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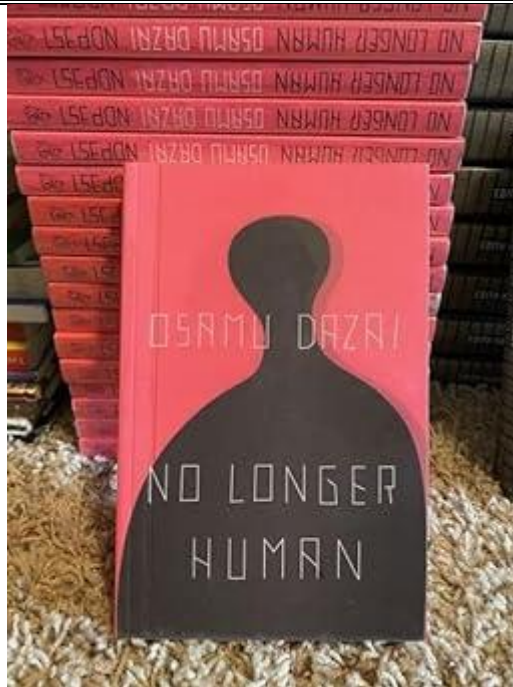
A Study on the Presence of Social Alienation and Depression in *No Longer Human*

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Courtesy: <https://www.amazon.com>

Abstract

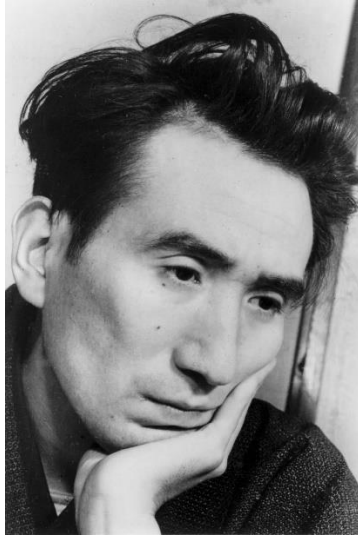
This article speaks about the story of the famous Japanese novel by Osamu Dazai *No Longer Human* and the protagonist Yozo's struggles with depression and social isolation. The story takes place in the 1930's, which is an important time in Japanese society. This article shows how a society can make a difference in the mental state of an individual and how

individualistic existence amongst the fellow citizens can go against the societal norms and can disturb mind, creating depression. The life of Yozo is shown in three phases, namely, one as a child, one when he was slightly older and one as an adult. These have been collectively used to complete the study. In the current scenario, the rate of depression is way higher, and the topic is highly worth researching. The novel presents Yozo's personal diaries in which he describes certain things about society and humanity.

Keywords: *No Longer Human*, Osamu Dazai, Yozo, Depression, Societal influence, social alienation, historical influence, struggles.

Introduction

The novel comes under Japanese Literature which is rich and diverse. Most of the writings are often related to the original life of the people in the society and their struggles to survive. Japan is a country with great cultural norms, its literature often speaks about its roots which reflect deep Japanese culture including elements such as Buddhist philosophy and Shinto, traditional customs and historical events, which makes its flavours rich. Classic Japanese Literature is all about poetic forms like Haiku and Waka. These short poems capture natural elements in Japan and showcase its **simplicity**. Historical epic like *Tale Of Genji* portrays the medieval era of Japan and its culture. These provide an insight of historical elements mixed with the mythology. In the 20th century the mix of magical realism and contemporary themes attracts readers from different countries.



Osamu Dazai (1909-1948)

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

The famous Japanese author Shuji Tsushima known under the pen name Osamu Dazai was born in 1909. Dazai's father was a wealthy landowner in the Aomori Prefecture and later rose to prominence as a politician in the House of Peers in Japan. As a result, he was absent for the majority of Dazai's upbringing and passed away from lung cancer just before Dazai started high school in 1923. Afterwards, Dazai continued his education in literature at Hirosaki University, where he contributed to various student journals as an editor and writer. But after one of his favourite writers, Ryūnosuke Akutagawa, committed suicide in 1927, he quickly lost all interest in education. Soon after, he made an attempt of suicide. Dazai was saved by a passing boat, but his wife passed away. Over the next few years, Dazai experimented with his distinctively autobiographical approach, writing, and publishing several short pieces. In the 1930s, he attempted suicide once more but was saved. After an episode of appendicitis, he developed a painkiller addiction. In order to kick the habit, he was eventually admitted to a mental health facility. He talks about this experience in one of his best-known novels, *No Longer Human*. Dazai published numerous novels in the 1930s and 1940s, including what is arguably his most well-known work, *The Setting Sun* in 1947, despite his turbulent personal

life and agonizing battle with depression. In 1948, he committed double suicide by drowning with his mistress.

The Element of Social Alienation

No longer human explains what it is like to feel completely detached from the society. The novel explores the condition of totally detached and alienated from the society. The growth of a person certainly needs a hint of social relation in order to sustain a happy life. and interaction with others helps to improve the mental condition of a person. Yozo, the protagonist of the Novel, does not really have a connection with the people around him. He finds everything around him unnatural and impossible, because he thinks and feels at odds about human behaviour or society. He doesn't like how the only way of getting through is by imitating the social conduct. He is ready to imitate other people, which gradually made him even more lonely, and ultimately alienates himself. He thinks that if one hides the true nature. nobody will ever be able to genuinely connect with him. This is how the novel shows, how hard it can be for the people who feel alienated from the society. Since they feel alienated, it only exhilarates their sense of alienation.

The novel does not argue about social isolation, and it is not antisocial, but it simply follows Yozo's alienation. Yozo feels this way because he had a tragic misfortune in his past. He was sexually abused by his family's waiting staff as a child. This plays a vital role in his fear of humanity and his hesitancy towards humans. However, it is difficult to say that the traumatic experience is from a singular origin. The novel shows that some people are prone to feel excluded from the society.

Social Alienation rooted in sociological discourse describes the sense of separation and loneliness that people feel from the complex societal web. This term also refers to the objective

conditions, and the subjective feelings. Mainly the person feels like he/she is different and unlike the persons around him/her, he/she acts in a manner that causes physical or psychological harm to other people or their property, and this is considered antisocial behaviour.

Antisocial behaviour includes things like lying, stealing, assaulting others, being unkind to people, arguing with people, and engaging in sexual promiscuity. This misbehaviour is frequently accompanied by emotional or mental disorders and may also be considered a violation of the law. It can be separated from crime, which is an antisocial behaviour that is more serious and it involves breaking through the law. Some may include trying to take their own life. It should not be confused with antisocial personality disorder, which is characterized by persistently antisocial behaviour that manifests in a variety of ways throughout adulthood, including careless parenting, illegal behaviour, persistent aggression, repetitive lying, and reckless endangerment of others. According to research, social contexts, peer environments, family environments, and personality traits all have an impact on how antisocial behaviour develops and persists.

The Element of Depression

As a complicated mental health condition, depression has an impact on an individual's emotional, physical, and cognitive domains. Beyond the individual, it has a tremendous impact on interpersonal interactions and society dynamics. Fundamentally, depression transforms a person's emotional terrain by causing them to experience protracted melancholy, hopelessness, and a loss of interest in previously appreciated activities. People may have physical symptoms such as weariness, hunger changes, and sleep disturbances as a result of this emotional load, which exacerbates their problems. Depression can cause cognitive distortions, such as lowering one's sense of self-worth and encouraging pessimistic thought patterns. Making decisions and

focusing on details become difficult jobs that interfere with day-to-day living. Because depression is so sneaky, it frequently feeds a vicious cycle in which poor thinking amplifies unpleasant feelings, which in turn creates a vicious cycle. Depression knock-on effects, affect relationships as well, making it difficult to maintain bonds with loved ones and friends. Effective communication becomes difficult, and the withdrawal that is frequently linked to depression can cause feelings of loneliness in the afflicted person as well as in those close to them. Depression has a knock-on effect on relationships, making it difficult to maintain bonds with friends and family. It becomes difficult to communicate effectively, and the withdrawal that is frequently linked to depression can make the affected person and their loved ones feel alone. Depression has a significant financial cost to society due to increased absenteeism, lower productivity, and higher healthcare costs. The stigma associated with mental health disorders exacerbates the issue by deterring people from getting treatment and extending a cycle of suffering in silence.

No Longer Human explores how depression is viewed in society as well as the unfortunate stigma attached to mental health problems. There is hardly anyone in Yozo's life who truly understands his depression. In addition, even though he appears to have some friends in theory, they all seem to dislike him for his apparent inability to lead a normal life. When Tsuneko and Yozo decide to end their lives, Yozo survives and now has to deal with the intense stigma attached to suicide. He is taken straight from the hospital to jail after being accused of helping someone commit suicide. The way he is being treated specifically stigmatizes and penalizes him for having mental health problems. It doesn't help with his feelings of isolation and melancholy. Furthermore, by refusing to interact with him or see him, his father basically disowns him. Therefore, it is evident that Yozo's surroundings view his depression as deliberate antisocial behaviour that has to be disciplined rather than as something he needs assistance

with. Yozo's depression is clearly seen by those close to him as deliberate antisocial behaviour that has to be punished, rather than as something he needs support to deal with. It is understandable that Yozo finds it so challenging to fit in with the community given that he is shown such overt hostility during his most vulnerable and agonizing moments. Therefore, *No Longer Human* shows how the stigma was attached to mental health issues in the Japanese society of 1930s actually made it more likely that people like Yozo would have more trouble digesting and coping with their own unhappiness.

In our midst in India too, such a situation prevailed. Unfortunately, even today it can be easily observed in many places – villages, towns, and cities. The reading of *No Longer Human* would certainly help us reform our attitudes and treatments of those who are depressed. We should avoid making fun of the depressed and help them with our love and respect to overcome their depression, in addition to providing them with the most appropriate medicines and nursing.

Conclusion

Depression has a wide range of effects on a person, including their relationships, physical health, and ability to contribute to society in addition to their emotional state. The symptoms of depression can be lessened in both people and society at large by identifying the symptoms, advancing understanding, and creating an atmosphere that supports asking for help. Yozo's presentation lays the groundwork for the novel's examination of what it means to be human. The novel opens with the disconcerting implication that humans are not always entitled to a sense of identity or humanity, just because they are human. Instead, the subject of the photos appears to be distinct from the ordinary person in some way, as though Yozo's character has severed his ties to mankind and transformed him into something else entirely. The novel definitely presents a strong element of Depression and Social alienation as its content.

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Analyzing Social Values of Indian English in YouTube Video Comments: A Citizen Sociolinguistic Perspective

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Abstract

The present study is an attempt to explore the role of social media, with a focus on **YouTube**, as a platform for citizen sociolinguists to demonstrate the use of Indian English in the digital space, thereby highlighting the embedded social values within it. In doing so, Halliday's Systemic-Functional linguistics and Sentiment Analysis technique is applied to reveal a comprehensive understanding of the impact of Indian English on **YouTube** by unravelling both the linguistic and emotional dimensions of the digital discourse.

Keywords: Social media, **YouTube**, Citizen Sociolinguists, Halliday's Systemic-Functional linguistics, Sentiment Analysis

1. Introduction

Language as an ever-evolving entity, undergoes continual change driven by two intricate characteristics, namely, the language structure and its use over diverse situations and time. English exemplifying this change, has undergone a paradigm shift over the centuries, particularly catalyzed by the emergence of the Web 2.0, and the advancement of technology, how we use the language in the digital space really mirrors the social value embedded within it.

1.1 Citizen Sociolinguistics

The paper is based on the framework of 'Citizen Sociolinguistics' methodology, a term coined by Rymes and Leone in their article "Citizen Sociolinguistics: A New Media Methodology for Understanding Language and Social Life" (2014). Citizen Sociolinguistics,

according to Rymes and Leone (2014:25), addresses “the need for a new sociolinguistic methodology that accounts for and partakes of the social demands and affordances of massive mobility and connectivity in today’s world”. In other words, Citizen Sociolinguistics is the study of the world of language by laypeople or Internet users, rather than trained sociolinguists participating in sociolinguistics exploration through various modes of networked communication (Aslan and Vásquez, 2018:4).

The approach shows how exploration of discursive meaning are drawn from the metacommentary posted on the Internet (Aslan and Vásquez 2018: 4). Through Citizen Sociolinguistics, unelicited, user-generated metacommentary which is context driven and not prompted by linguists, is used as data through crowd sourcing or scrapping from various social media platforms. Participation anonymity is maintained, which means that class, religion, age, sex etc. will not be considered. While not a unique approach, it serves to draw online sources to develop this approach to sociolinguistics, to language and society.

For this study, **Citizen Sociolinguistics** is used a methodology which employ qualitative and quantitative research by using the following:

1. Participants: The participants who have contributed to the database are Indians who write comments in English and can also be referred to as citizen sociolinguists. They have shared their insights through comments on videos on YouTube.

Extreme care has been taken to keep the personal details of the citizen sociolinguists anonymous. This is in adherence to the guidelines outlining the principles governing the ethical conduct of citizen sociolinguists.

2. Data: For this paper, the dataset exclusively comprises of meta-comments taken from credible contents that are light-hearted and non-controversial, related to India from YouTube, adhering to ethical standards and legal considerations. This is shown in **Table 1.**

S. No	Title	Publication Year	Total Views	Total Likes	Language	Total Meta commentaries
1.	Highlights: Prudential World Cup Final 1983 Watch India Win World Cup 83 Final	2018	13 million	161k	English	2.9k
2.	“Go Corona...Go Corona” Ramdas Athavale (Original)	2020	432k	3.2k	English	839
3.	Ramdas Athawale saying Corona Go! Dialogue with beats	2020	11 million	535k	English and Hindi	5.9k
Total						9.6k

Table 1: List of YouTube videos used for research in the paper.

1.2 Indian English

In the recent years, English has emerged as an ‘unparalleled’ lingua franca due to its “enormous functional flexibility” (House, 2002: 243). It has become a symbol of globalization, diversification, progress, identity, and change. This revolution of English language as stated by Crystal (2001) proves to be one of the most remarkable events in the late twentieth century. Crystal (1997: 3) stated that language achieves a global status when it has a special role that is recognised in every country of the world. Notably, English is not confined to being a first language but is spoken widely as a second or third and foreign language as well. The sheer magnitude of English speakers worldwide is staggering, reaching 1,453 million with 373 million being native speakers and 1,080 being non-native speakers (Ethnologue, 2022), hence proving the relevancy of the language in the world.

Emphasizing the significance of English again, it stands out as the world’s most widely spoken and used language, often referred to as ‘Global English’ because of the geographical, historical, and socio-cultural aspects (Crystal 1997, 2003: 29). Its global spread along with the influence of other languages in various regions has led to the emergence of different varieties of it. These different regional varieties of English existing around the

world, known as New Englishes (Graddol,1997: 6, 11) are gradually gaining recognition with Indian English being one such variant. According to Kumar and Singh (2014: 128), despite repeated attempts to abolish the former colonial language, English continues to be one of the most acceptable languages in India. English in India serves as a language of wider communication among the people (Kachru, 1986: 8). According to Dasgupta (1995) as cited by Kumar and Singh (2014: 130), highlights the ideological weight carried by English in India from its early introduction, a role that the language continues to uniquely occupy.

According to the Census of India (2011) English is the only language of the Germanic branch of the Indo-European family that has 2.56 million as a native language, 83 million speakers as a second language and 46 million speakers as a third language. This linguistics landscape highlights the multifaceted role of English in India, reflecting its complex and contemporary significance.

1.3 Social Media and YouTube in India

According to Seargeant and Tagg (2014: 4), social media is a type of digital communication that permits social interactions between participants, who facilitates the participation and interaction in a less regulated, more fluid and diverse content. Merriam Webster (2019), Social-Media is defined as “forms of electronic communication (such as websites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages, and other content (such as videos)”.

The landscape of social media usage in India has undergone a significant transformation, particularly in the context of active participation by people. The surge in engagement on these platforms gained momentum in the early 2010s, primarily due to the increased accessibility of the internet through Internet cafes and smartphones. According to Datareportal (2023), in the digital scenario of India back in 2011, when the population stood at approximately 1.21 billion, there were there were 858.37 million mobile subscribers, with around 92 million actively engaged in social media as reported by Datareportal (2023). In comparison to that, the current scenario in 2023, the number of mobile subscribers has

reached 1.10 billion mobile subscribers, and the staggering count of social media users has surged to 467 million (46.7 crores) in a population of approximately 1.42 billion.

According to Li (2017) as cited by Tankosic and Dovchun (2021: 2), social media platform like as YouTube has evolved into important space where users express their diverse linguistic repertoire, sharing viewpoints and opinions on various topics. In the Indian context, as of 2023, YouTube takes the lead with an impressive 467.0 million active users, followed by Facebook in the second position with 314.6 million users and Instagram comes in third with 229.6 million users in India.

The paper explores the social values of Indian English on YouTube video comments. To evaluate this, Halliday's Systemic-Functional linguistics theoretical framework, which he developed in the 1960s is used along with sentiment analysis of the data to bring in more clarity to the results being put forward.

2. Background Literature

2.1 Halliday's Systemic-Functional Linguistics

According to Halliday (1987: 101), Systemic-Functional linguistics, “provides a fundamental insight that made it possible to move linguistic analysis beyond formal description and use it as basis for social critique. Grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience (...).” In other words, it allows individuals to construct a mental picture of reality, making sense of their surroundings and internal thoughts. Systemic-Functional linguistics focuses on the functional aspect of language, emphasizing how language is utilized for meaning-making in social contexts.

Halliday identifies three primary meta-functions of language:

1. The ideational function, defined as the 'content function of language' (Halliday 2007: 183), is actualized through transitivity and serves to represent worldly situations, events, and the associated entities, actions, and processes. In this function, the text-producer encapsulates their real-world experiences in language (Halliday 1973: 106).
2. The interpersonal function, denoted as the 'participatory function of language' (Halliday 2007: 184), enables the expression of attitudes and evaluations through

mood and modality. It also establishes a relational dynamic between the text-producer and the text-consumer (Halliday and Matthiessen 1999: 7).

3. The textual function of language, characterized as enabling (Halliday and Matthiessen 1999: 7-8), actualizes ideational and interpersonal meanings. This function is realized through information structure and cohesion, contributing to the overall organization and coherence of linguistic expressions (Halliday 2007: 184).

2.2 Sentiment Analysis

According to Bing Liu (2012:7), sentiment analysis, also known as opinion mining, constitutes a multidisciplinary field of inquiry focused on scrutinizing individuals' opinions, sentiments, evaluations, appraisals, attitudes, and emotions pertaining to various entities such as products, services, organizations, individuals, issues, events, topics, and their associated attributes. This domain encompasses a broad spectrum of analytical challenges, reflecting the diverse range of factors influencing human sentiment.

2.3 Sentiment Lexicon

A sentiment lexicon, as defined by Bing Liu (2012:12), consists of words that are important indicators of sentiments, commonly used to express positive or negative sentiments. Words such as "good," "wonderful," and "amazing" convey positivity, while "bad," "poor," and "terrible" convey negativity. This lexicon forms a foundational resource in sentiment analysis, facilitating the interpretation of textual data by discerning the prevailing sentiment.

3. Social Values of Indian English

3.1 Halliday's Meta Functions

The analysis of social values of Indian English on social media, applying Halliday's Systemic-Functional linguistics, has yielded insightful results. The analysis reveals that, among the overall metacommentaries studied concerning Indian English and the bilingual practices of citizen sociolinguists, 65% are associated with interpersonal function, while 30% are related to ideational function and 5% are related to textual function.

The following examples illustrate comments and their meta-functions that has been employed by citizen sociolinguists on selected YouTube videos. This is shown in **Tables 3 through 3.4**

S. No	Comment	Meta Function
1.	"What a nail-biting match"	Ideational
2.	"Aver green mach"	Ideational
3.	"Milestone Indian cricket"	Ideational
4.	"It's an emotion"	Ideational
5.	"Super match"	Ideational

Table 3: Ideational function comments on "The 1983 world cup match between India and West Indies" video on YouTube.

S. No	Comment	Meta Function
1.	"Savage 🤩🤩🤩🤩"	Ideational
2.	"I definitely bilive in hard work, but this Man makes me believe in Luck"	Ideational
3.	"Superpower India"	Ideational
4.	"Intimidation tactics"	Ideational
5.	"Shame on this political people... How they will do progress in India?"	Ideational

Table 3.1: Ideational function comments on "Go Corona...Go Corona" Ramdas Athavale' video on YouTube.

S. No	Comment	Meta Function
1.	"Heart touching movements, Jai Hind"	Interpersonal
2.	"SUPER INDIA AMAZING ININININININ 🤝🤝🤝🤝🤝🤝🤝🤝🤝🤝🤝"	Interpersonal

3.	"History made india.. 🙏 "	Interpersonal
4.	"Historical match.....we r proud..IN"	Interpersonal
5.	"Cheeka smoking 🚬 in Lords balcony, that's a thug life 😎 man."	Interpersonal

Table 3.2: Interpersonal function comments on “The 1983 world cup match between India and West Indies” video on YouTube.

S. No	Comment	Meta Function
1.	“Whenever I am depressed and need a good laugh, I watch “Kyarona Go!” video! 😄😄😄”	Interpersonal
2.	“This is what happens when you elect fools as your ministers”	Interpersonal
3.	“Thanks Ramdas aatvle ji for saving us 😊 ”	Interpersonal
4.	“How brave we indians are.... these type ministers are making policies and running our country. 😄 😊 ”	Interpersonal
5.	“He is not only a man, he is a power of laughing. This man can bring a smile to even a sad person’s face in an instant 😄😄😄😄😄 amazing skill”	Interpersonal

Table 3.3: Interpersonal function comments on “Go Corona...Go Corona” Ramdas Athavale” video on YouTube.

S. No	Comment	Meta Function
1.	“ 😄 without mask go corona “	Textual
2.	“Reporter: So tell me Ramdas how did you manage to chase away corona from india? Ramdas: Yes”	Textual
3.	“Cricket life 🔥 ”	Textual
4.	“Cheeka 🙏 ”	Textual

5.	“China left the chat!”	Textual
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Table 3.4: Here are some examples of comments pertaining to the textual function.

3.2 Sentiment Analysis

The study incorporates Sentiment Analysis as a process of analysing digital text to determine the emotional tone—positive, negative, or neutral. This assists the ideation and interpersonal meta functions. In the digital communication landscape, sentiment analysis plays a pivotal role to study the social values of Indian English used on social media sites, specifically YouTube. It is used to analyse the data, enhancing the accuracy of results aligned with Halliday’s theoretical framework.

The integration of sentiment analysis has added a layer of depth to the analysis, providing valuable insights into the emotional tone and attitudes expressed in Indian English on YouTube videos. The sentiment analysis employed in this study, have facilitated the systematic examination of digital text, determining whether the conveyed sentiments are positive, negative, or neutral. This has been particularly useful in understanding how social values are emotionally infused into linguistic expressions. The results highlight not only the linguistic diversity but also the emotional diversity within the Indian online community. Sentiment analysis, in conjunction with Halliday's theory, contributes to a comprehensive understanding of the impact of Indian English on social media by unravelling both the linguistic and emotional dimensions of the digital discourse.

3.2.1 The Triadic Division

Sentiment Analysis is a technique applied to determine the emotional tone conveyed in a piece of text. This method involves analyzing text data to discern whether the expressed sentiment is positive, negative, or neutral. The triadic division of sentiment analysis forms the foundation for categorizing and understanding the emotional content within textual data.

In this triadic framework there are:

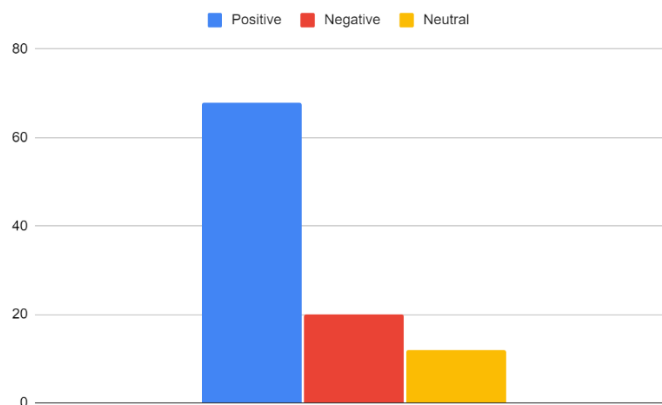
1. Positive sentiment: Text expressing positive sentiment typically conveys favorable or optimistic attitudes. Positive sentiment analysis is crucial in gauging the overall favorable reception of a topic or content consumed.
2. Negative sentiment: Negative sentiment analysis involves identifying text that conveys unfavorable, dissatisfied, or pessimistic attitudes. Analyzing negative sentiment is important for understanding areas of concern or assessing citizen sociolinguists' dissatisfaction.
3. Neutral sentiment: Neutral sentiment encompasses text that lacks overt positive or negative emotional tones. It represents a middle ground, indicating an absence of strong emotions or opinions. Identifying neutral sentiment is valuable for discerning objective statements or information, providing context to the overall sentiment analysis.

This triadic division enables sentiment analysis to categorize and quantify the emotional content of the meta comments, making it a valuable method for academic research. The goal is to show how citizen sociolinguists consume the content not merely by understanding it but also by interpreting the content's sentiments expressed in textual data, aiding in meaning-making and insights generation. This is shown in **Table 3.5 and Bar Graph 3.**

S. No	Comment	Sentiment Category
1.	"I love this man omg he is always making us happy and he is always making us laugh 😂😂😂😂😂😂😂😂😂❤️."	Positive
2.	"Hail u broo"	Positive
3.	"Lockdown Memories 🥺❤️"	Positive
4.	"Never gets old"	Positive
5.	"Watched hundred Times very nice 🙌🙌🙌🙌"	Positive
6.	"fact : THEY ARE SAYING GO CORONA IN PUBLIC 😏 What A Brain"	Negative
7.	"After he chanted "go corona", Corona made him gone 😏"	Negative
8.	"THESE BUNCH OF IDIOT WILL ORDER CORONA TO LEAVE"	Negative

9.	“There is no logic in this video 🤔🤔”	Negative
10.	“Useless content corona virus not a joke lacks of people dying with this virus or tm guitar baja kar corona par mazak bana rhe ho shameless u r”	Negative
11.	“Listening this in quarantine.....”	Neutral
12.	“Plot twist: Corona is her wife name”	Neutral
13.	“Please watch my vedio and subscribe too please”	Neutral
14.	“He is from karnataka”	Neutral
15.	“Who is here in may 2021 🤔 ”	Neutral

Table 3.5: Sentiment category of comments on Yashraj Mukhate’s “Ramdas Athawale saying Corona Go! Dialogue with beats” short on YouTube



Bar graph 3: Sentiment category of comments on Yashraj Mukhate’s “Ramdas Athawale saying Corona Go! Dialogue with beats” short on YouTube

3.3 Sentiment Lexicon

The results from this research work indicate a discernible pattern in the behavior of citizen sociolinguists engaging with content on social media platforms. Their comments often mirror their subjective reactions to the content they consume, reflecting either approval or disapproval. Consequently, comments tend to align with the sentiments evoked by the content, leaning towards positivity or negativity based on the individual's assessment of their experience. However, amidst these polarized expressions, a notable portion of comments remains neutral, indicating a lack of strong positive or negative sentiment. These neutral

comments serve as a valuable component of sentiment analysis, offering insights into the diverse spectrum of responses observed within social media discourse. This is shown in **Table 3.6.**

S. No	Sentiment Lexicon	Sentiment Category
1.	“ Real heroes ”	Positive
2.	“ Salute ”	Positive
3.	“My favourite player is Kapil Dev”	Positive
4.	“ Proud moment”	Positive
5.	“Mohinder amarnath legend ❤️❤️❤️❤️❤️❤️❤️❤️❤️”	Positive
6.	“Mohinder Amarnath sir what a Hook shot in Marshall bowling. Excellent and courageous shot.”	Positive
7.	“This world cup victory a complete fluke 🙄🙄🙄 ”	Negative
8.	“ Fixed match ”	Negative
9.	“ Failure of overconfidence of WestIndies.”	Negative
10.	“Gavaskar is worst player”	Negative

Table 3.6: Sentiment Lexicon of comments for “The 1983 world cup match between India and West Indies” video on YouTube.

4. Conclusion

In a nutshell, the use of English within the Indian context on social media reflects the identity of the citizen sociolinguists, providing a means to express their subjective thoughts, emotions, and opinions in an authentic and relatable manner. It has cultivated a sense of community and belonging among citizen sociolinguists, creating a shared language and culture. Interestingly, citizen sociolinguists participating in these conversations, despite not being fluent in English, choose to engage as it aligns with the meaning-making in the Indian online community. This observation emphasizes that linguistic structures and expressions are not arbitrary but are shaped by the communicative needs and functions of the community.

The influence of social values on digital communication, specifically in the context of Indian English, extends significant liberties to citizen sociolinguists, notably the freedom of speech. This freedom is not merely a mechanical exercise; rather, it is emotionally and subjectively charged. It allows citizen sociolinguists to convey their opinions authentically, reflecting their attitudes towards the content they are consuming. Furthermore, the laxity in adherence to grammatical rules is observed; some of the comments that are written may not be grammatically correct, but the sentiments are definitely there through the choice of lexicon. The lexicon also reveals the introduction of new vocabularies or rather repurposed vocabularies, thus, showing how much the linguistic repertoire of citizen sociolinguists has evolved.

This emotional investment contributes significantly to the formation of a distinctive online cultural identity. By combining linguistic analysis with sentiment analysis, we gain profound insights into the intricate dynamics of language, identity, and the cultivation of solidarity and inclusivity within the online speech community. This dual analytical approach unveils the nuanced layers of meaning and emotion embedded in digital communication, offering a comprehensive understanding of the multifaceted impact of social values and the impact in this evolving linguistic landscape.

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Implementation of Activity-Based Learning in Classroom Teaching

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1. Introduction

The traditional approach to teaching involves the teacher delivering information to the students, who are expected to memorize and regurgitate it during assessments. However, this approach has been criticized for failing to engage students and promote long-term knowledge retention. Activity-Based Learning is an education where youngsters analyze at their own tempo through several supervised activities. It is a more excellent interactive and enticing technique for educating children. It approves monitoring elements such as coordination, speech, motor, and social skills, amongst other important factors. Activity-Based Learning is a fun approach to Learning since it boosts children's brain development by providing constant stimulus and prompting them to respond. Activity-based Learning has gained widespread recognition in education for its efficacy in engaging students and promoting active Learning. This approach provides students with hands-on experiences, practical activities, and real-world scenarios to develop their knowledge and skills. Implementation of activity-based Learning in classroom teaching has become a well-known trend in recent years as educators realize its potential to enhance learning outcomes and improve student engagement. In this

introduction, we will discuss the fundamental principles and benefits of activity-based Learning and explore how it can be successfully implemented in the classroom.

Keywords: Activity, Learning, Teaching, Learning, Classroom.

2. Activity-Based Learning

Activity-based Learning is the technique of learning utilizing performing tasks or activities. As opposed to asking students to listen and take notes, activity-based Learning stimulates students to participate in their learning experience through practical activities such as independent investigation and problem-solving.

3. The Activity-based Learning Revolves around Three Concepts

Experimentation – gathering knowledge through experience.

Exploration – gathering knowledge and attaining skills through active investigation.

Expression – encouraging kids to express their views through visual presentations.

Students can learn independently through activity-based techniques; parents and teachers seek to equip children with critical analysis, problem-solving, and creativity skills.

4. Importance of Activity-Based Learning

Activity-based Learning helps Students enjoy the learning experience and has multiple other benefits. Activity-based Learning encourages students to be creative in expressing their knowledge and thinking. The activity-based learning method imparts students with the opportunity to demonstrate what they have learned through the act of doing as well as through the act of presenting verbally: By allowing students to get physically and mentally involved in the learning process, activity-based Learning will help students learn and preserve facts and information. This process of collecting knowledge through personal experience is

done to help students memorize and understand their study material. Activity-based Learning, on the other hand, helps students understand the 'real-life' significance of their course material by facilitating them to explore and solve real problems and layouts.

Activity-based Learning focuses on making Students independent through investigation and analysis. By asking students to work independently or in small groups with other children, activity-based Learning encourages students to be independently analytical, think critically, and learn from their own experiences. This self-directed learning process, in turn, supports acquiring knowledge outside of their educational environment.

Activity-based Learning encourages students to take responsibility for their learning experiences. Working in groups also helps students enhance social skills and teamwork. These skills will later prove significant in their work and social life.

5. Benefits of Activity-Based Learning:

Activity-based Learning is a powerful teaching approach that has many benefits for students. First, it promotes student engagement by providing hands-on activities and experiential learning opportunities. Students are likelier to remember information they have experienced than read or heard about. Second, activity-based Learning promotes critical thinking and problem-solving skills. By engaging in activities requiring them to think creatively and solve problems, students develop these essential skills necessary for success in the 21st century. Third, activity-based Learning fosters collaboration and teamwork skills. Many activity-based learning approaches require students to work in groups, which helps them to develop communication, leadership, and interpersonal skills.

6. Implementation of Activity-Based Learning

The successful implementation of activity-based Learning in classroom teaching requires careful planning and preparation. The following are some steps that teachers can take to implement activity-based Learning effectively:

6.1. Identify Learning Objectives: The first step in implementing activity-based Learning is to identify the learning objectives for the lesson or unit. The teacher should determine what knowledge and skills students want to gain from the activity.

6.2. Design Activities: Once the learning objectives have been identified, the teacher can design activities that will help students achieve those objectives. The hands-on activities allow students to experience the concepts being taught.

6.3. Provide Guidance: The teacher should guide the students during the activity. This can include answering questions, providing feedback, and facilitating discussion.

6.4. Reflect on Learning: After the activity, the teacher should facilitate a discussion with the students to reflect on their Learning. This can help students to connect their experiences to the broader context and make sense of their Learning.

7. Challenges of Implementation

Implementing activity-based Learning in classroom teaching can be challenging. Some of the common challenges associated with this approach include:

7.1. Time Constraints: Activity-based Learning often requires more time than traditional teaching approaches. Teachers need to plan and prepare activities, and students need time to complete the activities.

7.2. Assessment: Assessing student learning can be challenging with activity-based Learning. Traditional assessments like tests and quizzes may not be appropriate for assessing learning outcomes in activity-based Learning.

7.3. Classroom Management: Activity-based Learning can be disruptive to classroom management. Teachers need to ensure that students are working safely and productively and that the noise level is manageable.

8. Learning through Activity Based

Students are bored of seeing the blackboard. So different teaching methodologies and the environment should be implemented for the students, for example, showing videos, teaching stories through storyboards, Puzzles, and Games

8.1. Use Real Objects

Using Real objects works better when children try to understand them rather than something virtual or imaginary. Science lessons can be fascinating through this method of teaching. The best part is that efforts can be made from both sides – teachers and students for this. Say, the class will be about the classification of plants, students can be asked to collect different varieties of plants, and the teacher can teach them about the plant during class.

8.2. Change the Classroom Teaching Environment

Teachers can use the natural environment to teach the lessons. For example, the teacher can teach about the trees under the tree. So the students can understand trees. So, teachers need to change the classroom teaching Environment.

8.3. Use Videos

For decades now, videos have taken center stage in grabbing attention. It could be a documentary, a movie, or a lesson. Any form of video will earn the interest of students. Even a short video featuring news could be the subject of interest for students bored of always seeing the blackboard. Now smart boards have been introduced, so breakthrough their glass ceiling and get them animated through video classes.

8.4. Out of the Classroom

Sitting in the same place intermittently can cause weariness among students. Changing the environment can do wonders. Try going to a different classroom or, even better, make them sit under the tree while taking a class. Being in harmony with nature can give the students a refreshing change.

8.5. Funny Skits

Language classes are more interesting than the other subjects. It is because of lots of stories and enacting them through role-plays. This method could be tried out as funny skits for other subjects too. If it is Botany, one can act as a tap root and another as canfibrous root one makes a difference to the other. Although the depiction could not be taken literally, it helps break the monotony of the lessons and make the students animated.

8.6. Storyboard

Making storyboards could be time-consuming, but it is best suited for young students. Even in math, a sine chart describing differentiation and integration could be valuable for students to see and learn from. The teacher could make it or ask students to do it and put it up in the classroom so they can see it often and absorb the concepts.

8.7. Puzzles and Games

Teachers can use Scrabble games or word puzzles to solve and teach new words or concepts. Students would love it as they engage in something new, and teachers can also find this rewarding for their efforts. Students also learn hard words quickly. It increases the creativity of the individual students.

9. Assessment and Evaluation of Activity-Based Learning

Assessment and evaluation of Activity-Based Learning (ABL) is essential to ensure its effectiveness in the classroom. Here are a few key points to consider when assessing and evaluating ABL:

Assessing Learning Outcomes: One of the primary goals of ABL is to enhance student learning outcomes. To evaluate this, teachers need to develop appropriate assessment tools that measure not just content knowledge but also skills, attitudes, and values that are developed through ABL.

Formative Assessment: Formative assessment is a critical component of ABL. Teachers need to provide ongoing feedback to students on their progress and adjust their teaching strategies accordingly.

Performance-Based Assessment: ABL involves a lot of hands-on and experiential learning activities, which lend themselves well to performance-based assessment. Performance-based assessments can include tasks such as creating projects, solving problems, conducting experiments, and presenting findings.

Self-Assessment and Peer Assessment: ABL encourages students to take responsibility for their learning, and self-assessment and peer assessment can help promote this. Students can evaluate their own work and that of their peers to gain a better understanding of the learning process.

Rubrics: Rubrics can be an effective tool for assessing student performance in ABL. They provide a clear description of the expected learning outcomes and criteria for evaluation.

Reflection: Reflection is an essential aspect of ABL, and it can be used as an assessment tool. Teachers can ask students to reflect on their learning experiences and provide feedback on what worked well and what could be improved.

Feedback and Continuous Improvement: Assessment and evaluation are not just about measuring learning outcomes but also about improving the ABL process. Teachers need to use assessment results to identify areas of improvement and make necessary adjustments to their teaching strategies.

10. Conclusion

Implementing activity-based Learning in classroom teaching is an effective way of engaging students and promoting active Learning. By incorporating hands-on experiences, practical activities, and real-world scenarios, this approach encourages students to develop

their knowledge and skills more engagingly and effectively. Activity-based Learning helps students retain information for extended periods, fostering creativity, critical thinking, and problem-solving skills. The success of activity-based Learning in the classroom depends on the teacher's ability to design and implement activities that align with the learning objectives and curriculum. With proper planning and preparation, activity-based Learning can be a worthwhile tool in creating an interactive and engaging learning environment that promotes student success.

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Poetic Mongsen: History, Culture and Language

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1. Introduction

The Ao language group is formed of three spoken languages: Mongsen, Chungli, and Changki. They are spoken by the Ao people, who mostly reside in the Mokokchung district of Nagaland in northeastern India. They belong to the Tibeto-Burman language subgroup within the Sino-Tibetan family. They are classified under the northern Naga sub-group, together with other Naga languages like *Lotha*, *Sangtam*, *Chang* and *Yimchunger* (Benedict, 1972). Within the Ao language group, the majority speak either *Chungli* or *Mongsen*. Changki is spoken primarily in the Changkikong range in Mokokchung district. All these languages follow an SOV word order and are almost mutually unintelligible.

This paper will focus primarily on a language that we have termed *Poetic Mongsen*, which is not a spoken but a sung language. It should, however, be noted that culturally, the Ao people refer to the ‘song language’ as just Mongsen and do not make a distinction between Mongsen and Poetic Mongsen. However, since this ongoing research aims to document the ‘song language’ and also to determine the differences between the spoken and the sung variants, the term Poetic Mongsen is a useful adaptation for this study. This is to make a clear distinction between the two.

It is still unclear if Poetic Mongsen is an archaic form of Mongsen or a language that existed parallelly with the current spoken forms. It was used by speakers of all three spoken languages to sing their traditional songs, ballads, and folk narratives. However, Poetic Mongsen fell into disuse over the last two to three generations. As such, the present generation of native speakers of Mongsen, Chungli, or Changki can no longer comprehend most of the language or its complexities. Though called Mongsen traditionally, Poetic Mongsen has also been influenced by Chungli over centuries. This is due to the adoption of Poetic Mongsen by Chungli speakers for their own oral traditions. At present, only a handful of people from the

older generations still possess knowledge of these songs and their underlying meanings. Therefore, this language is clearly moribund and near extinction.

Poetic Mongsen, today, as a language is unique because it is only sung and not spoken by anyone. As a song language, its uniqueness can be compared to that of the languages known as "whistled languages", which are primarily or exclusively used for communication through whistling rather than spoken words. One well-known example of such a language is Silbo Gomero, used on the Spanish island of La Gomera in the Canary Islands. Silbo Gomero is a whistled form of Spanish that was traditionally used by the island's inhabitants to communicate across the island's deep ravines and steep valleys. Another example is the Hmong whistled language, which is used by the Hmong people in Southeast Asia, particularly in parts of Laos, Vietnam, Thailand, and southern China. This whistled language is used for communication across long distances and mountainous terrain. However, the similarities with Poetic Mongsen end here. While these languages are primarily sung or whistled, they often have a spoken counterpart, and the whistled form typically mirrors the spoken language's grammar and vocabulary (Meyer, 2015). The same cannot be said for Poetic Mongsen, for whether it was ever also a spoken language remains a mystery unresolved.

The current study attempts to contribute to a greater understanding of *Poetic Mongsen* as a language, how it was used by the Ao people, and its ties to their history, tradition, and identity. It will also take a look at some of the linguistic features of the language, including the differences in the phonology and word formation processes compared to spoken *Mongsen* and *Chungli*, especially considering its poetic nature.

The poetic form of a language differs from its spoken form primarily in terms of structure, style, and sometimes vocabulary. Poetic language often follows specific forms, such as sonnets, haikus, or ballads, which have their own rules for meter, rhyme, and stanza organisation. These structural elements are less rigid in spoken language. Poetry frequently incorporates rhythmic patterns and rhyme schemes that may not be present in everyday speech. These elements contribute to the musicality and aesthetic appeal of poetry but are not necessarily found in spoken language.

Poetic language frequently employs figurative devices such as metaphor, simile, personification, and symbolism to convey deeper meanings and evoke emotions. While figurative language can also appear in spoken discourse, it is more common and often more

elaborate in poetry. Poetic language may include more formal or archaic vocabulary compared to everyday speech. Poets often use words for their sound, connotations, or historical associations to enhance the imagery and impact of their work.

Poetic language tends to be more concise and carefully crafted than spoken language. Poets often strive to convey complex ideas or emotions with economy of words, using precise language and vivid imagery to create powerful effects. Poets have the freedom to manipulate language in creative ways, bending grammar rules, playing with syntax, and inventing new words or expressions to achieve their desired effects. While spoken language is bound by conventions of clarity and communication, poetic language allows for greater experimentation and expression.

Overall, while spoken language serves primarily as a means of communication, poetic language serves both as a vehicle for communication and as an art form, valued for its aesthetic qualities and expressive power (Laurence, 1969). It is this poetic nature of the language under study that makes it both fascinating and challenging as we discuss in the forthcoming sections.

The paper is divided into five sections, with the introduction as the first. The second section provides a comprehensive account of the cultural ties of the Ao people to *Poetic Mongsen* and the history and lore related to the usage of the language. The third section will examine the cultural significance of *Poetic Mongsen* with some examples of Ao traditional songs sung in *Poetic Mongsen*. The fourth section consists of a discussion on the current domains of use, and the fifth section puts forth a summary and a conclusion.

2. History

Oral tradition is generally understood as the re-telling of myths, legends, tales, and traditional values that are passed on from one generation to another through word of mouth for the purpose of continuity and preservation. As an expression, it encapsulates a myriad of elements, be it folklore, songs, poems, traditional doctrine, etc. According to Temsula Ao, in the Ao-Naga context, oral traditions reflect and include new dimensions of collective history, belief systems, and governing principles (1999). Universally, oral traditions serve as dynamic and inclusive mechanisms for reflecting, transmitting, and interpreting collective history within a community (Finnegan, 2003). Oral traditions contribute to cultural continuity and resilience by connecting past, present, and future generations within the community. By transmitting historical knowledge, values, and cultural practices through oral means, communities maintain

a sense of identity and cohesion across time, even in the face of external pressures or disruptions.

Oral traditions can serve as a means of preserving and transmitting marginalised or underrepresented histories within a community. Through storytelling, songs, or rituals, oral traditions may highlight the experiences and contributions of marginalised groups, ensuring that their stories are not forgotten and providing a more inclusive portrayal of the community's history. These narratives are fluid and adaptable, allowing for the incorporation of new events, experiences, and perspectives into the community's narrative over time.

As new historical events unfold or societal changes occur, oral traditions can evolve to reflect these developments, ensuring that the community's collective history remains relevant and up to date. Oral traditions also facilitate ongoing interpretation and meaning-making of historical events within the community. Through storytelling, communal performances, or ritual practices, community members engage in dialogue and reflection on the significance of past events, shaping the collective understanding of history and its relevance to contemporary identity and values.

2.1. Historical Narrative

According to Ao tradition, the Ao people had a written script at one point in time when they were settled in the historical village of Chungliyimti. However, according to lore, the script was written on animal hide and hung on a wall; a dog dragged it down and ate it up when the people were away in their fields (Ao, 1999). Since then, the Ao people have been committing all knowledge to memory and passing it on to succeeding generations orally. This is similar to folklores in some Native American folklore (Dundes, 1965), where there are stories about sacred scrolls or documents being lost or destroyed due to animals such as wolves or birds consuming them. These stories often emphasise the need for reverence and protection of sacred knowledge and highlight the interconnectedness of humans with the natural world. They serve as symbolic narratives that convey moral or philosophical lessons about the fragility of written records and the importance of oral transmission and cultural memory.

Some intriguing questions regarding the historical aspects of Poetic Mongsen do not have a straightforward answer. Given that there are currently three spoken languages among the Ao tribe, why was Mongsen the language of choice for songs? Could it be that when the songs were initially sung in Mongsen, which was the only language of the Ao people, and while

the spoken language changed and diversified with time, the song language remained ‘frozen’ in its poetic form? Or did the poetic language exist as another variety, co-terminus with the spoken varieties?

Among the Ao people, the origin of Poetic Mongsen and its use by Mongsen and Chungli speakers is still an unsettled debate. When interviewed, some speakers stated that all Ao traditions, including that of singing traditional songs, were established in Chungliyimti. Chungliyimti is the village where all Ao people are first said to have settled before migrating to the current geographical areas occupied by the tribe. Others shared that it was the Chungli speakers who first settled in Chungliyimti and that the Mongsen people migrated later and brought the songs with them. While this may suggest that the ‘songs’ originally belonged only to the Mongsen people and hence the name, it is not something that they have an exclusive claim on now.

Oral narratives report multiple accounts of conflict between the Chungli and Mongsen people. However, it is a commonly accepted fact among the Ao people that a common tradition and way of life was established while they were settled in Chungliyimti. Moreover, according to Ao history, the two groups also left Chungliyimti together and thereafter adopted the collective identity of being the ‘Ao’. The meaning of the word ‘Ao’ in English is ‘to leave.’ The name of the group/tribe hence translates to ‘the people who left.’ Since then, the collective identity of ‘Ao’ has been greater and given more importance by speakers of both languages, as opposed to their separate identities of being either Chungli or Mongsen and later also Changki.

Considering that the Changki speakers have been missing in the narrative above, it is widely accepted that the Changki people never settled in Chungliyimti. Though another migratory group closely related to the Mongsen people, the Changki speakers are said to have bypassed Chungliyimti to settle directly in the current Ao settlement before both the Mongsen and Chungli people arrived. Hence, when the three groups were united due to their close cultural ties, assimilation happened quite naturally.

However, folklores and legends tell a different story of how the Ao people learned to sing, marking the beginning of Poetic Mongsen.

2.2. How Did the Ao Start Singing? – The Story

According to legend, there was a beautiful woman named Lemsemtsüla from the Lemtur clan in Chungliyimti. In accordance with Ao customs, once she comes of age and reaches puberty, like all young women she spends her nights in the girls’ dormitory. One day,

she goes to the river bank to wash her hands and feet. As she cleans herself, she keeps repeating the words, “tsüsenjoker, tsüsenjoker...” to herself, struggling to form a phrase. There was a huge tree by the river bank. There, a tree spirit dwelt. The tree spirit, on hearing her struggling, completes the phrase for her by singing this song, praising her beauty.

Tsüsenjoker laza süremsüpong moker

Yongyimtemla loyong atsü yimshir medem

Chongzüiyimtilar meiya temsenaka matsüingzukla

Kongro yimtiyongyala

tsusən-tfuk-ər lazá su-rəm su-pàŋ muk-ər
 bath-PFV-SEQ maiden cloth-dye cloth-edge wear-SEQ
 “After bathing and wearing her clothes, the maiden”

junjüm-təm-lá lú-jòŋ atsú jəm-fír mətəm
 stand-do-NF field-river water flow-PRS.CONT like
 “standing there, like the water flowing in the stream”

c^hòŋzüüjimtí-la-ər mi:já təmsən-aká ma-tsúŋzək-là
 Chungliyimti-F-ANOM thousand exodus-still NEG-attain.NEG.PST
 “Even the coming of a thousand Chungliyimti women cannot exceed”

Kuŋrú jəm-tjúŋ-ja-lá
 young.woman village-center-illuminate-F
 “the young woman (who is) the star of the village”

Hearing this, a very shocked Lemsemtsüla leaves the riverbank, returns to the dormitory, and narrates everything to the caretaker of the dormitory. The caretaker warns her to be careful, explaining that the tree is a tree spirit. Since then, when the men from the male dormitory came to court the women in the evenings, a very handsome man would come to court her daily. No one knew who this man was or where he came from. Considering that she had also never seen the man before, Lemsemtsüla again informs the caretaker about what was happening. Alarmed, the caretaker advises her to gift the man a waistband with a machete the next time he comes to visit her. As advised, that evening, when the man comes to visit her, Lemsemtsüla gives him the waistband

with the machete before he leaves. The next day, she goes to check the tree by the riverside and is astonished to find the waistband tied around the tree. She comes back and informs the caretaker, who then informs the men of Chungliyimti village, asking them to cut down the tree.

On the day they decide to cut down the tree, they lock Lemsemtsüla in her house, asking her not to venture out at all for her safety's sake. Then, all the young men from each clan in Chungliyimti take turns to cut down the tree. However, no matter how much they try, they fail to cut down the tree. Then comes the Lemtur clan's turn to try cutting down the tree. Lemsemtsüla could not help herself. Out of curiosity, she climbs up and peeks at the tree by pulling apart the straw on the roof. Just as she pries open the straw and looks out, a chip of wood from the tree flies towards her and hits her, killing her then and there. At that very moment, the tree, as well, with a big groan, falls to the ground.

This is the story most closely associated with how the Ao people learned to sing. However, as is common with many oral narrations, there are multiple interpretations of the story. One of the most widely accepted versions is that the act of the tree singing to Lemsemtsüla is what taught the Ao people how to sing. Another interpretation says that the tree which fell was a very tall tree, and when it fell, it made many different sounds. The groan of the trunk, the creaking of the branches, and the rustle of the leaves were heard all at once in harmony with each other, inspiring the Ao people to start singing. However, there is another dimension to the story that is quite different from the two mentioned above. This speaks of how the Lemtur clan came to be known as the *Lemtur kentonglener* clan since it was the Lemtur clan that felled the tree. The literal meaning of the word *kentonglener* is “feller of the song tree”. However, even here, the etymology of the name *kentonglener* harkens to the two narratives above.

Oral narrations play a significant role in many societies where orality has primacy over literacy. Scott (1999) discusses the relationship between oral culture (orality) and literacy within the context of the upland societies of Zomia. Zomia includes regions from seven different countries in South and Southeast Asia, including Nagaland and other surrounding areas from India.

Scott argues that these societies, characterised by their stateless and decentralised nature, have historically relied more on oral traditions than written records for communication, knowledge transmission, and cultural preservation. Scott also highlights the resilience and

adaptability of oral traditions in these regions. Despite the absence of widespread literacy, upland societies have developed sophisticated oral cultures characterised by storytelling, myth, song, and ritual. These oral traditions serve as repositories of historical knowledge, cultural values, and communal identity. Oral communication allows for greater flexibility and accessibility compared to written language. In societies where people are highly mobile and dispersed across rugged terrain, oral traditions facilitate the transmission of knowledge and information among diverse ethnic groups and communities. Oral communication also enables immediate interaction and feedback, fostering social cohesion and solidarity.

Scott argues that the prevalence of oral traditions in upland societies has contributed to their resistance to state control and domination. Unlike written records, which can be seized, censored, or controlled by centralised authorities, oral knowledge is decentralised and difficult to regulate. As a result, upland communities have been able to maintain autonomy and cultural distinctiveness despite attempts by states to impose their authority. Oral traditions play a central role in shaping cultural identity and fostering solidarity within upland communities. Through storytelling, songs, and rituals, people in these regions reaffirm their shared history, values, and beliefs, strengthening social bonds and collective resilience in the face of external pressures.

Thus, the stories narrated in Poetic Mongsen are part of a rich oral tradition among communities that had chosen to give primacy to their oral tradition over written language. They have lived on in people's memories, notwithstanding major changes in the political, cultural and religious landscape of the Naga/Ao people. They unite different groups under the same banner due to a shared historical heritage.

2.3. Variation in Poetic Mongsen

Since settling in the current geographical area that comprises the present-day Mokokchung district of Nagaland, the Ao people settled in different villages, comprising mainly of either only Chungli, Mongsen or Changki speakers. There are only a handful of villages, including Mopungchuket and Longkhum, where both Chungli and Mongsen speakers live together. With time, as people continued to migrate and create new settlements, Poetic Mongsen and folk songs also continued to grow. While in Chungliyimti, the songs sung were common to all the Ao people. With dispersion, each settlement and village composed their own songs, unique to each village, that encapsulated their specific history and stories. With this,

Poetic Mongsen also begins changing from village to village in terms of pronunciation (phonology) as well as lexicon (morphology). While getting into an in-depth analysis of this is out of the scope of this paper, given below are some examples of the phonological and morphological changes found in some variants of Poetic Mongsen.

2.3.1. Phonological Examples

Following are examples of some phonological changes in Poetic Mongsen as compared to spoken Mongsen and Chungli.

- Change of /l/ to /r/ in *yangru* (in Poetic Mongsen sung in Longjang, Longkhum, and Mopungchuket)

	Poetic Mongsen	Mongsen	Chungli	Gloss
1.	<i>janrú</i>	<i>zanlú</i>	<i>janlú</i>	“make”

Change of /s/ to /ʃ/ in Poetic Mongsen sung in Ungma village

	Ungma Poetic Mongsen	Longjang Mongsen	Standard Chungli	Gloss
1.	<i>ʃarí</i>	<i>sarí</i>	<i>sarí</i>	“head hunting”
2.	<i>ʃáŋ</i>	<i>sáŋ</i>	<i>ʃiáŋ</i>	“tell”
3.	<i>ʃakupáná</i>	<i>sakupáná</i>	<i>sakupáná</i>	“to battle”

In example (2) above, though the phoneme /ʃ/ is the same for Ungma Poetic Mongsen and Standard Chungli, it is a deviation from the expected pattern since the songs are sung in Poetic Mongsen. It is important to highlight here that given that Poetic Mongsen is only sung and no spoken variant of the language exists, the pronunciation of the songs is largely determined by the spoken variant of the singer, as well as the individual pronunciation of the singers themselves. As such, it would be acceptable to conclude that the sound change in Ungma Poetic Mongsen is largely determined by the Chungli variant spoken in Ungma.

Similar changes have also been observed through other phonological processes like schwa deletion, vowel assimilation, glide assimilation, and vowel deletion.

2.3.2. Morphological Changes

Listed below are some examples of morphological changes attested to in Poetic Mongsen.

Derivation

As an agglutinative language, derivation is a very prominent word-formation process in spoken Mongsen (cf: Coupe, 2007; Walling, 2017). Poetic Mongsen also exhibits traits of an agglutinative language. Let us examine some examples of derivation found in Poetic Mongsen and compare them with their Mongsen and Chungli counterparts.

	Poetic Mongsen	Longjang Mongsen	Standard Chungli	Gloss
1.	<i>tsapá-zām-ba</i> old-SUP-NMZ.MASC	<i>tsəmpá-ti-ba</i> old-SUP-NMZ.MASC	<i>tampú-saŋ</i> old.SUP-NMZ.MASC	“oldest brother”

Here, in both Poetic Mongsen and Longjang Mongsen, the superlative is a particle affixed to the stem “old”. However, in Chungli, the superlative is not distinctly marked but fused with the stem. Additionally, the masculine nominaliser is also different in Chungli, as compared to Poetic Mongsen and Longjang Mongsen.

	Poetic Mongsen	Longjang Mongsen	Standard Chungli	Gloss
2.	<i>a-jú-yáŋ-ár</i> NRL-word-make-ANOM	<i>a-jú záŋlú-ár</i> NRL-word make-ANOM	<i>ú: púlu-ár</i> word spin-ANOM	“the one who spins tales”

In this example, the word for “the one who spins tales” is a compound in Poetic Mongsen but not so in the spoken variants.

Compounding

Another very productive process of word formation in Mongsen and Poetic Mongsen is compounding. Due to the poetic nature of the language, metaphors are extensively used. This has resulted in the formation of numerous exocentric compounds that are unique to Poetic Mongsen and are not commonly used in spoken Mongsen and Chungli. Some examples can be seen below.

	Poetic Mongsen	Gloss
1.	<i>watsə-wasáŋ</i> woman-bamboo.tip	“fine woman”

2. *sə-pùk-narú* “child”
cloth-under-flower
3. *məlúŋ-lám-jú* “love confession”
heart-warm-word

Interestingly, while some of these compounds seem semantically opaque to non-native speakers, they are not so to native speakers. For instance, the word *watsə-wasáy*: the compound is made up of the word for ‘woman,’ and ‘bamboo’. Bamboo is culturally very common, with tender bamboo considered a delicacy. The word *watsə-wasáy* for ‘fine woman’ will most likely be endocentric for native speakers.

3. Cultural Significance

As highlighted earlier, oral narrations play a significant role culturally in groups where oral traditions have primacy over written traditions (Scott, 1999). For the diverse Naga tribes inhabiting the highlands of Northeast India, oral tradition serves as the bedrock of their cultural identity, shaping their social norms, historical understanding, and spiritual beliefs. In the absence of widespread written records, narratives passed down through generations – through songs, stories, chants, and proverbs – have become the repository of collective wisdom and memory. All the Naga tribes of Nagaland have been chronicling their history, memoirs, ethnology, and lives through the annals of oral lore. This is no different for the Ao people. As such, Poetic Mongsen is of great cultural significance because, there being no written script, the fundamentals of oral tradition and Ao cultural norms are inseparable from the language. This section will explore the multifaceted significance of oral traditions in Ao society and highlight their multi-dimensional roles.

3.1. Transmission of History and Identity

There have been cultural groups in various parts of the world for whom headhunting was an integral part of their past identity, including the Nagas. Headhunting, the practice of taking and collecting human heads as trophies, has been documented in different cultures throughout history and is often associated with rituals, warfare, and social status. Headhunting was often associated with warfare, honour, and the acquisition of spiritual power. Various Naga tribes inhabiting the mountainous regions of Northeast India and Myanmar historically

engaged in headhunting as part of their inter-tribal conflicts and rituals. It is also important to note that while headhunting was a significant aspect of the cultural identity of these groups in the past, many of them have transitioned away from the practice in modern times due to various factors, including colonialism, missionary activity, and changes in societal norms.

Oral narratives recount the tribes' ancestral journeys, explaining their settlement in the region and solidifying their sense of belonging. These narratives often intertwine myth and reality, providing a unique lens through which the Ao people understand their place in the world. For example, the following song talks about how the Ao people started the practice of headhunting. It tells the tale of how, in time immemorial, before god and man separated, man saw an ant and a scorpion fighting. The fight ended with the ant and the scorpion cutting off each other's heads to gain victory over the other. This inspired man to imitate their actions and practice this method of battle in his own conflicts.

Menang alivoker tsüngrem kha meimtsar na methithangyim

Fungza mervi kha sangkhen na arshasu teli

Mervin na sangkhenlem tanger waokona

Sangkhenka mervilem tanga waoko

Atsu chilu tso ener eisa nisungsanglai leptep tsüngtep tencheto

mánàŋ alí-vuk-ár tsùŋrəm kʰá míəm-tsàr nà mǝ-tʰítʰàŋ-jəm
 First earth-emerge-PST.PRF god and love-child (man) two NEG-divide-time
 “In the beginning, before god and man separated”

fúnzǎ mǎrví kʰá sǎŋkǎn nà artʰasú-tǎlí
 mervi ant and scorpion two battle-PRS.CONT
 “The mervi ant and the scorpion are battling”

mǎrví-ná sǎŋkǎn-lám tǎŋər wǎ-ukú-na
 mervi-AGT scorpion-head cut-SEQ go-ANT-EMP
 “The mervi ant cut the scorpion's head and left”

sǎŋkǎn-na kǎ mǎrví-lám tǎŋà wǎ-ukú

scorpion-AGT also mervi-head cut go-ANT

“The scorpion also cut the mervi’s head and left”

a-tsuú tʃilú-tsu anár i:sā nisúŋsaŋ-la-lí láptáp-tsuŋtāp təncʰət-u?

NRL-that imitate-DIST carry 1.PL man-TOP-AGT cut-punch start-DEC

“Imitating that, man also started head hunting.”

3.2. Education and Moral Instruction

In societies where written records are limited or absent, oral narratives serve as repositories of cultural memory and continuity. Through the preservation and transmission of stories, songs, and rituals, tribes ensure that their cultural heritage remains alive and relevant across generations, even in the absence of written documentation.

Oral traditions play a crucial role in imparting education and moral instructions to the Ao people. They serve as a primary medium for transmitting cultural values, history, and traditions from generation to generation. The traditional tales, proverbs, and songs are embedded with ethical lessons. They teach young generations about bravery, hospitality, respect for elders, and other core values. These narratives are essential for making sense of the world in which they lived and are considered a vital source of information to explain their existence and societal norms (Imchasenla, 2020). *Morung*, a traditional institution of learning in the Ao society, served as a centre for socialisation and life-long education. *Morung* is also what has been referred to as the male dormitory in the story mentioned above. All men, after reaching puberty, were expected to sleep in the *Morung* so that they could learn about survival, endurance, respect for nature, and societal roles through stories and legends from the village elders. Through oral traditions like folksongs, the Ao people have preserved and transmitted their culture for generations, encapsulating immense traditional knowledge and wisdom.

3.3. Chronicling Intertribal Relations and Conflicts

Often, tales of past alliances, wars, and peace-making agreements are immortalised in songs among the Ao tribe. They serve as a moral compass, reminding communities of their obligations and fostering unity within the larger Ao identity. The following song speaks of the bravery and valour of Nokyusangba, a warrior head hunter who avenges the death in the village of Longjang by the people of Longrakmen village. He led the warriors of Longjang village to

completely destroy the village of Longrakmen. He did that so successfully that the village of Longrakmen was never re-settled again.

Longrakmen na ritawa

Ningjang pina ratamedem

Patsü ningjang pina nunga

Ningtsa-tsiungba Nokyusangba jangjen

Imtingangnener-ona

loŋrǎkmǎn-na rita wa
Longrakmen-ALL head.hunting go.PST
“Went head-hunting to Longrakmen”

nìŋcàŋ p^hina ràtǎ mǎtǎm
horizon ABL come.PST.CONT like
“Like they were coming from the horizon”

pa-tsə nìŋcàŋ pi-na nuŋ-a
3SG-DIS horizon ABL not-EMP
“He is not from the horizon”

niŋ=tsá-tsəŋ-pa nukjusaŋpa cǎŋcǎn jimti-ŋaŋnǎn-ər o-na
name=call-have-NMZ nokyusangba trample large.village-destroy-ANOM EMP
“Like his given name Nokyusangba, he trampled and destroyed the village”

Oral traditions often provide a multifaceted and nuanced perspective on intertribal relations and conflicts, offering insights into the complex dynamics of interaction, negotiation, and conflict resolution between different communities over time.

3.4. Shaping Tribal Customs and Laws

Traditional stories often embody legal principles and social norms, providing a framework for resolving disputes and maintaining order within the community. By preserving

and transmitting their cultural practices through oral traditions like folksongs, the Ao tribe has ensured the continuity of their customs and beliefs for future generations. The oral traditions have not only defined the Naga identity but also helped maintain their unique practices and beliefs over time. In the absence of written laws, customary laws are often encoded in oral narrations, and songs passed down through the generations. For example, some songs document disputes within the community related to customary laws. As such, if one were to set forth their argument or case, the law that supports their case has to be attested to in a song. If there does not exist a song that supports their argument, the case stands invalidated.

Some songs, like the one below, talk about customary dresses and how different tribes or clans got their specific patterns and shades. The song talks about the distribution of different clothing for each recognised clan present at that time in Chungliyimti. This is an important cultural knowledge for the Ao because, in the Ao culture, each clan has their own clan-specific clothing with assigned patterns and designs. Members of other clans are not permitted to wear the colours or patterns of another clan.

The cultural significance of the clan-specific clothing can be understood in the context of a married Ao woman. When an Ao woman marries, she is not allowed to marry within her clan. Despite the Ao society being largely patriarchal, marrying a man from another clan does not change her clothing from the colours or patterns of her own clan to that of her husband's. She is expected to wear the colours of the clan that she was born into for her entire life, even after marriage. As such, the song below about the distribution of clothes among the clans holds greater significance than just assigning clan-specific designs. It is a symbol of the entire ethos of Ao traditions and cultural norms being established and agreed upon by all the clans.

Long terokko poker, Tongpok, Longpo, Longjakrep

Yim teyongna sentenang

Chungliyimti kongko sentong riju yangerchetoko

Mijang temang sentenang

Arsalang pangko sübu tatong lemsaoko

lùŋ tərúk-ku puk-ár tùŋpuk lùŋpuk lùŋc^hákrəp
stone six-LOC emerge-PST.PRF Tongpok Longpok Longchakrep
“Emerged from long terok, Tongpok, Longpok, Longjakrep”

jām tə-jùŋ-na səntán-āŋ
village NRL-center-ALL gather-IMP
“Gather in the village center”

cʰùŋlijímtí kùŋ-ku səntúŋ-ritfú jáŋə̀r-tʃət-uku
Chungliyimti range-LOC sentong-morung establish-ABIL-PST.PRF
“The Chungliyimti range sentong morung has been established”

mìtʃàŋ támaŋ səntánāŋ
People all gather-IMP
“All people gather”

ár-salaŋ páŋ-ku súpù tátúŋ ləmsa-uku
warrior-gathering.place mouth-LOC clothing befitting assign-PAST.PRF
“The (traditional) clothing befitting (each clan) has been distributed at the *arsalang*.”

3.5. Spiritual Expression and Religious Practices

Oral traditions recount the origins of the universe, the role of supernatural beings, and the interactions between the spiritual and physical realms. The following song is about the origin mythology of the Ao people. It sings of how the Ao people emerged from *longterok*, or six stones that represent the three forefathers, *Tongpok*, *Longpok*, *Longjakrep*, and their three wives. This origin myth is not common to just the Aos but also among other tribes like the Sangtam and Phom tribes (Aier, 2018). However, it should be noted that not all clans within the Ao tribe trace their origins to longterok (Ao, 1999). For instance, many of the Mongsen clans, such as the Longchar and the Imchen, have tales of migrating to Chungliyimti from other places. The following song narrates the story of those who emerged from longterok.

Oh Longterok ku oker Jungli Mongsen lima
Tongpok, Longpok, Longjakreper watsü
Lata yunü metem, lima sünga sotetogo
Aning tsünger tsüngrem tamarenba

Nesayangna watsüi wasang soka Longja peti medem

Lima yimkong sangwaogo.

O lõntərók ku ok-âr c^huŋli muŋsén lima
O-DISC longterok in-LOC emerge-PST.PRF jungli mongsen land
“Oh in Longterok we emerged on Jungli and Mongsen land”

tòŋpòk lõŋpòk loŋc^hákrəp-ər watsə
tongpok longpok longjakrep-POSS woman.PL
“Tongok, Longpok, Longjakreper (and) women”

lata juná mətám lima səŋ-a sutet-úko
Moon sun like land full-VBZ born-PST.PRF
“Like the moon and sun we filled the land (through procreation)”

ániŋ-tsəŋ-ər tsəŋ-rəm tama-rən-pa
sky-SUP-POSS god high-accumulate-MASC (the highest/mighty)
“The mightiest (revered) god of the skies”

nə sájáj-na watsə-wasáj su:-kā lõŋdza-pəti
2SG.POSS work.PL-AGT woman-tip of bamboo born-CONJ north-star
mətám lima jim-kūŋ saŋwa-úko
Like land village-through.LOC shine-PST.PRF
“Because of your works, wise (accomplished) people were born and like the north star they shone throughout the land”

Oral traditions and origin mythologies are intimately intertwined, shaping, and sustaining cultural identity, transmitting knowledge, and providing insights into the origins and nature of existence within traditional societies. Origin mythologies play a central role in shaping cultural identity and fostering a sense of belonging within the community. By recounting stories of creation, migration, and ancestral heroes, these mythologies affirm the shared heritage and collective identity of the group, reinforcing bonds of kinship, solidarity, and mutual obligation among its members. Origin mythologies provide a framework for

understanding one's place within the community and the larger cosmos, offering a sense of continuity and purpose amidst the complexities of existence.

4. Current Domains of Use

As traditional societies encounter modernity and global influences, there is a risk of cultural erosion and loss of traditional values, languages, and practices. Younger generations are increasingly drawn to urban lifestyles and consumer culture, leading to a decline in the transmission and preservation of oral traditions and cultural knowledge. Traditional societies often rely on close-knit social networks, kinship ties, and communal bonds to maintain social cohesion and mutual support. However, rapid social change and economic development can disrupt these traditional social structures, leading to fragmentation, social stratification, and the breakdown of community solidarity. Traditional societies are struggling to adapt to the pressures of globalization while maintaining their cultural integrity and autonomy.

Oral traditions are often closely tied to specific languages, dialects, and linguistic communities. However, many indigenous and minority languages are endangered due to language shift, language loss, and the dominance of global languages such as English. The loss of indigenous languages threatens to erode oral traditions, cultural knowledge, and cultural identity within traditional societies.

At present, while efforts are being made to preserve folksongs and perpetuate the learning of oral narratives and songs among the youth, Poetic Mongsen as a language is on the verge of extinction. It has not been in communal use for the past three generations, leading to the deterioration of the language in the past hundred years. With the dawn of Christianity and the adoption of Western education, the practice of the traditional Morung education system has slowly faded away. This has had far-reaching consequences on the propagation of cultural practices and norms among the Ao people. Impartation of knowledge is now focused on Western education and Christian values, not traditional practices and beliefs. Churches, in turn, do not encourage sharing and propagating cultural practices and knowledge, deeming many of them to be un-Christian or sinful. Additionally, influences of Western culture and modern belief systems have caused some native people to undervalue their own culture, leading to a lack of understanding of its value (Imchasenla, 2020). As such, the pressure of modernity, diminishing sense of belongingness, and the loss of cultural identity pose significant challenges

to preserving oral traditions. And with Poetic Mongsen being so closely intertwined with the discourse of traditional customary beliefs and practices, it is now facing an inevitable death.

Hence, intergenerational transmission and the role of younger generations are crucial in keeping the language alive. In this regard, some steps are now being taken by the government of India as well as the tribal bodies in Nagaland. The Indian government has introduced the Guru Shishya Parampara Scheme in the northeast through the North East Zone Cultural Centre (NEZCC). This scheme aims to preserve and promote rare and vanishing art forms under an eminent ‘Guru.’ This scheme has been implemented in many of the Ao villages. The Gurus not only teach the youth but are also involved in performing folksongs and giving talks on cultural norms and practices during community gatherings and functions (“*Schemes under North East Zone Cultural Centre, Dimapur,*” n.d.).

Apart from this, the *Ao Kaketshir Mungdang* (AKM) or the Ao Student Union has started a programme in 2022 called the Arju Center, under the aegis of the Nagaland Education Mission Society, Samagra Shiksha, Nagaland (Mokokchung Times, 2023). This programme, introduced in ten villages in the Mokokchung district, aims to impart holistic knowledge among children. It follows the traditions of the Morung school, where children are taught traditional knowledge, practices, arts and crafts after school hours.

While these measures taken are also contributing to the promotion and preservation of traditional songs in their pure form in Nagaland, the folk tunes are also being incorporated into contemporary music by Naga artists such as Guru Rewben Mashangva, who was made a Guru under the Guru Shishya Parampara Scheme, and Abiogenesis in what is being termed as ‘folk fusion’ music (Kenye, 2021).

Due to changing lifestyles and influence of external cultures, the transmission of oral traditions faces several challenges. Conscious efforts are slowly being made to document and revitalise these traditions. The importance of community-based initiatives in re-establishing these practices in collaboration with community elders, storytellers, and educators is crucial to ensuring the continued relevance and vibrancy of Ao and Naga oral traditions.

5. Conclusion

Oral narratives have played a significant role in shaping tribal customs and laws in not just Ao society but the larger Naga society by transmitting cultural values, history, and

traditions from generation to generation. The Naga cultural identity, often obscured by stereotypes and lack of written records, is preserved and passed down through oral storytelling. These narratives are crucial for maintaining cohesion among tribes and preserving customs, rituals, beliefs, and the Ao way of life. However, the dwindling practice of storytelling among present-day Aos and Nagas highlights the importance of documenting these oral traditions to ensure their preservation for future generations. Additionally, oral traditions have influenced customary laws in Naga society, where disputes are settled in village councils and through customary law courts. While efforts have been made to record and preserve the rich cultural heritage of the Naga tribes through works like Ao (1999) and Aier (2018), there is still a lot to be done. These narratives not only reflect the past but also contribute to shaping the evolving cultural identity of the Nagas over time. In this context, the role of languages like *Poetic Mongsen*, as carriers of knowledge systems and medium of knowledge impartation cannot be ignored.

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The Language of Spells: A Study in the Rituals of Thanga

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Abstract

The paper discusses the language usage in the spells of some of the rituals used in Thanga. Thanga is an island village in the Loktak lake in Manipur, India. In this study village, people still believe in spells, chants, and incantations often attributed with supernatural elements. So, rituals are performed whenever there is illness or some kind of mental or spiritual imbalance. The language used in spells is precise and mostly in verse form. The use of honorific words is found less but the concerned deities are praised and acknowledged recurrently. The language used in the spells appears to be a direct conversation between the practitioner and the invisible spirit/ the concerned deity, so use of vocative words, second person reference terms and second person pronominal markers are found. It is believed that any illness or such imbalance is occurred due to the ill will of the concerned deity or the spirit, so it has to be driven out with some sort of induced command of the Master, the Almighty. It starts with a hyperbole and usually ends with harsh instruction to get the desired result and concludes mostly with some magic words.

Keywords: Manipur, Loktak Lake Island, Thanga, Ritual, Spell, Deity, Spirit, Language usage

Introduction

Thanga, a small hilly island village, comprises a group of hills. It is located in the Loktak lake in Bishnupur district of Manipur, in north-east India. It has a population of 14, 316 (according to 2011 census of India) at a distance of about 53 km from Imphal, the state capital. Their main occupation is fishing. The people of this study village were once segregated from the

mainland Meeteis. Since they are inhabited in the middle of the lake, segregated in the hilly island, their belief in gods and goddesses, deities, spirits and supernatural elements were very high. Still today, with the development and advancement of science and technology, communication and medical sciences, the belief in traditions, rituals, prayers, etc. are deeply rooted in their cultural heritage and people's mindset (folk belief).

In *Oxford Learner's Dictionary* it is stated that ritual is a series of actions that are always performed in the same way, especially as part of a religious ceremony. Martha C. Sims and Martine Stephens also comment,

Rituals are repeated, habitual actions, but they are more purposeful than custom; rituals are frequently highly organized and controlled, often meant to indicate or announce membership in a group. Most rituals bring together many types of folklore: verbal, such as chants, recitations, poems or songs; customary, such as gestures, dance or movements, and material, such as food, books, awards, clothing and costumes (2005: 95).

Ritual is believed to be incomplete without incantation. Incantations and spells take a major part in performing a ritual. Here, we are going to analyze the language of spells associated with Meetei rituals prevailing in Thanga. To study the language used in spells, some spells are collected. The spells include (i) healing spells like in stone case, blindness, dental problem, sticking fish bones, enhancing breast milk, nose bleeding, fungal acne, skin lump (epidermoid cyst), cyst, headache, tonsillitis, to expand lifespan of teeth, stomach upset, etc.; (ii) spells to protect from evil spirits; (iii) to get attention or attraction or to be loved; etc.

Let us study the language usage of spells.

Precise and Verse Type

The healers want the spells to be precise and effective. The spells are uttered in verse type. It is good in listening and makes the listeners interested.

Let us take up a spell used to protect from the evil spirits.

Lai si-re

The spirit is dead

<i>Mi hing-le</i>	Human beings are alive
<i>Lai si-re</i>	The spirit is dead
<i>Mi hing-le</i>	Human beings are alive
<i>Lai si-re</i>	The spirit is dead
<i>Mi hing-le</i>	Human beings are alive
<i>Hinglap</i>	<i>Hinglap</i>

Let us take up another spell used for the treatment of blindness (this spell is also used for getting attraction/attention or loved by all) .

<i>Ema Leimarel Sidabi</i>	O! Mother Leimarel Sidabi
<i>Naya yaren khudinggi</i>	Each of your teeth
<i>Sanagi hajang yeiribi</i>	Is plated with gold
<i>Natu tubum khudinggi</i>	Each of your body hair
<i>Hera mani thillibi</i>	Is gilded with diamond and pearls
<i>Sanagi konphunungdagi</i>	From within the golden pot
<i>Mittreng tanoubi</i>	Let the eyesight
<i>Mitmit nouna houbirak – u</i>	Revitalize so fresh and anew
<i>Gurugi yathangni.</i>	It is the command of the Master.

The rhythm and rhyme scheme of the above lines of the spell give a melodious effect in listening. The words used are precise, but the quality or the ability of the goddess is acknowledged and praised recurrently. Likewise, another spell used in the treatment of stone case,

<i>Hai Khamlangba</i>	O Lord Khamlangba
<i>Yotpu chagem saibagum saiba</i>	you eat iron as if it is rice porridge
<i>Nungbu thum tuppagam tuppa</i>	you eat stone as if it is salt

God Khamlangba is regarded as the god of iron who is considered to be the pioneer of iron smelting in Manipur.

Initialisation

The incantation of the spells starts with a high tone (hyperbole) attracting the listeners. It helps in making a serious environment which helps in concentration. It seems that this concentration is needed for the healer to communicate with the deity possible.

The spell of protection from evil spirits starts with the utterance '*Hung Shidaba Mapu*'. According to Meetei cosmogony, there was nothing except Tengbanba Mapu (Lord of the Universe) who has many names and was a combination of Hayi (Hei) and Haya (Ha). He was Hayum (Hum/Hung) (Sanatomba, 2012). The Hung sound emits a vibration and seems to be exhaling (breathing out) the negative energy from the body before entering into the world of spiritualism. It is a sacred sound of the Meeteis (Sanamahism). It might be compared to the Hindu word **Om**, the powerful sound, an invocation in Hinduism to stimulate the divine energy and consciousness.

We find some spells begin by calling out the names of the deity concerned. Votive words are found to be attached in some spells. For instance,

Hai Khamlangba	O Lord Khamlangba	(treatment of stone case)
Hai Ereima	O Goddess Ereima	(treatment of nose bleeding)
<i>He Thawai mangamak</i>	O five Souls	(treatment of gastric problem)
<i>HeThawai manga</i>	O five Souls	(to be loved by people)

Choice of Diction and Arrangement

The words are chosen with skill. The language includes both archaic and modern. The archaic words are retained mostly in praising the deities.

For instance,

- (i) In the spell of curing blindness, the term *hajang yeiribi* 'plated with' is used in the line *Sanagi hajang yeiribi* 'plated with gold'. The term is no longer used in today's society.
- (ii) In the spell of curing stomach upset, the term *tokpa waba sabi* is used which is now difficult to understand and translate for local rustics.

- (iii) Likewise in the spell of treating epidermoid cyst (hard lump under the skin), the term *nongjanaba* ‘be in a confused state’ is used to modify/describe the noun *pari* (son), and *nungonbi* ‘a feeling or evoking an internal change’ is used to describe the *imom* (daughter). Both these *nongjanaba* and *nungonbi* are regarded as poetic and are not used in day today parlance.
- (iv) In the spell of treating gastric problem, poetic words like *khomlen leima* (goddess of slumber) are used.
- (v) In the spell of curing blindness, poetic words like *mittreng tanoubi* (fresh eyesight) are used.
- (vi) In the spell to be loved by people, poetic words like *mit naha tarangba* (shining pupil) are used.

It shows the skill of the practitioner or the healer and a feeling of superiority. Further it gives a positive impact on the listeners. The archaic terms are no more used in present days. They are retained only in spells, rituals, poetic expressions, etc. It is believed that archaic language is the language of gods and goddesses. The practitioners or the healers choose these kinds of words and arrangements which help in drawing the listeners’ attention.

Further, there are words or utterances which give melodious effect but are foreign or unfamiliar to common people and difficult to translate. For instance,

<i>Phet chit sna; haying haying</i>	(treatment for gastric problem)
<i>Kining; kining leishem</i>	(treatment for epidermoid cyst)
<i>Sarei horo; keiti sakok</i>	(treatment for stomach upset)
<i>Hing lap</i>	(to protect from evil spirit)
<i>Tap tap tap; lap lap lap</i>	(to be loved by people)

However, such words help in bringing a good sound pattern and impress the listeners.

Use of Magnificence

When the deities are praised magnificence words are found to be used. Sometimes, deities need to be praised. It is believed that when deities are pleased they shower blessings and

goodness upon man. The best way known to man to please them is to appreciate them by acknowledging their qualities, identity, power and capabilities.

<i>Nungbi</i> (<i>nung + mapi</i>)	‘mother stone’
<i>Nunglen</i> (<i>nung + len</i>)	‘great stone’
<i>Tubum</i> (<i>tu + mapum</i>)	‘whole body hair’
<i>Yaren</i> (<i>ya + len</i>)	‘great tooth’

Use of Personification

It is believed that the healers possess some supernatural powers; they can directly communicate with deities or spirits concerned; and the elements involved are treated as person and dealt directly.

For instance,

<i>Ya nang</i> (teeth you)	‘you teeth’	(lengthening lifespan of teeth)
<i>Lei nang</i> (tongue you)	‘you tongue’	(lengthening lifespan of teeth)
<i>Mitnaha nang-gi</i> (pupil your)	‘Pupil, your’	(to be loved by people)

Use of Second Person Pronominal Marker and Second Person Pronoun

The healer is believed to be the mediator between the mundane world and the spiritual world. There is a direct conversation between the deity and the healer. When the deity is approached second person pronoun and second person pronominal marker are used in most of the spells.

For instance, second person pronouns are used,

<i>Brahma nang</i>	‘YouBrahma’	(fungal ache)
<i>Lai nang</i>	‘You God’	(fungal acne)
<i>Numit nang</i>	‘You Sun’	(to woo a woman)

Second person pronominal markers are also used:

<i>Na-ya</i>	‘your teeth’	(the treatment of
<i>Na-tu</i>	‘your body hair’	blindness)

<i>Na-ma</i>	'your mother'	(the treatment of
<i>Na-pa</i>	'your father'	longer lifespan of teeth)

In the above utterance, Goddess Ema Leimarel is pleaded by using second person pronominal marker. In Meetei society, use of second person pronominal marker to the deities or elders or higher rank profile is absurd. Honorific terms are used according to the usage or the nature of the spells. However, when there is direct conversation, second person pronouns are found to be used for the sake of effectiveness.

Influence of Hinduism

With the advent of Hinduism in the 15th C during the reign of King Kiyamba, various changes and modifications in language, culture and rituals are evidently found in Meetei society. Being a part of Meetei society, this influence has not excluded the people of Thanga. Accordingly, we find Indo-Aryan loan words in some of the spells as well as mentioning the names of Hindu worshipping deities.

Loan Words

Indo-Aryan loan words like, *guru, prabhu, om, heera, mani, kleem, naam, sakshi, garbha*, etc. are found. But most of them are simplified and localized. For instance,

Indo-Aryan words	Localized words
<i>Om</i>	<i>ong</i>
<i>Heera</i>	<i>hera</i>
<i>Kleem</i>	<i>kling</i>
<i>Sakshi</i>	<i>sakhi</i>

In the spell of treating epidermoid cyst, one particular term *kining* is used as in *kining leishemdo kairo* 'break down the *kining* creation.' This *kining* may be derived from the term *kling* simplifying the consonant cluster *kl* by inserting vowel */i/*. Further the phoneme */l/* changes to */n/* as it is one of the common phenomena to switch */n/* and */l/* in Thanga.

kling > kiling > kining

Hindu Deities in the Spells

With the adoption and belief of Hinduism, Hindu deities have been started to worship in Meetei society. Accordingly, Hindu deities are found to be prayed and pleaded to in the rituals. People started believing and considering the Meetei deity Nongpok Ningthou as an incarnation of Shiva Mahadeva. Moreover, Hindu deities like Shiva Mahadeva, Brahma (Brahmanta), Chaitanya (Cheiteinya), Krishna, etc. are also found to be present in the narratives and the beliefs.

Direct Order

As we have said earlier, it is believed that any ill happenings or illness or bad omens are caused due to the ill will of the concerned deity or the evil spirits. The ill will or the act of the evil spirit is ordered to be driven out making the misfortune or the illness to be cured. For instance, in the spell of curing tonsillitis, the spell is like,

<i>Ong shiro</i>	Om, may you die
<i>Ong tummo</i>	May you be destroyed
<i>Tingang tingang</i>	Tonsil, tonsil
<i>Tingang tummo</i>	Tonsillitis be destroyed.

In the spell of stone case treatment,

<i>Nungbi nang tum-o</i>	Dissolve you mother stone
<i>Nunglen nang kai-ro</i>	Break down you grand stone
<i>Kairo kai-ro</i>	Break down, break down
<i>Kaida kai-ro</i>	May you be destroyed
<i>Set kai-ro</i>	Break down at one go
<i>Segak kai-ro</i>	Break down completely.

Here, the command word is used repeatedly ordering again and again to achieve the target. The command marker –o/-ro is used without any honorific marker or request indicating word.

In the spell of curing nose bleeding,

<i>Ereima ethong thingbi</i>	Ereima who blocks the blood vessel
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Ethong thing-o Block the blood vessel

...

Hai thing-o Block it'

Here also, command marker -o is used without any request marker. Further, the term *hai* is used here which is used when speaking to the subordinates.

In the spell of the treatment of cyst,

Ong leikhong hakhong Om leikhong, hakhong

Nongdon leiton Nongdon, leiton

Littharakpa ya-roi You are not allowed to slip down

In the spell, the illness causing agents are instructed not to cause any disease. The term *yaroi* indicates strong negative command in Meetei society. These kinds of strong command words are also found using.

In the spell of curing stomach pain and fungal acne,

Ong Brahma nang chak-o Om Brahma, may you be burnt

Ong Brahma nang tum-o Om Brahma, may you be destroyed

Here, even lord Brahma is cursed, because the illness or the disease is believed to be caused by the ill will of Lord Brahma. The illness or pain causing agent is ordered to get out and break down. The command words are used recurrently. It shows the extremity of the spell and desperateness of the practitioner. The deity concerned should be pleaded to and compromised with.

Ending Words

It is considered to be the magic word - *Gurugi yathangni* which means 'It is the command of the Master (Supreme God, the Almighty).' Most of the spells end with such utterance. However, a few spells have this utterance both in the beginning and the ending.

Ong Om

Guru-gi yathang-ni It is the command of the Master, the Almighty

Ya nangbudi leina hanna pok-e The tongue comes before you, O teeth

Nama sidaringeida Before your mother's demise

<i>Macha siba hounabara haiye;</i>	Is it normal for the child to die;
<i>Napa sidaringeida</i>	Before your father's demise
<i>Macha siba hounbara;</i>	Is it normal for the child to die;
<i>Lei nang</i>	You, the tongue, are requested
<i>Nacha-nashu chetna lang-gonbiyu</i>	To look after your wards
<i>Gurugi yathang-ni</i>	It is the command of the Master, the Almighty.

Everything is under His control. So, the ill will of the deity should be compromised.

Nowadays, the loan word “guru” has been started to be replaced by the indigenous term *mapu* as in 'Mapugi yathangni'.

Conclusion

When the collected spells are analysed, we find that the words used are precise but effective. Request/honorific terms are found using in less number. It is believed that any illness or disease or any unwanted situation is caused by the ill will of the deity or the evil spirits or, we can say, by an invisible power. So, the negative effect causing agent must be compromised or driven away. Meetei philosophy, thought, culture, faith, belief, customs, history, etc. are reflected in the spells. In short, Meetei community can be identified from its prevailing rituals and their practices.

According to Meetei creation myth, Tengbanba Mapu is the Supreme God; everything is under His control. So, His powerful subordinates are mostly compromised in the name of the Supreme God. However, most of the spells used in healing practices are accompanied by some way of treatments whether it is of physiological, medical (herbal medicine), or such.

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Local Consultants:

Dr. Laishram Amarjit Singh (38 years of age): a teacher

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Khwairakpam Ranjit Singh (56 years of age): a local healer

Laishram Ningthemba Singh (70 years of age): a fisherman by profession.

TongbramNingol Laishram OngbiThoibi Devi (60 years of age): fisherwoman.

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Food and Festivals of Ancient Nepal (4th to 8th Century A.D.): An Inscriptinal Overview

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Abstract

Licchavi kingdom was an ancient kingdom in Nepal, which existed in the Kathmandu Valley from approximately from ca. CE 300 to ca. 879. Centuries earlier at the start of the Buddhist era, a powerful republic known as Licchavi existed in what is today Bihar. It is to be mentioned here, some legendary sources from the Kathmandu Valley also describe the Kirātas as early rulers there, taken over from earlier Gopāls or Ābhiras, both of whom may have been cow herding tribes. The food habit of ancient inhabitants of Nepal was very simple. Paddy was the most important food grain. Different kinds of fishes were available at that time. *Pāniya-goṣṭhikās*, *Pranālī – goṣṭhikās* were formed to supply water for various purposes. The preservation custom seems to be practiced from very ancient time. The oil press (*Tailaśālā*), copper smithies (*Tāmrakuṭaśālā*), Pharmaceutical laboratories (*Ārogyśālā*) and indigo processing workshops (*Nīlīśālā*) were given lands. *Mallayuddha-goṣṭhikās*, *Vāditra – goṣṭhikās* existed and functioned in festivities. *Varāhayātrā*, *Kāraṇapujā* were also used to organise at that time.

Keywords: Nepal, Inscription, food, and festival, *goṣṭhikā*, *śālā*, water, fish.

1. Introduction

The primary source for the history of the Licchavi Period (ca. A.D. 370 to ca.879) is formed by inscriptions, majority of which appear on stone, the śilāpātra-s. Art and architecture also convey good information in this regard. Other sources for Licchavi history are the vaṃśāvalī-s and the brief but important notes in foreign records, especially the

memoirs of two seventh-century Chinese travellers, the pilgrim Hsuan-tsang and the envoy Wang Hsuan tse.

D.R. Regmi has published 164 inscriptions in his book 'Inscriptions of Ancient Nepal' in 1983. Regmi's *Inscriptions of Ancient Nepal* is divided into four sections, viz. (1) Text, (2) English translation, (3) Plates and (4) Special introductory notes for every inscription in historical perspective. In this paper sometimes the number of inscriptions is cited instead of the name of the inscription. So the inscriptions which are collected and numbered according to D.R. Regmi's *Inscriptions of Ancient Nepal (volume 1)* are given below.

Chabahil Stele (XII), Chāṅgu Pillar Inscription (I), Ādinārāyaṇa (Thankot) Inscription (XX), Satyanārāyaṇa (Harigaon, Kathmandu) Inscription (XXVII), A Stele in front of the Chāṅgu Temple door (west) (LIII), Harihara Image Pedestal Inscription of the Paśupati area (XLV), Viṣṇupādukā Hill Stele near Budhanilakanṭha (XLIX), Bhimsena Temple (Patan) Inscription (LIV), Būḍhānīlakanṭha Stone Inscription (LIX), Inscription of Lele (LXV), Bungmati Inscription (LXVIII), Inscription of Bhatuwal (LXX), Chapatollananhi (Patan) Buddha Image Pedestal Inscription (XC), Tavajahyā (Chinnamastikā) Inscription (XCVII), Bhairavdhokā (southern gate) Inscription in Kathmandu (XCIX), Thankot Inscription (CVI), Caṇḍeśvara Pillar Inscription (CIV), Yangāhiṭi (Kathmandu) Inscription (CIII), Luñjhya Patan (49) Palace Inscription (CXVI), Kasaiñtol (Deopatan) Inscription (CXIX), Inscription of Anantaliṅgeśvara area (CXXII), Giridhārā Inscription (Patan) (CXXI), Lagantol Inscription (CXXXII), Sonagothi or Bhrīṅgāreśvara Slab of stone (CXXXIII), The Paśupati Stele of Jayadeva II (CXLII).

2. Food and Drink

It is very difficult to have a comprehensive account of food habit of the people of ancient Nepal from the data available in the inscriptions. It is assumed that there might also be variations of food stuff and drinks. Paddy was the most important food grains cultivated in ancient Nepal. So, boiled rice must have been as at present the most commonly used and in all probability the staple food of the rich and the poor in their everyday life. The words *Gohale Goyudhe* (Thankot Inscription) suggest that ploughing was done by bullocks. The word *Mānikaor Mā* appears as the grain measure in the inscriptions of Nepal and *Bhumī* appears as a land measure and *Piṇḍaka* is the paddy or grain measure. Soil of Kathmandu

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An Inscriptional Overview

Valley is very fertile from the ancient time. It is said that “The Valley is filled with alluvial soils deposited under lacustrine conditions with characteristic telltale ripple marks, diatomaceous clays, and peat lenses. The presence of fossils dates the soils to the Pleistocene age. In time the relatively level expanse of grazing and farmlands and the exceptionally fertile soil of the former lake bed began to attract settlers.”¹

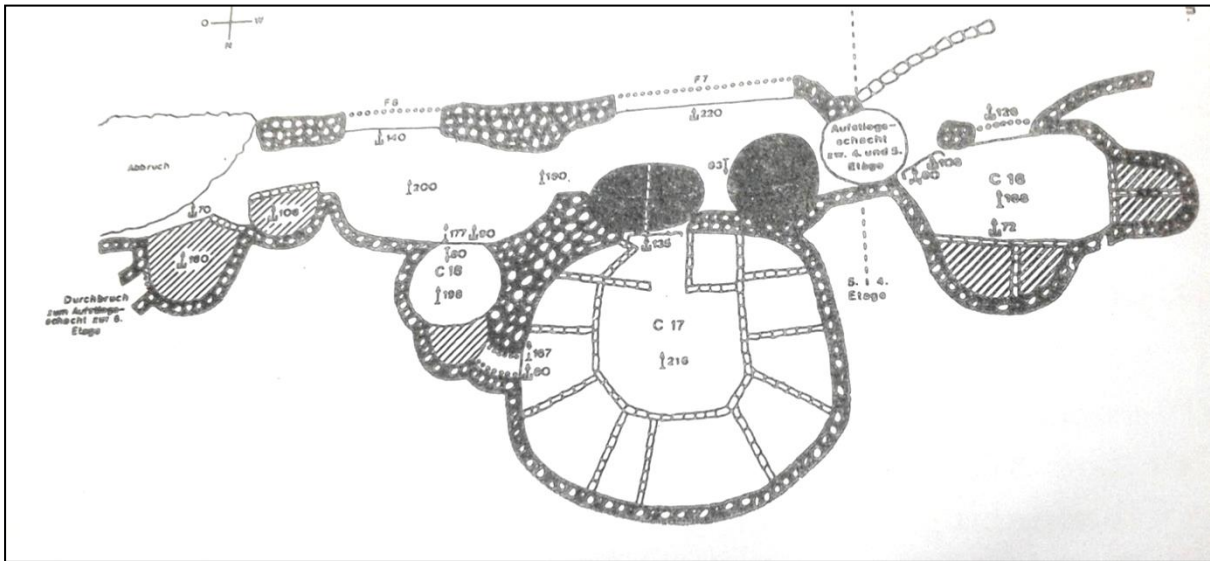
There were different types of fish available in Nepal. Fishes were brought and sold in the marketplace. *Bhukkuṇḍikā* fish (L) *Malla* and *Mallpota* fish (XLIX, LXVIII, CIII, LXII), *Bramśafish* (LXXVIII) *Muktā* fish (L) are mentioned. The common people obviously had the food habit of taking fish or meat regularly. Bungmati Inscription (LXIII) indicates that the profession of raising fowl, pigs, and young *mallas* was encouraged by the royal authority. To make the food delicious potherbs might be used by them at that time because through one inscription potherbs were prohibited for sale (LIII). In the same inscription some privileges were given to the villagers to bring charcoal, chakra, a medicinal plant and pine wood pieces from the forest.

In Nepal, the royal authority was very much conscious about water. In Lele Stele certain amount of land had been given to *Pāniya-goṣṭhikās*, the body that was in charge to supply drinking water and *Pranālī – goṣṭhikās*, the body that was in charge of the irrigation channels. The *Paulampāniya- goṣṭhikā* was perhaps related with water supply. In the Pharping Inscription dated 605 A.D. (LXXXIII) it is stated that the king Kalahābhīmānī (Aṃśuvarmā) brought a channel from some river into the residential complex of the *Āryas* and the work is compared with the great effort of Bagiratha to coax the sacred Gaṅgā to come down from heaven to earth. Jiṣṇugupta refers in one of his edicts to the repairs of a water course (*tilamaka*) which had been dug by Aṃśuvarman for the benefit of some villages. About agricultural development in Nepal, Banerjee says “Repeated mention of renovation of conduits and water- tanks seems to indicate that Ancient Nepal had been reach in agricultural resources which had developed to a great extent.”²

In this connection it is to be noted that-

Like India, in Nepal too. the preservation custom seems to be practiced from very ancient time. The caves of the Muktinath valley of Nepal are the most prominent examples.

The series of caves are found which are seems to be the dwelling caves, storage caves etc. It is said that “In settlement C, the storeys 1- consisted completely of dwelling caves. The middle storeys were obviously storage caves. In these storeys the caves generally comprised of small, walled chambers for the storage of grain. The caves C 17 and c 18 show clearly how these chambers were constructed. Additional storage capacity was derived from holes of different sizes.... the organic samples from the bricks of the storage-chamber revealed that some of the chambers were constructed between 600 and 100 B.C.”³



Plans of Caves at Muktinath in Nepal

In the Saṅgā Inscription (608 A.D.) there is a reference of the custom of preserving oil. According to Dr. Banerjee⁴ custom of preserving oil and other commodities is very ancient. In this respect he gives the examples of Brāhmī Inscription of Mahāsthān of 3rd century B.C. and Sohgaūrā Copper Plate Inscription. He reminds that Kauṭilya also uses the words *koṣṭhāgāra* (store house) and *ātyayika* (emergency).

Great care was taken by Aṃśuvarman and his followers to procure water in tunnels and tanks on which agricultural economy depended. Water in the hills had generally been a comparatively scarce commodity. Inadequate rain was one of the reasons for this scarcity. So, people of this area perhaps had to collect water from the far-off springs and had to sustain their agricultural lands and meet other requirements. To remove these discomforts of the people the king had to make permanent arrangements for storing water.

“In this context information supplied by the Vamśāvalī may be taken note of. It is recorded there in the reign of Rājā Aṃśuvarṃā, a certain Vibhuvarṃā Rājavarṃśī, having consecrated a Buddha, built an aqueduct with seven *dhārā*-s or spouts and wrote the following *śloka* on the right side of one of the *dhārā*-s: By the kindness of Aṃśuvarṃā, this aqueduct has been built by Vibhuvarṃā to augment the merits of his father.”⁵

Jiṣṇugupta was also conscious about the continuous supply of watercourse. The Chinnamastika Inscription (XCVII) informs that Jiṣṇugupta presented some irrigable lands or gardens to three villages so that the repair of the *Tilamaka* channel was not interrupted. It was also instructed that out of the income (*Piṇḍakam*) collected from these fields future repair work of the water course was to be done.

Again, the repair-works of watercourse *Tilamakais* mentioned in the Mina-Narayana Inscription (XCIX). Banerjee says about this “The villagers and cultivators making use of this water-course ordered through this edict to pay revenue of one-tenth of their produce [*piṇḍaka-daśa-bhāgampratyākālayya bhavadbhirevopasaṃhartavyaḥ*-1.15]. The edict further carries for the villagers the instructions to worship the deity whose name ends in *leśvarasvāmin* (1.16; it is most probably a portion of one of the names of Lord Viṣṇu), to feed every day the *Pāñcālīs* [*Pāñcālībhojanañca*-1.16], i.e., the members of the village committee and to provide as soon as possible for the repair of the water course [*tilamakapratisaṃskāraścakālānatikrameṇaivakāryaḥ*-1.17], Thus the villagers had to share the expenses and lend manual labour for the fulfilment of Jiṣṇugupta’s mission. This revenue was collected also for the purpose of affording protection and beneficial services to his people.”⁶

In the Caṇḍeśvara Inscription of Jiṣṇugupta (CIV) it is declared that from the donated lands the repair work of the temple of Chatra Caṇḍeśvara and the occasional renovation of the spout of the water course in Kūgrāma will be continued.

To show the common practice of drinking habit in ancient Nepal, Prof. Jha has taken the word *Pāniya-goṣṭhī* from Lele Stele of Śivadeva I dated 604 A.D. and the word *Kāraṇapūjā* from Paśupati Inscription of Jayalambha dated 419 A.D. (XI) and Giridhārā

Inscription of Narendradeva dated 659 A.D. (CXXI). According to him the word *Pāniya-goṣṭhī* probably speaks of the organisations which arranged for wine drinking at least during ceremonies occasions.⁷In support of this view he thinks that very cold climate of the country would have necessitated the people to take wine with which the Licchavis and the Guptas were closely associated even before their migration to Nepal. But Regmi, Vajracharya and others take the word *Pāniya-goṣṭhī* as a kind of organisation which provided drinking water for the traveller or for irrigation.⁷

According to Vajracharya⁸ *Kāraṇapūjā* means *naimittikapūjā* which does not indicate the sense of wine worship. It is not known if the people of ancient Nepal know about the techniques of making wine. But the sources of ancient history mention that the Kirātas, Shakyas, Koliyas, Licchavis, Mallas, Abhira Guptas, Pundris were the main habitants of the Nepal and due to commercial trade, some people were related with Tibet and India. At that time the drinking pattern was already flourished in China, Tibet and India.⁹ It might be possible because of cold weather Nepal people used to take liquor but *Pāniya-goṣṭhī* was certainly not the organisation to provide liquor and *Kāraṇapūjā* means *naimittikapūjā* in which it is not known if wine was used or not.

Different *Śālās* are mentioned in the inscriptions. The household products might be available from production workshops. The oil press (*Tailaśālā*) (LXXV) copper smithies (*Tāmrakuṭaśālā*) Pharmaceutical laboratories (*Ārogyśālā*) (LXV) and indigo processing workshops (*Nīlīśālā*) (LXXIX) were given lands.

The inscriptions of Nepal mention various taxes on necessary products of their day to day life. These products are Jars of oil (LXXV), copper pots (LXX), firewood, iron, flywhisk, hair of deer, musk (LXX), textiles (CVI), onion and garlic (LIV), fish, pig and sheep (LXVIII). The Harigaon Inscription of Aṃśuvarṃā (LXXIV) mentions the phrase *gr̥ha – kṣhetrādiśrāvaṇikā-dāna*....which seems to refer to gifts, grants, or donations of houses and fields through oral orders (*śrāvaṇikā*) or through gift –deeds (*dāna*).

The normal and simple food habit of Nepal people indicates the poor economical condition of Nepal. It seems that they tried to earn their food and drink from their unlimited

natural treasures. The hills, forests, rivers were the primary sources of their foods and other necessary commodities.

“In addition to observations on Nepali clothing, ornamentation and personal hygiene, Wang Hsüan-t’sê noted that the Nepali utensils of copper and that they eschewed spoons and chopsticks but ate, as they still prefer to, with their hands.”¹⁰

Wang Hsüan-t’sê observed that the wooden houses were sculptured and painted and one of the earliest Licchavi inscriptions refers to a Buddhist shrine decorated with paintings of *Jātaka* stories.

3. Festivals & Enjoyments

Man is a social being, so they want to have the company of their fellow creatures to share his pleasure as well as his sorrows. The people of ancient times were delighted by the beauty of nature, seasonal changes, and good harvest etc. They wanted to enjoy these in company of those whom they loved or liked. That is perhaps why the seasonal and pastoral festivities developed.

In ancient Nepal the festivities were almost all religious. They arranged various type of enjoyment in these ceremonies. In the Lele Inscription (LXV) it is stated that some plots are allotted to *Mallayuddhagoṣṭhikā*-s. It means the wrestlers of the village of Lembatidraṅga were getting help from the royal palace to make the shows of wrestling at the time of festival of Vāsudeva. Among many sports. Vatsayana refers to wrestling matches. In the Mahābodhi inscription¹¹ the word *Malla* indicates a boxer.

Thankot Inscription of Bhīmārjunadeva (CVI) states that the people got a special favour from the authority that the tax which they had to pay for a show of bull fight and for every plough of land in Dakṣiṇakoligrāma was cut by half. So, it is proved that *Goyuddhawas* a bull fight show, which was very popular among the local people of Dakṣiṇakoligrāma. The consecration of Lokapālasvāmin is mentioned in the inscription of Anantalingeśvara (CXXII) of Narendradeva dated 656 A.D. On the day of the twelfth phase, the consecrations had arranged and for the sake of propitiatory water to be arranged by Brahmins, 25 *Purāṇas* of *Paṇas* were allotted. It is mentioned that for the provision of materials for setting up the flag

for the cow fight 25 *Purāṇas* were allotted. It seems bullfights or cow fights were arranged regularly during special occasions and festivals.

The hosting of the flag (*dhvaj-ārohaṇa*) which is popular in the south Indian temples was done in Nepal with due Vedic rituals and it was a signal of the commencement of festivals. In the Lele Inscription there is *Dhvaja-goṣṭhikā*. In the Anantalingeśvara Inscription there is a long list of budget items for the ceremony of Lokapālasvāmin. At the last paragraph there is a reference to *Varāhayātrā* within the *Haṃsagrhadraṅga* on the day of *Jyeṣṭhaśukla* 11. May be *Varāhayātrā* indicates that there was a temple in the *Draṅga* complex wherein God Viṣṇu in his incarnation as the boar was worshipped. It is also possible that in the incarnation of Lokapālasvāmin (Viṣṇu) a procession of god Lokapāla (mounted on a boar) was arranged. The Chando Varaha of Nepal confirms the popularity of the deity in the form of a boar lifting the earth. Giridhārā Inscription (CXXI) of Narendradeva dated 659A.D. mentions *Dhārmikagaṇas*, who were the several members of a body in charge of the conduct of rituals in temples with their administration. The members conducted the ritual of worship called *Kāraṇapujā*. The *Kāraṇapujā* is mentioned in these inscriptions – 1) Jayalambha inscription of Māndaeva I (XI) 2) Buddhanilakantha Inscription of Māndeva I (VI) 3) Kevalpur Inscription (CI). But there is no useful information available about *Kāraṇapujā* in these inscriptions. The Vajraghar Inscription of Narendradeva (CXXVIII) dated 679 A.D. says that the *Kāraṇapujā* involves *snapana* (bath) *gandha*(sandal wood paste), *puṣpa*(offering of flowers), *dhūpa*(burning of incense) lighting the lamp with oil, *vāditra*(playing of musical instruments) usually played in the rainy season and *Japakādina*(muttering of prayers) etc. In the Giridhārā Inscription (CXXI) the phrase appears like this-

snapanagandhapuṣpadhūpapradīpavarṣavaraddhanavarṣākālavāditrajapakādikākāraṇapūjāk artavyā (CXXI-line 14-15).

According to Alakananda Bhattacharya, “the *kāraṇapūjā* was associated not only with the Śaivite and Vishṇuite cults but also with the cult of Vaiśampāyana....The manner in which the *kāraṇapūjā* has been referred to in early Nepalese inscriptions indicate worship of images of various deities.”¹²

Literally *kāraṇa* means wine, use of which was one of the essential accessories of *tantric* form of worship. But epigraphic documents of early Nepal do not indicate the use of alcohol in the worship of a deity or of a *liṅga*.¹³

Kāraṇa according to M. Williams' Dictionary means, among other things, a deity.¹⁴

Originally *Kāraṇapujā* means worship done for particular purpose and it is more interesting that special instruments were played in the temples to ensure sufficient rain. In the special occasions this kind of *pūjā* happened. The rainy season was the special occasion here and the worship of Vajreśvara was arranged. Sometimes the birthday ceremonies became the special occasions. On those days the *Brāhmaṇas* and *Pāśupatas* were to be fed.

Regarding this occasion Regmi says – "The *pūjā* is always associated with the *Pāśupata* sect which was popular in India in those days... According to the *Pāśupata Sūtra* the Lord Śiva Paśupati is the cause of universe as well as the destroyer and agency to maintain it. Although it cannot be said precisely if the *Kāraṇapujā* derived its name from the fact of Paśupati being the cause of Universe, some people think the cause of creation was Paśupati and hence the name of his *pūjā*."¹⁵

It is said that "One of the temples of Matsyendranāth, who is a form of Avalokiteśvara (Lokanāth)... he is believed to bring rain, is situated in Bungamati".¹⁶ The deity Vajreśvara' may be one of the forms of Avalokiteśvara.

Lele Inscription mentions *Vāditra – goṣṭhikās* also. The inscription of Gorkha dated 698A.D (CXXXIV) informs that a grant of certain land for *Kāraṇapūjā* was allotted and *vāditra, pañcharaṅgacitrakarma* (painting) are mentioned in this connection.

It is said that "The worship of the Caitya and the Rath Jatra cart festival of Avalokitesvara were introduced around this period. The chaitya worship in its earliest incarnation was related to the worship of stones, which may have originated in the early Caitya worship -- an important factor in bringing more of the proto-Newar tribal inhabitants into the Buddhist fold, as it was a devotional practice designed for the general public. Thus, the masses probably began practicing the cart festival of Avalokitesvara/Matsyendranath

(Jana Baha Dyah Jatra and Bunga Dyah Jatra) during the latter half of the seventh century AD....The religious processions were not unknown and the beginning of the annual festival of the god Lokeśvara-Matsyendranatha is associated with Narendradeva's reign."¹⁷

Indrayātrā of Kathmandu, Rato Machhindranāth *Rathayātra* of Patan, *Bisketyātrā* and *Bhairavyātrā* of Bhaktapur, *Ghodayātrā* of Kathmandu, Chaṇḍesvariyaṅtrā of Banepa, *Bhagavatiyaṅtrā* of Palanchok and Pulpa are popular cart festivals in Nepal which probably started from *Varāhayātrā* mentioned in the Anantalingeśvara Inscription (CXXII) of Narendradeva dated 656 A.D. The present condition of Nepalese festivals has been painted in this way, Nepalese Festivals are generally woven around the monsoon-driven agricultural cycle, and with rice being the most important staple crop many of these festivities are observed after the planting and harvesting of paddy.

Every festival involves the worshipping of the concerned deities and then sitting for a fest thereafter. A legend or folk lore is behind every festival in Nepal. Mask dances having religious significance are popular with the masses in the country. Masks are used for different religious purposes, and some Gods, particularly Bhairav is worshipped in mask form. All mask dances observed in Nepal have some legend behind them."¹⁸

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A Preliminary Analysis of Generative Lexicon of Gaddi Language

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Abstract

The present paper tries to understand the generative lexicon on Gaddi language through studying and explaining the relevant literature available in the domain. Considering the interdependency of the approach, the paper has taken a specific domain of linguistics and has tried to understand the relevance of the approach, specifically the theory in generative lexicon. I have followed the model “qualia structure” of generative lexicon to understand how the four levels of the structure contribute in the meaning formation. This paper presents some examples from Gaddi language, which facilitate our understanding of the theory.

Key words: Gaddi language, Generative Lexicon, Qualia Structure, Constitutive, Formal, Telic, Agentive

A Brief Introduction to the Language

Gaddi is one of the scheduled languages of Indian constitution among the 234 mother tongues. It is a considerable spoken language of Himachal Pradesh (Palampur, Bharmaur, Mandi, Kangra, and Bilaspur districts), (approximately 135, 838 speakers). It is also spoken in other parts of Indian states like Uttarakhand (approx. 12700 speakers), Delhi, etc. It has got various alternative names, like Bharmauri Bhadi, Pahadi Bharmauri, and Panchi Bharmauri Rajput, Gadiali, etc. The majority of the Gaddi speakers include several castes of the Gaddi Tribal Society, are, namely, Khatri, Brahmin, Dhangar, Rajput, Thakur and Rana. The Ethnologue states the language possesses 100,000 speakers. The World Oral Literature and the UNESCO reveal 120,000 and 3976 speakers respectively.

However, the language has been recognized as a variety of Hindi. It is the mother tongue of the Gaddi people and the medium of instruction in the schools of Palampur area along with

Hindi and Pahadi. Since they have not possessed script of their own, so, they use Devnagri as their script presently, albeit used Takri before. Gaddi language is a borrowed one, in the sense that it is mostly influenced by Indo-Aryan languages, like Hindi, Punjabi, Pahadi, etc. because of which one of the interesting sociolinguistics phenomena exists, is that, the majority of the Gaddi people are bilingual or multilingual, who have a fluency in Gaddi, Hindi, Kangri and Pahadi, that's why code mixing and code switching are the common scenario taken place among the younger generation of the Gaddi people, so the very language acts as a bridge between the younger and the older generation for communication.

The word order of Gaddi language is SOV (Subject-Object-Verb). There are 32 distinctive consonant sound units and 15 vowels including diphthongs. There is a major existence of retroflex in the language. Postposition in the language is of two types, i.e. inflectional and derivational. In this language, all types of syllabic structures are found, like mono-syllabic, disyllabic, tri-syllabic, Quadra-syllabic and poly-syllabic words.

We know that language is the communication system employing arbitrary symbols. The symbols which we store, normally become words and the words stores exist in two forms: **Dictionary and Lexicon. The later one gets extended into generative lexicon.** The following are the possible information associated with lexical entries is represented at different levels. Some of the examples have been taken here from Gaddi language, let's have a look at the following.

Phonology

Phonological information associated with each entry, i.e. lexeme, defines a segmental and supra segmental properties of a lexeme.

Lexeme	Phonological Specification
Oḍa: 'house for pig'	/oḍa:/ vcv
Urni 'young female sheep'	/urni/ vccv
Baḡ ^h 'park/garden'	/baḡ ^h / cvc

Morphology

Morphological information associated with each entry, i.e. lexeme, defines a lexical category, i.e. the word class associated with each lexeme.

Lexeme	Morphological specification
Nikka ‘small boy’	N.3sg.
gaṇa ‘go’	V+intransitive
e ‘this’	D
pur ‘on’	P

Syntax

Syntactic information associated with the entry, defines the context of the lexeme in terms of other categories.

Lexeme	Syntactic Specification
gaṇa ‘go’	V [NP_] (g ^h ər gaṇa ləgura) *V [_ NP] (gaṇa g ^h ər ləgura) (Ravina)
Na ‘not’ (neg.)	N [_ na] (p ^h əl-na k ^h aṇa cahiṇḍa) *V [_ na] (p ^h əl k ^h aṇa-na cahiṇḍa) (Byom)
E ‘this’	D [_ N.sg.]
Pur ‘on’	P [NP_ locative, directional]

Semantics

The semantic information associated with the entry defines the meaning of a lexeme, which can be done by lexical features in binary facing +/- values or it can be done by special symbol that coupled with more complex information.

Lexeme	Semantic Specification
Urni ‘sheep’	N[+animate, - human, -adult, -male]
Lik ^h ‘write’	V +transitive
E ‘this’	D[Demonstrative definite]
Pur ‘on’	Post-position [locative, directional]

Pragmatics

The pragmatic information associated with the entry, defines the context contributes to meaning.

Lexeme	Pragmatic Specification
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The meaning of the lexeme ‘ba:ŋa:’ which comes first into the native speaker’s mind is ‘plantation’, which, we can say, word determines meaning, i.e. semantics, whereas, the same lexeme ‘ba:ŋa:’ means ‘final plowing’, which is of course determined by the context, i.e. Pragmatics.

Generative Lexicon

The generative properties of language have been recognized since Noam Chomsky’s *Syntactic Structures* (1957), but not until Pustejovsky proposed his theory of Generative Lexicon (GL) has the notion of generativity been applied to the lexicon, a component of grammar. The lexicon deals with a novel and exciting theory of lexical semantics that addresses the problem of “multiplicity of word meaning”, that is, how we are able to give an infinite number of senses to words with finite means, which an active and central component in the linguistic description.

The essence of the theory is that the lexicon functions generatively, by providing a rich and expressive vocabulary for characterizing lexical information; by developing a framework for manipulating fine-grained distinctions in word descriptions; by formalizing a set of mechanism

for specialized composition of aspects of such descriptions of words, as they occur in context, extended and novel senses are generated.

One of the most difficult problems facing theoretical and computational linguistics is defining the representational interface between linguistic and non-linguistic knowledge. Generative lexicon was initially developed as a theoretical framework for encoding selectional knowledge in natural language. This in turn required making some changes in the formal rules of representation and composition. Perhaps, the most controversial aspect of Generative lexicon has been the manner in which lexically encoded knowledge is exploited in the construction of interpretations for linguistic utterances in Generative Lexicon; the computational resources available to lexical items consist of the following four levels:

Level 1-Lexical Typing Structure: Giving an explicit type for a word positioned within a type system for the language.

Level 2-Argument structure: Specifying the number and nature of the arguments.

Level 3-Event Structure: Defining the event type of the expression and any sub eventual structure it may have with subjects and

Level 4-Qualia Structure: A structural differentiation of the predicative force for a lexical item.

4.3. Qualia Structure

A *quale* (singular of *qualia*), from Latin meaning ‘of what kind of thing’, is a term Generative Lexicon borrows from philosophy to indicate a single aspect of a word’s meaning, defined on the basis of the relation between the content expressed by the word and another concept that the word evokes. Among the conceptual relations that a word may activate (for example, for the noun ‘dog’, having fur, barking, tail wagging, licking, etc.). Qualia relations as defined in Generative Lexicon are those that are relevant for the way the word is used in the language. For example, our knowledge that ‘bread’ is something that is brought about through ‘baking’ is considered a Quale of the word ‘bread’, this knowledge is exploited in our understanding of linguistic expressions, such as ‘fresh bread’ meaning ‘bread which has been baked recently’.

Qualia relations are also referred to as qualia roles. The word role recalls the notion of semantic role used in the domain of verbal semantics to indicate how the various entities associated with a predicate participate in the event expressed by that verb (agents, patients, experiences and so forth). Qualia roles in Generative Lexicon were first conceived as an argument structure for nouns, and have since been extended to all the major categories.

Qualia encode aspects of a word's meaning that are often attributed as world knowledge by contemporary linguistic theories, i.e. the knowledge we have about objects in the world due to human experience, as in the example of 'bread' and 'bake' above. In Generative Lexicon, the role of such knowledge is identified when it impacts the behavior of linguistic expressions in usage. So it can be clarified how the distinction between lexical meaning and world knowledge is approached in the model.

The notion that lexical items can store information relating to hidden events and activities associated with the word is a useful device for helping in the interpretation of linguistic expression, as noted above. In Pustejovsky (1991), a more elaborated set of relations is proposed, in addition to the hidden events, to represent the meaning of nominal. These relations are called Qualia, and the system of relation defining a single concept is called Qualia Structure. Qualia structure consists of four basic roles:

1-Formal: Encoding taxonomic information about the lexical item, i.e. the basic category of which distinguishes the meaning of a word within a larger domain (what kind of thing is it, what is its nature?).

2-Constitutive: Encoding information on parts and constitution of an object (what is it made of, what are its constituents?).

3-Telic: Encoding information on purpose and function (what is it for, how does it function?).

4-Agentive: Encoding information about the origin of the object (how did it come into being, what brought it about?).

So, we can view the qualia structure of a lexical item, α , as the four features below where, C= Constitutive, F= Formal, T= Telic and A= Agentive;

α	C= what α is made of
	F= what α is
QUALIA	T= Function of α
	A= Origin of α

Some examples of Gaddi language on nouns and verbs have been explained, based on “Qualia Structure”:

ḍoṇa :	C= crops
“Harvest”	F= heap
QUALIA	T= production (reaping)
	A= farming

The above lexicon ‘ ḍoṇa ’ with a basic knowledge of the language, the very lexicon is verb in its grammatical category. The constitutive role of the lexical item is crops, where the form is heap, and telic and agentive roles are production and farming respectively.

bɔ:nkru	C= straw/grass/bush
“Broom”	F= bundle (straw)
(Meant for	T= sweeping
Cow-shade)	A= artifact (knitting/binding/weaving)

As per the Qualia Structure, the constitutive role of the lexicon ***bɔ:nkru*** is straw or grass, whose formal role constitutes bundle and the telic and agentive roles are sweeping and artifact (binding/weaving/ knitting) respectively.

ciṛoḍ C= parts of plants
 ‘Bark’ F= cover (tough outer skin)
 QUALIA T= medication (domestic use)
 A= peeling

We notice from the lexical item ciṛoḍ that the constitutive role of the very lexicon is parts of plants, where layer or cover is its form. From the basic understanding of the very lexicon’s purpose is medication and domestic purpose, where the agentive function is peeling.

joṛa: C= material (thread)
 “Rope” F= string
 QUALIA T= binding (pulling, pushing, dragging, etc.)
 A= Knitting, weaving, etc.

The lexical item joṛa: is noun in its grammatical category. The constitutive role of the lexicon is material (thread), and the form is string. The telic role and the agentive roles of the lexicon are binding and knitting or weaving respectively.

ḡra:t C= Material (iron)
 ‘sickle’ F= agricultural tool (reaping hook)
 QUALIA T= cutting (reaping)
 A= artifact (forging, hammering)

According to the Qualia Structure the constitutive role of the lexicon ‘ḡra:t’ is material (iron), and the formal role is agricultural tool (reaping hook), whose telic and agentive roles are cutting (reaping) and artifact (forging, hammering) respectively.

beddu C= animal

‘Sheep’ F= mammal
QUALIA T= food (clothing)
A= rearing

From the basic understanding of the lexicon ‘beddu’ we know that the constitutive role of the lexical item is animal, the formal role of the said item is mammal. The telic and the agentive roles of the lexicon are food and rearing respectively.

həɾu C= herb (plants)
‘Mustard’ F= spice/condiment
QUALIA T= flavor
A= farming (agriculture)

The constitutive role of the above lexicon is herb, whose formal role is spice or condiment. The telic role of the lexical item is flavor and the agentive role is farming (agriculture).

pa:l C= human
‘Shepherd’ F= worker (caretaker)
QUALIA T= animal husbandry
A= artifact (social construct)

From the basic understanding of the language, the constitutive role of the lexicon ‘pa:l’ is human and the formal role is ‘worker’ (caretaker). The telic role of the above lexicon is animal husbandry, whose agentive role is artifact (social construct) from the perception of human understanding.

gəɾɖu C= material (wool, cotton leather, etc.)
‘Blanket’ F= cloth

QUALIA T= warm

A= artifact (knitting, weaving, stitching, etc.)

We notice that, the constitutive role of the above lexicon ‘gərdu’ is material (wool, cotton, leather), where the formal role is cloth and the purpose and the agentive role of the object are for warm and artifact (knitting, stitching and weaving, etc.)

minka C= species

‘Frog’ F= amphibian

QUALIA T= food

A= natural

The constitutive role of the above lexicon ‘minka’ is species and the form of the said lexical item is amphibian. The purpose of the lexicon is food, since the perception of the human understanding, when species as a lexicon as a whole, we think of food, may be the purpose of frog of the speech community different from what has been written.

mei C= species (animal)

‘Buffalo’ F= mammal

QUALIA T= food

A= natural

From the basic understanding of the language, the constitutive role of the lexical item ‘mei’ is animal; whose formal role is mammal. The telic and the agentive roles are food and natural respectively.

a:l C= water-body

‘Pond meant

For fish’ F= fish-farm

QUALIA T= poultry
 A= artifact

According to the Qualia Structure, the constitutive role of the given lexicon ‘ɑ:]’ is water-body, and the formal role is fish-farm, where, the telic role is poultry and the agentive one is artifact.

bəgɖi C= land
‘plowed-land’ F= farm-land

QUALIA T= production (crops)
 A= farming (ploughing)

The constitutive role of the given lexicon ‘bəgɖi’ is land and the formal role is farm-land, where, the function of the said lexicon is production (crops) and the agentive role is farming (ploughing).

ɖrɔ|e C= species
‘honey-bee’ F= insect
QUALIA T= honey collection
 A=natural

The constitutive role, as per the Qualia Structure, of the given lexicon ‘ɖrɔ|e’ is species, and the formal role is insect, whose primary function is collection of honey, and the agentive role is undoubtedly natural.

b^henɰ^hu C= plants
‘Brinjal’ F= vegetable
QUALIA T= food

A= farming (planting)

From the above given lexical item ‘b^hent^hu’ we notice that, the constitutive role is plants, and the formal role is vegetable, whose telic role is food, and agentive role is of course farming (vegetable plantation).

p^harguddi C= species

“Butterfly” F= insect

QUALIA T=

A= natural

The constitutive role of the given lexical item ‘p^harguddi’ is species and the formal role of the said lexicon is insect, whose telic role is not known to me I left it blank since I am with less data and scanty knowledge and understanding of the language. The agentive role of the lexicon is natural.

hillən C= bird

“Eagle” F= carnivorous

QUALIA T= killing/hunting

A= natural

The constitutive role of the above given lexicon ‘hillən’ is bird, and formal role is carnivorous. The telic and the agentive roles of the lexicon are killing/hunting and natural respectively.

punḡ C= material

“A device use to

Separate solid F=utensils, kitchen tool or equipment

Objects from liquid” T= cooking

QUALIA A= artifact

As per the Qualia Structure, the constitutive role and the formal role of the lexicon ‘puŋi’ are material (iron, brass, etc.) and utensils (kitchen tool or equipment). Likewise, the telic role of the lexicon is cooking and the agentive one is artifact.

sreŋa C= material (wool)

“Pillow” F= cushion

QUALIA T= support (comfort)

A= artifact (knitting, weaving, stitching)

The constitutive role of the above given lexicon ‘sreŋa’ is material (wool) and the formal role is cushion. As a basic understanding from the Qualia Structure point of view and the language, the purpose of the lexicon is for support (comfort) and the agentive role of the said lexicon is artifact (knitting, weaving, and stitching).

Conclusion

From the above kaleidoscopic explanation, it can be inferred that, the four roles of the Qualia Structure, i.e. constitutive, formal, telic and agentive, have been explained in some extent with a handful of data available with some knowledge and understanding of the language. Albeit, the above explanation is a meagre to get a transparent idea, which, of course, does not kiss the feet of success and touch the realm of knowledge and needs more data, understanding, knowledge and explanation, but it may pave the way for further research in this field, particularly in generative lexicon in Gaddi language.

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“Multi-Competence” of the Inter-State Migrant Students of India: A Comparative Study between Bangla, Hindi, English and Telugu in Terms of Phonology

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Abstract

In this study, the “multi-competence” of the inter-state migrant students of India who deal with four languages at the same time will be explored. The typological distance and the possible language transfer between Bangla, English, Hindi, and Telugu in terms of segmental and supra-segmental features will be tried to examine. According to the New Education Policy 2020, three-language formula has been adopted in schools of India. Generally, most of the states have taken English, Hindi and the regional language of the respective states to implement the three-language formula in schools. But people who move from one state to another learn their L4 as the third language in schools. For example, when one socioeconomically privileged Bengali moves to Telangana whose mother tongue is Bangla, he/she learns English as L1, Hindi as L2 and Telugu as L3. Here in this paper, along with English and Hindi, Bangla and Telugu have been chosen for this study as the mother tongue of the author is Bangla and the author is a resident of Telangana. This study is relevant for all the inter-state migrant students whose mother tongue is not Hindi or English. These students learn three languages in a formal set up in school in addition to their mother tongue. To learn a language, we need to acquire multiple subsystems of that language, for example, its phonology, vocabulary, writing system, grammar etc. In this study, the phonological differences of Bangla, English, Hindi, and Telugu will be discussed to understand the varied knowledge of the Indian inter-state migrant students.

Keywords: Multi-competence, Inter-state migrant, phonology, Typological distance, Language transfer, Interlanguage

Introduction

India is a multilingual country, and it is India’s multilingualism that holds the country together amongst colossal linguistic differences. Abram de Swan argued that languages form

a global constellation and they are found in a hierarchy, namely peripheral, central, super-central and hyper-central.¹ Among total 780 languages, Hindi and English are the two super-central languages in India. There are 22 central languages, such as Bengali, Telugu, Marathi etc. and the rest are peripheral languages.² According to Swaan “English is the only hyper-central language that holds the entire world language system together” (Swaan. 2001, p.17).

Speakers of peripheral and central languages learn super-central languages as these languages are placed in a higher level in the hierarchy. It is necessary to understand the hierarchy of languages to understand the choice of first, second or third language on the part of the students. The socioeconomically privileged group always choose English as their first language as it is a hyper-central language.

According to the New Education Policy 2020, three-language formula has been adopted in schools which was first implemented by the Indira Gandhi Government in the National Education policy,1968. Education is a state subject, so things play out differently in Hindi belt and non-Hindi belt. Generally, most of the states have taken English, Hindi, and the regional language of the respective states to implement the three-language formula in schools. Internal migrant students of India who relocate from one state to another end up being a linguistic minority in their own country. These students learn their L4 as their L3 in school. For example, when one socioeconomically privileged Bengali moves to Telangana where learning Telugu is mandatory, learns English as L1 most of the time, Hindi as L2 and Telugu as L3. In most of the cases these students do not know how to read and write their mother tongue as there is no opportunity to learn their mother tongue in a formal set up in school. These students use their mother tongue in their communication with family members and friends. So, the internal migrant students deal with four languages at the same time from a very young age up to class 8.

¹ .Hypercentral languages are used as a lingua franca across the world by the non-native speakers. E.g.- English. Supercentral languages are used by the native and non-natives all through the world. Central languages are used within a particular region by the natives and non-natives. Peripheral languages are spoken by the native people of a single region. (see Swaan.p.1-17) (see Cook.p.189-192).

² In 2010, People’s Linguistic Survey of India (PLSI) found out total 780 languages in India. The Republic of India has 22 scheduled languages as per the eight schedule to the constitution of India.

To learn a language, we need to learn multiple sub-system of that language, for example: its phonology, vocabulary, writing system, grammar etc. To understand the “multi-competence” of the Indian internal migrant students in terms of phonology, we will discuss the typological distance and possible language transfer between Bangla, English, Hindi and Telugu in terms of segmental and supra-segmental features.³ Through some case studies we will try to get a clear picture of the ground reality of the present state of India’s multilingual situation and the ‘multi-competence’ of the internal migrant students.

Origin of Bangla, English, Hindi, and Telugu

English, Hindi and Bengali are from Indo-European language family. English has evolved from Germanic branch, whereas, Hindi and Bangla are categorised as the New Indo-Aryan languages of the Indo-Iranian language family. Bangla along with Oriya, Assamese and some other languages developed from Magadhi Apabhraṅsa (Chatterji, p.91). The standardized form of Hindi which is commonly known as *Khari Boli* developed by taking loan words from a wide range of languages, such as Sanskrit, Arabic, Persian, Turkish, Portuguese and English (Shapiro 1989, p.5). Telugu is a language of the Dravidian language family which is genetically unrelated to the Indo-Aryan languages like Hindi and Bangla. The English language of today is the language of the dialects spoken by the Germanic tribe like Angles, Saxons and Jutes. English is related to the low west Germanic branch of the Indo-European family (Baugh and Cable, p.57). So, in terms of origin there is a wide variety between Bangla, English, Hindi and Telugu. Students should have a great deal of expertise to acquire these four languages at the same time.

‘Multi-competence’ and Interlanguage

According to V. Cook, ‘multi-competence’ is the knowledge of more than one language in the same mind. So, in this case, student’s knowledge of their first language and their ‘interlanguage’ in the second, third or a fourth language coexist in the same mind and form a language super-system.⁴ Selinker introduced the term ‘interlanguage’ in his seminal paper called “Interlanguage” in 1972. According to him one second language learner develops a

³ V. Cook coined the term ‘multi-competence’ to describe the knowledge of more than one language in the same mind.

⁴ Most of the socioeconomically privileged internal migrant students opt for English as their first language and they do not have any opportunity to learn their mother tongue in a formal set up in school. These students only know how to speak their mother tongue in most of the cases. We have included four languages in our discussion about phonology only because of this reason.

separate system called ‘interlanguage’ by activating his or her ‘latent psychological structure’ which is different from the native language and the target language system.

An ‘interlingual situation’ is a specific blend of native language, target language and interlanguage. Selinker observed that there are five processes which are key to the second language acquisition- language transfer, transfer of training, strategies of L2 learning, strategies of L2 communication, and overgeneralization of target language rules.

In terms of manner and place of articulation there could be a lot of variety in the sound inventories of four languages.⁵ When one student learns to speak four languages at the same time, they need to know the sound inventories of four languages. After learning our first language when we learn a second, third or fourth language, the knowledge of our first language can impact the learning to a great extent. Typological distance between languages and language transfer from our first language play a significant role in our second language learning along with some other factors like motivation, learner’s age, learning environment, language exposure, learner’s cognitive development etc. In the next section the typological or linguistic distance between Bangla, English, Hindi, and Telugu in terms of segmental and suprasegmental feature will be discussed

Typological Distance Between Bangla, English, Hindi and Telugu in Terms of Phonology

Typological distance or linguistic distance is how one language is different from another in terms of phonology, morphology, syntax, orthography etc. According to the Behaviourist theory, our L1 habits interfere with the development of our L2 habits. The Contrastive Analysis Hypothesis propounded by Lado, Fries, and Weinreich in the 1950s and 1960s claimed that the difference between our L1 and L2 is the result of our L2 errors.

Languages in Contact by Uriel Weinreich and *Linguistics Across Cultures* by Robert Lado are the two pioneering works from where we can get a clear insight about language distance and language transfer or “interference”. Robert Lado pointed out that “the students who comes in contact with a foreign language will find some features of it quite easy and others extremely difficult. Those elements that are similar to his native language will be simple for him, and those elements that are different will be difficult.” Towards the end of the 1960s

⁵ . Sound inventories of Bangla, English, Hindi, and Telugu with description of minimal pairs have been added in the appendix.

cognitive psychology started to spread its domination over behaviourism with the emergence of the Interlanguage by Selinker. Later Rod Ellis (2015) observed that “language distance also has more complex effects on language transfer than those predicted by the Contrastive Analysis Hypothesis”. According to him both positive and negative transfer can occur when there are similarities between two languages.⁶

In this study, the typological distance between Bangla, English, Hindi and Telugu in terms of segmental and suprasegmental features will be discussed. According to Robert Lado “when learning a foreign language, we tend to transfer our entire native language system in the process. We tend to transfer to that language our phonemes and their variants, our stress and rhythm patterns, our transitions, our intonation patterns and their interaction with other phonemes”. So, as the number of languages involved in the process grows, the difficulty to understand the cross-linguistic influence also surmounts. Individual learner history is vital to understand the cross-linguistic distance and transfer.⁷ In this study those unique instances where mother tongue is Bangla, L1 is English, L2 is Hindi and L3 is Telugu will be discussed.

Let us start with the linguistic distance between Bangla, English, Hindi and Telugu.

Consonants

1. Bangla, Hindi, and Telugu have a series of aspirated and unaspirated stops both voiceless and voiced unlike English. In Telugu aspirated stops /p^h,b^h,t^h,d^h,t^h,d^h,k^h,g^h/ are found mainly in Sanskrit borrowing words and they are less frequent in the native phonemic system.⁸ In Bangla and Hindi aspiration is a distinctive phonemic feature because aspirated and unaspirated stops are found in a contrastive distribution. On the other hand, aspiration is an allophonic variation in English as aspirated and unaspirated stops are found in a mutually exclusive environment. In English, voiceless stops /p, t, k/ are aspirated when they occur at the beginning of a stressed syllable. So, in English voicing and aspiration are associated with each other, whereas, in Bangla, Hindi and Telugu these two features are independent of each other.

⁶See Rod Ellis (2015), p.123 for a detailed discussion of this topic.

⁷ Sharwood Smith and Kellerman (1986) proposed that ‘crosslinguistic influence’ would be a more theory neutral term to describe the way one language interacts with other (cited by Rod Ellis 2015. p.119)

⁸See Krishnamurti and Gwynn (1985), ‘Introduction’ for a detailed analysis

2. In English /t, d/ are alveolar plosives. The tip and Blade of the tongue make firm contact with the alveolar ridge to produce these sounds. Bangla, Hindi and Telugu do not have alveolar stops. These languages have two sets of similar kind of sounds which are dental and retroflex sounds. Dental plosives /t,d/ are articulated by a firm contact of the tip of the tongue with the back of the upper teeth near the gums. The Retroflex sounds /ʈ, ɖ/ are articulated when the tip of the tongue curls back and makes a firm contact with the post-alveolar region.

3. In Bangla, Hindi and Telugu, we see gemination or double consonant which is a sequence of identical segments within a single morpheme. For example, in Bangla we find words like /bɔccɔ/< boy. In Hindi and Telugu, we have words like /munna:/< kid, /ukku/< steel respectively. This phenomenon of gemination or double consonant is not found in English language.

4. Bilabial nasal /m/ and velar nasal /ŋ/ have equivalent in Hindi and Bangla. In Telugu, /ŋ/ is one of the realisations of /n/ occurring before velar plosives in medial position. For example- /ankamu/ <number>. In modern Telugu a new sound change has occurred by merging /m/ with /w/ in a few lexical items like /mɐ:miɖi/ > /mɐ:wiɖi/- <mango> (Krishnamurti 2003, p.150). In Bangla and Hindi /n/ is a dental nasal, whereas, in English /n/ is an alveolar nasal. We find retroflex /ŋ/ in Hindi and Telugu but in English there is no retroflex sound like /ŋ/.

5. In English, the dental fricatives /θ, ð/ are pronounced by the tip of the tongue making a light contact with the upper front teeth. In Bangla, Hindi and Telugu there are no dental fricatives like these two sounds. The near equivalent sounds which can replace /θ, ð/ are aspirated dental plosive /tʰ/ and unaspirated dental plosive /d/ respectively.

6. In English, /tʃ, dʒ/ are palato-alveolar affricate which are articulated by a firm contact between the tip and blade of the tongue and the alveolar ridge. Hindi /tʃ, dʒ/ are more or less same as English. In Bangla, the equivalent sounds /c, ɟ/ are palatal stops. In Telugu, /c, ɟ/ have conditioned variants -[tʃ, dʒ] occurs before front vowels and [ts, dz] occurs before non-front vowels.⁹

7. “In most of the south Asian languages /z/ is an allophone of /dʒ/. Most of the South Asian languages lack the phoneme /z/ which may be realised as /z/, /ʃ/, /dʒ/ or even /ɟ/ in such words as pleasure” (Swan & Smith,2001 p.230). This is applicable to Bangla, Hindi and Telugu. In these languages, /z/ is only found in borrowing words from Persian and English.

⁹ See Krishnamurti & Gwynn (1985). P.7 for detailed analysis.

8. In English, /r/ is a post-alveolar frictionless continuant which is articulated when the tip of the tongue approaches the alveolar area but never makes contact with any part of the roof of the mouth. In Bangla there are two flap sounds. The first one is a dental flap which is articulated by the contact of the tip of the tongue with the post-dental or pre-dental region. The second one is a retroflex flap which is articulated by the contact of the tip of the tongue with the post-alveolar region. In Hindi two flap sounds are there just like Bangla. Hindi also has an approximant /r/ which is just like a tongue tap, articulated by a rapid striking of the front of the top of the mouth anywhere from the alveolar ridge to the back of the front teeth (Shapiro, p.17). In Telugu only one /r/ sound is there. There is no retroflex /r/ sound in Telugu.

9. Hindi and Telugu have three sibilants- /s, ʃ, ʒ/ and one glottal fricative /h/. Except the retroflex /ʒ/, English has equivalent sounds for the other three. /ʃ/ and /s/ are the initial sounds of English ‘ship’ and ‘sip’ respectively. The retroflex /ʒ/ is found in Sanskrit borrowing words only (Shapiro, 1989.p.18). Bangla has one sibilant phoneme, the palate-alveolar /ʃ/ and the dental or alveolar /s/ is only a subsidiary form of it. /ʃ/ normally becomes /s/ when occurring before /t, d, n, r, l/ (Chatterji, 1926. p.546). The use of the palatal /ʃ/ for /ś, ʃ, s/ is the central point of Bengali articulation (Chatterji, 1926. p.551). The pronunciation of glottal fricative /h/ in Bangla is same as other three languages.

10. In English, approximants /j/ is a palatal semi-vowel and /w/ is a labio-velar semi-vowel. Phonetically they are like vowels but phonologically they are like consonants. The Articulation of /j/ is similar to /i/ and the articulation of /w/ is similar to /u/ (Roach, 2009 p.50). In Hindi there are two approximants- /v/ and /j/. The pronunciation of /v/ ranges from /w/ sound in water to the /v/ sound in ‘victory’. So, in Hindi there is not much difference between the two sounds (Shapiro, 1989. p.18). In Hindi, the articulation of /j/ is similar to /i/ as in the word like /jar/- ‘buddy’. In Bangla, the old Indo-Aryan semi-vowels have gone through a lot of change and Bangla started with its own semi-vowel glides /e, o/ which are optional intervocal sounds only (S.K.Chatterji, 1926.p,274). Telugu also has two approximants /v/ and /j/. In Telugu the phonetic realisation of the approximant /v/ are [v] and [w].

Vowels

1. Vowel length is a phonemic feature in English, and Telugu, whereas in Bangla vowel length cannot make any meaning difference.

For example-

English: /fil/ <fil>

/fi:l/ <feel>

Hindi: /mil/ <meet>

/mi:l/ <mile>

Telugu: /ikə/ <in future>

/i:kə/ <feather>

2. In Bangla all vowels have distinctive nasal counterpart. Except /æ/, all vowels of Hindi have their corresponding nasalised form. In Bangla and Hindi nasalisation is a phonemic feature because oral and nasal vowels are in a contrastive distribution.

For example-

Bangla: /bəd^hə/ <obstacle>

/bĕd^hə/ <to bind>

Hindi: /sas/ <mother-in-law>

/sās/ <breath>

In English and Telugu nasalisation is not a phonemic feature.

3. The vowel /æ/ in Hindi and Telugu occurs in English loan words like /bæt/ <cricket bat>. In Telugu we find words like /bændu/ <band>, /mæ:tu/ <mat>. Telugu words generally end with vowel sounds. In borrowing words ending with consonant sounds, sometimes we see an extra /u/ sound like this to compensate that.

4. In English there are three central vowels- /ʌ, ɜ:, ə/ as in words like /bʌt/ <but>, /bɜ:d/ <bird>, and /ə'gəu/ <ago> respectively. In Bangla we find only one central vowel- /ə/ as in /əlo/ <light>. In Telugu short and long form of /ə/ are there as central vowel. English central vowel /ə/ which frequently occurs in unstressed syllable is not present in Bangla and Telugu. Speakers of Bangla and Telugu can substitute /ə/ with other vowel sounds. In Hindi /ə/ is there as in word like /məl/ <rub>. Hindi has another central vowel /ɑ/ as in word like /mal/ <goods>.

5 There are 8 diphthongs and 5 triphthongs in English language. In Bangla there are 25 diphthongs and close to 19 triphthongs. There are two diphthongs in Hindi and Telugu /ai/ and /au/.

Suprasegmental Features

Consonant Cluster

Consonant cluster is the sequence of consonants at the beginning or at the end of a single syllable. In English the initial and final consonant cluster occur far more frequently than

Bangla, Hindi, and Telugu. In English, we can find three consonants at the initial position of a nucleus and up to four consonants at the final position of a nucleus. For example-

<splash> /splæʃ/ CCCVC
<screen> /skri:n/ CCCVC
<attempts> /ə'tempt/ VCVCCCC
<twelfths> /twelfθs/ CCVCCCC

In Hindi, few native words are there where we can find initial and final clusters. For example- <hemp> /bʰaŋg/ CVCC. Initial and final consonants are mainly found in borrowing words from Sanskrit, English, and Perso-Arabic. For example- <woman> /stri/ CCCV.

In Bangla also initial and final consonant cluster are rare except in some borrowing words from Sanskrit and English. For example-

<village> /grəm/ CCVC
<train> /trein/ CCVC

In Telugu, the initial and final consonant clusters are rare and the basic word structure comprises of different combinations of consonant and vowel units.

In Bangla, Hindi, and Telugu we find gemination or double consonant in word medial position which is a sequence of identical segments within a single morpheme. In English we cannot find this phenomenon of gemination. For example, we see double consonant in word medial position in Bangla, Hindi and Telugu words respectively-

<flood> /bonnə/
<spoon> /camməc/
<cloth> /bətʃtə/

Stress and Rhythm

In terms of stress and rhythm, English is quite different from Bangla, Hindi and Telugu. English word has a definite place for stress and we are not allowed to change it (O'Connor 1970, p,90). Generally, content words like nouns, main verbs, adjectives, adverbs are stressed and functional words like prepositions, articles, auxiliary verbs are not stressed. Functional words have strong form and weak form. The use of weak forms is an essential part of English speech and we must learn to use the weak forms of 35 English words (O'Connor 1970, p,92). For example:

Word	Weak form	Example
And	ən	blæk ən wait
As	əz	əz gud əz gəuld (O'Connor 1970, p.92)

Roach has observed three levels of stress in English speech. The tonic syllable where the pitch movement is initiated can have the primary stress. The other prominent syllables can have the secondary stress which is weaker than the primary stress. Along with primary and secondary stress, a third level is also identified which can be called unstressed as there is absence of any recognisable amount of prominence (Roach, 2009, p.75).

“In many languages the rhythm unit is syllable: each syllable has the same length as every other syllable and there are not the constant changes of syllable length which occur in English word groups” (O'Connor 1970, p.100). Bangla, Hindi, and Telugu are examples of such kind of languages. These languages are called syllable-timed language, whereas English can be called a stress-timed language. Word-stress is not a phonemic feature in Bangla and all syllables of a multi-syllabic Bangla word are stressed equally (Dimock, Bhattacharji, Chatterjee 2005, p.54). In English, the accent can distinguish the grammatical function of the word. For example- when one word is used as a noun or adjective, the first syllable will be stressed. The same word will be stressed on the second syllable, when it is used as a verb. For example-

' broadcast(noun)	broad' cast(verb)
' challenge(noun)	cha' llenge(verb)

Krishnamurti observed that “Vowel length is the only stable suprasegmental feature in all Dravidian languages” (Krishnamurti 2003, p.58). A syllable with long vowel stands out from others in Telugu just like Hindi. So, there is no fixed syllable for stress in Bangla, Hindi, and Telugu as we find in English.

Hypothesis about the Possible Language Transfer between Bangla, English, Hindi, and Telugu

Bangla and Hindi are the New Indo-Aryan languages of the Indo-European language family. Telugu is a Dravidian language which is genetically dissimilar from the Indo-Aryan

languages like Bangla and Hindi. But many linguists like Suniti Kumar Chatterji, Jules Bloch, Krishnamurti, Sjoberg had observed a great deal of similarities between Indo-Aryan and Dravidian languages and Dravidian impact on Indo-Aryan languages (Krishnamurti, 2003. p.38-42).

Suniti Kumar Chatterji pointed out the impact of Dravidian languages on Indo-Aryan languages in terms of phonology, morphology, syntax and vocabulary (Chatterji, 1926.p.170-178). Here, we will discuss about the impact related to phonetics. According to Chatterji, the insertion of the palatal and labial semi-vowels in connection with front and back vowels, the occurrence of cerebrals, the voicing of intervocal stops, the retention of final vowel is some of the influences of the Dravidian languages on Indo-Aryan languages.

Krishnamurti observed that the Dravidian languages show evidence of extensive lexical borrowing but only a few traits of structural borrowing from Indo-Aryan, whereas Indo-Aryan languages show large scale structural borrowing from Dravidian but very little lexical borrowing. So, we can make a hypothesis here that both Indo-Aryan and Dravidian languages have impacted each other to a great extent. A great deal of positive transfer is possible in terms of phonology between Bangla, Hindi, and Telugu. These three languages have some individual characteristic features of their own. So, negative transfer is also highly likely.

English is an Indo-European language of Germanic branch. In terms of place and manner of articulation, English sounds are little different from Bangla, Hindi and Telugu. So, a great deal of negative transfer along with some positive transfer are possible between Bangla, Hindi, English and Telugu in terms of segmental and suprasegmental features. We will discuss about positive and negative transfer in the next section.

Positive Transfer

1. Bangla, Hindi, and Telugu have a series of aspirated stops. So, when a speaker of Bangla learns Hindi or Telugu, s/he can acquire the sounds of aspirated stops like /p^h, b^h, t^h, d^h, t^h, d^h, k^h, g^h/ very easily. We can see positive transfer of the sounds of aspirated stops among the speakers of Bangla, Hindi, and Telugu.
2. Retroflex consonants are present in Bangla, Hindi, and Telugu language. So, speakers of all these three languages can articulate the retroflex sounds very easily and we see positive transfer of retroflex sounds among the speakers of Bangla, Hindi, and Telugu.

3. Gemination or double consonant is present in Bangla, Hindi, and Telugu. So, speakers of all these languages positively transfer the sounds of geminated consonants.
4. Due to long period of British rule, a good number of English loanwords have entered to all Indo-Aryan and Dravidian languages. So, Bangla, Hindi, and Telugu already have a huge number of English loanwords. Pronunciation has changed to some extent though. For example, English phoneme /f/ has entered through words like <office> /ɒfis/, <coffee> /kɒfi/ etc. So, positive transfer related to English sounds is possible as there are numerous English loanwords in Bangla, Hindi, and Telugu.

Negative Transfer

1. In Bangla, Hindi, and Telugu voicing and aspiration are not associated with each other unlike English. So, speakers of Bangla, Hindi, and Telugu can pronounce voiceless stops /p,t,k/ without aspiration in all positions. They can negatively transfer the sounds of /p, t, k/ of their own language which are not aspirated at the beginning of a stressed syllable.
2. Speakers of Bangla, Hindi, and Telugu can negatively transfer the sounds of retroflex consonants /ʈ, ɖ/ to the English alveolar consonants /t, d/.
3. Bangla, Hindi, and Telugu language speakers can negatively transfer the sounds of aspirated dental plosives /tʰ/ and unaspirated dental plosive /d/ to the English dental fricatives /θ/ and /ð/.
4. In English, /r/ is pronounced only when it is followed by a vowel sound. In all other positions, the sound of /r/ is dropped. The speakers of Bangla and Hindi can pronounce /r/ in all positions
5. In English, /l/ has two allophones- clear[l] and dark[l̥]. Clear [l] is used before vowels and semi-vowel /j/ and dark [l̥] is used before consonants and in final position. Speakers of Bangla and Hindi can pronounce the clear [l] in all positions. Telugu speakers can replace the dark [l̥] in the final position by a retroflex /ɭ/
6. Speakers of Bangla can face problem to understand the distinctive nature of long and short vowel of English, Hindi, and Telugu as vowel length is not a phonemic feature in Bangla. They can negatively transfer the sounds of short vowel to the long vowel.
7. Speakers of Bangla, Hindi, and Telugu can have difficulty to pronounce English diphthongs. They can negatively transfer the initial sound of a diphthong and pronounce it like a monophthong. For example, they can pronounce /geɪt/ as /get/.

9. English central vowels /ʌ, ɜ:, ə/ can pose problem for Bangla and Telugu speakers. They can substitute these vowel sounds with vowel sounds like /ɐ/ or /æ/. For example- /ə'baut/ can be pronounced like /æ'baut/.

10. Initial and final consonant clusters are not so frequent in Bangla, Hindi, and Telugu like English. So, speakers of these languages can insert an extra sound to facilitate the pronunciation of words with consonant clusters. This is known as epenthesis. For example, they can pronounce /sku:l/ <school> as /iskul/, /film/ <film> as /filim/ or /filam/.

11. Pattern of stress is quite different in Bangla, Hindi, and Telugu compare to English as Hindi, Bangla, and Telugu are syllable timed language and English is a stress timed language. Speakers of Bangla, Hindi, and Telugu can pronounce the 'weak form' of the functional words of English as 'strong form' in all positions. Words like 'protest', 'report' will be pronounced in the same way irrespective of their grammatical function.

Conclusions

This study is about the 'multi-competence' of the inter-state migrant students of India whose mother tongue is not Hindi or English. These students have implicit or explicit knowledge of four languages. In addition to their mother tongue they learn three dominant languages as L1, L2, and L3 in school. In spite of the linguistic distances of these four languages inter-state migrant students deal with four languages simultaneously. They constantly code-switch and code-mix between four languages in their verbal communication. In this study those particular instances have been discussed where the mother tongue is Bangla, L1 is English, L2 is Hindi, and L3 is Telugu. Teachers can take into their consideration the differences and the possible language transfers between languages before planning lessons.

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Appendix

Sound Inventory of Bangla:

Table 1: Bangla consonants

		Labial		Dental		Palatal		Retroflex		velar		Glottal
		Unaspirated	Aspirated	Unaspirated	Aspirated	Unaspirated	Aspirated	Unaspirated	Aspirated	Unaspirated	Aspirated	
		-ted		-ted		-ted		-ted		-ted		
Stops	Voiceless	p	p ^h	t	t ^h	c	c ^h	ʈ	ʈ ^h	k	k ^h	
	Voiced	b	b ^h	d	d ^h	ʃ	ʃ ^h	ɖ	ɖ ^h	g	g ^h	
Nasal		m		n						ŋ		
Laterals				l								
Flaps				r				ɽ				
Spirants				s		ś						h

[Adapted from Dimock, Bhattacharji & Chatterjee 2005]

Table 2: Examples

/p/ - /pɛtʃ/ (leaf)	/d/ - /dɛl/ (lentil)
/p ^h / - /p ^h ɛtʃ/ (broken)	/d ^h / - /d ^h ɛl/ (shield)
/b/ - /bɛn/ (arrow)	/k/ - /kɛl/ (time)
/b ^h / - /b ^h ɛn/ (pretance)	/k ^h / - /k ^h ɛl/ (canal)
/t/ - /tɛn/ (tune)	/g/ - /gɛ/ (body)
/t ^h / - /t ^h ɛn/ (piece of cloth)	/g ^h / - /g ^h ɛ/ (sore)
/d/ - /dɛn/ (gift)	/m/ - /mɛ/ (mother)
/d ^h / - /d ^h ɛn/ (paddy)	/n/ - /nɛc/ (dance)
/c/ - /cɛl/ (rice)	/ŋ/ - /ɔŋko/ (arithmetic sum)
/c ^h / - /c ^h ɛl/ (skin)	/l/ - /lɛl/ (red)
/ʃ/ - /ʃɛl/ (net)	/r/ - /hɛr/ (necklace)
/ʃ ^h / - /ʃ ^h ɛl/ (spicy)	/ɽ/ - /hɛɽ/ (bone)
/ʈ/ - /kɛtʃ/ (to cut)	/s/ - /stri/ (wife)
/ʈ ^h / - /kɛt ^h ʃ/ (measure of land)	/ś/ - /ɛsɛ/ (to come)
	/h/ - /hɛt/ (hand)

Table 3: Bangla vowels:

	Front	Central	Back
High	i		u
Mid	e		o

Lower-mid	æ		ɔ
low		a	

[Adapted from Dimock, Bhattacharji & Chatterjee 2005]

Table 4: Examples

/i/- /din/ (day)	/i/- /din/ (day)
/e/- /kenə/ (to buy)	/o/- /bon/ (sister)
/æ/- /k ^h ælə/ (to play)	/u/- /p ^h ul/ (flower)
/ɐ/- /ɐlo/ (light)	

Sound Inventory of English:

Table 5: English Consonants

[Adapted from Roach 2000]

		Bilabial	Labio-Dental	Dental	Alveolar	Palato-alveolar	Palatal	Velar	Glottal
Plosive	Voiceless	p			t			k	ʔ
	Voiced	b			d			g	
Fricative	Voiceless		f	θ	s	ʃ			h
	Voiced		v	ð	z	ʒ			
Affricate	Voiceless					tʃ			
	Voiced					dʒ			
Nasal	Voiced	m			n			ŋ	
Lateral	Voiced				l				
Approximant	Voiceless	ɸ							
	Voiced	w			ɹ		j		

Table 6: Examples

/p/- /pɪn/ (pin)	/ʃ/- /mɪʃən/ (mission)
/b/- /bɪn/ (bin)	/ʒ/- /vɪʒən/ (vision)
/t/- /ten/ (ten)	/tʃ/- /tʃɪn/ (chin)
/d/- /den/ (den)	/dʒ/- /dʒæm/ (jam)
/k/- /kɪt/ (kit)	/h/- /hʌt/ (hut)
/g/- /gɪt/ (git)	/m/- /mæn/ (man)
/f/- /faɪn/ (fine)	/n/- /net/ (net)
/v/- /vaɪn/ (vine)	/ŋ/- /sɪŋ/ (sing)
/θ/- /rɪθ/ (wreath)	/l/- /læmp/ (lamp)
/ð/- /rɪð/ (wreathe)	/r/- /red/ (red)
/s/- /sɪp/ (sip)	/j/- /jet/ (yet)
/z/- /zɪp/ (zip)	/w/- /wet/ (wet)

Vowel Sounds:

Table 7

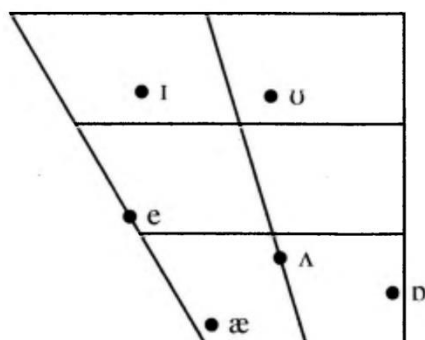
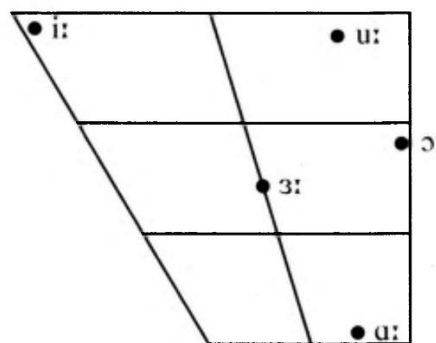


Table 8

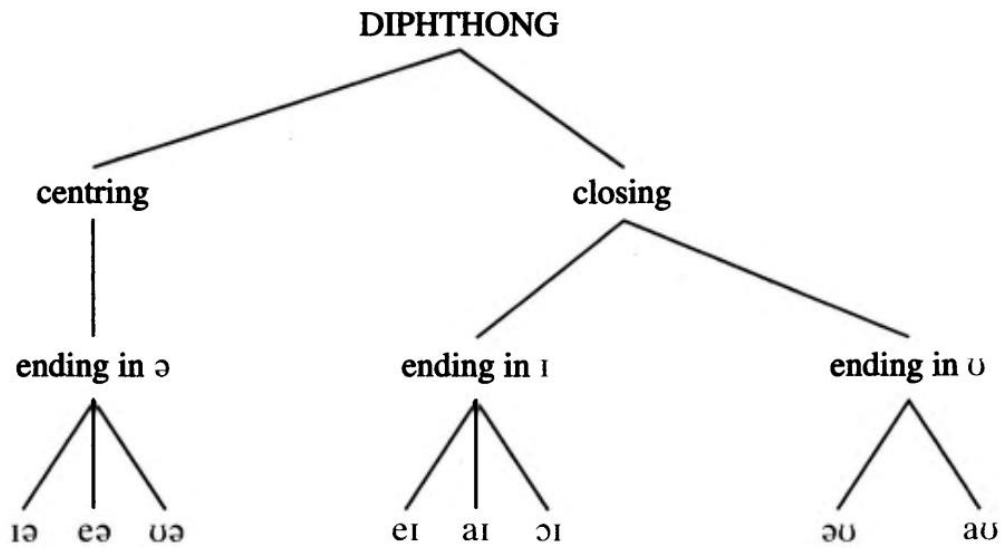


[Adapted from Roach 2009]

Table 9: Examples

/ɪ/- /bɪt/ (bit)	/u/- /pʊl/ (pull)
/i:/- /bi:t/ (beat)	/u:/- /pu:l/ (pool)
/e/- /bet/ (bet)	/ʌ/- /kʌt/ (cut)
/æ/- /bæt/ (bat)	/ɜ:/- /tɜ:n/ (turn)
/ɑ:/- /fɑ:/ (far)	/ə/- /əgəʊ/ (ago)
/ɒ/- /pɒt/ (pot)	
/ɔ:/- /bɔ:t/ (bought)	

I



[Adapted from Roach 2009]

Table 10: Closing Diphthongs:

/eɪ/- /deɪ/ (day)	/aʊ/- /naʊ/ (now)
/aɪ/- /faɪn/ (fine)	/ɔɪ/- /bɔɪ/ (boy)
/əʊ/- /bəʊt/ (boat)	

Table 11; Centring Diphthongs:

/ɪə/- /dɪə/ (dear)	/ʊə/- /tuə/ (tour)
/eə/- /feə/ (fare)	

Table 12: English Triphthongs:

/eɪə/- /pleɪ.ə/ <player >	/əʊə/- /ləʊ.ə/ <lower>
/aɪə/- /faɪə/ <fire>	/aʊə/- /paʊə/ <power>
/ɔɪə/- /rɔɪ.əl/ <royal>	

[Adapted from Roach 2009]

Table 13: Hindi Consonants:

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Retroflex	Palatal	Velar	Glottal
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Plosive	p b p ^h b ^h		t̪ d̪ t̪ ^h d̪ ^h			t d t ^h d ^h		k g k ^h g ^h	
Affricate					tʃ dʒ tʃ ^h dʒ ^h				
Nasal	m			n				ŋ	
Tap or Flap				r		ɾ ɾ ^h			
Fricative		f		s z	ʃ				h
Approximant		v					j		
Lateral Approximant				l					

[Adapted from Ohala 1999]

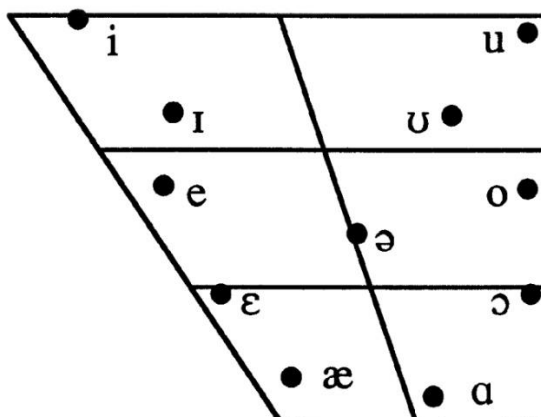
Table 14: Examples

/p/- /pal/ (nurture)	/tʃ ^h /- /tʃ ^h al/ (tree bark)
/b/- /bal/ (hair)	/dʒ/- /dʒal/ (net)
/p ^h /- /p ^h al/ (knife blade)	/dʒ ^h /- /dʒ ^h əl/ (glimmer)
/b ^h /- /b ^h al/ (brow)	/m/- /mal/ (goods)
/t̪/- /t̪al/ (beat)	/n/- /nal/ (drain)
/d̪/- /d̪al/ (lentil)	/ŋ/- /vaŋməj/ (literature)
/t̪ ^h /- /t̪ ^h al/ (platter)	/f/- /farsi/ (persian)
/d̪ ^h /- /d̪ ^h ar/ (knife edge)	/s/- /sar/ (year)
/t/- /tal/ (postpone)	/ʃ/- /ʃal/ (tree species)
/d/- /dal/ (branch)	/h/- /hal/ (condition)
/t ^h /- /t ^h al/ (lumber shop)	/v/- /vala/ (pertaining to)
/d ^h /- /d ^h al/ (shield)	/z/- /zəmin/ (ground)
/k/- /kal/ (span of time)	/j/- /jar/ (buddy)
/g/- /gal/ (cheek)	/r/- /ral/ (tree species)

/k ^h /- /k ^h al/ (skin)	/ɽ/- /bəɽa/ (big)
/g ^h /- /g ^h an/ (bundle)	/ɽ ^h /- /bəɽ ^h a/ (increase)
/tʃ/- /tʃal/ (gait)	/l/- /lal/ (red)

[Adapted from Ohala 1999]

Table 15: Hindi Vowels



[Adapted from Ohala 1999]

Table 16: Examples

/i/- /mil/ (mile)	/ɑ/- /mal/ (goods)
/ɪ/- /mɪl/ (meet)	/u/- /kul/ (shore)
/e/- /mel/ (harmony)	/o/- /kol/ (lineage)
/ɛ/- /mɛl/ (dirt)	/o/- /bol/ (speak)
/æ/- /bæt/ (cricket bat)	/ɔ/- /kɔl/ (a name)
/ə/- /məl/ (rub)	

[Adapted from Ohala 1999]

Table 17: Telugu Consonants

	Bilabial	Labio - dental	Denti- alveolar	Alveol a-r	Retrofle x	Palato- alveolar	Pal - atal	Velar	Glot t-al
Plosive	p b		t d		ʈ ɖ			k g	
	p ^h b ^h		t ^h d ^h		t ^h ɖ ^h			k ^h g ^h	
Nasal	m			n	ɳ				

Trill				r					
Fricative		f	s		ʃ	ʒ			h
Affricate			ts dz			tʃ dʒ			
						tʃʰ dʒʰ			
Approximant		v					j		
Lateral approximant				l	ɭ				

[Adapted from a paper by Bhaskararao & Ray 2017]

Table 18: Examples

/p/- /pədi/ (a measure)	/h/- /hə:ji/ (pleasantness)
/b/- /bədi/ (school)	/ts/- /tsə:pu/ (man's skirt)
/t/- /təggu/ (low)	/dz/- /dze:pu/ (to stretch)
d/- /dəggu/ (cough)	/tʃ/- /tʃə:pəm/ (bow)
/t/- /pə:tʃu/ (suffering)	/dʒ/- /dʒə:pəm/ (prayer)
/d/- /pə:du/ (to sing)	/tʃʰ/- /tʃʰəndəm/ (poetic meter)
/k/- /kə:tʃu/ (a bite)	/dʒʰ/- /dʒʰənkə:rəm/ (jingling sound)
/g/- /gə:tʃu/ (dent)	/v/- /və:vu/ (cow)
/pʰ/- /pʰələm/ (result)	/j/- /jə:ju/ (life)
/bʰ/- /bʰə:rəm/ (weight)	/l/- /lə:lə/ (dream)
/tʰ/- /tʰi:rəm/ (teorem)	/ɭ/- /kə:ɭ/ (art)
/dʰ/- /dʰi:rə/ (valorous)	
/tʰ/- /fontʰi/ (dried ginger)	
/dʰ/- /mu:dʰuqu/ (foolish man)	
/kʰ/- /kʰə:li:/ (empty)	
/gʰ/- /gʰədi:je/ (ghati- units of 24 minutes)	
/m/- /və:mi/ (haystack)	
/n/- /və:ni/ (his)	
/ŋ/- /və:ni/ (tippet)	
/r/- /rə:lu/ (to fall)	
/f/- /fə:lu/ (hemcloth of saree)	

/s/- /kəisə:ji/ (butcer)	
/ʃ/- /kə:ʃə:ji/ (ochre-colored)	
/ʃ/- /kə:ʃi/ (city in India)	

[Adapted partially from a paper by Bhaskararao & Ray 2017]

Table 19: Telugu Vowels

i	i:	u	u:
e	e:	o	o:
	æ:	ɐ	ɐ:

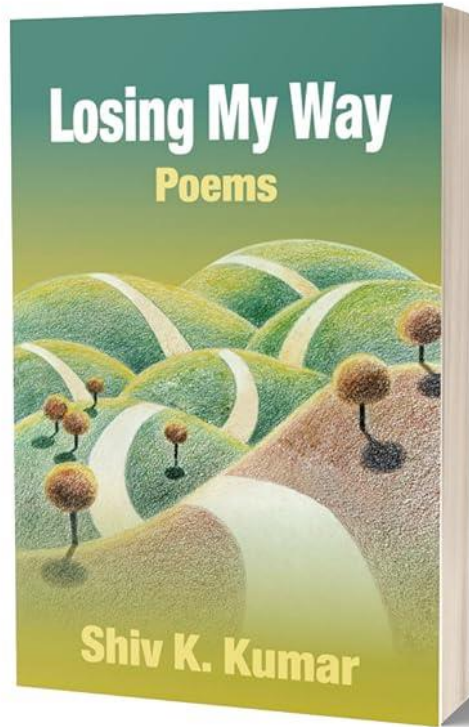
Table 20: Examples

/i/- /ikə/ (in future)	/u/- /urəkə/ (leaping)
/i:/- /i:kə/ (feather)	/u:/- /u:rəkə/ (unnecessarily)
/e/- /terutsu/ (to open)	/o/- /kodʒi/ (burnt tip of a wick)
/e:/- /te:rutsu/ (to clarify)	/o:/- /ko:dʒi/ (hen)
/ɛ/- /bɛŋdʒu/ (to bend)	/ɐ/- /ɐnu/ (to say)
/æ:/- /bæ:ŋdʒu/ (band)	/ɐ:/- /ɐ:nu/ (to lean on)

[Adapted from a paper by Bhaskararao & Ray 2017]

Evolving Poetic Maturity in the Themes of Shiv K. Kumar's Poesy

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Courtesy: www.amazon.in

Abstract

Amid the post-Independence poets writing in English, the endless contribution of Shiv K. Kumar with his free poeticism, clichés, archaism, and metrical concepts sets him as a post-modernist. His multifaceted contributions as a novelist, critic, translator, dramatist, and short-story writer ensured that he lived a profoundly creative existence within the world of literature. Kumar's extensive body of work ensures that he will be remembered as a luminous presence on the literary horizon for generations to come. There are kaleidoscopic cruxes in the poems of Kumar varying from geographical, cultural, linguistic, and religious to emotional, personal, confessional,

and many more. Kumar created vivid images in his poems about and on human emotions, situations, and consequences benignantly and sorrowfully making them apologies for humanity. The present paper attempts to research and re-evaluate the awe-inspiring themes of Kumar and their impacts and effects on contemporary society.

Keywords: Shiv K. Kumar, Poesy, Benignant, kaleidoscopic cruxes, apologies, motto, judicious.

Introduction

Give me lines or two,
in some local paper
even in the final print.

(Shiv K. Kumar, *Trapfalls in the Sky*, 1986:31)

Shiv K. Kumar is the kind of poet who does not want to pose any judicious or judgmental stance through his writings against the evils of society, but it becomes a natural essence in the writings of Kumar that gives away the obvious and rightful although they are most of the times blanketed with humor and irony.

Kumar's poetry embraces the intellectual presentations dealing with ordinary concepts of society that work as salt as well as sugar in an individual's day-to-day life. His poetry has been composed with the raw talent, skill, and impressions of great literary masters such as Bergson, Lawrence, and Eliot. The influences of these masters helped in shaping and donning Kumar's poetry in the form of intuition, instinct, reason, humor, logic, and conscience. Kumar confines the truth and nothing but the pure, crystal truth with the flavors of innocence, logic, and honest humor in his simply framed extraordinary writings. Kumar favors pure innocence and the natural nurturing of life in his poems. He embroiders his poetry with natural images, symbols, and themes in contexts of contemporary chaos and charismatic chores. His poetic works are embedded with an assurance that intuition is the key solution and motivation for humans when they have to deal with predicaments.

Kumar's sight of humanitarianism is ardent and sapient constructs his literary work as an expansion of an exclusive sound of liberty into a holy and salubrious pedestal of modern life and society. Kumar paints with entire megacosm as his easels of poetry instead of lionizing single cout, custom, dogma, or regional reign. Unlike many other great writers, for instance, Adil Jussawala, and Gauri Deshpande, who pitched 'Bombay' as their ground, or wonderful 'Malgudi' of R.K. Narayan, he chose to fly across continents, customs, and emotions and attain the high liberation of heavenly heights.

Kumar's irony comes with a feature of permanence and par excellence contained in his pitcher of literary writing with great effort. Kumar doesn't mask his works with the scenes that dawn with melancholy and are set with vacuity. The cohesion of ironic insight shapes only his poetic wonders along with providing a mature perception of personality.

The autobiographical elements and the confessions of Kumar with the alloy of his ironic tracks perform the real gravity of his works and their certain trends and trends. The literature of wide oceanic depth and vivacity of Kumar poses through some capital or supreme expression or themes in every piece of work:

Affection, Compassion, cooperation, and Amore or romance Carnal desires, partnership, reliability, loathing, loyalty, and disloyalty Camaraderie, Coherence, corporeality. Empathy, elegance, ardor, perpetuity, empathy, psychological conflicts, concepts.

Kumar had crushed the prolonged miserable silence *In Articulate Silences*, and *Cobwebs in the Sun*. He deciphers a bigger universe of experiences in these poem collections. In *Cobwebs in the Sun*, "Cobwebs" is meant for human mystification, perplexity, or incertitude. Its well-woven multi-fold junctures signify the nets ilk the exasperations, agonies, sobs, whimpers, and feebleness of modern society. Kumar incorporates genuine accomplishments as a poet of vibrant brilliancy in unco volumes such as *Trapfalls in the Sky* (1986), *Subterfuges* (1998), *Woolgathering* (1998), *Woodpeckers* (1979), *Thus Spake Lord Krishna* (2001) and *Losing my Way*.

Cobweb in the Sun (1974) brings the more refined self of Kumar, and the poem is composed with extraordinary compassion which invokes the pure muse of Kumar by evoking the longing for

the 'beautiful' in the composition. Kumar earns the wide, vast Pandora of language and visions of symbols and images commencing the beautiful bright morning dawn of creativity.

Discussion

Gradationally, Kumar sculpts an alcove with seven posterior volumes of poems for himself. Kumar established himself as a substantial contemporary poet of India by progressing with his rich texture and tune of poetic insight and delicacy which enacted in exploration and execution of human predicament to disclose the factual sensory and in present the pictorial communiqué of the cosmic euphoria and agony together in a perfect blend.

A growth pattern can be traced in terms of blooming maturity in his succeeding poems, though there are hardly any speckles of neophyte in his earlier poems. Intellectual and spiritual echoes echo frequently in Kumar's select brilliant theme, symbol, or imagery emancipating literary pieces. Kumar's perceptible erudition of primal poems bends from his primary engrossment to the musing of an educator and a teacher.

Kumar's every creation is the testimony of his life experiences, learning, consequences, outcomes, and pure observations. He writes whatever he sees, feels, and realizes in his every moment of life. Words seem to cloud and pour out of his heart and mind whenever he goes through some predicaments, dilemmas, empathy, sympathy, or any other experiences.

"Beyond the priest's monotone

a lamb bleats for the knife-edge.

a child clinging to famished

nipples will die anyway,

but your nectar is the blood

that jets from fresh arteries".

(Shiv K. Kumar *Subterfuges*, 1974: 34)

An artist needs to create and establish his own identity. Too much influence from other writers or philosophers can hamper the creativity of the writer. But a healthy appreciation and positive influences of other creators can be admirable. The philosophies and creativity of other philosophers' mend and somehow help Kumar in collecting and commanding his creative thoughts passionately.

Shiv K. Kumar is a brilliant translator as he maintains and accomplishes the great and deep responsibility of ideal and perfect translation following the compulsory and important necessities of the genre. Kumar keeps the essence of the original piece alive and adds the charm of his own in the piece making it mesmerizing and more catching. That is the reason why Kumar is considered the most terrific and perfect translator.

Kumar translated the works of Faiz Ahmed Faiz, one of his ideal poets, in two editions titled *Selected Poems of Faiz Ahmed Faiz (1995)*, and *The Best of Faiz (2000)*. Kumar's vibrant creativity and powerful talent are evident in his works of translation. For instance, lines from Faiz Ahmed Faiz's poem, *Tanhai*

“Phir koi aya dil-e-zar!

nahin koi nahin.

rah-rau hoga,

kahin aur chala jayega”

Translated by V.G. Kiernan in his poem titled *Poems by Faiz*, in *The Unicorn and the Dancing Girl* as-

Again someone has come, sad heart!

No, nobody.

It will be a traveler; he will be going somewhere else.

Again, translated by Daud Kamal in

There is someone at the
door, dear heart!

But no, there is none.

It might be a wanderer,
he will go hence, plodding
his weavy way.

And finally, Shiv K. Kumar's translation in his *Selected Poems of Faiz Ahmed Faiz* reads-

Is someone out there again,

O my aggrieved heart?

No, perhaps some passer-by, bound somewhere.

(Shiv K. Kumar, 1995: 23)

The autobiographical search exposes a few similarities and virtues that made Kumar the most desirable accurate and appreciated translator of Faiz Ahmed Faiz's poetry. Faiz Ahmed Faiz and Shiv K. Kumar share the same regional space and language. Both belong to Lahore and speak Punjabi. Secondly, though they are different in their way of creative performances they are unconditionally romantic and appreciate love poetry. Thirdly, both of them chose Irony as the device of their creative works and their treatment and adoption of the device is remarkable. Fourthly they are very determined in their observation, projection, and admiration for nature, love, and sorrow surface in their works with utter perfection. Fifthly, Faiz and Kumar show great influences of Eliot on their poetic graphs. There are resemblances and desperate yet sophisticated obedience of Eliot in both of their works which makes them compatible and helps Kumar to create a great harmony of translator.

Makarand Paranjape's taxonomies of contemporary poets titled, *Introduction to Indian Poetry in English* prudently emplaces Kumar in his main significance the rubric of those writers

who compose “conventional” or “clear” balladry or poem and resists them who adopted language as “esoteric” or “obscure”.

“Once I was ordinary.

I/Sat by my father’s bean tree

Eating the fingers of wisdom’.

(Sylvia Plath, *Maenad*, 1981: 32)

Sylvia Plath is highly influenced by her father whereas Kumar denies compromising and following along his father’s beliefs of sagacity. But as a poet and literary creator, Kumar often discerns Sylvia Plath because between them there are uncountable compatibilities in incompatibilities.

Kumar took English as an intercontinental language, as the medium for his literary productions as the ambit and variance of his proficiencies are herculean. This approach aided Kumar in detaching himself from battered patches of credo or couth and his consummation of fiery spirit. It manifests why Kumar fills his poetry to the brim with elliptical articulation like “anonymity is a *chadar* that covers/ up pimples on the soul”, “the moment of despair/ has no age/ no discretion”, “perversion too is perception” etc.

The ingredients with which Kumar cooks and bakes his poetry are bold, firm always candid, the rein of imagination and fancy is calculative and limited. Kumar’s poetry has genuine footing because they come from his real speculations, observations, and experiences and so there is no spiritual syrup or “rose-colored glass” to gaze through besmirched perspective. Valleys of experience, whether endured physically or initiated psychologically sprouts or grows as the poetry of Kumar, pursuing the audience to muse and connect concomitantly.

Research Methods

The *omnium gatherum* (Latin for "gathered together") of themes in the select poesy of Shiv K. Kumar provided earlier is a comprehensive compilation of recurring themes found in Kumar's poetry. This compilation was created based on an analysis of Shiv K. Kumar's body of

work, including critical reviews, scholarly interpretations, and thematic patterns evident in his poetry collections.

The research methodology used to compile these themes likely involved:

Literary Analysis: Scholars and critics may have conducted in-depth literary analyses of Shiv K. Kumar's poetry collections to identify recurring themes, motifs, and symbols. This analysis involves close reading of the poems, and examining language, imagery, narrative structure, and thematic development.

Comparative Studies: Researchers may have compared Kumar's poetry with other works of Indian literature, poetry from different cultural traditions, or contemporary poetry to contextualize his thematic concerns and artistic style. Comparative studies help highlight unique aspects of Kumar's poetry and its contribution to the broader literary landscape.

Result

Shiv K. Kumar, an eminent Indian poet, has explored various themes in his poetry, reflecting upon the human condition, societal issues, and spiritual quests. Here's an omnium gatherum of some of the prevalent themes found in his select poesy:

Identity and Self-Exploration: Kumar's poetry often delves into questions of identity, exploring the nuances of personal and cultural identity, as well as the journey of self-discovery. Being of Indian origin and having lived through a period of significant cultural flux, Kumar's poetry grapples with questions of identity, belonging, and displacement. He explores the tensions between tradition and modernity, as well as the immigrant experience.

Spirituality and Mysticism: Themes of spirituality, mysticism, and philosophical inquiry are prevalent in Kumar's poetry, reflecting his exploration of metaphysical realms and the search for deeper meaning in life. His poetry frequently explores spiritual and mystical dimensions, drawing inspiration from Hindu philosophy, Sufism, and other spiritual traditions. Themes of transcendence, enlightenment, and the search for ultimate truth are prevalent.

Love and Relationships: Kumar's poetry explores various facets of love and relationships, including romantic love, familial bonds, and friendships. He delves into the complexities of human emotions and connections. Kumar's poetry is imbued with themes of love, both romantic and platonic, as well as the yearning for connection and intimacy. He often explores the complexities of human relationships and the emotions they evoke.

Nature and the Landscape: The beauty of nature and the environment frequently appear as themes in Kumar's poetry. He celebrates the natural world and often uses vivid imagery to evoke the wonders of the landscape. The beauty of nature and the natural world often find resonance in Kumar's poetry. He portrays landscapes with vivid imagery, celebrating the harmony and majesty of the natural environment.

Social Commentary: Kumar's poetry offers insights into social issues and human experiences, including themes of inequality, injustice, and societal change. He sheds light on the struggles of marginalized communities and advocates for empathy and understanding. Kumar is known for his astute observations of society and culture. His poetry reflects on social injustices, political turmoil, and the struggles of marginalized communities, urging for empathy and social change.

Cultural Heritage and Tradition: Themes of cultural heritage, tradition, and folklore are woven throughout Kumar's poetry. He draws inspiration from Indian culture and mythology, as well as other cultural traditions, to explore universal themes and narratives.

Memory and Nostalgia: Kumar's poetry often reflects on memory and nostalgia, capturing the passage of time and the significance of past experiences. He evokes a sense of longing for bygone days and explores how memory shapes our understanding of the present. Kumar often reflects on the passage of time and the nostalgia associated with memories of the past. His poetry captures moments of reminiscence, reflecting on the bittersweet nature of memory and its role in shaping individual and collective identities.

Language and Expression: As a poet, Kumar is deeply engaged with questions of language and poetic expression. He experiments with form, rhythm, and imagery, exploring the power of language to evoke emotion and convey meaning. As a poet, Kumar is deeply concerned with the

power of language and the act of poetic expression. His verse explores the nuances of language, experimenting with form, rhythm, and imagery to evoke emotive responses in the reader

Existential Reflections: Kumar's poetry grapples with existential questions about life, death, and the nature of existence. He contemplates the human condition with philosophical insight, exploring themes of mortality, impermanence, and the search for transcendence. Kumar often delves into the existential quandaries of human existence, contemplating the meaning of life, the inevitability of death, and the transient nature of being. Kumar's poetry is infused with philosophical musings on the nature of reality, consciousness, and the human condition. He engages with existential questions and philosophical dilemmas, inviting readers to contemplate the deeper meanings of life and existence.

Hope and Resilience: Amidst the complexities of life, Kumar's poetry often conveys a sense of hope and resilience. He celebrates the human spirit and the capacity for growth, transformation, and renewal. Finally, Kumar's poetry often conveys a sense of hope and redemption, suggesting the possibility of transcendence beyond the limitations of earthly existence. He explores themes of enlightenment, salvation, and spiritual liberation, offering glimpses of transcendental experiences.

These themes collectively contribute to the richness and depth of Shiv K. Kumar's poetic oeuvre, showcasing his profound insight into the complexities of the human experience and the universe at large.

Shiv K. Kumar is acknowledged as a poet specifically for his extraordinary theme selection and brilliant poetic persona. Kumar's poesy consists of ordinary themes concerning human predicaments, their trials and tribulations, their treachery, and their conflicts and crises. The present research is a portrait of a descriptive study of Shiv K. Kumar's poetry collection and the incredible themes and concepts they are dealing with in detail to prove the hypothesis of the present research.

Conclusion

Kumar's consistent and successive writing belongs to his poetic tactics and talent to perceive reverie as a motif of feelings. The perfect scales of blissful scaling between 'wobbly

contrivance' and 'foundry of the brain' or 'silky twine' and 'dour hues' also, project the etch poetry of Kumar. This harmonizing scale is a mass majestic regimen of aesthetic approaches remarked on by W.B. Yeats. Kumar's writing is always the epitome of inner emotional commotion in the idiosyncratic perception. They are never adjutant to societal doctrines or hypocrisy. Kumar sorts emotions that get conjugated to creativity. Intuitions and expressions are connected so warmly and intensely in the works of Kumar that they provide liberty to the readers leaving them with hammering hearts and compassionate minds.

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Proverbs and Folklore

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Proverbs

Proverbs are the expressions used by the speakers and writers of every language to depict an image of society, culture, history, and tradition. Proverbs are deeply rooted in culture, and they provide a deep understanding of the cultural background of the language they are used in. As we all know, language reflects culture. Similarly, proverbs imply culturally loaded meanings to their users. They offer a profound understanding of culture. Therefore, proverbs facilitate grasping the cultural implications for users, readers, writers, and audiences.

Proverbs are wise words of elders, spiritual leaders, or evolved descriptions of various experiences, orally transferred usually to the next generation. The terms used to refer to “proverbs” in a language may really reveal the meaning of the content and intent of proverbs. For example, in Marathi the word ... is used to refer to the concept of proverb. The term literally means Likewise in Hindi, ... is used to refer to “proverb”. It means In Tamil, “proverb” is given the term *pazhazamozhi* which literally means “old utterance,” “old word”. The term “old” in most Indian languages calls for respect, and possibly obedience. These are all wise words, guiding people of all age groups handed down from generation to generation. These wise words have a lot to suggest when used in an appropriate context.

Proverbs have traditional views, and by the word *tradition*, we can trace that they have cultural content in them as tradition is a part of the culture. Culture can be said to have sets of traditions. Proverbs help earlier generations to familiarise these sets of traditions with the next generation.

Among other things, I would like to present the cultural implications of the proverbs in this paper.

Proverbs are often seen developing over the period. In addition to native origins of proverbs in a language and society, they could have been adopted from other languages or cultures and could have come to the present through more than one language.

Proverbs have been categorized, studied stylistically, analyzed for poetic features, scrutinized for metaphorical connections, etc. The study of proverbs has applications in many fields. Literature is a source for proverbs through which they can be studied for social, political, psychological, cultural, historical, linguistic, and pedagogic implications.

Culture is an extensive phenomenon. India is a multilingual and multicultural nation, with regional languages and regional cultures, clearly revealing diversity in unity. Our ancestors have passed on the cultural properties, rituals, practices, and thoughts to the next generation. The same thing happened with language. It is believed that with language passed on to the next generation, the core cultural expressions are transferred as well. Each group of diverse language communities has cultural constituents that form expressions like proverbs. Therefore, it becomes essential to comprehend these cultural constituents through the analysis of proverbs.

For a detailed understanding of proverbs in context, the shared knowledge of culture and basic assumptions behind the expressions are necessary to clarify appropriate connotations and make comments upon the possible meanings in a cultural context.

Most of the time, for non-native investigators, the culturally focused elements of language such as proverbs, sayings, and idioms create riddles that hold them back from deciphering the cultural aspect of the work of art. In literature, Proverbs become artistic expressions embedded in a specific context. A proverb outside the context generates a general meaning of cultural nuances. However, when processed in a specific context, it evolves a specific meaning.

Prominent Scholars Who Studied Proverbs

Wolfgang Mieder

Mieder is a professor of German and Folklore at the University of Vermont USA. He is the most notable scholar in the investigation of proverbs. The *International Bibliography of Paremiology and Phraseology* is his most comprehensive work published in two volumes.

Proverbium: Yearbook of International Proverb Scholarship is an annual journal published by the University of Vermont that he has edited since 1984. In addition, he is an editor of a series of books on different aspects of proverb scholarship supplement series to *Proverbium*. Each volume of *Proverbium* contains an updated list of recent proverb scholarship. He is credited with creating the term “anti-proverb”, a form of the proverb which is changed from its base form. The notion became increasingly acknowledged with his book *Twisted Wisdom: Modern Anti-Proverbs*, co-authored by Anna T. Litovkina. He has actively collected and recorded proverbs. He has published various proverb collections, both regional and international. Additionally, he publishes the list of recent proverb collections in the volume of *Proverbium*.

Alan Dundes

Alan Dundes was a folklorist at the University of California, Berkeley. He has been credited with moulding the current studies in folklore and is admired as one of the most respected and captivating folklorists. He has written and edited several books, both scholarly and well-known. His most remarkable article *Seeing is Believing* demonstrates that Americans esteem the feeling of sight more than different senses. He also argues that it doesn't mean they are ignorant about others' senses. He states that things must be seen, or they are not real.

He presented the idea of “allomotif” derived from an analogy of combining “allomorph” and the notion of “motifeme” as suggested by Kenneth L. Pike. He used it as an idea to examine the structures of folktales as far as themes recognized in them.

He did influential work by establishing **folklore** as a crucial scholarly field of study. In his opinion, folklore deals with the fundamentals of life. Through his literary essays and articles, he clarified the proximity of folk literature to each portion of society. His books *Parsing through Customs: Essays by a Freudian Folklorist* and *The Vampire: A Casebook* are notable among his works. Being a folklorist, he has enriched the field of current folk literature studies. He had immense information on various subjects like literature, games, and multiple cultures. He received many honours as a prominent folklorist.

Archer Taylor

Archer Taylor was one of the leading experts in American and European folklore, having a distinct interest in cultural history, literature, proverbs, riddles, and bibliography. He started teaching at Washington University in St. Louis and the University of Chicago. He finished his

academic career at the University of California, Berkeley. He held the position of chairman of the Department of German. Taylor wrote and published his book *The Proverb* in 1931, which was followed by *An Index to the Proverb* in 1934.

He published the *Bibliography of Riddles* and various other riddle books. *A Dictionary of American Proverbs and Proverbial Phrases, 1820-1880*, was published by Archer Taylor and Bartlett Jere Whiting. Though quite a bit of his writing dealt with folklore, he additionally wrote *A History of Bibliographies of Bibliographies* in 1955. Different books and many articles came out of his current exploration.

Matti Kuusi

Matti Kuusi was a Finnish folklorist and proverb scholar. He authored numerous books and several articles on Finnish folklore. He was credited with presenting the arrangement of proverbs as that of the Aarne–Thompson sorting arrangement of folklore called the Matti Kuusi worldwide category arrangement of proverbs. With inspiration from Archer Taylor, he started and published the journal *Proverbium: Bulletin d'Information sur les Recherches Parémiologiques*, from 1965 to 1975 by the Society for Finnish Literature, which was later, restarted as *Proverbium: International Yearbook of Proverb Scholarship*. His collection of *900 Balto-Finnic Proverb Types with Russian, Baltic, German, and Scandinavian Parallels*, is considered one of the foremost multilingual proverb dictionaries. The universal proverb typology created by Kuusi alongside its databank of proverbs is accessible on the web. Kuusi's daughter Outi Lauhakangas continues Kuusi's curiosity to investigate proverbs.

Edward Zelle

Edward Zelle is the author of five books that won awards twelve times. He is acknowledged for his work inside Afghanistan's Presidential Palace and for writing three bilingual collections of Afghan Proverbs: *Zarbul Masalha: 151 Afghan Dari Proverbs*, a book for kids titled *Afghan Proverbs Illustrated*, and a book of Pashto proverbs titled *Mataluna: 151 Afghan Pashto Proverbs*. Through the books, Zelle attempted to show how Afghan proverbs exhibit ordinary humanity and Afghans' humanity and share the melody, generosity, and profound implications of proverbs to the other world. He possesses membership in the International Association of Paremiology, which is in Portugal. It is dedicated to the scientific study of proverbs run by a non-profit social group.

Outi Lauhakangas

Outi Lauhakangas is a Finnish author having expertise in proverbs and non-fiction. Lauhakangas achieved a doctorate with her doctoral thesis, *The Speech of a Man Known: The Function of Proverbs in Social Interaction*, in 2004. Since 2007, Lauhakangas has held design, organization, and expert positions at the International Proverb Colloquium. Since 2001, the Matti Kuusi database for proverbs and typology has been maintained by Lauhakangas.

Together with her father, academician Matti Kuusi, she has edited proverb collections and authored non-fiction books in Finnish. Additionally, she has been an editor of a Finnish booklet on *Disobedience to Citizens*, including the interpretation and observation of American critic Henry David Thoreau.

Study of Pragmatics and Folklore Research

Several theories were formulated by scholars. **Pragmatics** is a study of contextual use of language, it has many dimensions of contexts through which meaning is studied. Following are some of the exponents who have theorized the basics of Pragmatics.

John L. Austin

John L. Austin was a British scholar of language and a prominent exponent of language philosophy, most famous for his **Speech Act Theory** in Pragmatics. Austin brought up that we get things done just as to declare something and that the articulation of any statement is best realized as acting on something by the use of language. His most famous work theorizing the Speech Act Theory is *How to Do Things with Words*. While theorizing the theory of Speech Acts, Austin challenges the philosophy of language by proposing that the words are not merely a clarification of what they mean. Still, the group as a whole is an action. Austin's work, at last, recommends that all speeches and all utterances act with words and signs, rather than giving a symbolic, suggestive statement as the principle of language and sense.

J. R. Searle

John R. Searle is an American theorist. He is broadly noted for his language philosophy, philosophy of mind, and social philosophy. The influence of J. L. Austin and Ludwig Wittgenstein made Searle's reputation as a language philosopher as he contributed to language philosophy in his initial work on speech acts. John R. Searle developed speech act theory as a notion of the constitutive principles for executing illocutionary acts, i.e., the principles determining what

performing an illocutionary act comprises. Searle categorized illocutionary speech act into Constitutive and Regulative. Constitutive refers to creating new activities or behaviour, and regulative refers to the controlling factor on the existing actions or behaviour. Searle further modifies Austin's speech act concept and presents his version of speech acts.

H. P. Grice

Herbert Paul Grice was a British language philosopher whose work on meaning had a significant impact on the philosophical investigation of semantics. He is known for his proposition of implicature. His theory of meaning is one of the most potent contributions to the study of language and communication. He theorized it in his article "Meaning," which he wrote in 1948 and published in 1957. He developed his other theories while delivering lecture series at William James addresses, of which "Logic and Conversation" was delivered at Harvard in 1967. Initially, it was published separately as *Utterer's Meaning and Intentions* in 1969 and *Utterer's Meaning, Sentence Meaning, and Word Meaning* in 1968. They were later grouped with diverse lectures as a significant part of *Studies in the Way of Words* in 1989. His theory of implicature in Pragmatics is his seminal work as he developed this theory to denote that what people say is not what they expect the listener to hear. He stated types of implicature as Conventional Implicature and conversational Implicature. What gives rise to the implicature is the observance and violation of the cooperative principle and its maxims that Grice theorized.

Geoffrey N. Leech

Geoffrey Leech was an expert in English language and linguistics. During the 1970s and 1980s, he studied Pragmatics as a recently evolving branch of language science, profoundly impacted by language philosophers like J. L. Austin, J. R. Searle, and H. P. Grice. In his introductory book related to the subject, *Principles of Pragmatics*, he questioned the general theory of pragmatics dependent on Grice's model of cooperative principle, with its maxims of Quantity, Quality, Relation, and Manner. He further added that language users follow cooperative behaviour and follow politeness to make their utterances more appropriate. Therefore, he introduced the Principle of Politeness as a guideline having constituent maxims similar to Grice's theory of cooperative principles. Leech proposed politeness maxims: the Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim. This expansion of maxims by Leech received some criticism for adding new maxims rather than reducing them.

He was also criticized for the unrestricted addition of maxims to this principle. Many politeness philosophers uphold that politeness is recognized in context; hence these maxims stand the test. In his article *Politeness: Is there an East-West divide?* Leech answered his critics by presenting some modifications to his politeness theory.

Sperber and Wilson

The moment the names of Sperber and Wilson arise, one thinks of the theory they contributed in pragmatics known as **The Relevance Theory**. Relevance is a model for understanding speech initially put forward by Dan Sperber and Deirdre Wilson and employed in Linguistics and Pragmatics. H. Paul Grice's work inspired this theory, which has become a part of the pragmatic theory.

Relevance Theory proposes to clarify the well-perceived reality that speakers, for the most part, pass on considerably more data with their expressions than what is contained in their strict sense. To this end, Sperber and Wilson argued that the act of human verbal communication aims to draw addressees' attention to the fact that the speaker wants to transfer some information. Along these lines, they naturally become relevant to their listeners. From an appropriate expression, numerous inferences can be drawn with minimal effort for the recipient.

Wilson's theories are in Pragmatics investigating how relevant constituents correlate with drawing inferences out of utterances. Her 1975 book *Presuppositions and Non-Truth-Conditional Semantics* proposed a pragmatic way to deal with presuppositions. She along with French Anthropologist Dan Sperber published many books and articles. Their book *Relevance: Communication and Cognition* proved an outstanding contribution to Pragmatics, which continued to be developed in succeeding books and articles.

Exponents of Cultural Studies

The name Cultural Studies is derived from the Centre for Contemporary Cultural Studies, founded in 1964 at the University of Birmingham. The Centre published the first issue of Cultural Studies with the precise intention of making room for and establishing Cultural Studies in the intellectual arena. The contributions made by the Centre have achieved outstanding status in the field. The Centre has provided many scholars who have creatively contributed to the area. The contributors such as Stuart Hall, Richard Hoggart, Raymond Williams, and E.P. Thompson, who associated with the group at various times, are regarded as the founding experts in Cultural Studies.

Stuart Hall

A Jamaican-born British Marxist sociologist, Stuart Hall was a cultural philosopher and political reformist. Along with Richard Hoggart and Raymond Williams, Hall was one of the founding members of the school of thought, which is called British Cultural Studies or The Birmingham School of Cultural Studies.

In the 1950s, Hall founded *New Left Review*, an influential work. He came to the Centre for Contemporary Cultural Studies at Birmingham University in 1964 when Hoggart invited him. During his time at the Centre, Hall expanded the range of Cultural Studies from the issues of race and gender to the incorporation of novel notions resulting from the works of French philosophers like Michel Foucault.

Hall's work encompasses the issues of supremacy and cultural studies, taking a post-Gramscian position. He considers language use as functioning in a system of authority, organizations, legislation, and finances. This opinion makes people creators and consumers of culture altogether. For Hall, culture was not just a thing of appreciation or examination. Still, it is a complex place of societal actions and involvement in which authority relations are both recognized and possibly disturbed.

Hall's works, for example, studies demonstrating the connection between racial bias and media, have a reputation for being powerful and provide significant fundamental writings for contemporary cultural studies. He also broadly talked about cultural identity, race, and ethnicity, especially in forming the politics of black diasporic identities. Hall accepted identity as a progressing result of history and culture instead of an end product.

Richard Hoggart

Richard Hoggart began his academic profession as an educator at the University of Hull. While working as a professor of English Literature at Birmingham University, he established the Centre for Contemporary Cultural Studies. His book *The Uses of Literacy* shaped an identifiable and intellectual ground for Cultural Studies. Taking the base of F. R. Leavis's notions on literary criticism for his works, Hoggart claimed that a strict interpretation of art could disclose the ideal superiority of the life of a society. He further argued that only art could reconstruct life in all its amusing complications and variety.

Raymond Williams

Raymond Williams also began his career as an educator at Oxford University. His books *Culture and Society* and *The Long Revolution* draw on two customs within Marxist Theory. For Williams, culture is a comprehensive substance, an entire lifestyle, material, scholarly and divine. He follows the development of culture through its different recorded conditions toward a whole structure. Williams realizes the rise of general human culture in explicit social orders where regional and transient structures form.

Williams analyzes language beyond literary and theoretical grounds in every one of the structures in which it has been utilized to offer sense for proper understanding. He argues that there is no such thing called the majority, just methods of considering individuals to be the majority. We can have significant, just as terrible mass culture. Values can be utilized to help existing ideological groups and as a statement of disapproval for the ordinary efforts of familiar people.

E. P. Thompson

E. P. Thompson was a thorough historian who altered the impression of British history. In his actual work, *The Making of the English Working Class*, he tried to exhibit the existence of the English common labourers in a particular historical period and in this manner to recoup the group, concerns, and experience of the mass English population disregarded by the prevailing custom of traditional history.

According to Thompson class is not a thing; it is something that in reality occurs and can be made to have occurred in human connections. Thompson claims that to understand class, it is essential to observe it as a social and cultural development emerging from progressions that must be examined as they work themselves out over an extensive historical period. The potential improvements in Cultural Studies that resulted from Thompson's work are extraordinary. Well-known mass culture is certifiably not another formation of customer society as it has a history. Also, Thompson's differentiation between cultures made for the common labourers instead of the regular working class is significant.

Thompson disagreed with the French theorist Louis Althusser, who brought Structuralism into Marxism. His strong-worded reply to Althusserian Marxism, published as *The Poverty of Theory*, made him a vague figure for some professionals of Cultural Studies.

Folklore: An Introduction

Folklore is a group of anecdotal tales about creatures and individuals, social legends, jokes, stories, and even quotations. It depicts culture, which has been passed down orally from age to age; however, many are presently in a composed structure. Folklore is otherwise called folk literature or oral tradition. Folklore describes how central characters deal with their regular day-to-day actions, including clashes or disasters. Folk literature is about individual encounters from a specific culture. The investigation of folk convention and culture is called Folkloristics. Even though some folk stories describe general truths, unjustified convictions and superstitions are likewise fundamental components of folklore customs.

The word *folklore* originated from German terms called *volklehre*, meaning “people’s customs,” and *volksüberlieferung*, meaning “popular tradition”. William Thomas coined the term in 1846 while imitating the above German terms. The term means the traditional beliefs and customs of ordinary people. It first appeared in the *Athenaeum* (1846).

The term further gave rise to its associated terms like Folk Art, Folk Hero, Folk Tale, Folk Song, Folk Singer, Folk Dance, Folk Medicine, Fairy Tales, Tall Tales, Ballads, Folk Dramas, Proverb, Charms, and Riddles.

The fundamental purpose behind folklore is to pass on a moral message and present helpful information for use in day-to-day life in a simple manner for ordinary persons to comprehend. Folktales gloss over difficult life lessons to give people some guidelines about behaving. It is probably the best mode to pass on living culture or conventions to the next generation.

Numerous types of folk literature have been transferred into books and original copies, and are found in novels, chronicles, shows, stories, verse sonnets, and sermons. Folk literature is a bearer of cultural values and a statement of self-realization. It fills in as a stage for the high ethical ground without any resemblance to current reality. Instead, authors use it as a discourse or parody of current political and cultural facts. In the present academic world, folklore and folktales are examined for comprehending old literature and human socio-cultural ethos.

One may enjoy short fiction without having a critical or intellectual approach. Prose fiction aims to develop our understanding of a social, political, historical, and cultural aspect of the world we live in, as literary writing, to some extent, reflects real-life situations. Short fiction needs to be read more objectively to see if it challenges our present ideas of the world around us. A close

reading of the short stories can give us a deep understanding of the functioning of the language culture of a specific society. Proverbs are part of the language culture. Proverbs are prominent in literary texts such as drama, novels, poetry, and short stories, giving us an authentic source to meticulously analyze language culture. Extended literary works such as novels are seldom written around a sole proverb. Much can frequently be seen about the progress of themes, characters, and attitudes by considering how the storyline and the individual characters use or acclimatize or misuse proverbs. The prime source of cultural ambiance in literature is expressions deeply rooted in cultures, such as stock phrases, idioms, and proverbs. Therefore, studying culturally loaded expressions such as proverbs can be fruitful in accumulating our understanding of other cultures.

A Survey of Fables, Parables, Fairy Tales, Folktales, and Short Stories

Short fiction is a prose narrative shorter than a novel and deals with a few characters and restricted scope to only one incident or sometimes having a series of incidents that arouse a single effect. The present investigation is based on the use of proverbs in short fiction. It studies proverbs used in various short fiction forms like Fables, Parables, Fairy Tales, Folktales, and Short Stories. Therefore, it becomes necessary to understand the difference between these forms of short fiction. This article surveys what these short fiction forms mean, their origin, and their characteristics, and brings out the differences between them.

Fables

The word fable, meaning “a story,” has its origin in the Latin word *fibula* and a derivation of the word *fari*, which denotes “to speak”. Fable is a literary genre characterized as a concise story likely to give an ethical message towards the end. Cambridge Dictionary defines a fable as “a short story that tells a general truth or is only partly based on fact, or literature of this type.”.

A person writing fables is called a fabulist. Fable is one of the most lasting types of traditional literature, spread everywhere that researchers agree that it has been sustained more by oral transmission than by scholarly collections. Fables are evident in the literary tradition of every nation. Fable having a narrative structure ordinarily includes creatures that act and talk like people, with the sole intention of highlighting human stupidity and faults. An ethical message for manner is intertwined into a fable frequently expressed toward the end. The genre of fable comprises stories communicated through creatures, fabled animals, plants, nonliving things, and natural

forces that have been personified. The narratives provide a valuable truth to the reader that is simpler to take from nearly non-human characters.

Fable is a genre of literature, often a concise anecdotal story either in prose or poetry which highlights creatures, incredible animals, plants, lifeless things, or elements in nature that are personified providing an ethical message through them, that is expressed in the form of saying or proverb. The form of fable prospered in the Middle Ages, similar to that of allegory, and Marie de France made a prominent collection of fables in the late twelfth century. The medieval fable proved to be a source for an extended form known as the beast epic, a long, wordy creature story packed with all kinds of characters satirizing epic splendor. Aesop is presumably the most eminent creator of widespread instances of fables. Aesop's fables highlight people's social interactions, henceforth the ethics he manages to draw reference to the facts of life.

Notable characteristics of a fable can be stated as follows:

- A fable is supposed to offer an ethical story.
- Fables frequently use creatures as the central characters. They are given human qualities, such as the capacity to talk and reason.
- Fables use personification for non-human characters.

A fable is different from a parable as a parable lacks the characterization of animals, plants, inanimate objects, and other forces in nature as characters that undertake the human characteristics of speech or different abilities.

Parables

A parable is a brief moralistic story either in prose or verse representing one instructing moral message. It varies from a fable that utilizes non-human forces of nature as characters. However, parables use human characters. A parable is a kind of symbolic comparison. The word parable originates from the Greek word *parabole*, which accurately means "throwing alongside". Greek orators named the form of an illustration as a short anecdotal account.

As a straightforward story, a parable is a short story that exemplifies a well-known fact. It outlines the setting, portrays an activity, and shows the outcomes. A distinction between parables and other analogous story types, like allegory and moral fables, is made sometimes. A parable frequently includes a character who faces an ethical problem or one who makes a terrible choice

and afterward endures inadvertent outcomes. Even though the meaning of a parable is not explicitly expressed, it is expected to be covered up and yet to be very clear and self-evident.

Parables do not investigate social frameworks to such an extent that they help the audience remember their convictions. The audience hearing the parable is expected to share a public truth; however, it may be kept away or overlooked. The verbal appeal of a parable is coordinated towards the top in that the last centre of its reality is known internally. However, its narrative appears to be outwardly simple.

An essential feature of a parable is the nearness of a subtext proposing how an individual ought to behave or what he ought to consider. Besides giving direction and recommendations to lead one's life appropriately, parables commonly utilize figurative language that enables individuals to examine troublesome or multifaceted thoughts more effectively. Parables express a theoretical argument by using a solid story that is efficiently understood.

Allegory is a general account that utilizes metaphor. Like the parable, the allegory makes a definite point. It may have different non-conflicting clarifications and suggestions that are uncertain or difficult to understand. As H.W. Fowler states, the aim of both parable and moral allegory "is to enlighten the hearer by submitting to him a case in which he has no direct concern, and upon which therefore a disinterested judgment may be elicited from him, ..." (1965). The parable is more compact than the allegory: it settles upon solitary advice and a solitary ethic, and it is expected that the reader or audience will infer that the ethics apply well to them.

The parable is a great teaching device since it regularly utilizes emblematic symbolism and analogies that people can identify without much effort. In this manner, the storyteller can pass on jumbled moral messages so that they become relevant and sensible in their life. Sometimes audiences need to perceive the righteousness that a parable passes on, and the audience takes an interest in concluding it on their own. By and large, parables assist readers with understanding ethical issues or moral messages in applicable terms. At the same time, orators can guide them in a superior manner to apply such standards in their day-to-day lives.

Fairy Tales

A fairy tale, miracle story, or enchantment story is an example of folklore that appears as a short story. Stories like this commonly include elements, for instance, little people, mythical beasts, mythical persons, sprites, mammoths, goblins, trolls, griffins, mermaids, talking creatures,

unicorns, or witches, and generally have enchantment or magic. There is no fixed demarcating line between folk and fairy tales as all these originate from the literature of people who do not belong to a literate society. Fairy tales can be separated from the other forms of folk narratives like legends which for the most part include surety in the reliability of the instances portrayed and express moral stories, including beast tales. The term is chiefly utilized for stories from European culture and recent centuries.

The term is likewise used to portray something favoured with surprising delight in less specialized settings. Informally, the expression “fairy tale” can similarly mean any implausible story or tall tale. It employs a particular story that is not exclusively valid yet could not in any way be valid. Legendary stories are seen as genuine. Fairy tales may converge into legends, where the story is seen both by the teller and listeners as grounded in recorded truth. Be that as it may, in contrast to legends and epic stories, fairy tales, as a rule, do not contain more than external references to religion and places, individuals, and occasions; they happen sometime in the distant past instead of in actual circumstances.

Fairy tales are found both in oral and written form today. The name “fairy tale” was first labelled in the late seventeenth century by Madame d’Aulnoy. Several present fairy tales have been developed from hundreds of years old stories that have occurred, with diversities, in different cultures around the globe. The historical backdrop of the fairy tale is tough to follow.

Folklorists have arranged fairy tales in different manners. The most outstanding classification of fairy tales is by the Aarne-Thompson framework and the morphological investigation of Vladimir Propp. Other folklorists have deciphered the importance of these tales, yet there has been no authoritative approach grounded on the meaning of these tales.

Folktales

A folktale is a story or legend deeply rooted in the tradition of a particular culture and frequently orally transmitted from one generation to another. Folktales often contain a moral message and have various forms, similar to fables, tall tales, and spirit stories. The oral fictional story, since its origin, is universally applicable irrespective of time and space. Some people narrate very straightforward stories and other stories of incredible intricacy, yet the fundamental outline of the storyteller and listeners is found common all over the place.

A folktale is passed on very quickly from one storyteller to the next. A specific story is featured by its fundamental structure and themes and not by the verbal form. It easily crosses language boundaries. Major culture zones like North America decide the spread of a folktale like Indian, Eurasian, Central and Southern African, South American, etc. With contemporary human migration, numerous stories, particularly of Eurasian sources, have crossed even these cultural constraints and transferred with new arrivals to different terrains.

In several ancient traditions, folktales are challenging to be separated from myths as a background of belief about their origin. Their relation to God is assumed particularly in stories of pretenders and legends. Realistic fiction, nonetheless, enters even into such tales. Creatures flourish here either in their natural state or in the personified form to appear as humans and as beasts occasionally. Voyage stories, hyperboles, wonders of various types like voyages to the other world, and accounts of weddings or erotic experiences are usual, for the most part, between humans and creatures. By and large, folktales are viewed as simply imaginary by tellers and the audience. The divide, nonetheless, about its truthfulness is uncertain and differs from culture to culture and even from individual to individual. Even in the most refined cultures, such tales are still told, retold, and believed in the past or present.

In a significant part of the world, mainly in European and Asian contexts, folktales deal with several events rather than merely portrayals. Over the period, folktale researchers attributed most thoughtfulness to this aspect and have grouped these tales so that the resources for exact reference should be available in huge collections in the form of original copies of books.

In folktales, besides the semi-divine animals, creatures or birds or men, unearthly and not well-characterized animals which are considerably harder to depict usually appear. Sprites or their partners show up in the stories representing the ideal world. It is difficult to characterize them because, at one spot, they appear as humans, at another as small animals living in caves or tree trunks. In certain cultures, kindhearted animals being supportive of people are depicted. They are also described as rewarding humans for good deeds and also penalize for offenses. In certain cultures, they are malicious animals portrayed, and facing them always brings devastation or misfortune.

It is troublesome and difficult to differentiate between the descriptive folktale and the myth. Stories describing the foundation of customs or the form or nature of different creatures and plants,

far-off elements such as the stars, or even the world itself are regularly credited with roots to the activity of some old animal or some magic change. These are frequently associated with stories of divine beings and may even be a part of the spiritual opinions of the individuals who convey them.

By and large, folktales and cultures of this category are straightforward and comprise just a single theme or generally a few. The issue of appropriate cataloging of these tales seems very difficult as the content of these folktales and cultures depict many intriguing similarities and likenesses; they differ territorially. The connection of these tales to natural history, tradition, and anecdotal myth is of much curiosity to folklore researchers.

The three types of short forms of folk literature: proverbs, riddles, and charms are not limited to oral tradition; however, they have been evident in writing for an extended period. The proverb concisely communicates a declaration of socially acceptable behaviour in the ideal life belonging to oral tradition. Certain books in literature dominate proverbs like *The Old Testament* and were found considerably before Sumerian works. There has been a ceaseless transaction between oral and written proverbs with the goal of unique research on them separately.

The riddle aims to confuse the listener about its meaning instead of proverbs that state a flawless and distinctive assertion. In the case of a riddle, a portrayal is provided, and the response is expected concerned with what has been implied. Examples of riddles in literature are the sphinx riddle in Sophocles and the Anglo-Saxon riddles, which are based on Latin forms.

Charms exist in folk literature and Anglo-Saxon written form regardless of whether used for delivering magical impacts or for envisaging the future. The study of charms reaches out worldwide and back to the initial records.

Short Stories

The short story is a brief anecdotal prose narrative account shorter than a novel and generally has a couple of characters. It is generally related to one subject dealt with only in a couple of scenes or events. The structure of a short story has a little setting, to-the-point description, and exclusion of a multifaceted plot. The character is revealed in action and dramatic situations and yet is not wholly mature. A short story with limited scope is frequently tested by its ability to give a complete and fulfilling sense of its characters and themes.

Before the nineteenth century, short stories were not considered a specific literary form. Even though short stories are an excellent genre of literature today, they are as ancient as language

itself. Since the beginning, humanity has appreciated different kinds of short stories like quips, tales, short metaphorical romances, moral stories, short myths, and shortened historical legends. These forms do not make a short story as it has been restricted since the nineteenth century; however, they make up a massive image of the background from which the current short story form has been developed. The terms ‘sketch’ and ‘tale’ provide an environment for the short story’s development. The commonness between the two words ‘sketch’ and ‘tale’ offers a perspective on the short story genre. There were several books in the world of literature alone confessing to being collections of sketches and collections of stories. These two terms, ‘sketch’ and ‘tale’, polarize the current short story form’s setting.

A tale is a lot more traditional than a sketch. Essentially, a tale signifies a culture’s unchanging aspirations to designate its place in the universe. It gives a culture’s narrative system to things such as its image of itself and its country or for communicating the beginning of its predecessors. Tales are habitually interpreted by individuals from the specific culture they belong to because tales are generally loaded up with secretive and extraordinarily set themes, characters, and images. Usually, tales are intra-cultural. They rarely speak outside culture. A tale is a mode through which a culture addresses itself, sustains its principles and maintains its identity.

A sketch, on the other hand, is inter-cultural. It depicts some characteristics of one culture for the advantage or enjoyment of another culture. Genuine fundamentally, a sketch is commonly logical or enlightening and less narrative or theatrical than a tale. Additionally, a sketch naturally is indicative and fragmented. A tale usually is hyperbolic. The elementary method of a sketch is written rather than that of the oral tale. This distinction alone results in their strikingly diverse impacts. The tale-teller brings together a culture’s past and present. The author of the sketch is a specialist in space, carrying a part of one culture to consider another.

Whether one considers the modern short story as a combination of sketch and tale, it is hardly debatable that the short story is a separate and independent yet genre that is under development. The forms of short stories identified are Fables, Parables, Fairy Tales, Folktales, Riddles, Short Stories, Drabbles, Anecdote, Feghoot, Flash Fiction, Frame Stories, Mini-saga, Story Sequence, Sketch Story, and Vignette. The forms selected for the present study, like Fables, Parables, Fairy Tales, Folk Tales, and Short Stories, are reviewed in detail previously. It is also

necessary to review the remaining forms of short stories like Riddles, Drabbles, Anecdote, Feghoot, Flash Fiction, Frame Story, Mini-saga, Story Sequence, Sketch Story, and Vignette.

A **riddle** is a description followed by an expectation of an answer regarding the meaning derived by the listener. The purpose of riddles is to confuse the listener about the meaning. Most of the time, the riddle is used as a brain teaser. It is used to develop reasoning among the listeners. Georges and Dundes tried to define a riddle as “a traditional verbal expression which contains one or more descriptive elements, a pair of which may be in opposition; the referent of the elements is to be guessed” (113). Riddles have been evident in many cultures in the world and spread worldwide.

A **drabble** is a concise piece of prose comprising about a hundred words except for the title. The sole purpose of the Drabble is to provide a platform for writers to show their creativity by writing the shortest prose effectively and remarkably within a confined time and space. It tests the author’s brevity to achieve the effect with limited time and space.

An **Anecdote** is also a short story featuring an actual incident or a person. It recounts an exciting story about a real-life incident or happening. Anecdotes, as we know, help explain the points mentioned before them. We can call them illustrative stories, which are interesting. Sometimes, anecdotes originate from real-life experiences or biographical experiences. Anecdotes are explanatory stories that further explain the point for more clarification.

A **Feghoot** is a short story with a pun, also known as a poetic story joke. The story is evident enough to understand the pun. Structurally, the story is short but short enough to accommodate the context that leads to a pun targeted by the writer. Feghoot generally employs a set of science fiction.

Flash Fiction designates short fiction ranging up to one thousand words. It attempts to tell extended and complex plot stories in the shortest possible length. Flash Fiction is also known by other names like micro-stories, micro-fiction, short shorts, concise stories, short-short stories, sudden fiction, postcard fiction, and nano-fiction.

Frame Story is also named frame tale. It expresses the story within the story to build the setting or introduce the main story or the subsequent stories. It is a literary technique to employ the story within the story. It is a cluster of stories intertwined within one another sequentially.

Mini Saga is a short story with a word limit of fifty words and based on more extensive work. It is also known as a fifty-word story or micro-story. It is a work of intense creativity as one is required to write a long story within fifty words.

Story Sequence is a cycle of short stories that makes parts of a more extensive work of literature without losing its uniqueness as a short story. It is a sequence of stories telling one story after another, thus making a larger story.

A **Vignette** is a short story focusing on a single scene, character, idea, setting, or object and gives a severe impression about it. The word originated from French, meaning ‘little vine’ drawings which printers use to decorate title pages of the books. Thus, it relates to the meaning of the word. As drawings of Little Vine illustrate title pages of books, vignette contributes to elaborating characters, ideas, scenes, settings, and so on.

To Conclude

We may analyze proverbs to study their cultural implications. Some of the aims and objectives of this study could be:

- To study proverbs as a source of cultural information in literary works.
- To explore how a proverb brings out the culture of a specific society.
- To locate cultural constituents of the proverbs.
- To find out the elements necessary for the understanding of proverbs.
- To inquire about the probable limitations, one may encounter while understanding proverbs of a specific culture.

To point out various cultural flavours of society, one requires keen observation of the language of the community. A sincere inspection of language helps to arrive at the cultural complexities of society. As pointed out by Wolfgang Mieder, “Someone at some time and somewhere couches a general observation, behaviour, or experience into a short complete sentence that subsequently is picked up by others who might well change the wording slightly resulting in several variants until a standard formulation results” (28). This general observation, behaviour, and experience may differ from culture to culture. Hence, it can be fruitful to examine proverbs in various languages to know the cultural norms of the society.

Proverbs are culture specific. They reflect the cultural practices of society. Hence, a thorough study of proverbs is essential for a clear understanding of the traditional aspects of culture.

It is hypothesized that the use of proverbs enables writers to incorporate culturally loaded meanings in their works and acquaint their audience with the same. The study of proverbs in literature unfolds the socio-cultural ethos of a society.

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