasyaavayavino'vayave
bhyo vastuto'bhedaannaikatvamiti iva shabdaH || Prakaasha on Pk.9.18:||
18. jalayantrabhramaaveshasadrshibhiH pravrttibhiH |
sa kalaaH kalayansarvaaH kaalaakhyaam labhate vibhuH || Pk. 9.14||
19. See vrtti on Bk. 3.
20. ekasya shaktayaH tisraH kaalasya samavasthitaH |
yacchambandhena bhaavaanaam darshanaadarshane sataam || Pk 9.49||
21. tasya kramavadbhirmaatraarUpaiH karttrshaktiH pravibhajyamaanaa
vikaaramaatraagam bhedarUpam tatraadhyaaropayati tulaasUtra iva
samyogidravaantargarutvapratibandhakaale daNDalekhaavacchedam ||
Vrtti on Bk.3||
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9. APODDHAARAPADAARTHA

THE PRINCIPLE OF INTELLECTUAL ABSTRACTION

APODDHAARA: A HISTORICAL OVERVIEW

The word *apoddhaara* is derived from the root *dhr* by adding the prefixes (apa + ud). It means taking something away. The Dictionary of Technical Terms by Abhyankara & Shukla records following meanings for the term:

1. Disintegration
2. Analysis
3. Separation
4. Division
5. Detachment

The first occurrence of the term *apoddhaara* is found in *Padaartha samgraha* (A VaisheSika text from 4th century). There it denotes a cause of an act as, taking away from. In grammatical parlance, it denotes the separation of the stem and suffix. Sometimes it also denotes a separated morpheme that is either stem or suffix. [i]

While commenting upon the Bk. 24, Bhartrhari says "apoddhaaraH vibhaagaH," 'apoddhaara means separation.' [ii]

In philosophical context, the word *apoddhaara* is used in the sense of analysis. Whenever what is united in reality is divided merely for practical purposes, it is called apoddhaara.

For example, when a word conveys meaning in the form of a denoted object, it is called *graahaka*, but when it conveys its own form it is known as *graahya*.

Thus, the very single word plays two different roles, that of graahya (named) and graahaka (name). In other words, when a word plays a role of graahaka it acts as a name (samjñaa), whereas when it plays the role of graahya it acts as a named (samjñin), though the word basically is one. It is looked upon as two things by means of apoddhaara.

INDIVISIBLE SENTENCE - THE MINIMUM FREE UNIT OF LANGUAGE

The doctrine of the grammarian is that, both the sentence and the sentence meaning are indivisible units, which are used for the purpose of communication.

It is a very common experience that our thought cannot be dissected into various parts. It is a partless whole. When we think of an incident like "Lord Raama killed demon RaavaNa", (This incident took place in the great epic RaamaayaNa), we think of the entire incident which took place in hoary antiquity. Both the speaker and the listener of the above-mentioned sentence take it as a single indivisible idea. It cannot be dissected into three independent parts, namely, Raama, RaavaNa, and the act of killing. Thus, both the fact and its ideational thought-construction, which figures as the direct meaning-content of the sentence, are indivisible units of reference, the one direct and the other indirect. From the above discussion we can conclude that the meaning of a sentence is always indivisible.

As we communicate our ideas or thoughts through sentence, the study of language should begin with sentence and sentential meaning. In any discourse, only sentences are uttered and not unrelated words. Words having no bearing upon sentences cannot be imagined. A word is and was never found except in a sentence. The linguistic reality belongs to sentence and not to words. Similarly, the reality of meaning belongs to the sentential meaning and not to the word- meaning. What we call the constituent parts of a sentence, and its meaning did never reside as independent units.

One cannot imagine a time in the history of mankind, when individual and independent words that were afloat assembled together to constitute sensible sentences. On the contrary, the indivisible sentence is rendered into some divisible and apparently independent meaning units. This breaking through of the sentence and its meaning is done by logical analysis called apodhaara.

The fact is that a sentence is not made of several meaningful independent words. And the sentential meaning is not a sum total of the meanings denoted by different words in a sentence. The linguist-philosophers have undoubtedly established the theory of *AkhaNDapakSa* headed by Vaakyavaadins, refuting *SakhaNDapakSa* headed by Padavaadins.

PADAVAADA

The upholders of this doctrine have established that the words alone are real. And they alone express the meaning. This is generally said to be the opinion of the *BhaaTTa MImaamsakas*. According to their theory, the sentence and its meaning are the result

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of grouping together of different words and their meanings. The words are the source of a sentence. They have quoted following the aphorism (PadaprakrtiH samhita) from the Rk praatisaakhya 2.1 to support this doctrine.

The aphorism 'PadaprakrtiH samhita' means the connected text samhita of the Vedas has the words as its source. According to this doctrine, the words of Vedas have been revealed to different RSis and the samhita in the form of different sentences is an artificial structure made by men. This type of interpretation is possible in the case of bahuvriH compound.

The following statement in Nirukta also supports the Padavaadin.

Now what are the four classes of words? They are namely: nouns, verbs, preposition and particle, with reference to this, they prescribe the definition of noun and verb: the verb has becoming as its fundamental notion, nouns has being as their fundamental notion. [iii]

Yaaska's division of words (parts of speech) into four categories and his assignment of meanings to verb and nouns clearly indicates that words have real existence and their division is not artificial.

VAAKYAVAADA

The upholders of this doctrine want to establish that sentence and its meaning are indivisible. It is only through logical analysis that one can render an indivisible sentence into many parts which are thought to be the constituent elements of the sentence. And these constituent elements are also thought to be meaningful entities through the operation of the same logical analysis, which has been as styled apoddhaara by the upholders of this doctrine.

There are innumerable words. It is very difficult to learn each and every word, because it consumes a lot of time. In *Paspashaahnika*, it has been stated by Patañjali that Brhaspati had taught Indra orally each and every word for thousand years and still the learning had not come to an end. [iv]

The above statement from the *MahaabhaaSya* indicates the indivisibility of the sentence and its meaning. Division of the sentence into different words on the basis of artificially divided sentence meaning is also artificial and not real. This artificial division is made as means to explain easily and conveniently the indivisible sentence and its meaning. For this doctrine also the same aphorisms of the praatisaak Sya, (Padaprakrti Hsamhita) 2.1 is the authority. This type of interpretations is possible in

the case of tatpuruSa compound. In this case the samhita becomes the source of different individual words. It means the samhita of Veda has been revealed to RSis and therefore, it is eternal and real one. The upholder of this doctrine is called akhaNDapakSavaadin. According to this doctrine sentence and its meaning is indivisible in reality. Their division is artificial and is for the sake of convenience and grammatical purpose. Bhartrharisupports this doctrine. The statement of AudumbaraayaNa quoted by Yaaska in his Nir. also supports it. [v]

According to AudumbaraayaNa, speech is permanent in the organs only. In that case, the fourfold division of words will not hold good, nor the grammatical connection, nor the mutual reference of sounds which are not produced simultaneously. Words are used to designate objects with regard to everyday affairs in the world, on account of their comprehensiveness and minuteness.

This shows the eternity of sentence. In this context, Bhartrhari presents two kaarikaas as follow:

Therefore, the word does not exist as more than its phonemes, nor is there is a sentence existing as more than the phonemes and the words. [vi]

There are no phonemes in the word nor are their parts in the phonemes. There is no absolute difference of the words from the sentence. [vii] (See K. A. S. Iyer, English translation of VP., 1965, pp.75-77)

INDIVIDUAL WORDS DO HAVE USES

By refuting the PadavaadIn's standpoint, the grammarian concedes that even though the individual word and its meaning are not of much use for vyavahaara (communication), they have other uses. But not like padavaadIn's standpoint. The other uses are

1. They (words) are the means for the understanding of the sentence as well as it's meaning.
2. In order to accommodate others like the MImaamsakas, who believe in reality of individual word and its meaning and to analyze sentence into words and their meanings.

Though the grammarians accept indivisibility of sentence they do not reject the individual words and its meanings. According to them, however, the individual words are unreal, as they are only means to an end. For a hearer, it is very difficult to understand the indivisible sentence and its meaning instantly. In that case sentence is analyzed. This artificial analysis is called shaktibheda.

APODDHAARA - THE PRINCIPLE OF INTELLECTUAL ABSTRACTION

Finally, the grammarians climb down to analyze the indivisible sentence for practical purpose. The basic question is by which method and 'how one can analyze the sentence?' The answer can be found in Vt. of Kaatyaayana and the MahaabhaaSya. of Patañjali. The word used for analysis is apoddhaara.

Bhartrhari has not done the analysis himself. He explains certain ideas already found openly expressed in the Vt. of Kaatyaayana and MahaabhaaSya of Patañjali.

In BK 24-26 [viii], Bhartrhariintroduces eight main topics of the science of grammar. One of them is apoddhaarapadaaratha. The analyzed meaning is apoddhaarapadaartha and on the other hand unanalyzed meaning is sthitalakSaNa, i.e., static in character. No analysis is possible in the case of sthitalakSaNa, where the meaning of the sentence is indivisible. Before the analysis takes place, the word meaning is well fitted into the sentence meaning. It is artificially analysed out of sentence by a kind of reasoning, says the vr̥tti.[ix]

The principle of intellectual abstraction (apoddhaara) is applicable to any given language, though we have taken up Sanskrit to suit our purpose. In the light of the theory of AkhaNDavaakya, all the grammatical categories like noun, pronoun, adjective, verb, adverb, conjunction, interjection, different case relations and other grammatical usage are unreal, the indivisible sentence being the only 'Reality'.

ANVAYA AND VYATIREKA - THE TWO WAYS OF INTELLECTUAL ABSTRACTION

Now let us apply the process of intellectual abstraction to bring out separate words along with their meanings from indivisible sentence. The grammatical analysis of the word (apoddhaara) consists in dividing the sentence-meaning into and ascribing each of them to one of the divisions of the audible part of the sentence. The recognized method of doing this is that of agreement and difference (anvaya and vyatireka.). Kaatyaayana had already referred to this method [x]. Whether it be the analysis of sentence into word and word meanings or the analysis of the word into root and suffix or stem and suffix and their meaning, the method is to assign recurrent parts of the meaning to recurrent parts of the speech and certain meanings, is anvaya and the disappearance of certain audible element and their meanings is vyatireka.

To explain it further, take any sentence and you will find that words in the sentence are syntactically related to each other. To abstract away a word from a sentence means not

only to bring out a particular word from a particular sentence but also to ascertain its meaning when it is not syntactically related to any other word.

To make it clear, if we logically analyze the constituents of a sentence, we shall find that there is no word denoting only 'cow' what we get is only a nominative singular 'gauh' or an accusative singular 'gaam' or an instrumental singular gavaa etc, from which some common formal and semantic element i.e., 'go' (cow) is to be abstracted. Thus, from any given language, various words and verbal roots may be logically abstracted. We, however, should stick to any particular language like Sanskrit for uniformity.

In language, we always come across verbal forms like 'pacati' (he cooks), 'pacanti' (they cook), 'apacat' (he cooked) etc. but we never get a word that simply denotes the sense of cooking or time of cooking. So it is evident that the verbal root 'pac' (to cook) is abstracted from various utterances like 'DevadattaHpacati' 'te pacanti' etc. Thus, we come to discover the common element 'pac' a verbal root, and 'go' a nominal stem which permeate pacati, apacat, pakvavaan, etc. and gauh, gavi, etc. form respectively.

By applying this logical abstraction, it becomes possible for us to discern the verbal suffixes like ti, anti, syati, etc. on one hand and 'su' 'bhyam' 'anam' 'esu' etc. on the other.

Some points should be noted while analyzing of the meaning of a sentence. When we take a sentence like 'Devadatta Hsthaalyaam odanam pacati' (Devadatta cooks rice in a metal pot.) and analyze its meaning, we find that it includes many notions.

First of all, the idea of cooking is conveyed by the verb 'pacati' then there is a notion of particular person Devadatta, who does the cooking and is, therefore, agent. He does it in a metal pot which thus become the adhikaraNa. The result of the cooking is the cooked rice (odana), the object of action (karma).

In addition to these notions one understands, from the meaning of the words in the sentence, the notions of singular number, and present time. Thus, from the analysis of this sentence emerge the notions of action, agent, object of action. These notions are called the formation of words, that is, anvaakhyaana. In fact, they are analysed out of the sentence for that very purpose.

According to Bhartrhari, this type of analysis is only meant for popular convenience.
[xi]

Bhartrhari has devoted the entire third kaaNDa, the PrakirNakaaNDa of VaakyapadIya containing more than thirteen hundred kaarikaas, to deal with different philosophical

aspects of artificial division of sentence on the basis of the artificial division of the sentence-meaning (apoddhaara).

According to VaiyaakaraNa, division can be possible on the basis of the meaning and its feature. Introducing the artificial division of sentence into words, that is, different part of the speech, Bhartrhari states:

dvidhaa kaishcitpadam bhinnam caturdhaa pañcadhaapi vaa |
apodhrtyaiva vaakyebhyaHpraktipratyayaadivat || Pk 1.1 ||

It means: Just as stems, suffixes, etc., are artificially divided from words, in the same way, having artificially been divided from sentences, indeed, by some scholars, the word has been declared to be two-fold or three-fold or four-fold even five-fold. Meaning is the substratum of their division. Sentence is an indivisible unit, words and phonemes are extracted from that, and therefore they are illusory.

SUMMARY

Whenever what is united in reality is divided merely for practical purposes, it is called apoddhaara. The grammarians strongly advocate the sentence as the absolute indivisible entity; they accept the reality of individual words for practical purpose by using the word apoddhaara. According to Bhartrhari, this type of analysis is only meant for popular convenience. Finally, the grammarians climb down to analyze the indivisible sentence for practical purpose.

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[iii] Nir. 1.1

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shabdaanaam shabdapaaraayaNam provaaca naantam jagaam
|| MahaabhaaSya. Vol- 1, p.5 ||

[v] indriyanityam vacanamaudumbaraayaNaH | tatra catuSÔvam nopapadyate |
ayugadutpannaam vaa shabdaanaamitaropadeshaH | shaastrakrto yogashca |

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vyaaptimatvaattu shabdasyaaNIyatvaacca shabdena samjñaaakaraNam
vyavahaaraartham loke ||Nir.1.1 ||

[vi] padavede'pi varNaanaamekatvam na nivartate |
vaakyeSu padamekam ca bhinneSvapyupalabhyate || Bk. 72 ||
[vii] na varNavyatirekeNa padamnyacca vidyate |
vaakyam varNapadaabhyaam ca vyatiriktam na kiñcana || Bk. 73 ||

8. see the Bk. text

[ix] K.A.S. Iyer , VP. kaaNda 1, p. 65.

[x] siddham tvanvayavyatirekaabhyaam | Vt. 9 on P. 1.2.45 ||

[xi] shaastre padaarthaHkaaryartham laukikaHpravibhajyate || Pk. 3.88 ||

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10. ANUMAANA AND SHABDAPRAMAANA Inference and Verbal Testimony

PRAMAANA - A HISTORICAL OVERVIEW

Most of the philosophical systems consider the problem of language as the parts of their epistemological concern, otherwise known as pramaaNaa shaashtra. While analyzing the concept of pramaa, early grammarians and philosophers categorized different methods or means of knowledge called pramaaNaa. Thus, pramaaNaa is that, by which something is measured i.e. known: (pramiyate jNaayate anena iti prmaaNam). Three pramaaNas are accepted by grammarians

THREE METHODS OF ACQUIRING KNOWLEDGE

There are three methods of acquiring knowledge [iii].

1. We ordinarily acquire the knowledge, when our sense organs come in contact with the external world. This is called direct perception or PratyakSa pramaaNaa.
2. In everyday life, we also get knowledge of things with which our senses are not in contact. Even though we do not see the fire, we can infer its presence when we see smoke. This is inference, which is otherwise known as anumaana [iv].
3. Another way of acquiring knowledge is word, that is, shabda pramaaNaa. This is the speech of a reliable person, which tells us about an event, and from that speech only we get the knowledge of that event. This is called shabda pramaaNaa or verbal understanding.

A VARIETY OF SCHOOLS AND A VARIETY OF METHODS OF ACQUIRING KNOWLEDGE

Of course, there is no homogenous view regarding the number of such valid methods of knowledge. The Saamkhya and Yoga schools of Indian philosophy accept three pramaaNas: PratyakSa, anumaana and shabda. [v] The Prabhaakara school of PURva MImaamsaa defines five pramaaNas; PratyakSa, anumaana, upamaana shabda, arthaapati, but the BhaaTTa school accepts one more in addition to the above, namely, abhaava. [vi] The same six pramaaNas are also stated by Vedaanta. On the other hand, Caarvaak and Baudha have accepted only one.

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PATANJALI AND BHARTHARI ON PRAMAANAS

Patanjali accepts three pramaanas in his Mahaabhasya. [vii] He mentions that Pratyaksha, which is the substratum of anumana, is not always reliable [viii]. Bharthari, in his commentary, Mahaabhasya Dipika on Mahaabhasya., accepts also three pramaanas. Following the footsteps of Patanjali, he states that, direct perception is judged as liable to be erroneous, and at times inference is seen as superior to perception, But shabda or Agama which consists of the revealed (shruti) and remembered (Smriti) scripture, is the strongest pramaana.

THE EFFICIENCY OF INFERENCE AND SCRIPTURES

A. Reason versus Faith

The efficiency of both inference and scriptures has been the issue debated by the scholars for a long time. In spite of the change in the form of arguments and proofs, the fundamental point of this tussle, whether to favor reason or faith is still unchanged.

At the time of Bharthari, Indian metaphysics was divided into orthodox (those who accepted the authority of Veda), and heterodox (those, who rejected authority of Veda) school. The former included the Saamkhya, Yoga, Nyaya, Vaisheshika and Vedanta, whereas the later included Jaina, Buddhist, and Carvaka. In other terms orthodox group was in favor of faith, whereas the latter in favor of reason.

B. Bharthari's Argument in Favor of Agama

It is true that Bharthari nowhere declares Pratyaksha and anumana to be unacceptable or always unreliable, but he always argues for the acceptance of Agama, which he treats equal to direct perception.

Verses from 30 to 42 of Bk. make his stand clear in this regard. Among the grammarians, Bharthari is chiefly concerned with establishing the authority of grammar. It can be authority only if it gives valid knowledge about something, and it is in this connection that Bharthari was led to make some observations on valid knowledge, and how it arises.

LIMITATIONS OF PRATYAKSHA AND ANUMAANA

According to Bharthari, all methods function as the means to acquire valid knowledge, but they all have some limitations. Bharthari recognizes the usefulness of inference and reasoning in everyday life. He points out that even the direct perception would be

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incomplete without the help of inference. In this world we cannot see the whole of a thing. We can only see some of it and infer the rest. What we see is enough to bring the universal of the object to the mind and it is that which is directly perceived .8

REASONING IS CLOSELY CONNECTED WITH THE POWER OF THE WORDS

It is also with the help of inference and reasoning that we understand the full meaning of words. The meaning of the Vedas would not be understood without their help. That kind of reasoning is the eye of those who cannot see the truth otherwise. It never goes against the fundamental teaching of Veda because its only purpose is to grasp that fundamental teaching⁹. It is easy to see that such reasoning is closely connected with the power of the words themselves. In fact, its purpose is to determine the exact scope of the words. Context and other such considerations do not transcend the innate power of words. When such reasoning leads to particular conclusion, the power of words must be deemed to have led to it. ¹⁰

AGAMA: THE ONLY SOURCE OF KNOWING DHARMA AND ADHARMA

To begin with, there are certain matters like dharma and adharma, which are beyond the scope of human intelligence. Dharma can be known only through Aagama, scripture¹¹. To know the dharma and adharma means to know which act will lead to which invisible fruits. Only the scripture can tell us that.¹² Human intelligence is unreliable even with regard to visible objects; then, there is no question about the invisible objects. In the world, objects are constantly under the effective influence of all sorts of factors. Their changes depend on time, place, and associations. One can therefore never be sure of them through inference. ¹³ Human beings also differ greatly in their power of reasoning. What is established, after great deal of labor, by one thinker, is upset by a clever one.¹⁴

PRACTICE, INVISIBLE FORCE, AND INSIGHT: THE THREE SPECIAL MEANS OF ACQUIRING THE KNOWLEDGE

1. Practice (Abhyaasa)

The knowledge such as distinguishing between different diamonds and coins, etc. can not be obtained through the famous means of cognition, i.e. perception, inference and scripture. One could know them through the intuition (practice.¹⁵).

2. Invisible Force (AdrSTa)

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Adrsta is an invisible force generated by one's own deeds in the previous birth. It determines many things in one's present life. Among them, it is the power to confer special knowledge on some. The example given in the vrtti in this context is that of the power of demon and spirit, which enables them to enter into bodies of others and to make themselves invisible. It might be said that it is a case of the invisible force resulting in power to do things and not in a special knowledge, which is the result of the previous birth (adrSTa).¹⁶

3. Insight

According to Bhartrhari, there are persons, other than the experts who are credited with a special insight into things, which another person cannot see. They are persons whose impurities have been burnt away by tapas and whose cognition is free from all types of limitations. They alone can see the past, present and future. Their vision is divine. They can see things, which are beyond our senses and our mind.¹⁷

SCRIPTURE AND POPULAR TRADITION: THE ONLY MEDIUM OF KNOWLEDGE FOR COMMON MAN

The direct perception of sages is, however, far from the ability of common man and at the same time the intricacies of inference are also beyond their reach. Yet, if a person has strong faith in those sages, then he even starts thinking their perception just as his own. Thus, even those matters which could only be perceived by sages could also be comprehended by the common man through the medium of scripture.

"How can one, who does not question the authority of such persons any more than his own experience and has, therefore, taken his stand on direct vision, be set aside by others (who follow reasoning)".¹⁸

Authenticity of this type of congenial or natural knowledge is proved even by the fact that for the sake of the knowledge of 'sin'¹⁹ and 'good,' even the most ignorant and illiterate man does not require any help from one or the other scripture. By tradition, he learns it in an automatic way. Thus, popular tradition which has its roots in scriptures cannot be defeated by mere dry logic.²⁰ Those who take recourse to mere logic even in such situations, where the object of knowledge is beyond its purview, their fall is certain - just like a blind man running on the uneven path.²¹

Thus, the key for the successful application of inference lies in the fact that, it should be in conformity with the scripture and the popular tradition, or, in other terms, inference has no role to play in matters that are beyond its reach.

SUMMARY

PramaaNā is that, by which something is measured, that is, known. Grammarians accept three types of pramaaNas, namely, PratyakSa, anumāna and shabda. Direct perception is judged as liable to be erroneous, and at times inference is seen as superior to perception, But shabda or Āgama, which consists of the revealed (shruti) and remembered (Smṛti) scripture, is the strongest pramaaNā. Bhāṛṭhari recognizes the usefulness of inference and reasoning in everyday life. Āgama is the only source of knowing what dharma is and adharmā is. Scripture and popular tradition are the only medium of knowledge for ordinary men. Such knowledge of ordinary men can never be defeated by mere dry logic. Those who take recourse to mere logic even in such situations, where the object of knowledge is beyond its purview, their fall is certain. Thus the key for the successful application of inference lies in the fact that it should be in conformity with the scripture and the popular tradition.

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[vi] Ganganātha Jha, Pūrva-Mīmāṃsā in its sources, p. 80

[vii] Vide: Māhābhāṣya. on P. 1.2.64

[viii] bhavati vai pratyakṣādāpīyānumānābālīyastvam | tad yathā alaatacakram
Pratyakṣam drśyatenumācca gamyate naitadasti || Māhābhāṣya. On P. 3.2.124

8 durlabham kasyacilloke sarvaavayavadarshanam |
kaishcitvavayavairdrśtairarthaH kṛtsno'numīyate || V. 156||

9 vedashāstraavirodhī ca tarkashcakSurapashyataam |
rUpamātraaddhī vaakyārthaH kevalam naatīstīthī || Bk. 151||

10 shabdaanaameva sā shaktistarko yaH puruṣaashrayaH || Bk. 153||

11 na caagamaadrte dharmastarkeNa vyavatiṣṭhate ||Bk.30||

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12 adrSTaarthaanaam ca karmaNaam phalaniyame svabhaavasamvid
Aagamapratibaddhaa | Vrtti on Bk. 30||

13 avasthaadeshakaalaanaam bhedaad bhinnaasu shaktiSu |
bhaavaanaamanumaanena prasiddhiratidurlabhaa || Bk. 32||
nirjNaatashakterdravyasya taam taamarthakriyaam prati |
vishiSTadravyasambandhe saa shaktiH pratibadhyate || Bk.33||

14 yatnenaanumito'pyarthaH kushaliranumaatrbbhiH |
abhiyuktatarairanyairanyathaivopapaadyate || Bk. 34||

15 pareSaamasamaakhyeyamabhyaasaadeva jaayate |
maNirUpyaadivijNaanam tadvidaam naanumaanikam || Bk. 35||

16 PratyakSamanumaanam ca vyatikramya vyavasthitaH | pitrakSaHpishaacaanaam
karmajaa eva siddhayaH || Bk. 36||

17 aavirbhUtaprakaashaanaamanupaplutacetasaam |
atItaanaagatajNaanam pratyakSaanna vishiSyate || Bk. 37||
atIndriyaanasamvedyaan pashyantyaarSeNa cakSusaa |
ye bhaavaan vacanam teSaam naanumaanena baadhyate || Bk.38||

18. yo yasya svamiva jNaanam darshanam naabhishaÉkate || Bk. 39||

19 idam puNyamidam paapamityetasmin padadvaye |
aacaan±aalam manuSyaaNaamalpam shaastraprayojanam || Bk. 40||

20 caitanyamiva yashcaayamavicchedena vartate |
AagamastamupaasIno hetuvaadairna baadhyate || Bk. 41||

21 hastasparshaadivaandhena viSame pathi dhaavataa |
anumaanapradhaanena vinipaato na durlabhaH || Bk. 42||

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11.PANINI'S GRAMMAR - A FEW CHARACTERISTICS

PANINI'S GRAMMAR - PRAISED BY ALL

The ASTaadhyaayii of PaaNini (5th Century B.C) is a monumental work, comprising about four thousand short aphorisms, best known for its technical excellence.

VyaakaraNa is a term for grammar in Sanskrit. It means a set of rules by which the language is analyzed (for example, vyaakriyate'neneti vyaakaraNam).

The Sanskrit grammatical tradition has always been praising PaaNini for his exactness in compiling the rules in a particular order, his minute observations and precision in his descriptive technique.

Eminent linguist L. Bloomfield described Panini in his book Language as "the greatest monument of human intelligence".

NATURE OF PAANINI'S GRAMMAR - THE SUTRA STYLE

Panini's grammar is written in a sutra style. The term sutra means string or thread. It represents a particular type of style in Sanskrit literature.

The definition of sutra is follows:

alpaaksaram asandigdham shaasvad vishvatomukham
aStobham anavadyam ca sUtram sUtravido viduh //

It means that the scholars who know what a sutra is understand sutra to be holy, consisting of a few letters, containing clarity, having the essence, open on all sides, without ambiguity.

PaaNini's sutras are regarded as the most ideal illustration of the sutra style. However, the sutra style of the composition came into existence even before him. Many had composed their grammars in sutra style.

ECONOMY OF EXPRESSION

PaaNini has made use of a number of devices to achieve economy of expression. It is because of these devices that PaaNini could compose the grammar of the Sanskrit

Language, both Vedic and non-Vedic, only in 4000 rules. The technique of anuvrtti and adhikaara, the use of Anubandhas, the use of pratyahaaras are some of the prominent devices employed by PaaNini to achieve brevity.

IT IS A DERIVATIONAL GRAMMAR

PaaNini's work is devoted to the description of Sanskrit language. At the outset, it must be pointed out that, PaaNini's avowed goal was to provide an adequate descriptive grammar for Sanskrit and not to make a semantic analysis of the language. As a result, PaaNini focused only on deriving grammatically correct phrases and sentences, and not on the derivational process involving a number of syntactical, morphological and phonological operations. Thus, PaNini's grammar is primarily a derivational grammar.

PaaNini reduced almost all the grammatical notions to the level of morphemes. For instance, from the PaaNinian point of view, concepts such as person, tense and case are nothing but a set of suffixes expressing these ideas. For example, his declaration, TiNasrINi trINi prathamamadhyamottamaaH P.1.4.101.

PANINIAN APPROACH TO LINGUISTIC PHILOSOPHY - A STOREHOUSE OF LINGUISTIC THEORIES

It is known that PaaNini's ASTaadhyayii is not philosophical in nature. However, this does not mean that it totally lacks the philosophical import. PaaNini's ASTaadhyayii is storehouse of linguistics theories. Though PaaNini did not write any theoretical treatise on language, his ASTaadhyayii uses and presupposes linguistic theories. PaaNinian sutras reveal that a strong and full-fledged system of linguistic concepts underlies them. Therefore, all the linguistic philosophers and grammarians like PataNjali, Katyaayna and Bhartrhari, et al. drew upon PaaNinian sutras and quoted them as proof for various kinds of linguistics theories and philosophical concepts.

For example, PataNjali, while discussing two-fold nature of the meaning as universal and particular, quotes PaaNini as authority behind his assumption. According to Patanjali, PaaNini has accepted both views, Universal and particular, as the import of word. PaaNini's Sutra 'jaatyaakhyaamekasminbahuvacanamanyatarasyaam' (P. 1.2.58) is based on the assumption that the primary sense of word is universal. On the other hand, the sutra 'sarUpaaNaamekasheSa ekavibhaktau' (P. 1.2 64) is based on the view that the primary sense of it is the particular.

LANGUAGE IS A TOTAL AND INTEGRATED SYSTEM

PaaNini views language as a total and integrated system. He gives due importance to its parts as words existing in the total structure of language and not in isolation or wholly independent. The sentence is the kernel item of derivational process in PaaNini. This process starts with sentence and ends in sentence construction.

PaaNinian padas also never stand in their absolute and isolated position, rather always in syntactic structure. He has concerned himself with the syntactical, morphological, and phonological description of Sanskrit. He has also given due consideration to accentuation, which is a very important characteristic of any spoken language. However, semantics is one such branch of linguistics, which is left unattended by him.

SEMANTICS AND PANINI

Patanjali in his *MahaabhaaSya*, declares in unambiguous terms that grammar is a science of words (shabdaanusahasanaam). Meaning is not a subject matter of grammar; it is learnt from the worldly usages. Patanjali remarks that usage among people gives the sense; the science of grammar only determines the use of correct words with a view to achieve merit: LokataH arthaprayukte Shabdaprayoga shaastre dharmaniyamaH.

Thus, we see that the consideration of meaning was kept in the backseat in the early days of PaaNinian grammatical tradition. Therefore, PaaNini was not led away by semantic considerations, but he used them in his grammar so far as they do not go against formal considerations. Thus, for instance, PaaNini provides rules to derive the verbal and nominal forms through affixation, conditioned in part by the semantics categories. The fact of the matter is that PaaNini clearly understood the importance of semantic features in grammatical analysis, involving only formal features.

PANINI'S USE OF SEMANTIC ASPECTS

PaaNini made use of semantic aspects in his grammar in three main ways (Proceeding of the International Seminar on studies in the ASTaadhyayee of PaaNini, "PaaNini's Uses of Semantics" P.S. Subrahmanyam, P. 127-128, University of Pune.)

1. PaNini used semantic concepts, i.e. vartamaana (present time), bahutva (plurality) as a starting point in his grammar to derive the corresponding phonological forms by a series of replacement rules.
2. As far as it was possible, he used semantic concepts for grouping words and stems to form class system (for example, varNa 'color words').

3. The shades of meaning were conveyed by the whole derived words (consisting of the root and suffixes or compound).

In addition, PaaNini utilized semantic markers to distinguish members of groups of semantically related words when this is required for the correct description of the data.

1. Domestic animals (pashu) P. 2.4.7
2. Tree (vrkSa) P. 2.4.12
3. Grain (dhaanya) P. 2.4.12

Thus, it can be said that PaaNini's use of semantic aspects of the word was limited to the derivation of correct forms, and therefore can be called as secondary.

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