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Abstract

This paper examines the intricate task of translating the Divine Names attributed to Allah's act of creation within the Holy Qur'an. The study focuses on six specific Divine names, exploring their meanings and interpretations in Arabic, and scrutinising their translations in three well-known English translations of the Qur'an by Yusuf Ali, Pickthall and Sahih International. The analysis reveals that while these names may appear synonymous, they actually denote distinct aspects of the Divine Act of Creation. The paper highlights the challenges translators face in faithfully conveying the profound depth and richness of these Divine names' meanings, given their unique attributes. The study underscores the complexity inherent in accurately conveying the comprehensive meaning of the Divine Names of Allah in Translation, emphasising the indispensable role of supplementary elucidatory mechanisms in bridging the gap between the Divine Names and their adaptations in translations.

Keyword: *Divine Names, Qur'an, Translation*

1. Introduction

The Holy Qur'an is a highly sensitive religious text that necessitates utmost precision in understanding its meaning and interpretation. It was revealed in the Arabic language. According to Islam, this holy text is God's word revealed to mankind through the agency of the Prophet. For Muslims, the Qur'an is a guide for life. It teaches them how to be good people

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and worship God. Muslims read and listen to the Qur'an in their prayers and during special occasions. They believe it has answers to life's questions and can give them comfort and guidance. It extends guidance to all individuals, irrespective of their geographic or temporal context. It stands as an indispensable resource for Muslims in all aspects of life - social, personal, political, and economic - continuously offering guidance and enlightenment. To know about Islam, one must fully understand the meaning and interpretation of this Divine scripture. However, many people do not know Arabic, the original language of the Qur'an. Only about twenty per cent of Muslims are Arabic speakers, with the majority residing outside of the Middle East and not identifying as ethnically Arab. Presently, the Muslim community is highly diverse, comprising numerous cultural groups and encompassing over 2300 language or ethnic subgroups dispersed globally. These non-Arab speakers rely on translations to understand the meanings and messages of the Holy Qur'an. They often choose English translations as English is now a global language of communication and serves as the primary medium of instruction in many educational settings. Since the Holy Qur'an is the foundation of Islam, the second-largest religion in the world, followed by over 1.9 billion people, and the source of its teachings provides guidance, it is necessary to study the correctness and accuracy of its translations.

The Holy Qur'an is neither a poetry nor a prose. In terms of style, it distinguishes itself from any other known Arabic literature and has remained inimitable. Translating the Holy Qur'an is exceptionally challenging due to the lack of equivalents and the difficulty in faithfully expressing interpretations of the holy verses. It involves words that almost appear synonymous or interchangeable but vary in their denotation, connotation, emphasis and similar factors. The holy verses convey profound meanings and complex concepts using a concise and economical choice of words, often packing multiple layers of meanings into single words or phrases.

One of the areas that pose difficulties for translators when rendering the Holy Qur'an is the translation of Divine names in the scripture.

Divine names are titles or designations employed to invoke or address Divine entities, deities, or the Divine in diverse religious and spiritual practices. These names hold sacred significance and are integral to prayers, rituals, and acts of worship. Their meanings and importance may vary significantly across religious or cultural settings.

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In Islam, the concept revolves around the belief in a singular God, who is referred to by various names, each of which evokes a distinct attribute of God. Among these names, "Allah" is the personal proper name of God. The other names serve as nominal descriptive terms, reflecting different attributes of God and carrying distinct meanings. These names can be identified by the presence of the Arabic prefix for the definite form *Al-*, which indicates that these names refer to the one and only God 'Allah'.

The Qur'an mentions numerous names of Allah, referring to the various attributes and qualities ascribed to Him. Each name highlights a particular aspect of His Divine attributes, such as Divine mercy, Divine power, Divine knowledge, Divine acts, etc. These names serve to describe different aspects of Allah's nature and are used to invoke His presence, seek His guidance, and express devotion in Islamic worship. Each name carries deep significance and serves as a reflection of the Almighty's infinite perfection and greatness. Hence, those who want to understand the concept of God in Islam are encouraged to learn and understand their meaning.

Among the numerous names of the Almighty in Islam, there is a special group of ninety-nine Divine names, which is referred to as "Al-Asmā Al-Ḥusnā", meaning "the Most Beautiful Names". Out of these ninety-nine names, eighty-one names are mentioned in the Holy Qur'an. The other names are found in the record of sayings of the Prophet Muhammad. Many of these names may exhibit great similarity in their meaning. However, Al-Ghazāli (1992) claims that no two names of the Almighty from the set of ninety names can have exactly the same meaning. It is highly improbable that limited enumeration consists of repeating names with a single meaning, as the merit of these names is in the meanings which underlie them. It is rather more likely that either a specific meaning underlies each name or that one of them is outside this set of ninety-nine (Al-Ghazāli, 1992). This principle is widely adopted in the study of the meaning of Divine names, including the present study.

As the Divine names of Allah encapsulate profound concepts and meanings that may not have direct equivalents in other languages, translators need to carefully navigate the intricacies of both Arabic and the target language in order to accurately convey the profound depth and richness of their meanings to the best of their ability. This study examines the translation of six names of Allah mentioned in the Holy Qur'an referring to His act of creation in three well-known English translations.

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2. Literature Review

2.1 Translation of the Holy Qur'an

Translation of the Holy Qur'an has always been a difficult topic of discussion for translators, linguists and researchers in terms of accuracy and translatability. The language used in the Qur'an is incredibly precise, with each word carefully chosen to convey specific meanings. There are no unnecessary or random words, and everything serves a purpose. This precision makes translating the Qur'an a complex task. Because the language of the Qur'an is extremely delicate, as it is considered the word of God, even a small alteration in the words can lead to a change in meaning, and thereby ruin the original intended meaning. As a result, translators, linguists and researchers approach the translation of the Qur'an with great care and attention to detail.

As Sara (2004) puts it, the goal of a translator is to convey information from one language to another faithfully without compromising the original language to fit the target language. According to Shakir (1926), when it comes to translating the Holy Qur'an into foreign languages, there is a lack of certainty regarding the preservation of its true meaning. Therefore, only exegetical translation, which is based on commentaries and explanations of the Qur'anic text, is permissible (Shakira, 1926, as cited in Abdul-Raof 2004). Khalaf & Yusoff (2012) state that the unique style of the Qur'anic language, along with its inherent sensitivities, gives rise to various challenges of untranslatability, and there is no unified technique used in the translation of the Qur'an.

Abdul-Raof (2004) notes that Qur'anic discourse exhibits some specific and unique semantic features, which often create syntactic, lexical, stylistic, rhetorical and cultural voids in translation. Abdul-Raof states that these unique aspects are specific to the Qur'an and cannot be accurately replicated in another language in terms of its structure, spiritual impact on the reader, and intended message. Without these features, the Qur'an would lose its exceptional quality and become just like any other ordinary text (Abdul-Raof, 2004).

Hidaya & Solihin (2019) claim that there are certain linguistic and theological elements which challenge the possibility of the Qur'an's translation, and a perfect translation of the Divine speech is impossible, as the word of God cannot be replicated by human language. Therefore,

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any translation of the Qur'an's meaning can never replace the original revealed text (Hidaya & Solihin, 2019).

2.2 Translation of Divine Names in the Holy Qur'an

As mentioned before, translating the names of Allah is one of the most challenging tasks for every Qur'an translator. There have been a few studies examining the translation of Divine names in the Holy Qur'an.

Amjad & Farahani (2013) examined how Qur'anic Divine names were translated into English by three professional translators: Shakir (1985), Qarai (2003), and Nikayin (2006), who presented their translations in prose, phrase-by-phrase, and poetry forms, respectively. The results showed that the lexical compression of the original Divine names and their emotive overtones and effects caused major problems for the translators. Additionally, it was observed that the translators utilised the strategies of 'near-synonymy' and 'expansion.

Al Ghamdi (2015) investigated the accuracy and consistency of the English renderings of the root-sharing near-synonymous Divine names in the Holy Qur'an in five well-known English translations - Pickthall (1930), A. Y. Ali (1936/1986), Arberry (1955), Hilali- Khan (1985) and Abdel-Haleem (2004). Al Ghamdi (2015) claims that translators have a great deal of uncertainty and confusion with regard to the morphological and semantic features of the root-sharing divine names. Hence, these Divine names in the Qur'an suffer many shortcomings and discrepancies.

Alturki (2021) explores the translation of some selected God's names in the Qur'an and examines various semantic relations these names enter into, such as near synonymy and polysemy. Alturki's investigation focuses on how translators handle near-synonymous and polysemous terms among the chosen Divine names. The study finds that translators included in the research often fail to adequately convey the distinctions between near-synonymous names and the full spectrum of meanings inherent in polysemous names. Consequently, they may not fully capture the richness of the Qur'anic text. Alturki argues that Qur'an translators tend to prioritise "structural fidelity," potentially overlooking the nuanced secondary meanings of Divine names, thus compromising the accuracy of their translations.

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The current research investigates the six names of Allah, referring to His act of creation, a topic that has received limited attention in prior studies. This study bridges this gap and contributes to the growing body of literature in this field.

3. Methodology

The study focuses on the six Divine names of the Almighty mentioned in the Holy Qur'an, indicating the Divine attribute of creation. The meanings of these names are first examined using Arabic-English Dictionaries, exegeses and commentary books. Then, the translation of the selected Divine names is traced in the three well-known English translations of the Qur'an. After reviewing the meanings and their interpretation in some Qur'anic exegeses, the English equivalents of these Divine names are examined to determine the most successful translation in terms of accuracy and faithfulness to the meaning.

The following section analyses the translation of these six names of Allah in the three popular English translations by Yusuf Ali (2001), Pickthall (1997) and Sahih International (1997).

4. Analysis and Discussion

Al-Khāliq is one of the names of Allah, signifying the Divine act of creation. Derived from the verb stem *khalaqa,* which basically means "to create", it underscores the profound concept of God as the ultimate Creator of everything and everyone. *Khāliq* is the active participle of the verb *khalaqa*. It designates the doer of the action indicated by the verb *khalaqa*. Arabic-English dictionaries define *khalaqa* as follows:

1. "To create, to make, originate; to mold, fashion, shape, form, work; to produce, bring into being, engender, generate, bring about, cause, give rise to" (Baalbaki, 1995).
2. To create, to form a thing out of nothing (Hava, 1899; Al-Nadwi, 1986).
3. "Create; invent; determine according to weight and measure; polish a speech; smoothe level; fit to one another, adapt; sew together" (Steingass, 1884).
4. "To measure accurately, and define the dimensions of anything, to create, to produce" (Penrice, 1991).
5. "To measure, proportion, determine, fashion, create, form a thing, be fit, apt to a thing, behave kindly" (Omar, 2005).
6. "To create out of nothing; to originate. To measure. Fabricate, forge a lie" (Wortabet et al., 1984).

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As an epithet applied to God, *Khāliq* signifies the One "who brings into existence according to proper measure, or proportion, or adaptation; or "the Originator, not after the similitude of anything pre-existing" or the One "who hath brought in existence all things after they had not been in existence (Lane, 1863). The name emphasises the act of creating or forming things from nothing according to proper measure or proportion without any model.

The Qur'an exegete Ibn Kathir (n.d./2003) suggests that *Al-Khāliq* denotes the One who measures and proportions. In the exegesis *Tafsir-ul-Qur'an* (Daryabadi, 1985), *Al-Khāliq* is interpreted as the One "who produces a thing entirely new, without any pre-existing material". According to Ali (1989), *khalaqa* is a general term for the act of creation, and *Khāliq* is the "Author of all creation". Al-Ghazali (n.d./1992) and Mawdudi (1972/2006) describe *Khāliq* as a Planner who designs and determines creation, akin to an engineer conceiving the blueprint of a building intended for a specific purpose, meticulously planning its detailed diagram and model. According to many other scholars and commentators, *Al-Khāliq* signifies Allah's creation of things in perfect proportion, and His ability to create without the need to refer to any model (Muhajir Madani, n.d./2005).

The renditions of *Khāliq* in the selected English translations are illustrated in Table 1.

Table 1

الخالق Al-Khāliq			
(Chapter:Verse)	Ali	Pickthall	Sahih International
6:102	there is no god but He, **the Creator** of all things: then worship ye Him:	There is no Allah save Him, **the Creator** of all things, so worship Him.	There is no deity except Him, **the Creator** of all things, so worship Him.
13:16	Say: "Allah is **the Creator** of all things: He is the One, the Supreme and Irresistible."	Say: Allah is **the Creator** of all things, and He is the One, the Almighty.	Say, "Allah is **the Creator** of all things, and He is the One, the Prevailing."
39:62	Allah is **the Creator** of all things	Allah is the **Creator** of all things	Allah is **the Creator** of all things
40:62	Such is Allah, your Lord, **the Creator** of all things, there is no god but He:	Such is Allah, your Lord, **the Creator** of all things, There is no Allah save Him.	That is Allah , your Lord, **Creator** of all things; there is no deity except Him,
59:24	He is Allah, **the Creator**, the Evolver, the Bestower of Forms (or Colours).	He is Allah, **the Creator**, the Shaper out of naught, the Fashioner.	He is Allah, **the Creator**, the Inventor, the Fashioner;

The name *Al-Khāliq* is translated as "the Creator" by all translators in all verses. Dictionaries define 'creator' as follows:

1. "One that creates usually by bringing something new or original into being"; God (Merriam-Webster, n.d.)

2. "A divine being who created someone or something or created everything; God" (Cambridge Dictionary, n.d).

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Generally, the verb 'create' denotes the act of bringing something into existence, and often implies that the production involves unique skills, imagination, or processes, such as in the case of an invention or an artwork. Its agentive form, 'Creator', is commonly used to refer to 'God', signifying the One who brings all things into being and plans their creation with precision and intention. Through the analysis of dictionaries and exegeses, *khāliq* emerges as the most encompassing term for the act of creation and the ultimate source of all existence. The term 'Creator', therefore, seems to be most suited among the selected translations for the Divine name '*khāliq'*.

The second Divine name referring to Allah's act of creation is *Al-Bāri'*. The form *Bāri'* is mentioned thrice in the Holy Qur'an (https://corpus.Qur'an.com/). It is derived from the verb *bara'a*. *Bāri'* is the active participle form of the verb *Bara'a*. It denotes the doer of the action signified by the verb *bara'a*. Arabic-English dictionaries define *bara'a* as follows:

1. "To create (said of God)" (Baalbaki, 1995).
2. "To create" (Al-Nadwi, 1986; Penrice, 1991).
3. "To create, to form out of nothing (God) (Hava, 1899).
4. "To create, from nothing or from pre-existing matter (God)" (Wortabet et al., 1984).
5. The primary meaning of the root *Bara'a* is "to denote a thing becoming clear or free of or from another thing; either by being released therefrom or by production" (Farid, 2006).

As an epithet of God, *Bāri'* describes the One "who has created things that are created, not after any similitude, or model" or the One "who has created those things free from any incongruity or faultiness, and distinguished, one from another, by various forms and outward appearances (Lane, 1863). *Al-Bāri'* emphasises the act of bringing things into reality (Qutb, 2018).

According to Ali (1989), the verb *bara'a* indicates "a process of evolving from previously created matter or state," and *bāri'* is "the Author of this process." Al-Ghazali (n.d./1992) and Mawdudi (1972/2006) interpret *Al-Bāri'* as a Producer in the sense that He originates and actually brings out things from non-existence to existence, akin to the role of a builder who executes the work by which the buildings actually come into existence. Ibn Kathir (n.d./2003) explains *Al-Bāri'* as the One invents and brings into existence what He has created and measured. Some commentators have also interpreted *Al-Bāri'* as the One who is able to create

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many things in the same manner without any differences between them (Muhajir Madani, n.d./2005).

The renditions of *Bāri'* in the selected English translations are shown in Table 2.

Table 2

Al-Bāri' الباری			
(Chapter:Verse)	Ali	Pickthall	Sahih International
2:54	So turn (in repentance) to your **Maker**, and slay yourselves (the wrong-doers); that will be better for you in the sight of your **Maker**."	so turn in penitence to your **Creator**, and kill (the guilty) yourselves. That will be best for you with your **Creator**	So repent to your **Creator** and kill yourselves. That is best for [all of] you in the sight of your **Creator**."
59:24	He is Allah, the Creator, **the Evolver**, the Bestower of Forms (or Colours).	He is Allah, the Creator, **the Shaper out of naught,** the Fashioner.	He is Allah, the Creator, **the Inventor**, the Fashioner;

The name *Bāri'* has been variously translated as 'Maker' or 'Evolver' by Ali, 'Creator' or 'Shaper out of naught' by Pickthall, 'Creator' and 'Inventor' by Sahih International. The dictionary definitions of 'Maker' (make), 'Evolver' (evolve), 'Creator' (create), 'Shaper' (shape) and Inventor (invent) are shown in Table 3.

Table 3

Translation Equivalent	Merriam-Webster	Cambridge Dictionary
Make	"To bring into being by forming, shaping or altering material"; "To put together from components; to cause to exist, occur or" appear. Maker: "God"	"To produce something, often using a particular substance or material." Maker: "God"
Evolve	"To develop"; "To produce by natural evolutionary processes."	"To develop gradually, or to cause something or someone to develop gradually."
Shape	"To give a particular form or shape to."	"To make something become a particular shape; to make an object from a physical substance."
Invent	"To produce (something, such as a useful devise or process) for the first time through the use of imagination or of ingenious thinking and experiment."	"To design and/or create something that has never been made before."
Create	"To bring into existence" Creator: "God"	"To make something new, or invent something."

The fundamental meaning of the verb bara'a is to denote the process of becoming clear or free from another entity, either through release or production (Lane, 1863). It involves separating one thing away from others that are similar (Parwez, 2015). When God intends to create something, He meticulously plans and determines the right proportion and measure for His creation, and brings it into reality. Thus, *Al-Bāri'* refers to His actual bringing of things into existence and developing them into their final state, probably by separating them from other elements of His creation. Although *Al-Bāri'* is often used as somewhat synonymous with Al-Khāliq, as evident from their translation as 'Creator' in different contexts, these names emphasise different aspects of the Divine act of creation. *Al-Khāliq* plans and determines his

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creation, and *Al-Bāri'* brings them into existence and develops them. According to some scholars, it also denotes the One who is able to create many things in the same manner or from pre-existing matter. Based on the analysis of dictionaries and exegeses, the translation 'Maker' seems to be the better translation among all the selected renditions because 'make' generally means to produce, build or prepare something through a production process. The verb emphasises the actual production process, whereas 'shape' and 'invent' emphasise giving forms or shapes and creating something for the first time, respectively. Furthermore, Pickthall's rendition 'Shaper out of naught' for '*Badī'* actually blurs the distinction in meaning between the Divine Names *Badī'* and *Muṣawwir*.

Additionally, all the translators have used two different English equivalents to translate the same Divine name, *Bāri'*, in the two different verses. It is debatable if the lack of consistency in rendering *Bāri'* can be attributed to a careless lexical choice or if translators preferred different terms due to the different contexts. The Qur'anic verse 59:24 intends to explicitly state the different aspects of the Divine Act of creation as all three names referring to the Divine act of creation occur together in the same verse as Divine names. All the translators have maintained the distinction between these names in their rendering of this verse. However, in verse 2:54, Bāri' is somewhat treated as synonymous with Khāliq, particularly by Pickthall and Sahih International, when they used the English equivalent 'Creator' for both names. Even though Ali did not use 'Creator', he chose different English equivalents, i.e. 'Maker' and 'Evolver' for *Bāri'* in verses 59:24 and 2:54, respectively.

The third Divine name referring to Allah's act of creation is *Al-Muṣawwir*. This name appears only once in the Holy Qur'an. *Muṣawwir* is the active participle of the verb *ṣawwara*, designating the doer of the action. Arabic-English dictionaries define *ṣawwara* as follows:

1. "To shape, form, fashion, mold, create, make" (Baalbaki, 1995).
2. "To shape out anything; To paint, to picture" (Hava, 1899).
3. "To form, to give shape to, to fashion" (Badawi & Haleem, 2008).
4. "To shape, form, fashion mark, picture, adorn, prepare, make" (Omar, 2005).

As an epithet of God, *Muṣawwir* means "The Former, or Fashioner, of all existing things, who has established them, and given to every one of them a special form and a particular manner of being whereby it is distinguished, with their variety and multitude" (Lane, 1863).

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According to Ali (1989), *Muṣawwir* is the One who provides definite colour or form, ensuring that something is perfectly suited for a particular purpose or objective. Ibn Kathir (n.d./2003) explains in his exegesis that Allah describes himself as *Al-Muṣawwir,* who brings into existence anything He wills in the shape and form He decides. *Al-Muṣawwir* is the real Maker of forms and shapes, granting each creation a unique and incomparable shape and never repeating exactly the same shape or form (Mawdudi, 1972/2006; Muhajir Madani, n.d./2005; Shafi, n.d./2011). *Muṣawwir* arranges the form of things in the finest order and forms them in the finest way (Al-Ghazali, n.d./1992). Al-Ghazali compares this to the role of a decorator or designer in improving the appearance of a building in its construction.

The renditions of *Muṣawwir* in the selected English translations are shown in Table 4.

Table 4

Al-Musawwir المصوّر		
(Chapter:Verse)	Ali	Pickthall	Sahih International
59:24	He is Allah, the Creator, the Evolver, **the Bestower of Forms (or Colours)**.	He is Allah, the Creator, the Shaper out of naught, **the Fashioner**.	He is Allah, the Creator, the Inventor, **the Fashioner**;

Muṣawwir is translated as "the Bestower of Forms (or Colours)" and "the Fashioner". The dictionary definition of the rendition is shown in Table 5.

Table 5

Translation Equivalent	Merriam-Webster	Cambridge Dictionary
Bestow	"To convey as a gift"	"To give something as an honour or present."
Fashion	"To give shaper or form to; to make, construct or create (something) usually with careful attention or by the use of imagination and ingenuity."	"To make something using your hands."

Although both renditions are suitable, "the Bestower of Form (or Colours) seem to be the most fitting among the selected translations as it conveys a sense of superiority associated with God in giving forms and shapes to His creations as He wills.

Another Divine Name referring to creation is *Al-Badī'*. It is mentioned twice in the Holy Qur'an. This noun is derived from the verb *bada'a*. Arabic-English dictionaries define *bada'a* as follows:

1. "To produce something new" (Penrice, 1991).
2. "To begin anything, to produce, to find out a new thing (Hava, 1899).
3. To produce or bring a thing into existence for the first time, that thing not having existed before and not after the similitude of anything pre-existing (Farid, 2006).

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4. To introduce, originate, start, do something for the first time, be the first to do something; To devise, invent, contrive something (Wehr, 1976).

Badī' is the intensified active participle of the verb *bada'a*, indicating the doer of the action. As an epithet applied to God, *Al-Badī'* means "The Originator of the creation, according to his own will, not after the similitude of anything pre-existing" (Lane, 1863).

Ibn Kathir (n.d./2003), in his exegesis, explains that Allah is the Originator of the heavens and the earth, interpreting *Badī'* as the One who originated, created, invented and brought them into existence without any precedence or support. *Al-Badī'* is the absolute Cause and Originator, the One who is prior to all, with no parallel in the past, present or future in respect of his essence, attributes, actions, or anything ascribed to Him (Al-Ghazali, n.d./1992). Nothing exists that shares eternity with Him or possesses any independent self-existence, and all things come into being solely by His will (Daryabadi, 1985). His mere intention to create anything would bring it instantaneously, without the need for any pre-model, assistance, tools or materials of any kind (As-Sa'di, n.d./2018; Daryabadi, 1985; Qutb n.d./2018; Usmani, 1989/1991). Thus, as Aḥmad (2018) puts it, *Badi'* describes God, who originates or brings all beings or things into existence for the first time. He is "the Unique Originator" because He is unique, unprecedented and without peer or equal (Nasr et al. (2015). The name combines the idea of originating and creating.

The renditions of *Badī'* in the selected English translations are shown in Table 6.

Table 6

Al-Badī البديع			
(Chapter:Verse)	Ali	Pickthall	Sahih International
2:117	**To Him is due the primal origin** of the heavens and the earth:	**The Originator** of the heavens and the earth!	**The originator** of the heavens and the earth.
6:101	**To Him is due the primal origin** of the heavens and the earth:	**The Originator** of the heavens and the earth!	[He is] **Originator** of the heavens and the earth.

Pickthall and Sahih International have translated Badī' as 'Originator', while Ali has used an expanded phrase, 'to Him is due the primal origin,' to indicate that God is the Originator of the universe and human life. Although these translations convey the idea that God is the True Cause of everything, they do not fully capture the notion that this Originator is Unique and Incomparable, as the Divine Name *Badī'* inherently implies.

The last two Divine names under consideration concerning God's act of creation are *Al-Mubdi'* and *Al-Mu'īd*. They are derived from the verb *'bada'a* and *'a'āda,* respectively. Although not

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explicitly stated in the Holy Qur'an, *Al-Mubdi'* and *Al-Mu'īd* are referred to in their imperfect verbal forms *yubdi'u* and *yu'īdu*, respectively. The names are commonly cited together or placed in juxtaposition in the text.

Mubdi is the active participle of the verb form *'abda'a*. It signifies the doer of the verb *'abda'a*. Arabic-English dictionaries define *'abda'a* as follows:

1. "To create, originate, make, bring into being; To bring out something new, do first time, introduce, open, begin, start, commence" (Baalbaki, 1995).
2. "Make a beginning; be the first to do; create; emigrate" (Steingass 1884)
3. "To originate, to cause to begin" (Kassis, 1983).
4. "To initiate, to start something" (Badawi & Haleem, 2008).
5. To do or produce something first, to bring out something new (Wehr, 1976).

As an epithet applied to God, *Al-Mubdi'* means "The Creator, or Originator, of the things (that exist), who has produced them at the beginning, not after the similitude of anything pre-existing (Lane, 1863, p. 165). The name describes "the One Who initiated the creation of everything from nothing" (Saleh, 2011, p. 152).

The Divine name *Al-Mubdi'* implies that all things, beings, and creatures are first originated by the Almighty God, and this act of creation is without precedence (Al-Ghazali, n.d./1992). The translations of verses containing its imperfect verbal form*, yubdi'u, are* given in Table 7.

Table 7

<table>
<tr><td colspan="4">المبدئ 'Al-Mubdi
(يبدئ 'yubdi)</td></tr>
<tr><td>(Chapter:Verse)</td><td>Ali</td><td>Pickthall</td><td>Sahih International</td></tr>
<tr><td>29:19</td><td>See they not how Allah **originates** creation, then repeats it</td><td>See they not how Allah **produceth** creation, then reproduceth it?</td><td>Have they not considered how Allah **begins** creation and then repeats it?</td></tr>
<tr><td>85:13</td><td>It is He Who **creates from the very beginning**, and He can restore (life).</td><td>Lo! He it is Who **produceth**, then reproduceth,</td><td>Indeed, it is He who **originates [creation]** and repeats.</td></tr>
</table>

Ali's translations 'originates creation' and 'He Who creates from the very beginning' in 29:19 and 85:13 convey that Allah is the One who initiated the creation of everything. Similarly, Sahih International employs the phrases 'Allah begins creation' and 'He who originates

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[creation]' to convey the same concept. However, Pickthall's rendition, 'Produceth creation,' does not fully capture this idea.

The other closely related Divine name is *Al-Muʿīd*. *Muʿīd* is the active participle of the verb *aʿāda*, indicating the doer of the action. Arabic-English dictionaries define the verb *aʿāda* as follows:

1. To cause to return; Restore (Penrice, 1992; Omar, 2005).
2. "To repeat (a word); To restore anyone to a former state" (Hava, 1899, p. 499).
3. "To cause something or someone to return, to repeat, to be restored" (Al-Nadwi, 1986, p. 441).
4. "To bring back, to restore; To return, to send back; To repeat, to reproduce" (Badwi & Haleem, 2008, p. 652)
5. "To repeat, do a second time" (Wortabet et al., 1984)

As an epithet applied to God, *Al-Muʿīd* means "the One Who returns the living to their former existence and gives life to the dead" (Saleh, 2011).

The name refers to Allah's ability to recreate His creation after it has perished. It indicates that Allah is capable of giving life to the dead on the Day of Judgment and restoring His creation, just as He originally created them (Muhajir Madani, n.d./2005).

The translations of verses containing its imperfect verbal form*, yuʿīd, are* given in Table 8.

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Table 8

	المعيد Al-Muʿīd (يعيد yuʿīd)		
(Chapter:Verse)	Ali	Pickthall	Sahih International
10:4	It is He Who beginneth the process of creation, and **repeateth** it,	Lo! He produceth creation, then **reproduceth** it,	He begins the [process of] creation and then **repeats** it
10:34	Say: "Of your 'partners', can any originate creation and **repeat** it?" Say: "It is Allah Who originates creation and **repeats** it:	Say: Is there of your partners (whom ye ascribe unto Allah) one that produceth Creation and then **reproduceth** it? Say: Allah produceth Creation, then **reproduceth** it.	Say, "Are there of your 'partners' any who begins creation and then **repeats** it?" Say, " Allah begins creation and then **repeats** it,
27:64	Or, Who originates creation, then **repeats** it,	Is not He (best) Who produceth creation, then **reproduceth** it,	Is He [not best] who begins creation and then **repeats** it
29:19	See they not how Allah originates creation, then **repeats** it	See they not how Allah produceth creation, then **reproduceth** it?	Have they not considered how Allah begins creation and then **repeats** it?
30:11	It is Allah Who begins (the process of) creation; then **repeats** it;	Allah produceth creation, then He **reproduceth** it,	Allah begins creation; then He will **repeat** it;
30:27	It is He Who begins (the process of) creation; then **repeats** it;	He it is Who produceth creation, then **reproduceth** it,	And it is He who begins creation; then He **repeats** it,
85:13	It is He Who creates from the very beginning, and He **can restore (life).**	Lo! He it is Who produceth, then **reproduceth**,	Indeed, it is He who originates [creation] and **repeats.**

Even though all the translations in Table 8 do convey the idea associated with the Divine name *Muʿīd*, Ali's lexical choice in 85:13, 'restore', seems to offer a more direct interpretation

5. Conclusion

In conclusion, the examination of the Divine Names attributed to Allah's act of creation within the Holy Qur'an reveals a subtle understanding of the various aspects involved in this divine process. All these names may appear to be synonymous. However, they denote various aspects of the Divine Act of Creation. Bringing something from non-existence to existence involves planning and evaluation, then creation, and then shape formation. The name *Khāliq* denotes God's role as the Creator as far as planning and evaluation are concerned. *Al-Bāri'* denotes His role of bringing the planned things into existence. The name *Al-Muṣawwir* describes His role of bringing the planned things into existence and giving them a definite form, shape and colours aligning with their purpose (Roushdy, n.d.). These names are followed in this exact sequence based on their meaning in the Holy Qur'an verse 59:28. The name *Al-Badī* emphasises Allah's attribute as the Unique and Incomparable Originator. It highlights His unique ability to create and innovate in a manner that is beyond human comprehension and comparison. The name emphasised the Almighty's creativity and originality in bringing about new and wondrous creations. *Al-Mubdi'* underscores Allah's role as the Ultimate Source of all beginnings,

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initiating the creation of everything and everyone. The name *Al-Muʿīd* highlights Allah's ability to bring back or reproduce life or existence after it has been destroyed or ended.

The complexity and depth of these meanings pose significant challenges for translators seeking to convey them accurately in other languages. While some adopt strategies of near synonymy to approximate the original nuances, others, such as Ali, tend to opt for expansive strategies when encountering a lack of suitable equivalent. Nevertheless, the inherent richness of the Divine Names necessitates supplementary explanatory aids, such as footnotes, to fully appreciate their theological significance in translation efforts. Thus, the study underscores the inherent difficulties in conveying the comprehensive meaning of the Divine Names of Allah in translation without recourse to additional elucidatory mechanisms.

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Agrammatism in Malayalam-speaking Broca's Aphasics

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Agrammatism is usually associated with nonfluent aphasias such as Broca's aphasia or transcortical motor aphasia (1)

Agrammatism is a defect characterized by omission of functor words (e.g., articles, auxiliary verbs) and inflectional affixes, which leads to telegraphic utterances, such as "Go I school tomorrow" (instead of "I will go to school tomorrow"), in which the canonical word order in English is violated and characterized by the omission of articles, prepositions, and inflectional forms.

The agrammatic speech output of Broca's aphasics was explained as a mechanism of "economy of effort" since the speech output of these patients is characterized by slow and effortful speech. The hypothesis is that to minimize articulatory effort, the agrammatic speaker plans very simple and agrammatic sentences or to produce simplified versions of sentences. So only words characterized by high values of stress and saliency (as defined by phonological, emotional, and motivational parameters) reach the threshold for production (2)

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Later, Broca's aphasics were considered agrammatic not only in their speech output but also in comprehension of syntax (3,4). This led to difficulty in accepting a unitary account of the "economy of effort" to explain agrammatism. Different hypotheses came up to explain agrammatism, such as the phonological deficit, syntactic deficit, and lexical–semantic deficit. The phonological deficit hypothesis attributes agrammatism to a failure to process unstressed words. According to syntactic deficit theories, agrammatism results from the inability to process various aspects of grammar. The disorder underlying agrammatism affects a "central syntactic processor" responsible for processing function words in comprehension and production. Another theory proposes that agrammatism does not result from a deficit affecting function words but from the inability to map syntactic roles into semantic roles (in comprehension) and vice versa (in production) (2).

Most of the studies on Agrammatism have been done in English. The pattern of deficits in English may not be comparable to Indian Languages since Indian languages are highly inflected whereas English is an uninflected language. Hence, the present study aimed to study agrammatic deficits in comprehension and expression of Malayalam-speaking Broca's aphasics.

Methodology

The present study aimed to investigate the deficits in syntax among Malayalam-speaking Broca's aphasics.

Procedure

The study was approved by the research ethics committee of the Institution and informed consent were taken from the patients. To achieve the above goals, a study was conducted on 2 groups of subjects: experimental group and control group.

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Experimental Group

Experimental group consisted of ten participants – 7 males and 3 females, who were right-handed diagnosed as Broca's aphasia between the age range of 50-80 years with a mean age of 64.3 years. All the subjects were evaluated by a Neurologist and a Speech Language Pathologist. Participants with a history of single episode of stroke and no premorbid neurological, sensory or motor problems were only included in the study. Western Aphasia Battery (WAB) was administered on all the aphasics and was diagnosed as Broca's aphasia.

Control Group

Control group consisted of 10 normal participants matched for age, gender, education, dexterity and language. Both the control and experimental groups were tested using Test of Syntax in Malayalam(5)

The test consists of two parts.

1. Comprehension

2. Expression

   Each part has 6 subsections:

1. Morphophonemic structures

2. Plurals

3. Tenses

4. Agreement

5. Case markers

6. Conjunctives and Quotatives

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The stimuli for each task consist of 30 target sentences and 5 practice items.

1. Comprehension task: The sentence stimuli were presented orally and the subject's task was to judge whether the given sentences are grammatically correct or incorrect. The subjects were permitted to respond through any modality (gestural, eye blink, verbal etc.).

2. Expression task: The subjects were provided with picture cards representing the target sentences and their task was to express each target in grammatically well-formed sentences. Verbatim transcriptions were done.

Scoring

A two-point scale (1 & 0) was used to score the responses.

For the comprehension task- Each correct responses were given a score of '1'. And incorrect responses were given a score of '0'.

For the expression task- A score of '1' given for producing grammatically well-formed sentences in each task and a score of '0' for incorrect response.

The maximum score of each task was 30. Thus, total score was 60.

Statistical Analysis

Using the SPSS software, the mean and standard deviation was calculated and "t" test was done to analyse the significance of difference between the control and the experimental groups.

Results

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Mean and standard deviation were calculated for the different subtests of comprehension and expression. The mean and standard deviation of both the normal subjects and Broca's aphasics in the minimal pair task is shown in table 1.

	Morphophonemic structures		Plurals		Tenses		Agreement		Case markers		Conjunctives& Quotatives	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD
Aphasic	3	0.632	3.6	0.663	2.5	0.670	3.1	0.3	2.1	0.538	2.1	0.7
Control group	5	0	5	0	5	0	5	0	4.7	0.458	4.7	0.458

TABLE 1-THE MEAN & STANDARD DEVIATION FOR BROCA'S APHASICS & NORMAL GROUP IN COMPREHENSION TASK.
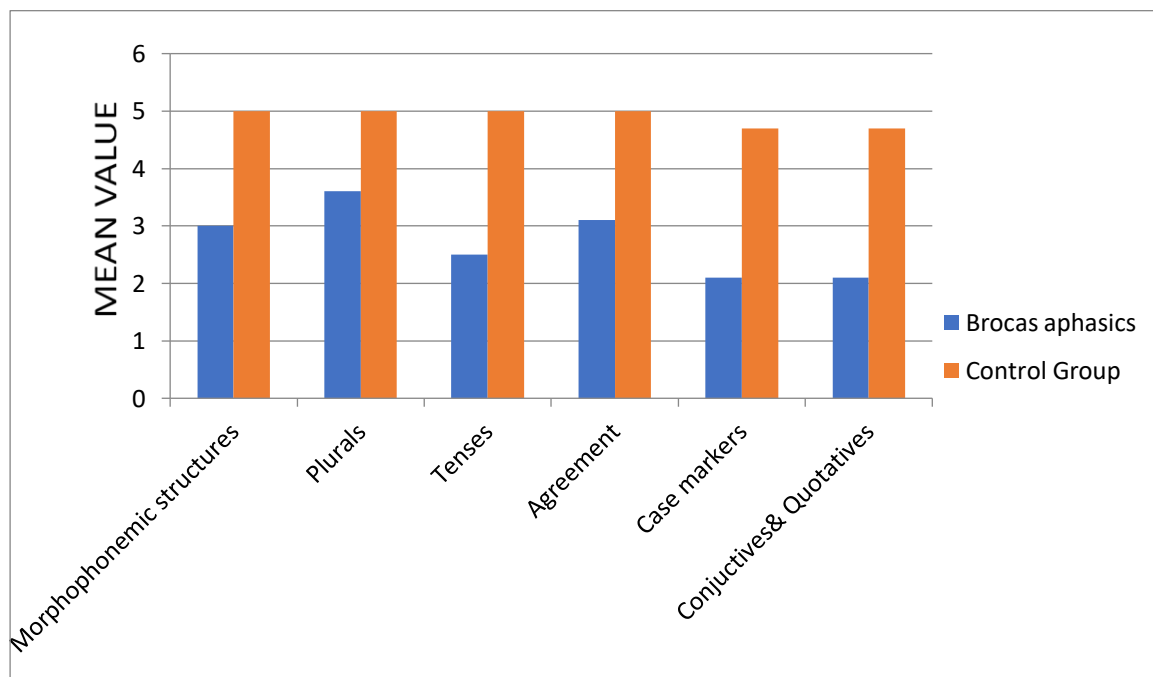

Fig 1- THE MEAN OF BROCA'S APHASICS & NORMAL GROUP ON COMPREHENSION TASKS.

Comparison of the scores obtained for the different subtests of comprehension of Broca's aphasics was done with Normal controls. There was a significant difference noticed in the performance of Broca's aphasics for all the subtests of comprehension as shown in Table 2.

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SL No	Tasks	T value	P value	S/NS
1	Morphophonemic structures	9.486833	0.00000002	S
2	Plurals	6.331738	0.00000575	S
3	Tenses	11.18034	0.00000000156	S
4	Agreement	19	0.000000000000233	S
5	Case markers	11.03087	0.00000000193	S
6	Conjunctives & Quotatives	9.322783	0.000000026	S

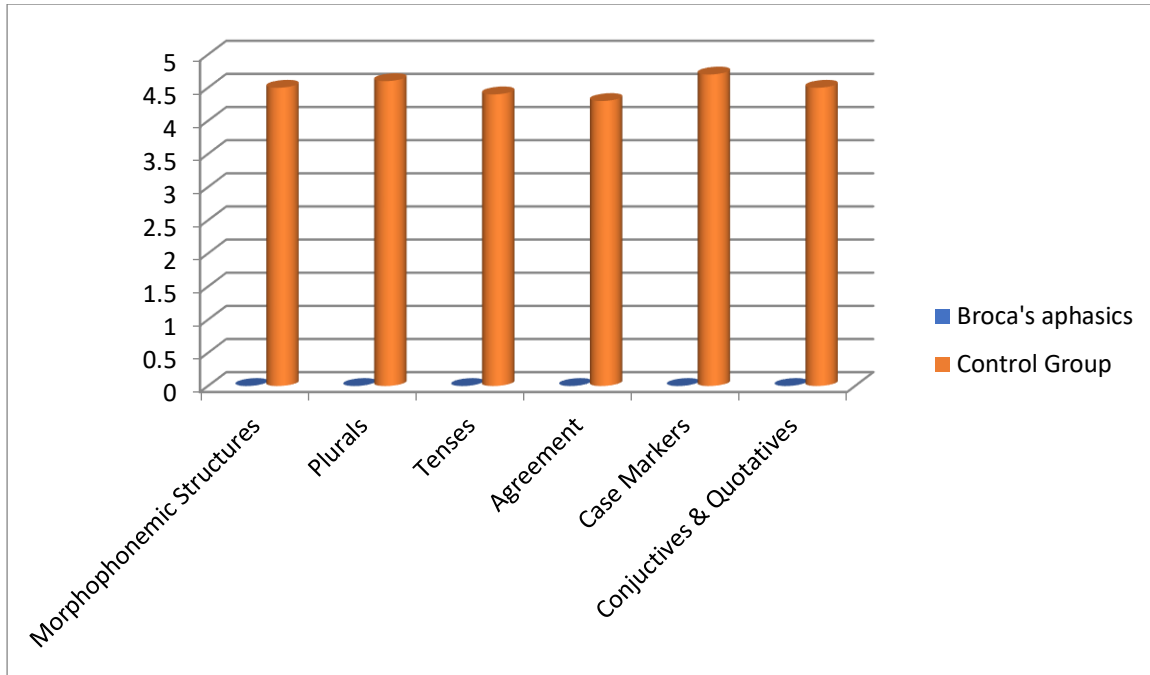TABLE 2 – COMPARISON BETWEEN BROCA'S APHASICS & NORMAL GROUP ON

COMPREHENSION TASKS. (In the table S indicates significant and NS indicates not significant)

The mean and standard deviation of both the normal subjects and Broca's aphasics for the

different subtests of expression task is shown in table 3.

	Morphophonemic structures		Plurals		Tenses		Agreement		Case markers		Conjunctives & Quotatives	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD
Broca's Aphasics	0	0	0	0	0	0	0	0	0	0	0	0
Control group	4.5	0.670	4.6	0.489	4.4	0.489	4.3	0.458	4.7	0.458	4.5	0.5

TABLE 3 - THE MEAN & STANDARD DEVIATION FOR BROCA'S APHASICS & NORMAL

GROUP IN EXPRESSION TASK.

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GRAPH 2- THE MEAN OF BROCA'S APHASICS & NORMAL GROUP ON EXPRESSION TASKS.

Comparison of the scores obtained for the different subtests of expression of Broca's aphasics was done with Normal controls. There was a significant difference noticed in the performance of Broca's aphasics for all the subtests of expression as shown in Table 2.

SL No	Tasks	T value	P value	S/NS
1	Morphophonemic structures	20.12461	0.0000000000000865	S
2	Plurals	28.16913	0.000000000000000244	S
3	Tenses	26.94439	0.00000000000000533	S
4	Agreement	28.15011	0.000000000000000246	S

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5	Case markers	30.76872	0.0000000000000000513	S
6	Conjunctives& Quotatives	27	0.00000000000000514	S

TABLE 4 – COMPARISON BETWEEN BROCA'S APHASICS & NORMAL GROUP ON EXPRESSION TASKS. (In the table S indicates significant and NS indicates not significant)

Discussion

There was a significant difference noticed in both expression and comprehension tasks of Broca's aphasics compared to normal controls. In the present study aphasics performed better in comprehension task compared to expression task with increase in difficulty in the order of plurals followed by Morphophonemic structures and Agreement followed by case markers and conjunctives and quotatives. For the expression task aphasics were not able to formulate grammatically correct complete sentences.

Qualitative Analysis

English language has a grammar which is word order based: subject, then verb, then object (SVO). Changing the word order carries grammatical meaning (e.g., passive). When compared to Malayalam, English has more free-standing functor words (i.e., "grammatical words") and limited inflections (used only to mark tense, plurality, and irregular forms of tense, which are added to the root word without altering the original word structure. Hence, Agrammatism in English manifests primarily as the omission of, or substitution of functional words.

In English, when a free grammatical word like "is" and the inflection, "-ing," are omitted while retaining a telegraphic skeleton (walk) in the sentence "she is walking", the agrammatic

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speaker is still able to produce telegraphic speech which can convey the intended meaning to some extent. Unlike English, in Malayalam this is not true

For example, in Malayalam, the inflection used to denote tense for the verb *walk* are as follows.

nada nnu- walked (past tense)

nada kkunnu-walking (present continuous)

nada kkum-will walk (future)

But when the bound morphemes "nnu", "kkunnnu" and "kkum" are removed the remaining "nada" is not the root word for walk. It is a noun which means the main entrance door of the temple.

Similarly for negation, for example, to say, "He did not study" in Malayalam,

Avan padichilla (padichilla means did not study, but chilla does not mean anything and padi means study (verb) as well as step (noun). "illa" is a negative word which is used as a bound morpheme to the root word "padikkuka" which means study.

Padikkuka + illa = padichilla

So, if the inflectional morpheme for negation is omitted then "avan padi" will means "he is step."

So, omitting inflections in Malayalam language may not result in telegraphic speech with intended meaning.

Broca's aphasics were found to be selecting words to convey the content or they select words that are required to convey the most important message.eg the word "illa" is used to say, "did

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not study". "illa" is the word used to denote negation. So rather than omitting function words and retaining nouns, the function word is retained since the stress is for the negation. So, our findings are in support of "economy of effort" which is the earliest hypothesis to explain agrammatic output in the early 1900s. The patient aims to convey the most important message regardless of whether it is a grammatical word or a semantic word. Communication is more important rather than trying to "fix" their grammar.

Our study is in support of the earlier findings that agrammatism is manifested in a subtle fashion in languages that are inflected, like Malayalam(6).We recommend qualitative analysis of conversation and picture description in finding out the mechanism of agrammatism in aphasics in different languages instead of looking at scores for the different grammatical categories.

We also recommend that the treatment approach selected should also take into consideration the type of agrammatic errors exhibited by the patient in his/her language .For example, In Linguistic Specific Treatment (7) patients are asked to identify the components of a sentence (e.g., subject noun-phrase, verb, object noun-phrase) and how to move constituents of one sentence (e.g., active sentence) to derive another (e.g., passive counterpart) which is insignificant for a language like Malayalam where word order does not play a role.

Conclusion

Research studies on agrammatism have been conducted primarily on Standard English-speaking populations and dialectal varieties of English. Studies in other languages are sparse. Hence more research is needed in different languages to explain the mechanism of agrammatic speech in Aphasics.

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The language test for Agrammatism in Aphasics should be linguistically relevant and not a translation of western tests. Direct test translations are inappropriate since syntactic structures are different from language to language. We recommend qualitative analysis of conversation and picture description in finding out the mechanism of agrammatism in aphasics in different languages instead of looking at scores for the different grammatical categories.

Since agrammatism manifests differently in different languages the treatment approaches cannot be generalized for all languages but should be custom made based on the language.

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TEST MATERIAL FOR AGRAMMATISM IN BROCA'S APHASICS

1. Morphophonemic Structures :

a) Comprehension Task :

Trial item : ഞാൻ പുസ്തകത്തിൽ നോക്കി വായിച്ചു.

i   കുട്ടി കസേരയിൽ ഇരിക്കുന്നു.

ii അവൾ പുഴയിൽ ഇറങ്ങി.

iii പുതുവ് തേൻ ഉണ്ട്.

iv രാമു പശുവിന്റെ കയറിൽ പിടിച്ചു.

v   അവൾ വീട്ടിൽ പോയി.

b) Expression Task :

Trial item : പക്ഷികൾ കൂട്ടിൽ ഉണ്ട്.

i   കുട്ടി പുസ്തകത്തിൽ എഴുതുന്നു.

ii കുട്ടികൾ മരത്തിൽ പറിക്കുന്നു.

iii കൂട്ടിൽ മാങ്ങകൾ ഉണ്ട്.

iv മീൻ വെള്ളത്തിൽ നിന്നുന്നു.

v   കുട്ടി ബസിൽ കയറുന്നു.

2. <u>Plurals</u>:

a) <u>Comprehension Task</u>:

Trial item : കുട്ടികൾ കളിക്കുന്നു.

i. അമ്മമാർ തുന്നി അലക്കുന്നു.

ii ഞങ്ങൾമാർ ഇന്നലെ പോയി.

iii അവർ മരങ്ങൾ വെട്ടുന്നു.

iv നിങ്ങൾകൾ നാളെ വരണം.

v പ്പണുമ്മാർ പണി എടുക്കുന്നു.

b) <u>Expression Task</u> :

Trial item : കുട്ടികൾ പട്ട് പറത്തുന്നു.

i. കുഞ്ഞുങ്ങൾ ഉറങ്ങുന്നു.

ii ആടുകൾ ഭക്ഷണം കഴിക്കുന്നു.

iii വണ്ടികൾ റോഡിലൂടെ പോകുന്നു.

iv പക്ഷികൾ പറക്കുന്നു.

v മിനുകൾ നിനുന്നു.

3. Tenses

a) <u>Comprehension</u> Task:

Trial item: ഞാൻ നാളെ പോകും.

i. ഞങ്ങൾ നാളെ വന്നു.

ii. ഇന്നലെ സ്കൂൾ നേരത്തെ വിടും.

iii. ഇന്ന് ഞാൻ സിനിമയ്ക്കു പോകും.

iv. ഞാൻ ഇന്നലെ പഠിച്ചു.

v. അവൻ മുന്നാൾ കണ്ടു.

b) <u>Expression</u> Task:

Trial item: കുട്ടി ഭക്ഷണം കഴിക്കുന്നു.

i. കുട്ടി പുസ്തകം വായിച്ചു.

ii. അവൻ മീൻ പിടിക്കാൻ പോകുന്നു.

iii. അവൻ T.V കാണുന്നു.

iv. അവൻ മരം വെട്ടി.

v. അവൾ പോകാൻ വിളിക്കുന്നു.

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4. Agreement

a) Comprehension Task:

Trial item: പാമ്പ് അവനെ കടിച്ചു.

i. കുട്ടി വട്ടിയല കടിച്ചു.

ii. അവൻ മീൻ പിടിച്ചു.

iii. പുഴ സിതയിൽ ഇറങ്ങി.

iv. കൂട കുട്ടിയിൽ നിന്നു.

v. രാമനെ വണ്ടി ഇടിച്ചു.

b) Expression Task:

Trial item: കുട്ടി കൂട നിവർത്തി.

i. അയാൾ റെയിൽക്കിൽ ഓടിക്കുന്നു.

ii. അവൻ മഴ നനയുന്നു.

iii. കുട്ടി കത്ത് പോസ്റ്റ് ചെയ്യുന്നു.

iv. ഇത് ഡോസപ്പുവിന്റ് ചിത്രമാണ്.

v. പൂച്ച മേശയുടെ മുകളിൽ ഇരിക്കുന്നു.

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5. <u>Case Markers</u>:

a) <u>Comprehension Task</u> :

Trial item : പുസ്തകത്തിന്റെ പുറയുടെ നിറം കാര്യമാണ്.

i. ഇത് രാമു വരച്ചതാണ്.

ii. പുസ്തകത്തിൽ മുഴുവൻ ചിത്രമുണ്ട്.

iii. പാമ്പ് രാമനാൽ കൊല്ലപ്പെട്ടു.

iv. പുല്ല് പശു തിന്നപ്പെട്ടു.

v. അവരുടെ വീട്ടാൽ ഉണ്ട്.

b) <u>Expression Task</u> :

Trial item : അമ്മ വക്കാറ്റിൽ വെള്ളം കൊണ്ടു വരുന്നു.

i. അവൻ പുസ്തകത്തിൽ എഴുതുന്നു.

ii. പേന പുസ്തകത്തിന്റെ മുകളിലാണ്.

iii. ഇത് പുല്ലയുടെ വടമാണ്.

iv. കൂട്ടയിൽ ആപ്പിളുകൾ ഉണ്ട്.

v. കല്ലി മരത്തിൽ കയറുന്നു.

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6. <u>Sentence Types</u> :

a) <u>Comprehension Task</u>

Trial item : അയാൾ ഇന്നലെ പോയി.

i ഞാൻ കാപ്പി കുടി.

ii റിഥപ്രണം ി.v കാന്നാരുപ്.

iii ഭവായി പോകും വന്നു.

iv കഷ്ടം! അയാളിന്ന വിഡ്ഢിയാണാല്ലോ.

v നി പോകും എങ്ങോട്ട് ?

b) <u>Expression Task</u>

Trial item :

i ഇത് താജ്മഹലിന്റ് ചിത്രമാണ്.

ii ഇത് സ്കൂൾ ആണോ ?

iii ഉറായ്! നല്ല ഭംഗിയുള്ള പൂങ്കാട്ടം.

iv ഇതാന്ന പോസ്റ്റ് വച്ചു.

v ഹൊ! എന്താരു ചന്നുപ്പാന്.

7. Conjuctives & Quotatives

a) Comprehension Task:

Trial item: കുചേലനും രാമനും കൂട്ടുകാരാണ്.

i എല്ലാവരെയും കൂട്ടി കല്യാണത്തിനവരണം.

ii സീതയും രാമനും സമ്മാനം കിട്ടി.

iii ഞാൻ അവളേയും കൂട്ടി വരാം.

iv ഇന്ന് ഉച്ചയോട് കൂട്ടി പരിപാടി സമാവിക്കും.

v ഇന്ന് രാവിലെ 6 മുതൽ വൈകിട്ട് 6 വരെയാണ് സമരം.

b) Expression Task.

Trial item: ആൺകുട്ടിയും പെൺകുട്ടിയും സംസാരിക്കുന്നു.

i മേശയിൽ മീനും മുട്ടയും ഉണ്ട്.

ii കുട്ടിയും അച്ഛനും കടയിൽ പോകുന്നു.

iii കൂടയിൽ മാമ്പഴവും ആപ്പിളും ഉണ്ട്.

iv പെൻസിലും പേനയും മേശപ്പുറത്ത് ഉണ്ട്.

v പട്ടിയും പൂച്ചയും അടി കൂടുന്നു.

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8. Comparitives

a) Comprehension Task:

Trial item: കുമാർ സത്യനെക്കാൾ ചെറുതാണ്.

i. സിംഹ സൂര്യ മാർക്കാണ്

ii എനിക്ക് സാമ്പാർ ഇഷ്ടം രസത്താണ്.

iii മായ സിതയെക്കാൾ നീളമുണ്ട്.

iv കണ്ണൻ ഉണ്ണി വിരുതിയാണ്.

v രാമൻ ഭീമനെക്കാൾ തടി കുറവാണ്.

b) Expression Task.

Trial item: പെൻസിലിന് പേനയെക്കാൾ നീളമുണ്ട്.

i. ആനയ്ക്ക പൂച്ചയെക്കാൾ തടി കൂട്ടുതലാണ്.

ii. പെൺകുട്ടിക്ക ആൺകുട്ടിയെക്കാൾ പൊക്കം കുറവാണ്.

iii. പോരിക്ക കാരിനെക്കാൾ വലുപ്പം ഉണ്ട്.

iv. രണ്ടു പാവക്കുും ഒരുപോലെയുണ്ട്.

v. പെൺകുട്ടിക്ക ആൺകുട്ടിയെക്കാൾ നീളമുണ്ട്.

11. Determinents :

a) Comprehension Task :

Trial item : എല്ലാവരും ചിലർ ഈ വഴിയെ പോയിന്നു.

i. ചില കുട്ടികൾ ക്ലാസ്സിൽ നൈകിയാണ് വരാറുള്ളത്.

ii. എല്ലാവരും പുസ്തകം വായിക്കുമ്പോൾ ചില കുട്ടികൾ പുസ്തകം വായിക്കുന്നു.

iii. അവരിൽ വദ്ദന വിടുക്കനാണ് അർജ്ജുൻ.

iv. ചില കുട്ടികൾ മറ്റു കുട്ടികളെപ്പോലെ കൃത്യ സമയത്ത് വരുന്നു.

v. സ്ക്കൂളിൽ ചില കുട്ടികൾ മറ്റുള്ളവരെപ്പോലെ യൂണിഫോം ധരിക്കുന്നു.

b) Expression Task :

Trial item : അവരിൽ ചില കുട്ടികൾ പല്ല് ചിരി-ചിരിക്കുന്നു.

i. ചില കുട്ടികൾ കൂടെ വെച്ചിരിക്കുന്നു.

ii. ഇവരിൽ വദ്ദന കറുത്ത കുട്ടിയുണ്ട്.

iii. ചില ആളുകൾ കൂട - വർത്തിയിരിക്കുന്നു.

iv. ഇക്കൂട്ടത്തിൽ ചില സ്ത്രീകൾ ചുരിദാർ ധരിച്ചിരിക്കുന്ന

v. ചില ആളുകൾ പുസ്തകം വായിക്കുന്ന

10. <u>Negation Markers</u>.

a) <u>Comprehension Task</u> :

Trial item: ദൈവവുംട ശ്രദ്ധയില്ലായ്മയാണ് അപകടത്തിനു കാരണം.

i. കുട്ടിയുടെ പഠിപ്പാണ് ഓർത്തു കുറയാൻ കാരണം

ii. ഇവിടെ ജലമില്ലായ്മ രൂക്ഷമാണ്.

iii. വീട്ടിലെ സന്തോഷമില്ലായ്മയാണ് അവരുടെ മുഖത്ത് തെളിയുന്നത്.

iv. അവന്റെ വിവരമാണ് വിജയം നഷ്ടപ്പെടുത്തിയത്.

v. ഈ നോഡിന് അധികാം വിതിയില്ല.

b) <u>Expression Task</u> :

Trial item: ആനയ്ക്കു ഒരു —————. E·R. കൊമ്പില്ല.

i. ഈ തലയിൽ —————. E·R മുടിയില്ല.

ii. മരുഭൂമിയിൽ മഴ അധികാം —————.
   E·R: പെയ്യാറില്ല.

iii. പൈപ്പിൽ —————. E·R വെള്ളമില്ല.

iv. ഈ പാത്രത്തിൽ —————. E·R ഒന്നുമില്ല.

v. ഈ കറിക്കു —————. E·R രുചിയില്ല.

9. Complimentizers.

a) Comprehension Task:

Trial item: പുല്ലിന് പച്ച നിറമാണ്.

i. കാക്കയുടെ നിറം വെളുപ്പാണ്.

ii. സൂര്യൻ കിഴക്ക് ഉദിക്കുന്നു.

iii. ആനയ്ക്ക് ഒരു വാലുണ്ട്.

iv. നമ്മൾ മൂക്കുകൊണ്ട് കേൾക്കുന്നു.

v. ആകാശത്തിന്റെ നിറം നീലയാണ്.

b) Expression Task:

Trial item: നമ്മൾ _____ കൊണ്ട് കാണുന്നു.
   Expected Response: കണ്ണ്.

i. _____ മൂന്നു നിറമുണ്ട്. E·R: മഴവില്ലിന്.

ii. സൂര്യൻ പടിഞ്ഞാറ് _____. E·R: അസ്തമിക്കുന്നു.

iii. കാട്ടിലെ _____ നിറമാം. E·R: രാജാവാണ്.

iv. മരങ്ങൾക്ക് ചലിക്കാൻ _____. E·R: കഴിയില്ല.

v. _____ ഇലകൾ പച്ചയാണ്. E·R: മരത്തിന്.

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Phonological Impairments in Malayalam Speaking Broca's Aphasics

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Aphasia is an acquired language disorder due to brain damage that affects the production and comprehension of spoken and written language in varying degrees and patterns depending on the size and site of the lesion (1)

Errors in speech production have been reported among aphasics (2). Errors in production can be either phonemic, involving language-based deformations, or phonetic, involving a motor planning deficit.

The deficits can be said to be at the phonological level when the incorrect phonological form of the word is selected but is implemented correctly, and at the phonetic level when the correct sound segments are selected but articulatory implementation is impaired. Phonetic deficits are not linguistic (3). Most aphasics produce phonological errors in their speech in the form of substitution, omission, addition, or distortion (neologism), which are called "phonemic" (or "literal") paraphasias. Aphasia research on the nature of phonological breakdown as to whether the deficit is phonetic or phonemic in the different aphasia syndromes reveals contradictory results. (4)

Broca's aphasia is characterized by nonfluent, effortful speech production, semantic and phonemic paraphasias, articulatory errors, agrammatism, relatively preserved comprehension, poor repetition, reading, and writing ability(5)

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Methodology

The aim of the present study was to investigate the phonological impairments in Malayalam speaking Broca's aphasics.

Procedure

The study was approved by the research ethics committee of the Institution and informed consent were taken from the patients. In-order to achieve the above goals, study was conducted on 2 groups of subjects - experimental group and control group.

Experimental Group-

Experimental group consisted of ten participants – 7 males and 3 females , who were right handed diagnosed as Broca's aphasia between the age range of 50-80 years with a mean age of 64.3 years.All the subjects were evaluated by a Neurologist and a Speech Language Pathologist.Participants with a history of single episode of stroke and no pre morbid neurological, sensory or motor problems were only included in the study.Western Aphasia Battery (WAB) was administered on all the aphasics and the Aphasia quotient were found out.

The profile of broca's aphasics were shown in the table-1

Sl. No	Age in years	Sex	WAB scores (AQ)
1	57	M	15.6
2	59	F	15.9
3	66	M	19
4	74	M	16.6
5	58	F	15.1
6	63	M	18.8
7	80	M	15.2
8	79	F	17.6
9	72	M	15.1
10	67	M	16.4

Control Group-

Control group consisted of 10 normal participants matched for age, gender , education, dexterity and language.

Both the control and experimental groups were tested using Test for Phonemic variations in Malayalam (6)

This test has two parts.

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1. Minimal pair discrimination - The stimuli were presented to the subjects and the subjects were instructed to indicate 'yes' for minimal pairs and 'no' if not.
2. Minimal pair Repetition - The examiner orally presented the items and subjects were asked to repeat them.

Minimal pair discrimination Task consisted of 4 subtests -

1. Non word minimal pair
2. Word minimal pair
3. Word minimal pair requiring written selection
4. Word minimal pair requiring picture selection

For each subtest, there were five set of words. Among each set, there were four pair of words including a minimal pair.

For the 1st & 2nd subtests, pair of words were presented orally and in the 3rd subtest, stimuli were provided in the written form in a chart. In the 4th subtest, stimuli used were drawn colour pictures.

Minimal Pair Repetition Task:
Consisted of the following subtests
    1. Syllable length
    2. Non words
    3. Imagible & frequent words
    4. Grammatical class
    5. Morphological endings
    6. Sentences

For the repetition task there were 5 items in each subtest. In the first subtest, there were five words including a one syllable word, two syllable word , three syllable word, four syllable word and five syllable word. In the 2nd subtest, five non words were selected. For the 3rd subtest, five Imagible and most frequently used words were used. In the 4th subtest, five words from several grammatical classes were selected. In the 5th subtest, five morphologically ending words were chosen. And in the 6th subtest, there were five sentences starting from two word sentence to six word sentence.

Procedure for minimal pair discrimination task: The stimuli were presented to the subjects and the subjects were instructed to indicate 'yes' for minimal pairs and 'no' for other stimuli.

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Procedure for repetition task: The examiner orally presents the items and subjects were asked to repeat them.

Scoring

A score of 1 was given for correct responses and 0 for incorrect responses.

The total score for minimal pair task was and repetition tasks were 20 each.

Statistical Analysis

Using the SPSS software, mean and standard deviation was calculated and "t" test was done to analyse the significance of difference between the control and the experimental groups.

Results and Discussion

Mean and standard deviation were calculated for the different subtests.Brocas aphasic's had a total mean score of 72.5 with SD of 8.891 .

Eventhough the Brocas aphasics scored better in minimal pair discrimination task (total mean score of 181 and SD of 7.64 their scores were poor for the repetition tasks (total mean score of 0.16 and SD of 0.37) In the minimal pair discrimination task, for the non words a mean of 17.6 and SD 0.916 was obtained and for the words 19.4(SD= 1.2) for written selection and picture, 17.9 (SD=0.94) and 17.5 (SD=0.5) respectively .

For the repetition task, in the repetition of syllable length mean was 0.1and SD was 0.3. The mean and SD obtained for all other tasks were 0.

The normal subjects scored 20 with a standard deviation of zero for both both minimal pair discrimination task and minimal pair repetition task.

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The mean and standard deviation of both the normal subjects and Broca's aphasics in the minimal pair task is shown in table 1.

	NON-WORD		WORD		WRITTEN SELECTION		PICTURE	
	Brocas Aphasics	Normal	Brocas Aphasics	Normal	Brocas Aphasics	Normal	Brocas Aphasics	Normal
MEAN	17.6	20	19.4	20	17.9	20	17.5	20
SD	0.916	0	1.2	0	0.943	0	0.5	0

TABLE 1- The mean and standard deviation of the normal subjects and Broca's aphasics in the minimal pair task
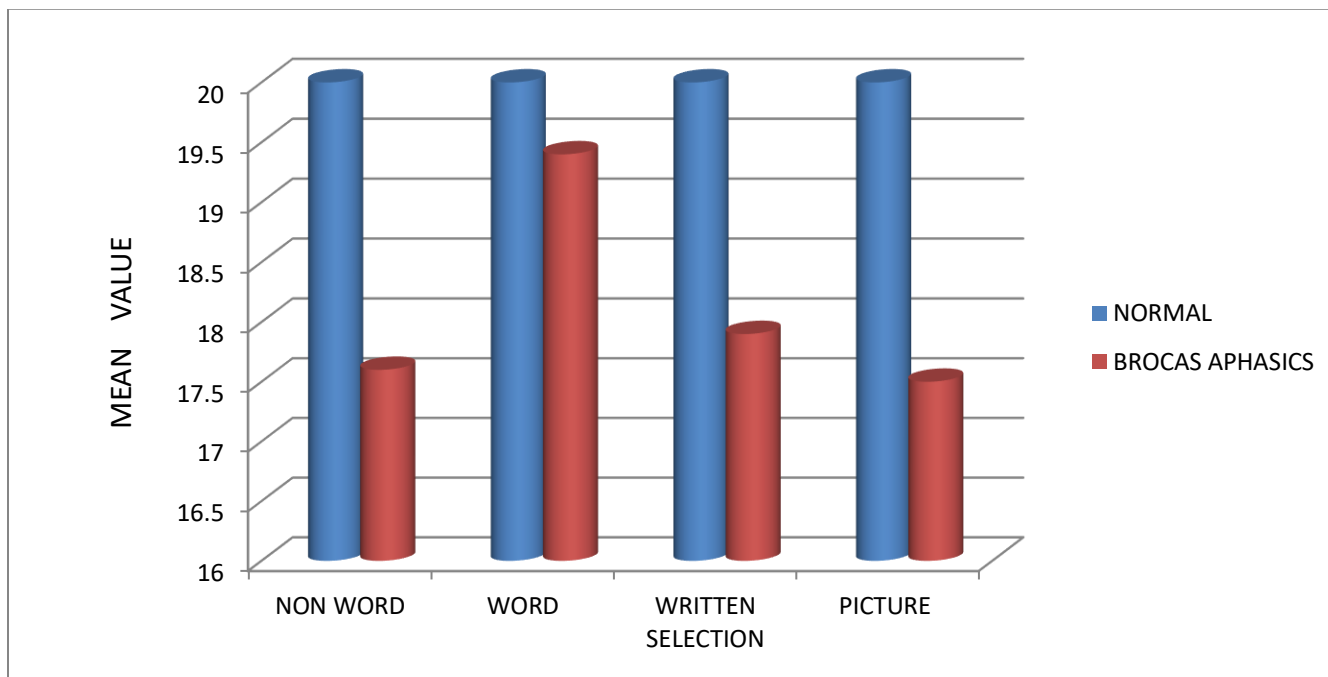
Fig 1- The mean and standard deviation of both the normal subjects and Broca's aphasics in the minimal pair task

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The scores obtained by the Broca's aphasics were compared with that of age and sex matched normal. Results of t test reveals that there is a significant difference between the brocas aphasic group and normal group in all the tasks other than minimal pair word discrimination.

TABLE 2 – COMPARISON BETWEEN BROCA'S APHASICS & NORMAL GROUP ON DISCRIMINATION MINIMAL PAIR.

(In the table, S indicates significant and NS indicates not significant)

TASKS	VARIABLE	'T' VALUE	'P' VALUE	S/NS
NON-WORD	Aphasics Vs Normal	7.855	3.17	S
WORD	Aphasics Vs Normal	1.5	0.15	NS
WRITTEN SELECTION	Aphasics Vs Normal	6.677	2.89	S
PICTURE	Aphasics Vs Normal	15	1..28	S

The mean and standard deviation of both the normal group and Broca's aphasics in the repetition task were calculated and shown in table 3.

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TABLE 3- THE MEAN & STANDARD DEVIATION FOR BROCA'S APHASICS & NORMAL

GROUP IN REPETITION TASK.(In the table, BA indicates broca's aphasics and N indicates

normal group)

	Syllable length		Non –word		Imagibility and frequency words		Grammatical class		Morphological ending		Sentence	
	BA	N	BA	N	BA	N	BA	N	BA	N	BA	N
Mean	0.1	5	0	5	0	5	0	5	0	5	0	20
SD	0.3	0	0	0	0	0	0	0	0	0	0	0

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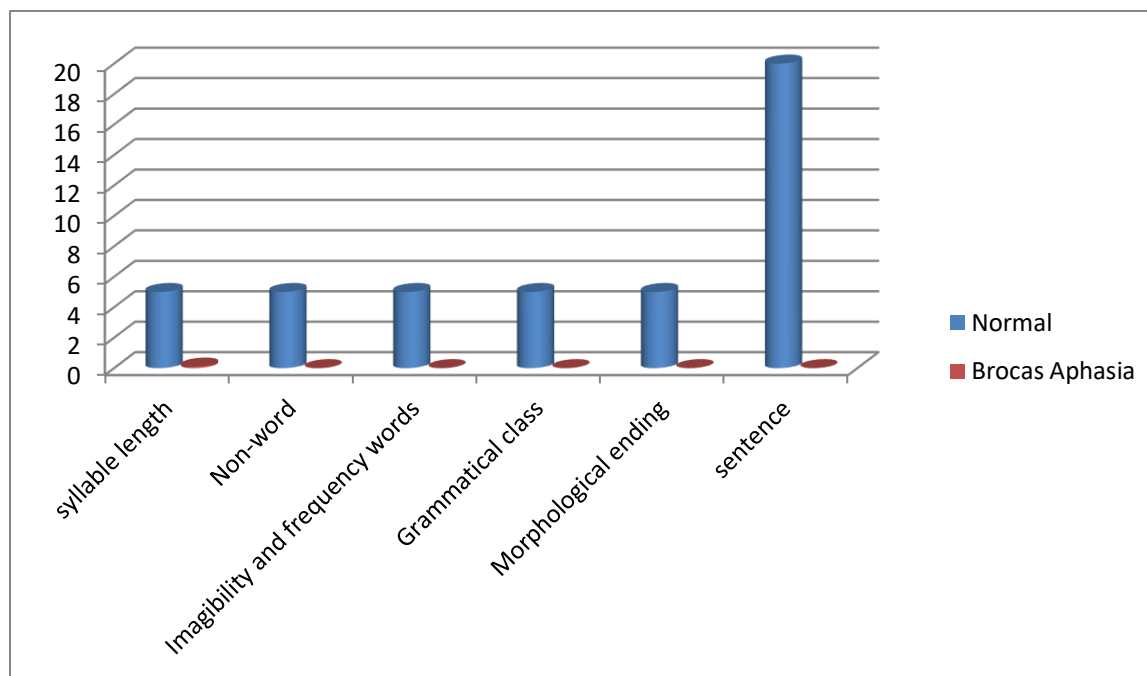
Fig 2- THE MEAN OF BROCA'S AHASICS & NORMAL GROUP ON REPETITION TASK.

The scores obtained by the Broca's aphasics were compared with that of age and sex matched normal for the repetition task. Results of t test reveals that there is a significant difference between the brocas aphasic group and normal group in all the tasks.

TABLE 4 .COMPARISON BETWEEN BROCA'S APHASICS & NORMAL GROUP ON REPETITION TASKS.

(In the table S indicates significant and NS indicates not significant)

TASKS	VARIABLE	'T' VALUE	'P' VALUE	S/NS
Syllable length	Aphasics Vs Normal	49	0	S
Non –word	Aphasics Vs	0	0	S

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	Normal			
Imagibility and frequency words	Aphasics Vs Normal	0	0	S
Gramatical class	Aphasics Vs Normal	0	0	S
Morphological ending	Aphasics Vs Normal	0	0	S
Sentence	Aphasics Vs Normal	0	0	S

Qualitative analysis was also done to find out the phonemic variations in Malayalam speaking Broca's aphasics. Stretching errors were most frequent as compared to other phonemic variations. About 60% of Broca's aphasics in the present study showed stretching errors and elisions followed by assimilation errors by 40% , by liason errors by 30% and clipping errors by 20 %.

The phonemic variations evident in Broca's aphasics for the repetition task are shown in Table 5.

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TABLE 5: PHONEMIC VARIATIONS IN BROCA'S APHASICS

BROCA'S APHASICS	PHONEMIC VARIATIONS				
SL.NO	No. of assimilations	No. of elisions	No. of liaisons	No. of clipping	No. of stretching
1	-	-	-	-	-
2	-	-	-	-	1
3	-	-	-	-	1
4	1	1	1	1	-
5	-	1	1	-	2
6	-	2	-	-	-
7	1	-	-	-	-
8	-	1	-	-	2
9	1	1	-	-	2
10	1	1	1	1	2
TOTAL	4	7	3	2	10

The following graphs show the number of phonemic variations exhibited by each patients (graph 4 to 13). The patient 1 showed no phonemic variations but shows articulatory errors like addition and substitution.

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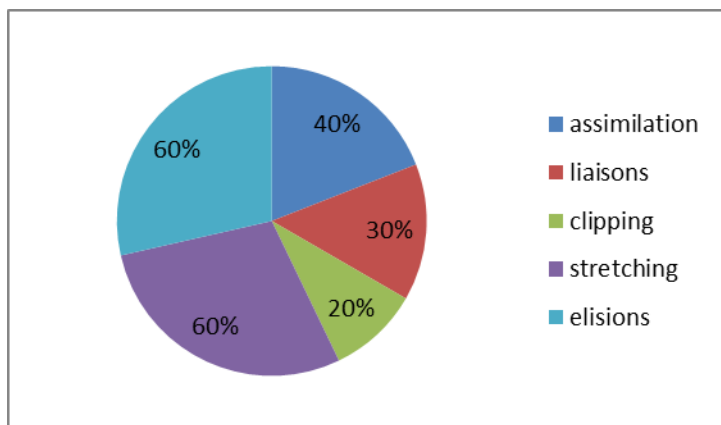
Fig 3- PERCENTAGE OF BROCA'S APHASICS SHOWING PHONEMIC VARIATIONS.

The following table shows the examples of phonemic variations shown by the broca's aphasics in the present study.

TABLE 5- PHONEMIC VARIATIONS SHOWN BY THE BROCA'S APHASICS.

CLIPPING	
Target response	*Obtained response*
ʈaʈʈa	ʈəʈʈa
pa:lum	pa:ɤə pələ
STRETCHING	
a:geja:l	a:ɖə
aɖukala	a:la
aɖukala	a:ɖə ʈa:ma
a:na	a:ɤə poɤə
aɖukala	a:lə
ʈala	a:lə
a:na	a:pə pa:pa
ammajuɖe	a: mə pa:ʈə ʈa:l
ʈaʈʈa	a: ʈappəɤə
ammajuɖe	a: mə pəɤə
ELISION	
a:na	a:
mulagəpoɖi	pə ppu:ʈə
mulagəpoɖi	məpa:ɤə
a:geja:l	a:l

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pu:və	pə pə
mulagəpoɖi	ma ma ma poɖi
ʈala	ʈa
ASSIMILATION	
pu:və	pu pə pə pu pə piɤe
pu:və	pu pə pə
saʃʌm	ʃʌ ʃʌ
pu:ʧa	pu:ʈa
LIAISION	
a:na	a:ɤə
a:na	a:ɤəpə
a:na	a:pəɤənə

Discussion

The results reveal that the Brocas aphasics performed in par with their normal controls in minimal pair discrimination task but **showed significantly poorer performance in production of the phonemes**.The results points that there is no direct relation between difficulty in producing phonemes and auditory discrimination. Hence the phonological errors does not seem to be related to a difficulty in a perceptual level of phonemic discrimination.

Responses on repetition task by the Brocas aphasics revealed assimilation, clipping, liaison, stretching, and elisions which suggests that phonemic variations are also seen in the speech output of Broca's Aphasics, along with phonetic (dysarthric)errors. The fact that our patients showed both phonetic and phonemic errors in the speech output is indicative of both a linguistic as well as articulatory impairment . Phonological errors have been reported in Broca's aphasia by earlier researchers (7). The phonetic errors can be attributed to an impairment of motor control, and the phonemic errors can be attributed to impairment of the mental representation of the phoneme within the lexicon which could be related to the verbal and working memory deficits. Studies have pointed towards the role of verbal and working memory in the access to phonological representations.(8).The results are indicative of the role of cognition in language .It is important to assess the cognitive skills related to language processing and use cognitive rehabilitation strategies in the management of Aphasia.

Summary and Conclusion

There is no direct relation between difficulty in producing phonemes and auditory discrimination in Brocas aphasics. The fact that our patients showed both phonetic and phonemic errors in the speech output is indicative of both a linguistic as well as articulatory impairment . The phonetic errors can be attributed to an impairment of motor control, and the phonemic errors can be attributed to impairment of the mental representation of the phoneme within the lexicon .

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Limititations

Sample size was small and the intratester and intertester reliabilities were not assessed

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APPENDIX 1

A) Morphophonemic structure

1) /ɲa:n pʊsθagaθɪl no:kɪ vajɪtʃʊ/

2) /kʊtti kasærajil ɪrɪkʊnnʊ/

3) /avaɭ pʊɜaθil ɪraɲɪ/

4) /Pu:və θæn ʊndə/

5) /ra:mʊ paṣʊvɪɛ kajarɪl pɪdɪtʃʊ/

6) /avaɭ vi:ttɪl po:jɪ/

7) /pakʃɪkaɭ ku:ttil ʊndə/

8) /kʊtti pʊsθagaθɪl ɛɜʊðʊnnʊ/

9) / kʊttigaɭ pu:kkaɭ parɪkkʊnnʊ/

10) /kʊttajil ma:ŋagal undə/

11) /mi:n veɭɭaθɪl ni:ðʊnnu/

12) /kʊtti basil kajarʊnnʊ/

B) Plurals

13) / kʊttigaɭ pu:kaɭ parikkʊnnʊ/

14) /ammagaɭ θʊɲigaɭ alakkʊnnʊ/

15) /ɲaŋaɭma:r ɪnnalɛ po:jɪ/

16) /avar maraŋaɭ vɛttʊnnʊ/

17) /niŋaɭgaɭ na:ɭɛ varaŋam/

18) /pʊrʊʃanma:r paɲɪ ɛdʊkkʊnnʊ/

19) /kʊttɪgaɭ pa:ttə pa:dʊnnʊ/

20) /kuttigaɭ karajʊnnʊ/

21) /a:ɭʊgaɭ bakʃaɲam kaɜɪkkʊnnʊ/

22) /vandikaɭ ro:dɪlu:də po:gʊnnʊ/

23) /pakʃɪkaɭ parakkʊnnʊ/

24) /mi:nʊgaɭ ni:ðʊnnʊ/

C) Tenses

25) /ɲaːŋ naːʅɛ poːgʊm/

26) /ɲaːŋʅ naːʅɛ vannʊ/

27) /ɪnnalɛ skuːʅ næraθɛ vɪdʊm/

28) /ɪnnə ɲaːn sinimakʊ poːkʊm/

29) /ɲaːn ɪnnalɛ paditʃʊ/

30) /avar mattannaːʅ kandʊ/

31) /kʊtti bakʃaŋam kaʒɪkkʊnnʊ/

32) /suːrjan ʊðɪkkʊnnʊ/

33) /kʊttɪ ʊrakkaθθɪl nɪnnʊ ɛʒʊnælkkʊnnʊ/

34) /kʊttɪ tɪvɪ kaŋʊnnʊ/

35) /avan mʌram vɛttɪ/

36) /pɛŋkʊtti pʊsθagam vajikkʊnnʊ/

D) Agreement

37) /paːbə avanɛ kaditʃʊ/

38) /kʊttɪ pattijɛ kadɪtʃʊ/

39) /avan miːn pɪditʃʊ/

40) /pʊʒa siːðajɪl ɪraŋɪ/

41) /kʊda kʊttɪjɪl nɪnnʊ/

42) /ramanɛ vandɪ ɪdɪtʃʊ/

43) /kʊttɪ kʊda pɪdɪtʃʊ nɪlkʊnnʊ/

44) /ajaʅ seikkɪʅ oːdɪkkʊnnʊ/

45) /avan maʒa nanajʊnnʊ/

46) /ajaʅ kaθə poːst tʃɛjʊnnʊ/

47) /ɪðə roːsaːppʊːvɪntɛ tʃɪθrama:ŋə/

48) /puːtʃa mæṣajʊdɛ mʊgaʅʅɪl ɪrɪkkʊnnʊ/

E) Case markers

49)/pʊsɵagaɵɪntɛ tʃattajʊdɛ nɪram karʊppaŋə/

50)/ɪðə raːmʊ tʃɛrɪppaŋə/

51)/pʊsɵagaɵɪl maʒavɪlɪntɛ tʃɪɵramʊndə/

52)/paːmbə raːmanaːl kɔllappɛttʊ/

53)/pʊllə paṣʊ ɵɪnnappɛttʊ/

54)/avarʊdɛ pakkal ʊndə/

55)/ aːŋkʊttɪjʊdɛ kajɪl vaːtʃə kɛttɪjittʊdə/

56)/avan pʊsɵagaɵɪl ɛʒʊðʊnnʊ/

57)/pænə pʊsɵagaɵɪntɛ mʊgaᶅɪl ʊndə/

58)/viːdɪntɛ mʊnpɪl puːkkaᶅʊdə/

59)/kʊttajɪl aːppɪᶅᶅʊgaᶅ ʊndə/

60)/kʊttɪ maraɵɪl kajarʊnnʊ/

F) Conjunctives & Quotatives

61)/kʊtʃælanʊm raːmanʊm kuːttʊkaːraːŋə/

62)/ɛllaːvaræjʊm kuːdɪ kaljaːŋaɵɪnnʊ varaŋam/

63)/siːðajʊm raːmanʊm sammaːnam kɪttɪ/

64)/ɲaːn avaᶅᶅæjʊm kuːttɪ varaːm/

65)/ɪnnə ʊtʃajoːdə kuːttɪ parɪpaːdɪ samapɪkkʊm/

66)/ɪnnə raːvɪlæ aːrə mʊðal vaikiːttə aːrə varɛjaːŋə samaram/

67)/aːŋkʊttɪɪjʊm pɛŋkʊttɪjʊm pʊsɵagam vaːjɪkkʊnnʊ/

68)/atʃanʊm kʊttijʊm patʃakkarɪ vaŋʊnnʊ/

69)/kʊttajɪl oːradʒʊm aːppɪᶅᶅʊm ʊndə/

70)/atʃanʊm kʊttijʊm seikkɪᶅ tʃavɪttʊnnʊ/

71)/ammajʊm kʊttijʊm ʊraŋʊnnʊ/

72)/pattijʊm puːtʃajʊm ɵallə kuːdʊnnʊ/

Existential Angst and Dehumanization in Osamu Dazai's
No Longer Human

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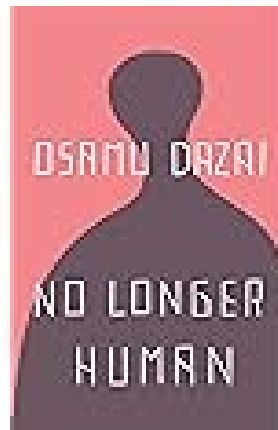
Courtesy: www.amazon.com

Abstract

Osamu Dazai, one of the most prominent Japanese writers is known for his introspective writing style and existential angst. *No Longer Human* which means 'Disqualified as a human being' is a Japanese modern fiction published in 1948. It is considered as the final work of Osamu Dazai before his suicide. The work depicts Dazai's own life through the eyes of protagonist Oba Yozo. Dazai's works often explores the themes of human suffering, isolation, identity crisis and sense of despair. Dazai shows strong inclination towards existentialist and nihilist explication of human suffering. The novel is powerful exploration of an individual's existential crisis. It traces Yozo's development of experiences and his perception from his childhood to adulthood.

Keywords: *No Longer Human*, identity crisis, Dazai, existentialism, nihilism, death.

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Existentialism is a philosophy that explores the problems of human life with an emphasis on the individual facing a seemingly meaningless world and seeks to create meaning in the world without inherent meaning. The fundamental question, "what is the meaning of life?" arises in individuals. Existentialist philosophy is most commonly associated with several 19th and 20th century philosophers like Soren Kierkegaard, Frederich Nietzsche, Martin Heidegger, Jean Paul Satre and Albert Camus. However, many of these thinkers never used the term existentialist to describe themselves as they all had different approach to it, while they did share the common template of existentialism. Satre became popular with his famous maxim "Existence precedes Essence." While existentialism often grapples with the question of individual freedom and meaninglessness, Camus focused on the concept of 'Absurd'. The novel *No Longer Human* expounds these existential ideas by the portrayal of the character Oba Yazo.

Dazai's central character Oba Yozo deals with several personality traits such as masking his true identity, self-deception, and self- destructive behavior. Also, various characteristic features like skepticism, escapism and nihilism are prominent in his character making him a very complex individual. This novel is a powerful exploration of an individual's existential crisis. Yozo Oba, the main protagonist, narrates his whole life in three notebooks. The story is written in the first-person narrative. Yozo's books act as memoir- each of them showcasing different stages of his life from childhood up to 27th year. Yozo fails to understand the basic needs of humans such as 'having meal'. "Why must human beings eat three meals every single day?" (Dazai 24)

The first notebook depicts his childhood days, grew up in a wealthy family in the countryside of northeast Japan like Dazai, Oba Yozo was the youngest child among his brothers and sisters. His personality traits can be noticed from his childhood as he is inclined towards self- deception and exhibits eccentric behavioral patterns. Yozo holds bizarre thoughts about almost everything that he observes including people's behavior and things.

"I was convinced that the bridge had been provided to lend an exotic touch and to make the station premises a place of pleasant diversity… I remained under the delusion for quite a long time… I discovered that the bridge was nothing more than a utilitarian device, I lost all interest in it" (Dazai 21-22). As a child, it is common to find delight in things without knowing their

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real purpose. However, Yozo is always in a delusion that things around him exist purely for artistic touch or created with no real purpose but when he discovers the actual purpose of those things it drives him to acknowledge the dullness of human beings.

Yozo often finds himself in a chaotic situation when he observes how other people live life in very logical and unaesthetic manner. He lives with a perception that he lacks the strength to live according to his true self and assumes he is disqualified from living with other people. Whenever he encounters some people, he observes their behavior and struggles to understand them. His sense of detachment and alienation makes him feel uncomfortable to communicate with others. Yozo likes to act like a clown to gain affection from people around him. He thinks that the last resort to be liked by people is to pretend to be a clown and make people laugh. Acting like a clown act as healing therapy to him. Not just Yozo's eccentric behavior but also his traumatic experiences of sexual abuse by the hands of one of his maids made him alienated and misfit in the society. As Yozo states, "Already by that time I had been taught a lamentable thing by the maids and servants; I was being corrupted" (Dazai 35).

The second notebook shows his life from teenager to adulthood. Yozo moved to a new place and maintains the fake personality. He states - "my clowning had by this time become so much part of me that it was no longer such a strain to trick others." (Dazai 42). He intentionally acts funny and clumsy making people laugh at him. Yozo. He intentionally would create a funny scene by falling on the ground during physical training period but this failure was entirely premediated and everybody burst out laughing as he planned. He achieves a kind of self-satisfaction from each successful act. However, his act soon gets figured out by his classmate Takeichi who realizes that he is doing it on purpose.

Yozo carries forward his flaws from childhood to adulthood. His self- harming persona becomes more prominent later in his life. This includes excessive drinking of alcohol, taking overdose of morphine and suicidal thoughts. Yozo had been concealing his fears and stress from childhood, keeping them to himself. With alcohol in his life, Yozo finds a way to release his burden. Indulging in excessive drinking allows him to cope with his anxiety and internal struggle and when his physical condition deteriorated, he starts to consume morphine and abuses himself with drugs which led to the weakening his already fragile body even more.

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Yozo's mind was enveloped with suicidal thoughts he is overwhelmed by despair and meaninglessness of life and considers suicide as a means to become free from everything. He tried to attempt suicide with a bar waitress as their relationship was marked by sense of despair and struggle for belongingness. He says "something impure dark reeking of the shady character always hovers above me." (Dazai 161)

Kierkegaard has explored the concept of despair in his work *Sickness unto Death,* he states that "Despair is a sickness of the spirit, of the self, and so can have three forms: being unconscious in despair of having self (inauthentic despair), not wanting in despair to be oneself and wanting in despair to be oneself." (Kierkegaard 43). Kierkegaard depicts despair as some sort of illness or sickness which he calls self. Yozo struggles with self-awareness, relies on earthly pleasures, and the sensuality dominates over his intellect.

Escapism is a complex response to existential despair and there is an inherent sense of escapism in Yozo's mentality. An individual seeks pleasure or relief as a means to escape from harsh realities of daily life. It provides a sense of detachment from the difficulties of real world. Yozo's character exhibits a nihilistic tendency. Nietzsche in his book *The Will to Power* has discussed nihilism. "The end of the moral interpretation of the world, which no longer has sanction after it has tried to escape into some beyond, leads to nihilism." (Nietzsche 7). Nihilism is a conviction where human values are devalued and it is evident in Yozo's character his response always comes a 'nothing'.

In Sartrean existentialism, alienation primarily revolves around the idea of 'bad faith'. Satre talks about two ways of bad faith one is playing a masked role and another one is treating oneself as material thing. Yozo constantly plays the role of a clown masking his true characteristic trait and eventually he becomes prisoner of this role and gradually it created depression and existential angst in him. Alienation emerges as a natural consequence of an existential dilemma. Losing faith in God and trust in others along with anguish and anxiety makes life absolutely absurd, meaningless and futile. It is what Camus called as Sisyphean act. Albert Camus emphasizes that alienation arises from the conflict between the human desire for meaning and indifference of the world. The novel explores how Yozo feels completely disconnected and out of place in society. He observes everything about people's behavior and finds it hard to comprehend with. He becomes

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overwhelmed by the feeling of meaninglessness and struggles to find his place in the world. Alcohol and drugs provide him temporary escape from his loneliness. This sense of escapism is related to the existential theme of absurdity and the search for meaning.

Albert Camus and Jean-Paul Satre had different views on existentialism. According to Satre, absurdity exists independently in our consciousness, while Camus's idea of absurd is influenced by Kierkegaard and Nietzsche that states the absurdity as a result of the absence of God. Camus holds some critical opinion on existentialism. He defines existentialism in the purview of absurdism. He defines it as a conflict between 'search for meaning' and meaninglessness of the world exploring the human condition in front of irrational world. The concept of absurdity contains the idea that life only has the meaning that we decide to give it and there is no inherent meaning beyond that.

Camus discussed the idea of absurd reasoning as he states, "There is but one truly serious philosophical problem, and that is suicide" (Camus 3). He describes how a person realizes there is no profound reason for living feels like a stranger or alien and have nothing to look forward. Camus labelled this recognition of feeling as absurdity. About suicide he says "it is the one truly serious philosophical problem because it invites individuals to judge whether life is worth living? In the novel suicide is a recurring theme as the main character Yozo goes through absurdity and tries to attempt suicide multiple times as a response to its existential suffering. Yozo considers death as something that should not be feared to, but something to be welcomed. From this explanation, it can be seen that Yozo considers death as a form of freedom and happiness with a sense of despair and alienation, viewing death as a potential escape from the struggles and challenges he faces in life. Yozo's suicide attempt reflects the notion of confronting the absurdity of life. Camus argues that suicide is the natural response to the absurd, it presents a possible escape from the sense of meaninglessness as depicted in the novel how he tries to end his life several times. Suicide is an act of confession and the person who commits it confesses that he is not able to comprehend life.

Absurdity and hopelessness devour Yozo and his intend to commit suicide grew more intense as he starts thinking that living is an act of sin. However, his intent didn't succeed and he was sent to a mental asylum, later he left Tokyo and lived in an isolated place in countryside. "Now I have neither happiness nor unhappiness" (Dazai 169). It reflects the passive acceptance of fleeting moments of life. He realizes the futility of his attempts to connect with others.

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In *The Myth of Sisyphus* Camus presents the idea of absurd hero who rebels against meaninglessness of life by embracing the absurd. However, Yozo's response to absurd doesn't align with Camus's notion of revolt. Yozo's actions including his struggle, alienation, despair and self-destructive behavior depicts his surrender to absurd as he desperately looks for the way to escape these feelings. Unlike Sisyphus, Yozo exhibits a resigned or disengaged approach to absurd at the end of the story.

No Longer Human serves as an insightful exploration of existential philosophy. The character Yozo deals with existential dilemmas illustrating Satre's core idea of existential angst and Camus's exploration of absurdity of life. The novel is playful interpretation of dehumanization, existential angst, idea of nihilism, death and decay of human values and. The novel rejects the idea of constructivism and projects unresolved emotions and festering wounds of a navigating soul misfit in the tenets of modern world.

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Bangla Compound Verbs and Their Reverse Constructions: An Analysis in
Head-driven Phrase Structure Grammar

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Abstract

Bangla compound verbs serve as an interesting domain of study especially in terms of its phrasal representation. Reversing these compound verbs in Bangla show differences in terms of structure which necessitate a different analysis. Such Reverse constructions do not show the expected 'verbal cluster'. Rather, the Reverse constructions take a VP complement. In comparing the Bangla compound verbs to other Indian languages like Hindi, there appears a clear demarcation as Hindi presents both the compound verbs and reverse compound verbs as verbal clusters by not allowing the object (DO) to intervene. This study aims to primarily look at the structural differences between the Bangla compound verbs and their reverse constructions within the framework of Head-driven Phrase Structure Grammar (HPSG).

Keywords: Bangla compound verbs, Reverse constructions, verbal cluster, HPSG

1. Introduction

Complex predicates are one of the distinguishing areal features across South Asian languages. They are multi-headed constructions, consisting of two grammatical elements which may consist of morphemes or words. They have been widely studied and their analyses range from debates on their lexical/phrasal status (Bonami and Samvelian, 2010), argument structure (Butt 1994; Mohanan 2006; Poornima 2012), compositionality (Paul, 2003), cline of grammaticalization of the light verbs (Hopper and Traugott, 1993), etc. Compound verbs consist of polar verbs bearing the predicative weight followed by light verbs which are semantically bleached. Complex predicates are monoclausal and refer to a singular event (Butt,

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2003). Semantic weight within the compound verbs is borne by the main verb and remains in its bare form (does not bear inflection). The morphological realization of tense, aspect, mood is borne by the light verb that follows the main verb. The light verbs introduce notions of perfectivity, directionality or modality within the compound verb constructions. Complex predicates in Bangla include compound verbs (V-V) and conjunct verbs (Adj-V, N-V).

Compound verbs in Bangla have the polar verb in the conjunctive participle form [-e/ye] or the infinitive form [-te] followed by the light verb which bears agreement and takes account of case. In Bangla, the compound verbs are deemed to bear 'unity of structure' (Dasgupta, 2009). Investigating this phenomenon by reversing the Bangla compound verbs gives interesting insights. This paper considers the Bangla compound verbs and their reverse constructions. Section 2 elucidates a comprehensive view of the theoretical background including the idea of 'argument composition' and a relevant binary feature - [LIGHT]. The data in section 3 elaborates on Bangla compound verbs and their reverse constructions while deliberating on some constituency tests. Analysing the data in section 3.2, a phrasal representation of the compound verb along the lines of verbal cluster and the reverse construction as a light verb subcategorizing for a VP complement are undertaken.

2. Theoretical Background

Complex predicates are often analysed as a cluster which functions as a constituent or a topological unit. The complements of the compound verbs can scramble in languages with free constituent language (Müller, 2006). The notion of verbal cluster presumes that the compound consists of two predicates that form a singular syntactic constituent. The verbal cluster is another kind of head-complements-phrase in HPSG. In HPSG, complex predicates are posited as constructions with one of the predicates acting as a head of the construction which takes the syntactic arguments of the other predicate. Thus, it takes the other predicate's complements and possibly its subject (Godard and Samvelian, 2021). This has been a widely accepted view of complex predicates within the framework Head-driven Phrase Structure Grammar. Argument composition or argument inheritance is used as a means of explaining the argument structure of compound verbs within Head-driven Phrase Structure Grammar (HPSG). Hinrichs and Nakazawa (1994) propose the idea of argument composition within their study of German

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auxiliaries which has also been undertaken for Italian restructuring verbs (Monachesi, 1998) and complex predicates in French (Abeille et. al, 1997).

2.1 Argument Composition

The analysis of argument sharing has also been posited in Indian languages like Hindi (Poornima and Koenig, 2009) where analyses for both compound verbs and reverse compound verbs are undertaken. Poornima (2012) and Poornima and Koenig (2009) show that Hindi compound verbs act like verbal clusters where the light verb is the head owing to the case and agreement marking done by the light verb. The Reverse compound verbs in Hindi are posited with a head-modifier analysis. In both these constructions, however, the DO does not intervene between the main verb and the light verb and thus both are assumed as verbal clusters. The Reverse compound verbs in Hindi take the main verb as the head.[1] Poornima (2012) further states that permissives in Hindi may preclude both the analyses - that of verbal cluster (Fig. 1) for sentence 1 or they may assume the structure of a light verb selecting an embedded VP (Fig. 2) for sentence 2.

1. Leela   ne[i]   Shyam   ko   citt^{h}i   lik^{h}ne   di
   Leela   ERG   Shyam-Acc   letter   write-INF   give-PRST
   Leela   let   Shyam   write   a   letter.

2. Leela   ne   di   Shyam   ko   citt^{h}i   lik^{h}ne
   Leela   ERG   give-PRST   Shyam   Acc   letter   write-INF
   Leela   let   Shyam   write   a   letter.

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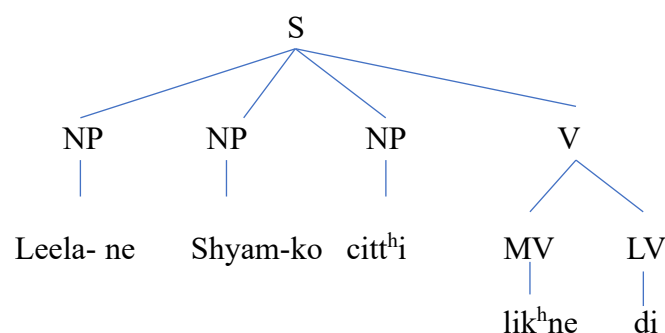
[1] The agreement is borne by light verbs in Hindi compound verbs whereas the Reverse Compound verbs have the main verb as the syntactic head owing to the fact that the V2 position in both the compounds show agreement and assign case.

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                                S
               ┌──────┬──────┬──────────┐
              NP      LV     NP          VP
               │       │      │        ┌──┴──┐
          Leela – ne   di  Shyam-ko   NP     MV
                                       │      │
                                    cittʰi  likʰne
```
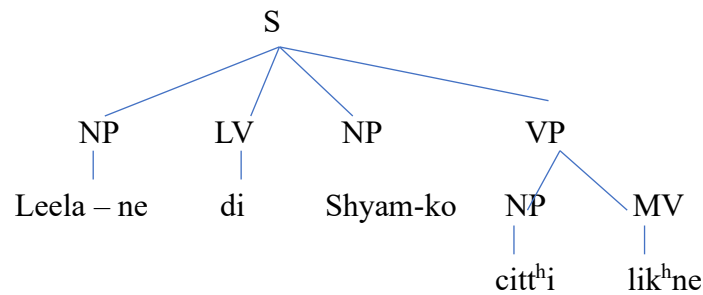
Fig.2

Bangla compound verbs also anticipate the idea of argument sharing (as well as structure sharing) within HPSG (Paul, 2003). The thematic elements assumed within the feature structure THEM are the arguments borne by the main verb. Semantic compatibility between main verb and light verb should be established before the semantic principle of compounding may be initiated. Paul (2003) ideates that both the main verb and light verb are essentially contentful and both contribute to forming the semantic structure of the resultant compound verbs in Bangla. The structure consisting of full XPs is mapped onto another structure which shows that the arguments of the embedded heads (main verbs) may scramble with respect to arguments of higher heads (Muller 2006, Wurmbrand, 2001).

2.2 The Binary Feature [LIGHT]

The binary feature LIGHT (Bonami and Webelhuth, 2012) proposes the notions expressed by the WEIGHT feature (Abeille and Godard, 2000) as well as the LEX feature used in the study of auxiliary flip in German verbal clusters (Hinrichs and Nakazawa 1989, 1994). The auxiliary flip occurs amongst the verbal cluster in German subordinate clauses and thus [NPCOMPS] binary feature was introduced along with LEX feature. Thus, [NPCOMPS-] and [LEX+] would show 'auxiliary flip' amongst the verbal cluster and that no NP complement is introduced during such auxiliary flip. The binary feature [WEIGHT] expresses lexical items or phrases as 'lite' or 'non-lite'. The WEIGHT feature also expresses word order constraints. "A verbal constituent itself is lite but any XPs preceding the verbal constituent are non-lite." (Poornima, 2012). Thus, LIGHT feature, essentially expresses ideas of constituency, phrasal/lexical structure and word order.

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3. Compound Verbs in Bangla

The main verb in Bangla which is responsible for predication is followed by the light verb in Bangla compound verbs as is clear in 3. Sentence 5 presents us with an exemplar of reverse constructions of compound verbs in Bangla. [2]

3. Prithvi   maliker   čorone   **poɽe gelo.**   [Compound verb]

   Prithvi-Nom   owner-Gen feet-Loc   fall-CP   go-PRST

   Prithvi fell at the owner's feet.

4. Prithvi   maliker   čorone   **gie poɽlo.**   [Conjunctive Participle]

   Prithvi-Nom   owner-Gen feet-Loc   go-CP   fall-PRST

   Prithvi walked and fell at the owner's feet.

5. Prithvi   maliker   čorone   **gelo poɽe.**   [Reverse Constructions]

   Prithvi-Nom   owner-Gen feet-Loc   go-PRST fall-CP

   Prithvi   fell at the owner's feet.

Reverse constructions (for e.g., [gelo pore] in sentence 5) add pragmatic notions when compared to compound verbs (sentence 3). Das (2015) in his analysis of reverse compound verbs in Hindi relates to such constructions - notions of suddenness, volitionality, intentionality, uncontrolled activity etc. These pragmatic underpinnings are also present in the Reverse constructions in Bangla. [gelo pore] in sentence 5. presents similar notions on the part of the referent's (of the subject) action as 'sudden' or 'unexpected'. Thus, reverse constructions in Bangla within HPSG will always specify the particular pragmatic underpinnings in the feature BGRND (CONTEXT | BACKGROUND). However, while Hindi presents both its compound verbs and reverse compound verbs as 'verbal cluster' and hence both constructions are compounds, Bangla presents an interesting case where the compound verbs act as verbal clusters but the reverse constructions require a different analysis. This is most evident when we

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[2] Sentence 4 presents an exemplar of the idea that Bangla does not follow any positional constraint in terms of agreement. The light verb always agrees with the Subject in both Compound verbs and their reverse constructions and is the syntactic head in both constructions. Since serial verbs are not within the scope of the paper's discussion, it is not discussed any further.

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consider cases of a fully saturated compound verb and its reverse constructions (considered in sentences 6-8).

6. Navin   Akash   ke   guli   **kore**   **dilo**   [Tr + Tr]
   Navin-Nom Akash   Dat   bullet   do-CP   give-PRST
   Navin   shot a bullet at   Akash.

7. *Navin   Akash   ke   guli   **dilo**   **kore**.
   Navin-Nom Akash   Acc   bullet   give-PRST   do-CP
   Navin   shot   a   bullet   at Akash.   [Intended]

8. Navin   Akash   ke   dilo   **guli**   **kore**.   [Tr + Tr]
   Navin-Nom Akash   Acc   give-PRST   bullet   do-CP   [volitional/anger]
   Navin   shot a   bullet   at   Akash.

3.1 Constituent Analysis for Compound Verbs and Reverse Constructions

We look at the following data to analyse possible constituency for V+V constructions. Scrambling, coordination and adverbial modification provide interesting insight into the structural representation of compound verbs.

For Compound verbs (V+V) we observe the following while considering scrambling

9.a. Ram   Akash   ke   guli   **mere**   **dilo**.
   Ram-Nom Akash   Acc   bullet   hit-CP   give-PRST
   Ram   shot   a bullet at Akash.

9.b. Akash   ke   Ram   guli   **mere**   **dilo**
   Akash   Acc   Ram-Nom bullet   hit-CP   give-PRST
    Ram   shot a   bullet at Akash.

9.c. Akash ke , guli   Ram   hoTat kore   **mere**   **dilo**
    Akash   Acc   bullet Ram-Nom   suddenly   kill-CP   give-PRST
    Ram   shot   a bullet at Akash suddenly.

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The following sentences provide evidence of compound verbs being unable to show coordination and do not allow adverbial insertion between the two elements. These tests reveal similar outcomes as Butt (1997) finds in Urdu compound verbs and Poornima (2012) finds in Hindi compound verbs.

10. *Jodu   Ravi ke   mach   kine   aar   diye   dilo.
    Jodu-Nom Ravi Acc fish buy-CP and give-CP give-PRST
    Jodu bought and gave a fish to Ravi. (Intended)

11. a.Trishna   Ravi ke   hoTat kore   tʰappoɽ **mere** **dilo**.
    Trishna-Nom Ravi Acc   suddenly   slap   hit-CP give-PRST
    Trishna   slapped Ravi   suddenly.

11.b. Trishna   Ravi ke   tʰappoɽ hoTat kore **mere**   **dilo**.
    Trishna-Nom   Ravi-Acc   slap   suddenly   hit-CP give-PRST
    Trishna   slapped Ravi   suddenly.

11.c. *Trishna   Ravi ke   tʰappoɽ   mere   hoTat kore dilo.
    Trishna-Nom Ravi Acc slap   hit-CP   suddenly   give-PRST
    Trishna   slapped Ravi   suddenly. (Intended)

Considering the DO+V in the reverse constructions, we look at the phenomenon of scrambling, adverbial modification and coordination to test for constituency.

12.a. Jatin   Naskar   ke   dilo   **guli**   **mere**.
    Jatin   Naskar   Acc   give-PRST bullet   hit-CP
    Jatin   shot a bullet at Naskar .

12.b. Jatin dilo   Naskar   ke **guli**   **mere**.
    Jatin give   Naskar Acc bullet hit-CP
    Jatin   shot a bullet at Naskar.

12.c. Dilo   Jatin   Naskar   ke   **guli**   **mere**!

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Give-PRST Jatin   Naskar   Acc   bullet   hit-CP

Jatin shot a bullet   at Naskar!

13. Mahima   dilo   meyeTa   ke   **make-up lagiye**   aar   **jama   poriye**.

Mahima give-PRST   girl-CL   Acc   make up put-CP and clothes wear-CP

Mahima put make up (on the girl) and clothe her.

14. Kartik   dilo   Prithvi   ke   hoTat kore   **guli   mere**.

Kartik   give-PRST Prithvi   Acc   suddenly   bullet   hit-CP

Kartik   suddenly   shot   a   bullet   at Prithvi.

15. *Kartik   dilo   Prithvi   ke   guli   joldi/ hoTat kore   mere.

Kartik   give-PRST   Prithvi   Acc   guli   quickly/ suddenly hit-CP

Kartik   quickly/ suddenly shot a   bullet at Prithvi.

Sentences 9.a to 9.c. present evidence of scrambling supporting that the main verb and light verb act as a constituent. Sentence 10. shows that the complement of the main verb cannot be shared with another coordinated main verb. 11.a. and 11.b. show that adverbs which are generally [LIGHT-] precede the verbal cluster. Allowing a [LIGHT-] element in between the [LIGHT+] verbal cluster would make it [LIGHT-]. Similarly, the reverse constructions produce evidence that the VP that the light verb selects also acts as a constituent. Sentences 12.a. to 12.c. provide scrambling data in reverse constructions where the VP acts like a constituent. Sentence 13 uses coordination test to show that the VP acts like a constituent. The adverbs always precede the VP constructions and do not intervene in between the direct object and main verb (sentences 14 and 15).

Briefly considering a few more sentences for Reverse constructions below, we find:

16.a. Diechilo   Prithvi   ekTa   chor   Pavitra   ke   mere!

give-PRST   Prithvi   one-CL slap   Pavitra   Acc hit-CP

Prithvi had given a slap to   Pavitra.

16.b. Diechilo   chorTa   Prithvi Pavitra   ke   mere!

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Give-PRST   slap-CL   Prithvi   Pavitra   Acc   hit-CP

Prithvi   had   given   a   slap   to   Pavitra.

In the course of the paper, the reverse constructions primarily look at bare nominals as the direct object. Bare nominals as DO in the VP complements are [LIGHT +] as they resist separation from the main verb. Considering nominals that are specific or definite show greater scrambling possibilities and would not give a VP constituent in reverse constructions. The scrambling properties would also suggest that the nominal marked for specificity or definiteness would be [LIGHT -].

3.2 Analysis

The verbal cluster in Bangla compound verb has as its head the light verb. The constituency tests for the Bangla compound verbs show that the idea of argument composition is a plausible means of explanation within HPSG. The argument composition analysis in the Bangla compound verbs allows the light verb to take the argument structure of the preceding verb (i.e. the main verb). The light verb in the compound verbs in Bangla subcategorizes both the main verb and its complements. Since the verb following the main verb – light verbs in Bangla compound verbs – inherit the preceding verb and its argument structure, such structures show union at the clausal level. Such verbal clusters that show argument composition require the selectional restrictions of the light verb to be compatible with the main verb.

The head in both the compound verbs and their reverse constructions in Bangla is the finite light verb. Since Bangla is an SOV language, argument composition within the verbal cluster found in the compound verbs can account for the light verb taking the main verb and its complements as complements. However, argument composition would be difficult to explain in the reverse constructions where the finite light verb precedes the main verb since argument composition in SOV languages should occur from left to right. The reverse constructions where the light verb selects VP as an argument will not be able to fall under the analysis of argument composition.

17.   [SYNSEM $\boxed{1}$] < V [COMPS <…, $\boxed{1}$,…>] $\rightarrow$ verbal cluster (Bangla Compound verbs)

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The above constraints capture the word order expected in the Bangla compound verbs. 17. presents the constraint that shows that the light verb which selects the main verb as its complement always follows it since it is an SOV language. Argument composition is evidently not possible for Reverse constructions as the non-finite VP complement in the reverse constructions also appear as a constituent. When the light verb subcategorizes for the VP complement, the formation of a constituent of the DO with the main verb will not allow argument composition as a result of which there will not be clausal union in such constructions. The formation of a constituent also anticipates issues regarding the light verb agreement with the DO of the embedded VP in split ergative languages like Hindi (Andrew and Manning, 1999). Poornima (2012) posits agreement within Head feature of the main verb (and to the VP) in HPSG to alleviate the dilemma of agreement in Hindi permissives within the framework of HPSG.

The following figures illustrate the phrasal representation of these constructions. Owing to the constituency tests and scrambling data, a flat structure appeals as a plausible representation. Thus, under such an analysis, the Bangla compound verbs have the arguments or complements as sisters (except for the verbal cluster). The Reverse constructions show an embedded VP (DO and main verb) structure.

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S

$$\begin{bmatrix} \text{SPR} & <> \\ \text{COMPS} & <> \end{bmatrix}$$

[1] NP$_i$ **Navin**

[2] NP$_j$ **Akash ke**

[3] NP$_k$ **guli**

CV

$$\begin{bmatrix} \text{LIGHT} & + \\ \text{SPR} < [1] > \\ \text{COMPS} < [2] , [3] > \end{bmatrix}$$

MV [4]

$$\begin{bmatrix} \text{LIGHT} & + \\ \text{SPR} < [1] \ \text{NP}_i > \\ \text{COMPS} < [2] , [3] > \\ \text{ARG-ST} < [1] , [2] , [3] > \end{bmatrix}$$

mere

LV

$$\begin{bmatrix} \text{LIGHT} & + \\ \text{SPR} < [1] \ \text{NP}_i > \\ \text{COMPS} < [2] , [3] , [4] > \\ \text{ARG-ST} < [1] , [2] , [3] , [4] > \end{bmatrix}$$

dilo

Fig. 3

Fig. 3 represents the phrasal structural representation of Bangla compound verbs while accounting for the compound verb (CV) through argument composition. The figure above shows the structural representation of Bangla compound verb [mere dilo] meaning 'to hit' in sentence 9.a.. The main verb (MV) and its complements along with the subject are copied within the argument structure (ARG-ST) of the light verb (LV) following it. The verbal cluster consists of two [LIGHT+] elements and thus the CV is also [LIGHT+]. The figure above represents a flat structure with a saturated mother node.

Having looked at the constituency tests for the Reverse constructions in Bangla, we posit the following structure (Fig. 4) corresponding to sentence 12.b. The scrambling data (12a to 12c) provide the idea that these constructions should also allow a flat structure but with a VP structure (under the head-complement rule in HPSG) that resists separation and acts as a constituent once the light verb flips over it.

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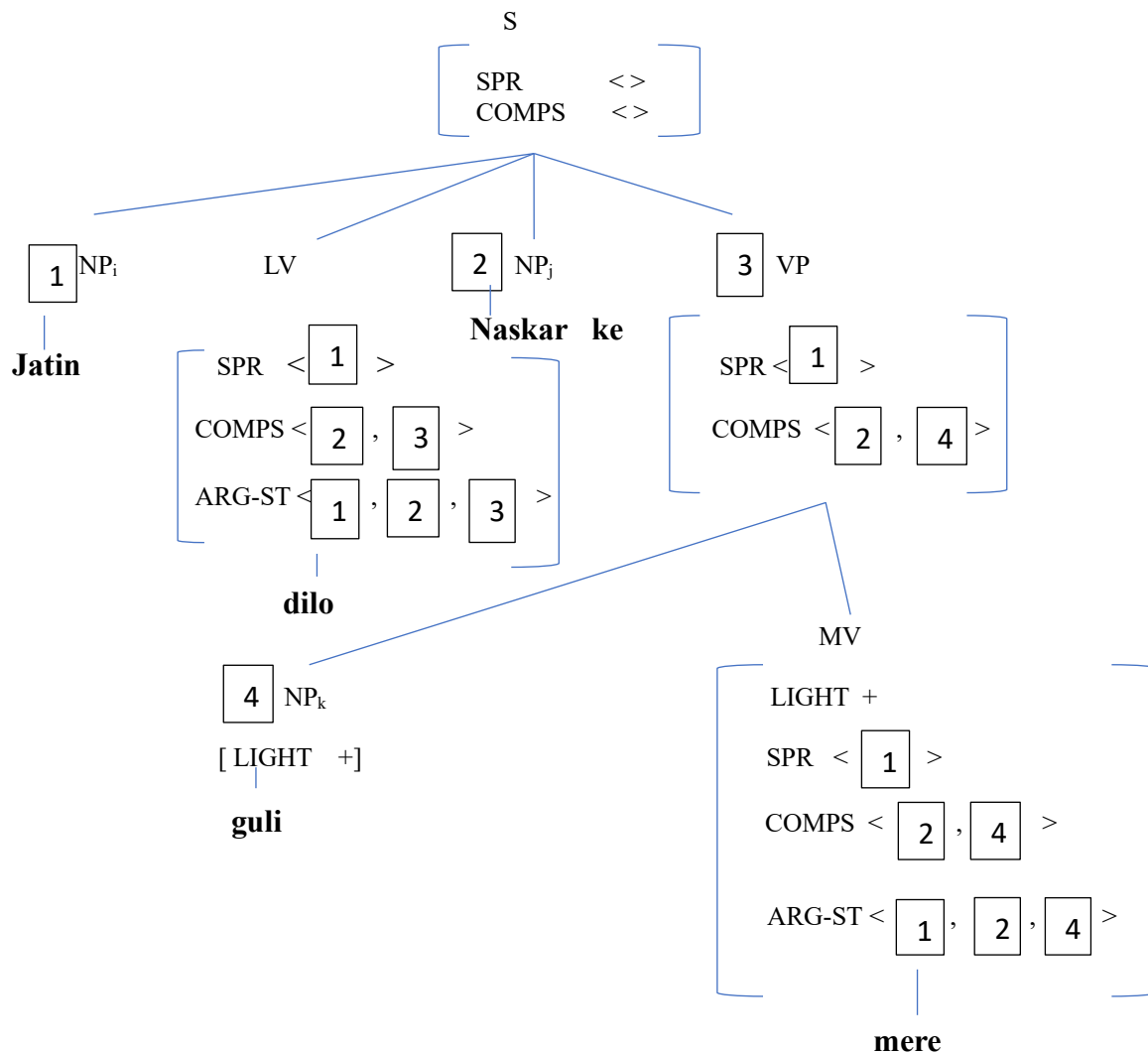
Fig. 4

4.0 Conclusion

This paper seeks to analyse Bangla compound verbs as verbal clusters with the idea of argument composition explaining its argument structure. The reverse constructions allow the DO in between the main verb and light verb erasing any possibility of explanation as a verbal cluster. The intervention of the DO in between main verb and light verb also challenge the notion of 'compounding' in the Reverse constructions.

In comparing both the Bangla constructions (compound verbs and their reverse constructions) to Hindi, it appears that Bangla allows the notion of 'compounding' in Compound verbs only

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whereas Hindi does not differentiate in this manner of 'compounding' for both the constructions. Hindi permissives provide an interesting analogy in terms of appearing as both verbal clusters and taking a VP complement although they differ in terms of argument structure. Interestingly enough, although structurally Hindi Reverse Compound verbs and the reverse constructions of Bangla compound verbs differ significantly, the underlying pragmatic ideologies persist in both.

The Reverse constructions of the Bangla compound verbs are worth considering not only because they differ from the Bangla compound verbs with respect to its phrasal structure but also because of its other characteristics. The reverse constructions where the light verb appears at the sentence initial positions (sentence 12.c.) are instances of exclamatives. The auxiliary initial constructions (aux-initial-cxt) within HPSG associates different meanings which range from polar interrogative, negative imperative, exclamatives and conditionals. Fronting the light verb opens a whole host of analysis under exclamatives. Considering this, it is not surprising that the reverse constructions always leverage pragmatic ideas which in the light of the fact that the light verb in these constructions may appear at sentence initial positions as exclamations is an interesting idea to consider.

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[i] Nom-Nominative case; ERG – Ergative case; Acc-Accusative case; INF- Infinitive; PRST – Present Tense; Loc-Locative case; CP- Conjunctive Participle; Gen- Genitive Case; Dat – Dative case; CL-Classifier

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Compound Noun Formation in Manipuri and Marwari

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Abstract

A compound is a word or lexeme that is formed by combining two or more lexemes together. When two or more words are combined together to create a new term or word, than this process of word formation is known as compounding. This research paper aims to examine the word formation process that takes place in Manipuri, and Marwari and how the structures of the words are formed. It involves the study of compound noun structure found in Manipuri and Marwari Compounds. The data are gathered using a series of questionnaires and a semi-structured group interview among the speakers of Manipuri and Marwari community. Compounding is a highly prominent morphological process in Manipuri. Syntactic or morphological analysis simply cannot easily rebuild the identified semantic relation between the components. The original meanings of the components may occasionally be lost during compounding, or an item may be placed in between the constituents to create a potential compound. In other case, if the constituents are inseparable they can be considered to be compounds. Again, in Marwari, the compound nouns are formed by addition of the derivative suffixes like noun, verb or adjectives and they are categorized based on the semantic relationship of the constituent noun. The root word in the compound gives an instance of completeness or totality of the related object. Thus, this paper focus on the various structures formed during compound noun formation in both Manipuri and Marwari language and also highlight the role that takes place in deriving new words from the existing words. The study is an exploration and is not primarily focus on the comparative and contrastive study of compound noun structure; Manipuri belongs to the Tibeto-Burman language family and Marwari to the Indo-Aryan.

Keywords: Compound noun, Manipuri and Marwari, connective particles, possessive markers, purposive markers, semantic relationship.

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1. **Introduction**

Languages use a variety of strategies to expand their lexicon by adding new terms. One of these strategies is called compounding. It is the process of combining already existing words in a language to form compound words. Trask in 2007, states that compounding is the process of creating new words only from inside a language, without using resources from other languages. The present paper seeks to shed light on the compound noun structure found in Manipuri and Marwari Compounds. Manipur, a northeastern state of India, is home to the majority of the people with approx. 1.5 million speakers of the Tibeto-Burman language, known as Manipuri.

It is also serves as the lingua franca among the 29 distinct ethnic groups of Manipur. Whereas Marwari is an Indo-Aryan language with approximately 45–50 million people speaking it in the Marwar region of western Rajasthan, India. Both Manipuri and Marwari are highly productive in the word formation process and the method employed in the study of compound noun formation is the structural analysis approach, which is used in linguistics to denote any method of analyzing language that explicitly considers how linguistic aspects may be best explained in terms of structure and system. Thus, this study aims at classifying the compound noun structure found in Manipuri and Marwari Compounds into various categories and the role that takes place in deriving new words from the existing words. It explores the various processes of compound noun formation and their various forms by examining the relationship between the constituents and the resulting compounds.

2. **Objectives of the Study**

- To examine the compound word formation process of Manipuri and Marwari language.
- To explores the various processes of compound noun formation and their various forms by examining the relationship between the constituents and the resulting compounds.

3. **Research Methodology**

This study incorporates both primary and secondary data to examine the word formation process found in Manipuri and Marwari languages and the data collection is done using a series of questionnaires and a semi-structured group interviews are conducted among the speakers. A total of 8 to 10 native speakers of different age groups and gender are interviewed to meet the primary objectives of this paper and few secondary resources are used.

4. **Compound in Manipuri**

Compounding is one of the significant and highly productive word formation processes in Manipuri. This study examines the Manipuri compound noun structure based on the structural analysis approach. The following three compound noun formations are examined based on variations in the underlying structure.

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1. Endocentric Compounds
2. Exocentric Compounds
3. Copulative Compounds

4.1 Endocentric Compounds

Here the compound AB is an instance of B where A and B is combined with possessive markers. When a compound word structure of this kind is used, the possessive markers found in the underlying structure are absent from the resulting compound words. The two parts that make up the compound words that are created in this way have a propensity to occur together only. Noun plus possessive marker plus noun is the form of the composite noun, as in - ləw 'paddy' + gi (possessive marker) + kon 'place' > ləwkon 'paddy field'.

For example:

yot   +   chəy   >   yotchəy 'iron-rod'
iron   stick

li +   chəy   >   lichəy 'can-stick'
mud   nuts

wahəy   +   pəreŋ >   wahəypəreŋ 'sentence'
word   line
sən   +   gari   >   səngari 'bullock-cart'
bull   vehicle

cek   +   kon   > cekon 'brick-farm'
brick   place

4.2 Exocentric Compound

Here AB is neither A nor B but a C somehow associated with A and B which does not have an overt semantic head; AB is formed with connective particles. The constituent parts of the compound retain their identities to some extent and are inseparable in this sort of compound noun formation. The compound words that are so produced lack the connective particles that are present in the underlying structure. The compound words that result from this process have a propensity to have a gap between the two components. The compound noun has the form of noun plus connective particles plus noun plus connective particles, as in

sa 'animal' gə (connective particle) ŋa 'fish' gə (connective particle) > sa ŋa 'animals'

For example:

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phurit   +   khoŋgaw > phurit khoŋgaw 'dresses'
shirt   trousers

upu   +   kaŋthol   >   upu kaŋthol 'furnitures'
almirah   bed

nupi   +   əŋaŋ   >   nupi əŋaŋ 'women'
woman   child

mətəy   +   mənaw >   mətəy mənaw 'husband-wife'
brother-in-law   younger in age

səna   +   lupa   >   səna lupa 'jewellery'
gold   silver

cak   +   isiŋ   >   cak isiŋ 'meal'
rice   water

sa   +   kəy   >   sa kəy 'animals'
animal   tiger

4.3 Copulative Compounds

Here the Compound AB is an instance of both A and B combined with purposive markers. When the general linking verb is combined with the purposive marker, a compound noun structure of this kind is created. The compound words so generated do not include the purposive marker that was added to the generic connecting verb that is present in the underlying structure. The two components that combine to make compound words have a propensity to emerge in their purely combined form. The compound noun has the form of a noun + connecting verb-purposive marker nominalizer plus noun, such in- cak 'rice' + thoŋ (linking verb)-nə (purposive marker)-bə (nominalizer) + səŋ 'hut' > caksəŋ 'kitchen'.

For example
ŋa   +   hapnəbə   +   lubak >   ŋarubak
fish   put-PUR-NZR   basket   a closed basket for
keeping fish

kwa   +   cəpnəbə   +   cegəp >   kwajəp

betel nut	cut-PUR-NZR	cutter	a betel nut cutter

lay   +   khoyrəmnəbə +   səŋ >   laysəŋ
God   pray-PUR-NZR   hut   temple

5. Compounding in Marwari

Compounding is one of the most productive morphological processes found in Marwari language. This study examines the various processes of compound noun formation and their various forms by examining the relationship between the constituents and the resulting compounds. The compound nouns are mainly formed by addition of the derivative suffixes like noun, verb or adjectives and they are categorized based on the semantic relationship held by the constituent noun. There are three main types of semantic relationship between the constituent nouns in order to form the compound nouns. They are- equational compounds, associative compounds, and attributive compounds. In attributive compounds, the verb can also serve as an attributive by forming the structural form- Verb (V) + Noun (N) compounds.

5.1 Equational Compounds

The two words that make up the composite noun in this sort of compound may have the same meaning or one that is quite similar. There may be differences in some attribute features between the constituents created in this kind.

For example:
sewa   +   susər > 'nursing'
service   nursing

suk^h +   cɛn > 'peace'
relief   peace

puja   +   silam > 'worship'
worship   salutation

guŋ   +   liyɔ > 'dungbug'
animal manure   insect

5.2 Associative Compounds

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This type of compound nouns combine the restricted referents of the same semantic field or, by combining the prominent characteristics of that semantic field, they can produce compounds whose referential range encompasses the whole semantic field.

For example:

hawa + paɲi > 'climate'
air water

kər + məɟuri > 'livelihood'
work wage

ʈabər + ʈikər > 'family'
children boys

ʈabər + pənɔ > 'childhood'
children hood

patʰ + sala > 'school'
study a sheltering place

5.3 Attributive Compounds
Attributive compounds are formed by combining a noun or a verb as the first element, followed by an adjective and adverb, which modifies the noun or the verb. This kind of compound uses the second word as a substantive and the first noun, adjective, or adverb as an attributive.

For example:

dʰeri + rat > 'moonless night'
dark night

ɖuŋi + bat > 'mystery'
deep story

məccʰər + dani > 'mosquitonet'
mosquito net

sita + pʰal > 'custard apple'
custard apple fruit

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6. Conclusion

Thus, this study revealed that the process of compounding is one of the most productive word formation processes employed in Manipuri and Marwari. In essence, the present article is not a comparative or contrastive study but it focuses on examining the compound noun structure present in Manipuri and Marwari languages through an exploratory analysis. It analyzes both from the semantic and structural points of view the various types of compounds present in both the languages. The results of this initial research should pave the way for further investigations.

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Harry Potter: The World of Wonders

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Abstract

The world of Harry Potter, created by J.K. Rowling, is a rich tapestry of magic, adventure, and deep emotional resonance. Spanning seven books and eight movies, the series has captivated millions with its intricate storytelling and compelling characters. This synopsis explores the myriad dimensions of the Harry Potter universe, from its intricate magic system and diverse magical creatures to its compelling characters and richly detailed settings.

Themes and motifs - The themes of Harry Potter explore the power of love, friendship, and loyalty, the struggle between good and evil, the inevitability of death.

Character analysis and development- Each character of Harry Potter is with unique growth arcs. Magic and lore - In the magical world of Harry Potter, enchanting spells, mysterious potions, and fantastical creatures intertwine with deep-rooted lore, adding layers of wonder and intrigue to the wizarding universe.

World-building and settings-About meticulously crafted settings and how it is enriching the immersive experience of the wizarding world. In Harry Potter, social and cultural analysis delves into themes of prejudice, discrimination, and societal hierarchies, offering insightful reflections on real-world issues within the magical realm.

Behind-the-scenes insights into Harry Potter's creation reveal the meticulous craftsmanship, creative vision, and collaborative efforts that brought J.K. Rowling's magical world to life on page and screen.

Comparative and cross-genre analysis- Analysis showcases its unique blend of fantasy elements with themes of coming-of-age, making it a timeless classic with broad appeal across diverse literary genres and philosophical and ethical questions of Harry potter inviting readers to ponder profound questions about human nature and morality.

Keywords: Harry Potter, magic, curse, wizard school, friendship, theme, love.

The World of Harry Potter

The enchanting world of Harry Potter, a beloved series that has captivated the hearts and imaginations of readers around the globe. Penned by the talented J.K. Rowling, Harry Potter takes us on an extraordinary journey into a realm where magic is real, friendship is unbreakable, and the battle between good and evil is fought with unwavering courage. we delve into the magical adventures of Harry and his friends, exploring the depths of Hogwarts School of Witchcraft and Wizardry, unravelling mysteries, and discovering the profound lessons that lie within the pages of this timeless tale.

Hogwarts School of Witchcraft and Wizardry

Hogwarts School of Witchcraft and Wizardry, the iconic setting of the Harry Potter series, is a majestic castle nestled amidst the rolling hills of Scotland. A place of wonder and learning, Hogwarts stands as a beacon of magical education, where young witches and wizards from across the wizarding world come to hone their skills and unravel the mysteries of the magical arts. With its shifting staircases, enchanted portraits, and secret passages, Hogwarts is more than just a school—it's a home filled with adventure, friendship, and the promise of greatness. From the Sorting Hat's ceremony in the Great Hall to the intense Quidditch matches on the grounds, Hogwarts is where dreams are made and destinies are forged, forever etching its place in the hearts of fans as the ultimate symbol of magic and possibility.

Themes and Motifs

At the heart of the Harry Potter series are universal themes of love, friendship, and the battle between good and evil. Love is portrayed as the most powerful force, capable of overcoming even the darkest magic. Themes of death and mortality are explored through the losses Harry endures and the concept of the Deathly Hallows. Friendship and loyalty, exemplified by the trio of Harry, Hermione, and Ron, underscore the importance of standing

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together against adversity. The series also tackles prejudice and tolerance, as seen in the treatment of Muggle-borns and house-elves, promoting a message of equality and acceptance.

Character Analysis and Development

The characters in Harry Potter are richly developed, each undergoing significant growth throughout the series. Harry Potter evolves from a neglected boy living under the stairs to a courageous hero who sacrifices himself for the greater good. Hermione Granger, with her intellect and unwavering moral compass, proves to be the trio's backbone. Ron Weasley provides loyalty and heart, showing that bravery comes in many forms. Severus Snape's complex nature blurs the lines between hero and villain, revealing a tragic story of love and redemption. Albus Dumbledore, the wise mentor, grapples with his own flaws and past mistakes, adding depth to his character.

Magic and Lore

The magical elements of Harry Potter are intricately woven into the fabric of the story. Wandlore, the study of magical wands, highlights the deep connections between wizards and their wands. Unforgivable Curses, such as the Killing Curse, explore the ethical boundaries of magic. Magical creatures, from Hippogriffs to Thestrals, enrich the world with their unique characteristics and lore. Potions and spells provide a glimpse into the scientific and creative aspects of magic, blending fantasy with a sense of realism.

Magic spell

In the magical world of Harry Potter, one of the most iconic spells is "Expecto Patronum." This powerful charm is used to conjure a Patronus, a guardian spirit that repels Dementors, dark creatures that feed on happiness and can consume a person's soul. The incantation "Expecto Patronum" is accompanied by a happy memory, which serves as the source of strength and protection for the caster. It's a spell that embodies hope, courage, and the light that can dispel darkness, making it a pivotal aspect of the wizarding world's defense against the forces of evil.

Unforgivable Curses

In the world of Harry Potter, unforgivable curses are among the most sinister and forbidden spells, known for their malicious intent and irreversible consequences. These curses,

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categorized as Imperius, Cruciatus, and Avada Kedavra, hold immense power and are strictly prohibited by wizarding law. The Imperius Curse allows the caster to control the actions of the victim, stripping them of their free will and autonomy. The Cruciatus Curse inflicts excruciating pain upon its target, torturing them mentally and physically. However, it is the Avada Kedavra curse, often referred to as the Killing Curse, that is the most feared and reviled. Avada Kedavra instantly kills its victim with a flash of green light, leaving no mark or trace of violence. These curses serve as potent symbols of the darkest aspects of magic and are wielded by only the most malevolent and morally corrupt wizards and witches, embodying the moral complexities and dangers inherent in the wizarding world.

World-Building and Settings

J.K. Rowling's world-building is nothing short of extraordinary. Hogwarts School of Witchcraft and Wizardry, with its moving staircases and enchanted ceiling, serves as the primary setting, brimming with history and tradition. Diagon Alley and Hogsmeade offer bustling marketplaces for wizards, filled with quirky shops and magical items. The Forbidden Forest and the Ministry of Magic add layers of mystery and complexity. Each location is meticulously crafted, contributing to the immersive experience of the series.

Social and Cultural Analysis

The wizarding world reflects many social and cultural issues. House-elves' enslavement and their fight for freedom, led by Hermione, mirror real-world social justice movements. The division between purebloods and Muggle-borns highlights issues of racism and classism. The Daily Prophet's influence over public opinion showcases the power of media and its potential for manipulation. Education at Hogwarts is analyzed against real-world schooling, revealing insights into how learning shapes young minds.

Behind the Scenes

The transition from page to screen involved significant creativity and effort. The making of the Harry Potter films required intricate set designs, cutting-edge special effects, and faithful adaptations of beloved characters and scenes. The phenomenon of Harry Potter fandom is explored through conventions, fan fiction, and community activities, demonstrating the series' enduring impact. J.K. Rowling's writing process and the meticulous

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planning behind the series provide fascinating insights into how this magical world was brought to life.

Comparative and Cross-Genre Analysis

Harry Potter stands out in the fantasy genre while drawing comparisons to other epic tales. Its unique blend of magical elements and coming-of-age narrative distinguishes it from series like The Lord of the Rings and The Chronicles of Narnia. Cross-genre appeal is evident as the series bridges fantasy with themes of adolescence, making it relatable to a wide audience. Literary parallels with works by Shakespeare, Dickens, and Tolkien enrich the series' narrative depth.

Philosophical and Ethical Questions

The series delves into profound philosophical and ethical questions. The nature of good and evil is a recurring theme, prompting readers to consider the moral complexities of characters like Snape and Dumbledore. The tension between free will and destiny is explored through prophecies and choices made by the characters. Ethical dilemmas, such as the use of Unforgivable Curses and the consequences of deception, challenge readers to think critically about right and wrong. The concept of sacrifice, exemplified by Harry's willingness to die for others, highlights the essence of heroism.

Magical wars in Harry Potter

Magical wars are pivotal events that shape the wizarding world and drive the narrative forward. The most significant magical war depicted is the conflict between good and evil, led by the dark wizard Voldemort and his Death Eaters against the forces of light, represented by Harry Potter and his allies. This clash of ideologies results in intense battles, strategic manoeuvrings, and sacrifices on both sides. The First Wizarding War, which occurred prior to the events of the series, saw Voldemort rise to power and wreak havoc before his initial defeat by baby Harry Potter. The Second Wizarding War, the central focus of the series, escalates as Voldemort returns to power, sparking widespread fear and resistance among the wizarding community. As the conflict intensifies, Hogwarts becomes a battleground, and beloved characters face perilous challenges in their fight against tyranny and oppression. These magical wars serve as allegories for real-world struggles against totalitarianism and injustice,

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highlighting themes of courage, resilience, and the enduring power of hope in the face of darkness.

Animals in Harry Potter

The world of Harry Potter is teeming with a diverse array of magical creatures, each adding depth and wonder to the wizarding universe. From majestic creatures to mischievous beings are found in Harrypotter. The fascinating and fantastical creatures that inhabit the world of Harry Potter, adding depth and magic to J.K. Rowling's beloved series.

Hippogriffs: Majestic creatures with the front legs, wings, and head of a giant eagle and the body of a horse. Hagrid introduces Harry and his classmates to Buckbeak, a proud Hippogriff, in "Harry Potter and the Prisoner of Azkaban."

Thestrals: Winged, skeletal horses visible only to those who have witnessed death firsthand. Harry first sees them after Cedric Diggory's death in "Harry Potter and the Order of the Phoenix."

Buckbeak: Hagrid's beloved Hippogriff, known for his fierce loyalty and pride. He plays a significant role in helping Harry and Hermione travel back in time to save Sirius Black in "Prisoner of Azkaban."

Fawkes: Dumbledore's loyal and intelligent Phoenix, known for its healing tears and ability to carry immense burdens. Fawkes provides crucial assistance to Harry and Dumbledore throughout the series.

Dobby: A free elf who becomes Harry's loyal friend and protector. Dobby is a house-elf, a magical creature bound to serve wizards and witches, until Harry helps him gain his freedom in "Chamber of Secrets."

Crookshanks: Hermione's intelligent and somewhat mysterious half-Kneazle cat. Crookshanks plays a vital role in helping the trio uncover the truth about Scabbers, who is revealed to be Peter Pettigrew, in "Prisoner of Azkaban."

Norbert/Norberta: Hagrid's pet Norwegian Ridgeback dragon, whom Harry and his friends help smuggle out of Hogwarts in "Philosopher's Stone."

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Blast-Ended Skrewts: Hybrid magical creatures bred by Hagrid for his Care of Magical Creatures class in "Goblet of Fire." They are described as having a mix of crab and firework-like characteristics.

In summary, Harry Potter - The World of Wonders is a multifaceted exploration of a literary phenomenon that has enchanted and inspired generations. Through its rich themes, complex characters, magical lore, and deep philosophical questions, the series offers endless opportunities for analysis and appreciation, ensuring its place in the annals of literary greatness.

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Exploring Multiple Themes in the Novels of Amit Chaudhuri: A Thematic Analysis

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Abstract

The present paper aims to study multiple themes in the select novels of Amit Chaudhuri: *A Strange and Sublime Address, Afternoon Raag*, and *A New World*. Amit Chaudhuri is a prestigious literary figure in the modern Indian diasporic writing. Indian diaspora literature has blossom into an academic field during the era of multiculturalism and transnationalism. It thrives through the contributions of Indian-origin authors who have migrated to various nations for diverse reasons. This literary galaxy is adorned by distinguished male and female authors who illuminate the trials and complexities of life abroad through their fictional works. This paper delves into thematic concerns from a diasporic perspective, exploring emotions of affiliation and nostalgia, including childhood, friendship, love, cuisine, and family matters. It also examines themes of identity crisis and loneliness, encompassing cultural, traditional, political, and social discussions, as well as songs. Additionally, the paper addresses the themes of dislocation and alienation, highlighting superstitions prevalent among local people and aspects of city life.

Keywords: Novels of Amit Chaudhuri, Nostalgia, Identity crisis, Loneliness, Dislocation, Alienation.

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1. Introduction

Amit Chaudhuri, born in Kolkata (formerly Calcutta) in 1962 and was brought up in Bombay (now Mumbai), is a distinguished novelist, essayist, poet, and literary critic of contemporary times. In addition to his literary pursuits, he also excels as a music composer and singer. Chaudhuri pursued his undergraduate studies in English at University College, London, where he graduated with First Class BA Honours. He continued his academic journey at Balliol College, Oxford, completing his doctorate on critical theory and the poetry of D.H. Lawrence, supported by the Dervorguilla Scholarship. His father, served as the first Indian CEO of Britannia Industries Limited, while his mother was an acclaimed singer. Chaudhuri's spouse is a distinguished literary historian and critic.

As literature reflects society, contemporary literary artists are increasingly directing their focus towards India's rich traditions, aiming to preserve and exalt them in their works during the postmodern era. Amit Chaudhuri, as a dedicated regionalist his writings also reflect the endeavours to portray realistic narration of life in both Calcutta and Mumbai. His writings revolve around the essence of these cities, including their customs, habits, characteristics, and the lives of their people. Novels, written by Chaudhuri, encompass various aspects of the regions they depict, including physical features, societal norms, language, traditions, and more. It's important to note that regionalism goes beyond mere photographic reproduction, aiming instead to capture the spirit and essence of a particular place.

2. Aim of Present Study

Amit's novel contains elements of romance, politics, social commentary, history, personal experiences, childhood memories, refined storytelling, familial dynamics, intriguing portrayals, and deep insights into character psychology. Such endeavours aim to engage the reader and draw them into the sequence of events.

The novels delve into the dynamics of relationships among characters, serving as a primary theme. Sub themes explored include childhood, friendship, love, culture, cuisine, family matters, and the superstitions prevalent among local people, songs, etc.

This paper explores thematic concerns from Diaspora perspective such as...

1) Emotions of affiliation and nostalgia such as childhood, friendship, love, sex, cuisine, family matters

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2) Themes of identity crisis and loneliness such as cultural, traditional, political, social discussions, songs …

3) The themes of dislocation and alienation such as superstitions prevalent among local people, city aspects

However, the present study is limited to the novels *A Strange and Sublime Address* (1), *Afternoon Raag* (2), and *A New World* (3).

3. Diaspora Perspective

The term 'Diaspora' originates from the Greek words 'dia,' meaning 'through,' and 'sparian,' meaning 'to scatter. In contemporary usage, 'diaspora' encompasses the migration of any individual or community from their original homeland. Diaspora literature shares common themes, including alienation, identity crisis, socio-cultural conflict, racial segregation, homelessness, rootlessness, memory, nostalgia, and displacement. The expression of these themes in diasporic writing is captivating, as authors skillfully portray the traumatic experiences of diaspora hamlet in their fictional works.

Amit Chaudhari has significantly showcased India, its essence, and Indian culture in his creative works. Authors of Indian origin such as V.S. Naipaul, A.K. Ramanujan, Vikram Seth, Ved Mehta, Rohinton Mistry, M.G. Vassanji, Amitav Ghosh, Salman Rushdie, Jhumpa Lahiri, Bharati Mukherjee, Meena Alexander, Kamala Markandeya, Uma Parmeshwaran, Sujata Bhatt, Anita Desai, Meera Syal, and Sunetra Gupta have enriched the landscape of Indian diasporic literature with their diverse perspectives (4). Through their works, they have not only brought visibility and consciousness to the diasporic experience but also have contributed significantly to the development of "diaspora literature" as an academic discipline.

4. Emotions of Affiliation and Nostalgia

Diasporic literature often explores themes of homeland affiliation and nostalgia, reflecting the experiences of individuals living outside their native countries. In the present novels under study here, Amit Chaudhuri infuses their narratives with rich cultural heritage, capturing the emotional journey of diasporic communities navigating between their roots and the adopted lands. Through vivid storytelling, he explored the tensions, challenges, and profound connections of both past and present, offering readers a deeper understanding of the human experience across borders.

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5. Themes of Identity Crisis and Loneliness

Diasporic literature often delves into the themes of identity crisis and loneliness, portraying the struggles of individuals caught between cultures. Through novels, Amit Chaudhuri explored the complex process of forging one's identity while navigating between the homeland and the adopted country. The characters grapple with a sense of displacement and isolation, seeking a sense of belongingness amidst the cultural diaspora.

6. The Themes of Dislocation and Alienation

In Amit Chaudhuri's novels, themes of dislocation and alienation are intricately woven into the narratives, reflecting the experiences of diasporic individuals. Through his prose, Chaudhuri explores the profound sense of displacement felt by characters living between cultures.

7. Thematic Analysis in *A Strange and Sublime Address*
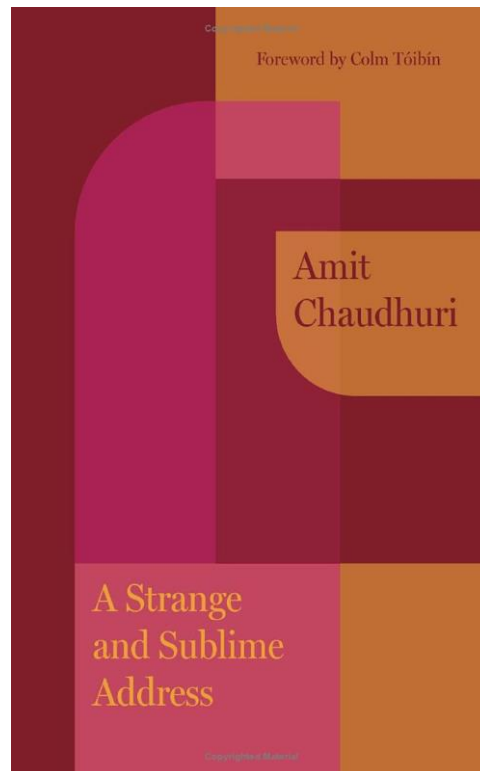
Courtesy: www.amazon.com

The novel starts with a 10-year-old protagonist Sandeep visits his maternal uncle, *Chhotomama's* house in Calcutta with his mother. Here Amit Chaudhari visualized all the scenes through the eyes of Sandeep. The small family makes its home on the twenty-third floor of a twenty-five-floor very modern apartment building in Bombay. Every year, during his summer and winter vacations, his mother takes him to visit her brother's family, who

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lives in a small house in Calcutta. This novel chronicles two such visits a year and a half apart—one in the summer when *Sandeep* is ten and one in the winter when he has turned twelve. For *Sandeep*, Calcutta is a completely different world from Bombay. The story begins with the description of Chhotomama's house focusing on recreating in minute detail the atmosphere of Calcutta as experienced by a young boy visiting his extended family over summer and winter holidays. The novel ends with a mild heart attack of Chhotomama. He took to the hospital. When he was in the hospital bed, many relatives visited him with great wonder, if there is any chance of him to survive, but it was a small attack that he was well and fine. The visit of relatives there was much fun in the situation that all the guests came to hospital to meet Chhotomama but they discussed so many other matters in the hospital only. The novel ends with the sound of the kuku bird, children tried identifying the bird in the tree but they could not recognize the bird, here Amit Chaudhuri ends his novel with the thought that sometimes human life is also like the bird. The bird moves from one tree to another in search of food but human beings move towards the search of peace and happiness.

(i) Emotions of Affiliation and Nostalgia

The author beautifully captures the emotion of tradition in receiving guests and distributing gifts to relatives. Mamima, Sandeep's uncle's wife, warmly welcomes them, while the two cousins, Abhi and Babla, excitedly run into the house. Sandeep's mother presents gifts to Abhi and Babla, and offers Mamima saris, despite Kolkata's own renowned sari tradition. Mamima graciously praises the saris brought from Mumbai, finding them particularly appealing.

a*)* 'Oh but these are beautiful,' replied Mamima, unravelling a sari, which broke into a galaxy of hand-woven stars, a cosmos of streaking comets and symbolic blue horizons (P5).

Affiliations towards tradition are beautifully described by author with day-to-day activities. Sandeep, after accommodating himself with the household of his uncle begins to enjoy the household chores done by *Mamima*, servant-maids namely *Saraswathi* and *Chhaya*. Sandeep loves the mustard-oil massage (its aroma) and the subsequent cool-water bath done on him by the maidservant. Even he compares the washing done by hand and the 'shhhh' sound of *Saraswathi* is compared to the washing done by the washing-machine of his Mumbai flat. Indeed, *Sandeep* is the author's character who lauds tradition.

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b) A Sharp aura of mustard-oil flowered, giving Sandeep's nostrils a faraway sentient pleasure-it wasn't a sweet smell, but there was a harsh unexpectedness about it he liked (P7).

c) Babies are soaked with mustered oil…….. . With their frantic miniature limbs and their brown, shining bodies, they look like little koi fish caught from the Hooghly river, struggling into life (p8).

d) But it was clean; each afternoon, each night, Sarswati wiped it with a wet, dirty-looking rag, which, in spite of its appearance, was actually clean too, clean like the soul of a wronged criminal (p29).

(ii) Themes of Identity Crisis and Loneliness

Amit depicts the middle-class life of Calcutta of 1980s accurately with its flavour and colour. The cricket commentary, film songs, radio-broadcasting news, screening of films in the open space with the help of a projector; fireflies flying in the field emitting light, old Ambassador car which could be regarded as a prestigious possession, household having two servant-maids, no freedom given to children for their choices, spending Sunday evenings in relaxed manner by making small round trip around the city in an old Ambassador car, and the head of the family seemingly the father who alone is toiling for the sake of the whole family and for which he is given all significance by the family members are some of the attitudes and events that occur in every middle-class family of Calcutta.

a) They went past the bridge in Dhakuria……. its colonial building, vacant and proud looking on Sunday evening like a black and white photograph of another era (p19).

b) He was sitting at the steering wheel of the old Ambassador, one arm casually hanging outside, one arm on the wheel (p37)

The young psyche of *Sandeep* correlates his modern house in Bombay and the conventional house in Calcutta and that makes a sort of nostalgia for his *Chhotomama's* house in him.

c) Once or twice, Sandeep remembered Bombay and felt oddly unhappy without knowing why. Alone in the big apartment on the twenty-third floor, he was like Adam in charge of paradise, given dominion over the birds and fishes; he was too much in the foreground (p35).

(iii) The Themes of Dislocation and Alienation

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A Strange and Sublime Address represents the alienation, exile, aloneness suffered by the boy and also it represents the description of the local, familiar spaces, people, their behavior and experiences.

a) A bhelpuri vendor ….. like a Malaysian fedora, on his head (p36).

b) Pottering about for new pyjamas and vest, he looked like the chieftain of some undiscovered, happy African tribe (p64).

Amit Chaudhuri compared the life of two cities and also mentioned about how the boy becomes unhappy with being alone in the house though it was very big. He feels alienation on the big city he felt alone in the new city when his father migrated from Calcutta to Bombay. Here we come across the details of both the cities.

c) The other room was facing the background, there were a few palm trees, and the puja room was given much importance. Many gods and goddesses stretch out or stood in various positions in the puja room (p41).

The novel's most striking feature is its lack of a conventional plot. Instead, it is a series of vignettes capturing everyday moments: morning baths, meal preparations, afternoon naps, children's games, the uncle's noisy car departures, visits to or from relatives, and neighborhood walks.

The novelist highlights a child's perspective on the social, political, psychological, and moral concerns of middle-class families. Readers feel they inhabit two worlds: day-to-day reality and imagination. Chaudhuri captures the child's imaginative landscape, blending it with reality in *A Strange and Sublime Address*.

8. Exploring the Themes in *Afternoon Raag*

Courtesy: www.amazon.com

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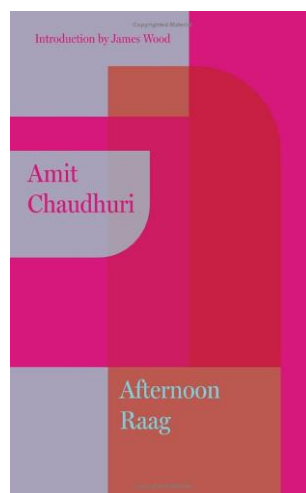
Afternoon Raag is a semi-autobiographical novel by Amit Chaudhuri. It consists of twenty-seven very short chapters exploring the search for identity by an Indian male student during his three-year stay at Oxford for studies. It significantly portrays his casual involvement with two female students, nostalgic memories of his parents staying in India, and his fond recall of the classical music (Hindustani 'raag') teacher in India. The novel delves into his state of mind, loneliness, and friendships with Sharma, a North Indian with an accent, as well as Mandira and Shehnaz, fellow students at Oxford. He struggles to choose between the two women and his memories of growing up in India. The narrative shifts between Oxford, Bombay, and Calcutta, reflecting the narrator's contemplations (5).

(i) Emotions of Affiliation and Nostalgia

The emotions and affiliations described in this novel, centered on everyday experiences such as waking up early, bathing, reading the newspaper, having breakfast, and visiting friends and relatives, truly capture the essence of Indian life and its people. This is particularly evident with the influence of Westernization on these aspects. His comparisons about family life, food, dress and relationships always show that he is very proud of his culture, and he always wants to be a representative of that. For instance,

a) As I am used to the sound of crows in the morning, this absence of noise would fill me with a melancholy which was difficult to get rid of because it seemed to have no immediate cause. (p10).

b) He says, "I would feel an at-homeness and pleasures in their rhythm. (p11).

The writer's efforts to describe sweepers, magazine vendors, and the Ambassador car as if they were exotic artifacts needing explanation generate a strong emotional connection with the reader. For instance,

a) The Ambassador is a spacious box-like vehicle with a Taurean single-mindedness and a rickshaw's tenacity. It is known as a 'family car'; on Sundays, cousins and aunts on outings will sit perspiring, inside it; I myself associate its hot floorboards , its aching gear pulley, its recalcitrant pedals, with domesticity and the social events of childhood (p32).

b) Two sisters, Chhaya and Maya, take turns cleaning the bathrooms in our house in Bombay. I have seen the younger one, Chhaya, a girl with two protruding teeth who leaned wistfully between chores against a door to listen to my mother practice or ran to snatch the bag of rubbish from Ponchoo, grow to a young woman with kaajal around

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her eyes, and unexpected breasts, two small, painless swellings. On the festival of Raakhi, she ties a thread around my wrist with a crazy silver flower upon it (p60).

Nostalgia is vividly conveyed through the narrator's feelings. While their parents were in Bombay, they felt uncomfortable with their lifestyle there. However, in Calcutta, they feel safe and secure despite their son not being with them.

(i) Coming back from school, which was nearby I would see her there as a silent composition of loved details: the deliberate, floral creases of her sari, the pale orange-brown glow of her skin, the mild ember-darkening of her lip sticked mouth, the patient, round fruition of her bun of hair, and the irrelevant red dot on her forehead. Seeing her was like roaming alone in a familiar garden (p30).

(ii) By the time my parents decided they could no longer live in Bombay, and in those months of waiting for the flat to be sold, until at last when they packed up everything, leaving every room with crates full of possessions, the character of the lane had changed perceptibly (p114).

(ii) Themes of Identity Crisis and Loneliness

The novel explores themes of identity and loneliness, using music as a tool. Music is presented with poetic sensitivity, focusing on minute details. A raag, a piece of classical Indian music, sets specific intervals to evoke moods (6). In this story, the mood created is one of drifting through a unique phase between childhood and adulthood, characterized by fleeting yet meaningful relationships and artistic pursuits.

The narrator aspires to become a great classical singer and starts practicing with his mother to establish his identity. He buys his first tanpura from a shop on Rashbehari Avenue with his guru's help. Under his guru's guidance, he learns to play the tanpura, tune it, and hold it correctly.

a) Later, we sat on the floor in my room, and my guru taught me to tune the instrument. The tanpura can be held vertically on the lap or next to the upraised knee as it is played (p44).

Before finishing his musical lessons, the narrator goes to Oxford for higher studies, taking his tanpura with him. Whenever he feels lonely or homesick, he plays the tanpura and practices ragas, which brings back memories of his homeland and his guru. The raag 'Maand' in particular, reminds him of his guru, his brother Mohan, and his brother-in-law Sohanlal, as it embodies the essence of their region.

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b) When I hear the raag Maand, I think of my guru and his brother and Sohanlal, for it bears the characteristics, the stamp, and the life of their region (p141).

When the narrator is in Oxford, he gets the news that his guru is dead, and he is no more; he feels lonely, and he feels that hereafter he will not get any opportunity to sing in a public gathering. The narrator feels that after his guru's death his ambition to become a singer will not be fulfilled. Thus, the narrator's identity as a Classical singer remains unfulfilled.

(iii) The themes of Dislocation and Alienation

The narrator develops an intimate relationship between two girls- *Mandira* and *Shehnaz* as the name indicates the first is a *Hindu* and the second a *Muslim* girl. In the beginning of the novel the narrator is in a dilemma in choosing one of the two girls. Through this Chaudhuri also agrees that the age around thirty, is the age which has all options and opinions which do not make them choose their wants and needs.

Shehnaz is an Indian girl who goes to Oxford for her higher studies. Like the narrator, she also feels lonely and homesick and wants to get rid from this alienation. She is also in search of the right company in Oxford. *Shehnaz* got married once and got divorced, to overcome her loneliness or depression; she is in search of good company who can console her. Later their friendship develops into a relationship as lovers. They both love and she offer herself to him. Though they loved each other, the narrator was confused that he is not emotionally attached with *Shehnaz*, because at that time he falls in love with *Mandira*.

a) We liked each other but were occupied, like children, with other things to do. Sometimes I am nostalgic for that make-believe busyness, full of innocence, of having 'Other things to do,' the prelapsarian background of lectures, bookshops, friends, our lives spent generously and routinely like rain-showers, stopping and starting again (p35).

b) On one occasion, I remember, I had been out for several hours; she had come twice to my room and gone away. When she came for the third time, I was in Sharma's room, and we saw her from his window, coming down the road. As she rang the doorbell, entered, and then climbed up the stairs, Sharma said, 'Quick, hide in the cupboard!'; it was something he himself loved doing, a bad but endearing habit, surprising me by stepping into my closet when I was not there, and then coming out and taking me unawares. (p138).

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Mandira is also an Indian student in Oxford, like Shehnaz, to drive her alienation out: she got the narrator's introduction as a friend later this relationship also developed as a lover. He makes many promises to her but fails to fulfill them; he fails to satisfy her demands. While *Mandira* realized that the narrator is not the right person for her love, she got depressed and postponed her final exams and left the college. Through this, his relationship with Mandira comes to an end. He keeps on changing his mind between these two girls. He is in dilemma about his love for *Mandira* and *Shehnaz*, which he is not able to choose. Shehnaz is in love with the narrator while the narrator is in love with *Mandira*. Caught in the love triangle his alienation is driven from Oxford, but he is not sure in his relationships with both the girls.

In this novel, the narrator's love failure has no specific cause. Consequently, he fails to achieve his ambitions and his quest for identity, both as a classical singer and a successful lover. His identity as a singer remains unfulfilled due to his guru's death. Similarly, his identity as a lover is unfulfilled because of his indecisiveness. Here are some narrations from the novel.

c) The thought of parting, of never meeting again, of having repeat to each other that they will see each other in December, of knowing that he will start again; Oxford wearies her. Just to study here, and go to the library, and walk up the stairs and come down again to have a sandwich at lunch time; she could do that forever. (p165).

Amit Chaudhuri vividly portrays the attitude of the current generation, which treats love and life with a certain nonchalance. Despite their nostalgia, immigrants dominated by Westernization do not adhere to Indian culture, even though they long to be an Indian. They fall prey to Western fantasies, leading to an identity crisis. Chaudhuri's **Afternoon Raag** highlights this struggle, reflecting the stark reality present in society.

9) Thematic Analysis in *A New World*

A New World novel is about Jayojit Chatterjee, an economics Professor in the American Midwest, travels to his native home at Calcutta with his young son a year after his divorce, to spend with his parents. Jayojit loved a girl called Amla, married her and settled in America with her. After a few years, Amla lost interest in Jayojit and she left him and went to live with her new boyfriend, who was a gynecologist.

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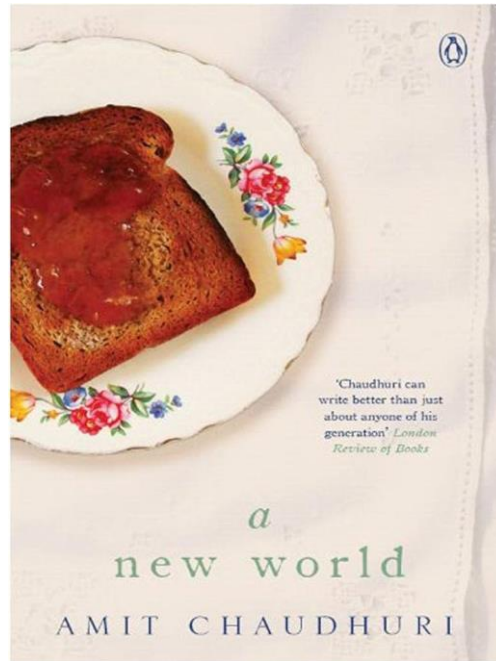
Courtesy: www.amazon.com

After fighting in both American as well as Indian courts Jayojit got the custody of his son Vikram (Bonny) not exceeding the summer holidays. Jayojit's parents tried to remarriage but Jayojit didn"t agree with his parents. After some time, he thought of the second marriage and tried also but it could not happen. Jayojit was unhappy with his life, and not even happy with his parents. He feels strange in his native place, his own place becomes unknown and his own house becomes exiled.

Thus, *A New World* novel of Amit *Chaudhuri* has dealt with the themes of change and transition in relation to the family, the middle classes, and economic changes affecting employment and lifestyle, which are the hallmarks of the Indian society and culture. The book merely spans Jayojit's visit, beginning with his arrival into his old world and ending with his departure from it.

(i) Emotions of Affiliation and Nostalgia

Jayojit himself has had too many new emotions to be able to return to the past. For instance, when he asked his mother for a glass of water his mother replies,

a) 'Of course , baba, I'll bring it right now.' This made him remember that his father had never called him 'baba' as many Bengali fathers their sons the age-old, loving, inexplicable practice of fathers calling their sons 'father'-but always called him Jayojit (p29).

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b) "Bloody taxi driver took an extra money for me" said Jayojit with a large smile, and then to touch his father's feet. "Pranam karo Bonny" he said. The boy had been slipping of his rucksack so he might put it on a chair" (p6).

He is indeed a different person from the child. For example, though his mother takes great pains to cook food he once liked, Jayojit has been so strongly influenced by American notions about diet and health that he cannot enjoy his meals. When he realizes that he is gaining weight, he begs his mother to stop tempting him, but she will not listen.

b) In America he'd imbibed clear ideas, while having no idea that he had, of what to eat and what not to (p52).

Chaudhuri was trying to do here - a portrait of Bengali family life sounds like something I want to read, but the unconvincing speech and dialogues, the needless emphasis on food, digestion, it's related troubles (no clue why the author goes on about this) and the characterless protagonist, all of them made for a pretty listless read. There's a lot of food being discussed in the book - gur, luchis, fish, daal, sandesh, slivers of pumpkin and potatoes fried with onions and black jeera, parshe, lightly buttered toast, kissan marmalade freckled with orange rind.

d) His father was having, as he did from whenever it was Jayojit's memory could stretch back to, a soft-boiled egg and dry toast. That toast had been subject to vicissitude, once it was lightly buttered, and sometimes covered with aa skin of Kissan marmalade, freckled with orange rind; this had been the taste of breakfast, in war and in peace (p47).

e) so the boy stood up and peered at his grandfather's at the long Pabda bone and fish head which is eyes lying on the spoon" (p17).

For the author, the protagonist is not only an element in a story but also evening, room, wall, smoke, care, are other possible ones

(ii) **Themes of Identity Crisis and Loneliness**

A New World novel is almost uneventful, concentrating instead on the small events of daily life: eating, visiting the bank, interacting with neighbours, servants, acquaintances, and relatives. Calcutta- and indeed all of India- is no longer Jayojit's world. His relationship with his parents has also changed, influenced by both the physical distance and his divorce. He navigates these familiar yet altered surroundings tentatively, unsure whether he is trying to recapture the past or move forward into a new future.

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a) He pressed the doorbell, which was really a buzzer with a prolonged droning sound which he associated with immemorial middle-class contractedness." (p4).

b) The city irritated him-yet he had decided that it would give him the space for recoupment (p51).

To invoke a Bengali way of dwelling in a global context the diasporic 'local' one could call it that is both performative and many layered. Chaudhuri's homesickness incantation of Calcutta and Bengal (through the metonyms of ilish and parshe maach, Nazrulgiti and Rabindrasangeet, ramshackle homes, and black and yellow Ambassador taxis, Ganashaki and Ganatantra, loving elderly relatives and surly domestic maidservants, and so many more), as not just a narrative of times and places left behind, but as something that creates possibilities for living in the diasporic present.

c) Jayojit's mother was certain she had been chattering downstairs with her friends. 'Always acting the innocent,' she muttered. Her name was Maya—Jayojit had overheard his mother call her this (p35).

d) 'I hear they give ilish sometimes,' said his mother. (p195).

(iii) The Themes of Dislocation and Alienation

Amit Chaudhuri touches on several issues of city such as poverty, poor administration, unemployment, and the impact of economic liberalization. He remarks on the decline of small and native industries and enterprises, the dire state of health and hygiene in the metropolitan area, and the significant problem of overpopulation in Calcutta. Social life in the city has become increasingly difficult.

a) During the time of the Rajiv Gandhi government, when the Prime Minister had been gathering advisors around himself, mainly from among his Cambridge friends, someone had recommended Jayojit, who was teaching at Buffalo. Jayojit had sent him a plan, suggesting gradual liberalization; thus he had been there, in a sense, at the beginning (p34).

b) That morning, he read an editorial in a damp newspaper about how economic liberalization was urgently required, but how, too, if introduced without caution, it might lead not only to the loss of what was seen to be Indian culture, but to uncontrollable economic disparity (p131).

In his novel *A New World*, Chaudhuri explores themes of alienation, dislocation, and change, particularly within the context of family, exile, and the creation of a new world. He

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focuses on the lives of the middle class, the concerns about family, and the economic changes in India that affect employment and lifestyle. Employment and lifestyle are depicted as the main pillars of Indian society and culture.

c) He read the papers twice, bored the first time, with the writing and with life in India (p92).

d) It was a mind that had little tolerance for ambiguity; each time it looked at things, it also looked into the mirror of certainties that had shaped it (p93).

e) Even the other day, when he'd caught his parents returning from their walk early in the morning, he'd said: 'How quaint of you two!' Explaining, he'd continued, 'You know, in the States, no one walks anymore. They drive and once a week, when they want exercise, they go to the gym' (p93).

The novel captures the Bengali life, customs and tradition very well in this novel. **The bottom line of the novel is emigration and man-woman conflict and problems of dislocation.** The novel in fact touches the reader's heart and creates the dilemmas in reader's mind. It discusses **exile, dislocation, loneliness, and man woman problems**.

a) **'**You know Bengalis,' the doctor had said in his shy, lambent diction, 'they only come out during the pujas. Then you'll see them --- heh, heh --- bowing before Ma Durga! (p97).

b) Jayojit and Amala had married eleven years ago; eleven years and seven months precisely. That was when that evening pleasantness had set in, the month of Hemantha on the Bengali calendar. They had been divorced at the end of the yaer before last in a bright, clean Midwestern summer (p106).

10. Conclusion

Chaudhuri realistically explores themes such as many aspects of day-to-day life in relation to culture, tradition, music, food etc. (7). By doing so, he has presented a true picture of middle-class families of India especially Calcutta. This study aims to address a gap by examining all his writings through the lens of diaspora, highlighting how these aspects vividly and effectively characterize his work.

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Contrasting the Varieties of English in India, Bangladesh, and Pakistan in the Light of Kachru's Three Circle Model of English

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Abstract

The paper discusses the concept of language varieties concerning their influence on social norms, prestige, and social class. It highlights the different varieties of language, including dialects, registers, and standard languages, and their relationship with the concept of a speech community. The paper also delves into the spread of English across the globe, its historical and political factors, and its impact on linguistic diversity and cultural identity in countries like India, Bangladesh, and Pakistan. The efficiency and reliability of Kachru's Three Circle Model of English are also examined, and recommendations are provided for further research into World Englishes.

Keywords: language varieties, world Englishes, Indian accent, Kachru's model of three circles, linguistic variation

Introduction

Varieties of Language by Hudson (1996) described language varieties and explained that these varieties are influenced by various factors such as social norms, prestige, and social class. Varieties of language are a natural phenomenon that includes deviation in dialects, registers, standard languages, and others. The terms 'variety' and 'language' may still be used informally but are not taken seriously as theoretical constructs. Varieties are often more phonological-based language variations without a written form, whereas standard languages also have writing forms. English has become a global language with variations in different regions. Different versions of

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English have different geographical and historical backgrounds, which can sometimes lead to misapprehensions. More non-native speakers than native speakers now speak English.

Kachru's Three Circle Model of English categorizes the language into Inner, Outer, and Expanding Circles, which show different types of language usage. Kachru's model explains that the coloniser or the native speaker of the English language is the Inner Circle, such as the USA, the UK, Canada, Australia and New Zealand. The third-world countries that were colonized are the Outer Circle, such as Malaysia, Singapore, India, Bangladesh, Pakistan, Ghana, Kenya and others; the nations that were not colonized and are adapting the language with their meantime and conditions are the Expanding Circle, such as China, Japan, Greece and Poland (Crystal, 1997).

This paper investigates the South Asian subcontinent (India, Bangladesh, and Pakistan) to evaluate the difference between their Englishes contrasting Braj to Kachru's model. The objectives are:

➢ To look into linguistically differences and proficiency of Englishes within three contrasting countries (India, Bangladesh and Pakistan).

➢ To find the efficiency of Braj Kachru's model in terms of Englishes in the three countries.

The research gaps that this paper addresses are theoretical and knowledge gaps. The level of proficiency in English varies among individuals and regions in all three countries. It is essential to study language variation to guide language development activities. For instance, while creating a practical ESL system, it is crucial to ensure that it is practical and acceptable to most language speakers. Therefore, identifying the most unifying features of the language is essential.

Braj Kachru's Model

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World English differs from World Englishes. World English emerged from localized English used by the British, whereas World Englishes referred to various forms of English used in diverse sociolinguistics. As represented in Spread of English according to Streven's (1980) upside-down tree diagram, the relationships between various Englishes across the world.

English has spread and developed across the globe in fascinating ways. According to Crystal (1997), around seventy-five territories use varieties of English, also considered the standard pidgin, creole, and variants of standard English that may cause misinterpretation and miscommunication. English has spread and developed across the globe in engaging ways. Kachru, McArthur, and Görlach have created circle models to help illustrate this phenomenon as English has evolved and adapted in different regions. Some countries, like India and Canada, have been given the position of an authorized language, while in others, like the USA and the UK, it is the dominant language. Historical and political factors make English special in some countries.

As English has gained global status due to historical and political factors, it is more dominant in the community. English speakers increased in India, Pakistan, Nigeria, Ghana, Malaysia, the Philippines, and Tanzania. Crystal suggested that most were first-language users, whereas now the L2 speaker lies at a majority rate. Hence, it is crucial to understand the change in stature, society uses and dependence.

Jennifer Jenkins (2015) explained that Kachru's Three Circle Model of English implies that it reduces the linguistic diversity of English-speaking countries and concise the misinterpretation rate. Based on the chronological spread and available allotment, the model separates English into three circles: Inner, Outer, and Expanding Circles; these three circles differentiate the different types of spread. The inner circle could be denoted as the first diaspora (ENL), the norm-providing; the outer circle can be conveyed as the second diaspora as the norm-developing (ESL), and the expanding circle can be symbolised as the third diaspora as the norm-dependent (EFL). There are grey areas between the different processes and difficulty in defining proficiency.

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English spoken in today's world
(Kachru, 1985)

Inner Circle:
UK, Ireland, USA,
Canada, Australasia, South
Africa
380 million speakers

Outer Circle:
India, Singapore,
Malaysia, Nigeria
300 million speakers

Expanding Circle:
China, Russia, Brazil,
Europe, Asia
> 1000 million speakers
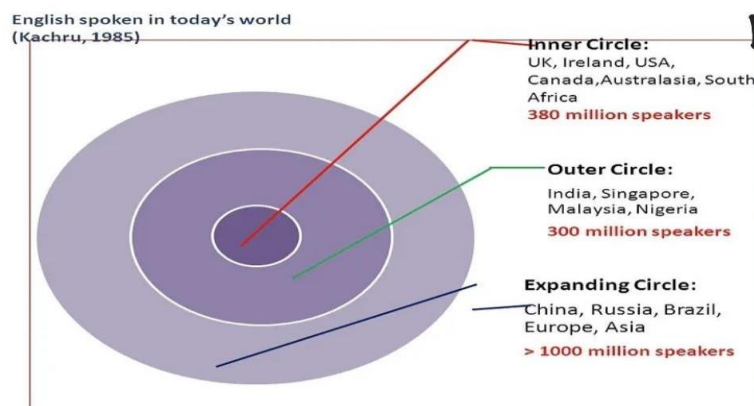
Fig: Kachru (1985) Three Circle model

Limitations of the Three-Circle Model

According to Jenkins (2015), many scholars found limitations in the three-circle model as it is based on geography and history, which may need to be more relevant in the current practices of English. Secondly, the unnamed areas are presences between the Inner and Outer Circles and expanding circles. Thirdly, as the world has been adopting the English language, the grey area is increasing without being a part of Outer Circle and Expanding Circles, which includes about 20 countries transitioning from EFL to ESL. Fourthly, multilingual users have different purposes in their daily lives for using English. Fifthly, it cannot define the speaker's English proficiency, as they might consist of different vocabulary and competence within their circle. Lastly, the situation is unique and different for all the countries in the circle. "In the Outer Circle, countries differ in a number of respects, such as whether English is spoken mainly by an élite, as in India, or is more widespread, as in Singapore; or whether it is spoken by a single L1 group leading to one variety of English as in Bangladesh, or by several different L1 groups leading to several varieties of English as in India." (Jennifer Jenkins, 2015)

English is diverse in every circle; as aforementioned, these are significant limitations as all the English language speakers cannot be generalized within three circles. Generalizing all English speakers may cause unreliable results as the presence of grey-area speakers is prominent, which is impractical today. The diversity of the language creates World Englishes, which does not require standardization, which may lead to categorizing into Circles.

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Schmitz (2014) found that Kachru's three-circle model of English language use has been denounced for its lack of depth of the intricacy of English language use, particularly in terms of biases against bilingualism and multilingualism, immigrant languages and varieties, relevant linguistic and cultural rights of minorities, and the primacy of English accordingly to other languages.

As suggested by Pung (2009, as cited in Schmitz, 2014) alternative models, such as the Conical Model of English (CME), have shown more layered characteristics of linguistics in comparison to Kachu's Three Concentric Circles. However, it challenges the dominant ideologies of English, and it is important to acknowledge that English is not neutral and can impact local languages and cultures. Multilingual education has become a necessity to prepare students for a globalized world, and teaching English as a Lingua Franca prepares students for the adaptability of this globalized world. It is essential to avoid oversimplification that can weaken the core of complex relationships between nations and cultures and to consider historical, linguistic, and cultural factors while understanding the objective is to expand English. The author also outlined that Kachru's model highlighted the need to challenge xenophobia and a monolingual mindset in countries like the USA, as waves of immigrants have enhanced and shaped the linguistic diversity of the country. Bilingual education and learning other languages are advocated to address the exclusionary socialization of immigrant students and create a more inclusive society since linguistic multiculturalism brings the prospect of positive change toward social justice.

Similarly Mufwene (2019) offers an interesting perspective of discussion on Kachru's model of World Englishes. Kachru's concentric Circles of English was designed to capture both continuity and plurality in the spread of English worldwide. The purpose of this model was to highlight the unity of a common language while distinguishing between the three Circles. The term 'world Englishes' suggests diversity and plurality, which not only highlights differences among the Englishes of the Inner Circle which is vital for international variation. Tensions exist between the 'nativization' of English and the 'Englishization' of other world languages used for wider communication. The issue of whether English is a language of liberation or oppression in

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the Outer Circle is raised, involving questions of linguistic autonomy and influence. A 'culture war' emerges between 'deficit linguistics' and 'liberation linguistics,' reflecting opposing views on central norms and linguistic emancipation. English is evolving in different cultural ecosystems globally, leading to tensions and complexities in its global usage and evolution.

English is degenerating or being enriched, as well as the significance of demographic size and changes in acceptable varieties of English. Kachru proposed cultural pluralism and decentralization of the English-speaking 'fellowship' to allow for national norms corresponding to different uses. The emergence of a 'culture war' between 'deficit linguistics' and 'liberation linguistics' reflects opposing views on central norms and linguistic emancipation. English is evolving in different cultural ecosystems worldwide, leading to tensions and complexities in its global usage and evolution.

Al-Mutairin (2019) depicted that Kachru's model goes against the notion of World Englishes and linguistic diversity as it lacks international communication and priorities entirely natively. The author points out that cultural appropriateness is present in English language education in Kuwait as they develop their textbook. English is taught as a foreign language, similar to Bangladesh and Pakistan.

Varieties of English

Han (2019) stated that language learners must observe the characteristics and differences in language use between British and American English. These differences include pronunciation, individual sounds, stress, and omission of syllables. American English tends to be more distinct and follows Modern English rules, such as pronouncing the ending syllable more distinctly and using "er" instead of "re" in spelling. Additionally, words ending with "or" in British English have one consonant in American English, and words ending with "se" in British English have an "e" in American English.

Modern telecommunication technology has made many words interchangeable between the two dialects, such as "lorry" and "truck". However, there are still grammatical differences, with American English using different verb usage, irregular past participles, and a tendency to

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use "that" as a relative clause marker. British use "which" instead of "that" and use "on" before a day of the week or a specific date. Overall, the differences between British and American English are subtle and easily understood, with the most notable differences being vocabulary, phonetics, and grammar.

Monfared and Khatib (2018) analyzed English language attitudes, focusing on teachers' awareness and attitudes towards English variants in English as a Second Language (ESL)/English as Foreign Language (EFL) teaching contexts. It examined the impact of language attitudes on daily life, revealing discriminatory attitudes towards RP (received pronunciation) and standard American English among some English speakers.

The impact of teachers' beliefs about varieties of English on language teaching and learning, providing insights into how Japanese, Greek, and Hong Kong teachers prioritize different English accents and how raising teachers' awareness of English varieties can reduce prejudice and improve learner confidence.

Impact of non-native English speakers, mainly Iranian and Indian teachers, on attitude components and their effects on teaching and learning outcomes. Additionally, it explored the perception of accented English intelligibility among non-native speakers and Iranian EFL teachers. Indian and Iranian teachers perceive their intelligibility when communicating with native and non-native speakers of English.

Language Policy and Planning in Multilingual Countries: A Case in India, Pakistan, and Bangladesh by Roistika (2019) discussed how language policies are vital for education and national identity in multilingual countries like India, Bangladesh, and Pakistan. Prioritizing languages and implementing policies has implications for social and cultural cohesion.

The Three Language Formula in India has been introduced in schools to promote linguistic unity and cultural preservation. However, this policy has also been criticized for disproportionately burdening non-Hindi speakers. Similarly, there is an ongoing debate about the balance between Bangla and English education in Bangladesh.

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In Pakistan, Urdu is emphasized as the national language, with provincial assemblies having the power to promote regional languages alongside Urdu. Political and economic factors impact multilingual education policies as English is often favoured over local languages in India, Africa, and Southeast Asia.

It is crucial for language policy and planning to consider the diverse linguistic landscape of these countries and prioritize mother tongue-based education to promote equity and social justice. Despite the challenges English language policies face in Bangladesh and Pakistan, practical solutions can be implemented to balance them with local mother tongues.

English in India

Singh and Kumar (2014) stated that English has been a divisive force in Indian society, with its growth closely correlated with imperial rule in India. English worldwide has led to new varieties, each with distinctive linguistic features, cultural identity, and social significance. While this has been beneficial in promoting universal communication, it has also created structural and cultural inequality, leading to linguistic imperialism, which is the transfer of the dominant language and aspects of its culture to the speakers of other languages. English's worldwide spread creates Linguistic Imperialism, transferring the dominant language and aspects of its culture to speakers of other languages. Phillipson (1992) argued that power and ideology are implanted in English. Its global dominance is due to imperialistic impulses.

One of the most critical aspects is the emergence of Indian English as a distinct, non-native variety of English. The linguistic features distinguish Indian English from other varieties and how it has been shaped by Indian society, culture, and people. Indian English has also contributed significantly to English literature, with Indian writers creating a unique form of the language now recognized globally.

India's multilingualism is a result of its diverse linguistic and geographical background. The country has a transparency and fluidity of boundaries between languages, with the

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Constitution of India recognizing Hindi as the official language and English as one of the scheduled national languages. However, the dominance of English in specific domains, such as administration, law, education, and media, has displaced local languages and registers, forming concerns about the impact of English on linguistic diversity and cultural identity. Schneider's (2007) 'Dynamic Model' divides the development of new English varieties into five stages: Foundation, Exo-normative stabilization, Nativization, Endo-normative stabilization, and Differentiation. 'Indianization' of English in India refers to incorporating Standard English elements into the Indian context with an Indian taste, encouraging the popularity and use of English in India.

The sociolinguistic factors contributed to English education in India and the pressure for language policy in India's education system. The impact of English in media and entertainment is increasing, with English being used in Hindi movies and daily soaps, which are popular among domestic audiences. However, India still has a caste-based society with divisions between regions, rich and poor, and rural and urban areas, creating further complexity in the country's linguistic landscape.

Costa (2019) detailed Indian English as a distinct language variety with unique linguistic features. English in India traced its roots to the 17th century when the British East India Company introduced it, and English expanded in the form of lingua franca as the impact of linguistic rule on the development of the English language in India and the role of English as a tool for communication, administration, education, business, and media.

British English in Indian society is seen as a means of inclusion but also acts as a dividing force due to its elitist nature and exclusion of certain sections of society. The linguistic legacy of British rule in India has led to the evolution of Indian English as a deviant variety with its status and identity. Jenkins (2009) categorized the lexical variation in Indian English into three types: locally coined words, borrowings from indigenous languages, and idioms. Borrowings from local languages and phrases made famous in Bollywood songs and advertising slogans are prevalent in Indian English, demonstrating the significance of code-switching.

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Balasubramaniam (2016) suggests that the extent to which code-switching occurs depends on the context. Mehrotra (2003) surveyed to determine the intelligibility of Indian English for outsiders, which revealed that code-switching plays a significant role in Indian English usage, and it may be challenging for non-native speakers to understand some words and phrases that are popular in India.

Indian English displays distinctive features reflecting the impact of local languages and culture, including vocabulary, grammar, and discourse deviations. For example, additional prepositions and question tags are standard features in Indian English. Although these features may sometimes lead to unintelligibility, they contribute to the variety's acceptance as a national model for India. However, the complexity of Indian English, including its phonological and discourse features, makes it challenging to establish a national model. Indian English has a reduced vowel inventory and substituted retroflex stops, which are phonological features that distinguish it from other varieties of English. Additionally, its discourse features, such as using different rhetorical strategies and expressions, reflect the influence of local languages and cultures. Thus, it is challenging to choose one variety of Indian English as a national model.

According to Kachru (1986), India was the third largest English-speaking nation in the 1980s, with over 23 million speakers, following the United States and the United Kingdom. However, the current number of English speakers in India is controversial. India has the world's second-largest English-speaking population (Patra, 2016). Standardized Indian English is used as a lingua franca, teaching history in India. It presents Indian English as a unique language variety that reflects the national identity.

Tarun et al. (2022) noted the influence of language variation and globalization on Indian English accents. They analyzed the factors that shaped Indian English accents and how language variation and articulation fill the accent gap. The article explored the complexities of establishing a unified language. Hindi and English share official language status despite the Indian government considering several aspects crucial to establishing a unified language in a multilingual society. The research found that Indian English mixes British and American English

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with an Indian twist. The importance of the English language in India since independence from the British as the spread of English has been massive, with more and more people regarding it as their mother tongue. English is now India's official language in four states and eight union territories.

English is used for communication and administrative purposes, connecting people from different regions, and is popular in business and on the Internet. The article emphasizes the need to teach English as a separate class in primary education. It affects communication, emphasizing the need for regional language study in professional settings. The pronunciation of Indian English, with a focus on the lack of the "r" sound and the distinctive between "v" and "w" sounds, some distinctive features of Indian English in terms of pronunciation, vowels, and consonants, such as the replacement of the dental fricative [θ] with [ð] and the use of retroflex plosives [T] and [D] instead of alveolar plosives. The article also notes that diphthongs are pronounced differently, and the plural indicator and past tense sign are recognized as [s] or [εs] sounds.

Consonant clusters are dropped, some nouns lack syllabic consonants, and an intrusive sound called shwa is added. High-frequency nouns can also be pronounced differently. Indian English vocabulary includes distinct dialects, accents, and word phrases, such as Hinglish, a mix of Hindi and English, and specific vocabularies used by Indians, including half-pants, purse, cinema hall, English knowing, matrimonial, press person, and chain-snatching. Indian English is a distinct hybrid language that evolved from British English while maintaining its unique features and vocabulary, such as "Brinjal" for aubergine and "curd" for yoghurt.

English in Bangladesh

Bangladesh's language movement was a heroic moment that led to the country's independence from Pakistan. Bangladesh takes pride in their mother tongue, Bangla and paved the way for Bangla and English to be selected as the languages for policy and planning in the country. This initiative was aimed at building Bangla nationalism and was initiated by local boards (Roistika, 2018).

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In *English in Bangladesh: Resistance versus Utility* by Dr Roy (2018), Bengali holds authority as the sole national language. English is a very prevalent language in Bangladesh, as it has spread widely in media, press, and education. While many believe that adding English is a process of advancement, most people also think this may hamper the national language.

Similarly, Iqbal and Rabbi (2015) presented that the weakening of English correlates with education policy. The current situation is facilitating ELT, which was modified with a combination of Progressive and traditional methods.

Mostafa (2010) emphasized Phonetic Variations and Challenges in Pronouncing English Sounds for Bangla EFL Learners. Some English vowels have near-equivalents in Bangla, but vowels like /ə/ and /ɜ:/ have no equivalents. English pronunciation challenges foreign learners, particularly in pronouncing diphthongs, pure vowels, and the /r/ sound. Also, stress, which is prominent in English, can be difficult for non-native speakers to master.

Mostafa's (2010) study showed that English has 40 words that can be pronounced in two ways, whereas Bangla has no such distinction. English also has a stress-timed rhythm, and Bangla has a syllable-timed rhythm. English has processes like assimilation, elision, and linking, which are absent in Bangla. Bangladeshi EFL learners face problems with English phonemes, including fricatives, plosives, affricates, and approximants. They might substitute one sound with another from their mother tongue, leading to mispronunciation.

Overall, Bangladeshi learners face difficulties in pronouncing suprasegmental features like stress, assimilation, and elision, as well as specific phonemes such as /f/, /v/, /θ/, /ð/, /z/, /dʒ/, /s/, /h/, /l/, and /r/. Consonant sounds in English and Bangla have different sounds and accents. Some sounds like /p/, /t/, /k/, /b/, /d/, /g/, /m/, /n/, /ŋ/, and /l/ have equivalents in both languages.

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Bangladeshi EFL learners need help with English fricatives. Teachers can teach English and Bangla sounds simultaneously. Exposure to native English speakers' articulation and drilling can help learners. Practice with texts and dialogues for stress patterns. Research on regional accents is necessary to understand pronunciation differences.

Hashim (2020) described that according to Kachru's model and the history of English language education in different periods, Bangladesh is positioned as the outer circle. Teaching English aims to solidify the students' core for specific purposes such as international jobs and technology transfer. Bangladesh has private and government universities that reinforce English. According to the 2010 National Education Policy, Bangladesh took several measures to improve the English policy, like six months of English courses at the tertiary level and making English a compulsory subject.

As already mentioned in Jennifer Jenkin's book, L1 users are a small minority group which might have a low variety of English in comparison to India. However, with the age of technology, Bangladesh has become a part of the second diaspora L2 speaker. With an increasing number of education, media and globalization consumers, the stature of English speakers in Bangladesh is progressing. Bangladesh's current scenario cannot fit into Kachru's model as the Outer and Expanding Circle with India's English literacy rate or Japan's. English literacy rate The British colonized Bangladesh; Bangladesh uses English and is recognised as an unofficial secondary language. The education system provides English for globalization and jobs. Many International Schools that centralize English have arisen with sufficient students. However, as mentioned by Al-Mutairin (2019), even when Bangladesh is adapting to English language, they maintain cultural appropriateness, and the education system has the purpose of teaching English language for jobs and international communication. Additionally, English is considered vital in different aspects in very recent days. This characteristic of an expanding circle makes it challenging to categorise between the Outer Circle compared to India or the Expanding Circle, but it can fall between a grey area.

English in Pakistan

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In *English Language in Education and Globalization: A Comparative Analysis of the Role of English in Pakistan and China,* Haidar and Fang (2019) explained that English has become a powerful language in Asia due to globalization. A comparative study of Pakistan and China reveals differing uses of English despite similarities, with concerns about ideological and political aspects of English in expanding circle contexts. English has a significant impact on national and cultural identity in both countries. The education systems in Pakistan and China differ in their approaches to teaching English. English is associated with social mobility and progressive identity in both countries.

Learning English can create unequal social stratification and threaten local languages and cultures. Revisiting education and language policies to introduce English as a tool for communication and access to information is necessary. English is crucial in developing countries, impacting local languages and cultures, economic development, and education policy. Studies suggest that the role of English in developing countries is multifaceted and depends on social, economic, and political factors. Bilingual education in Pakistan faces challenges related to language policies and the importance of mother tongue education. An inclusive and equitable language policy is required to consider the linguistic and cultural diversity of the region. The impact of English language education is vital for the global economy; hence, Pakistan falls under the expanding circle in Kachru's Three circles model.

Haidar and Manan (2020) provided in-depth insights into the complex relationship between English language and social inequality in Pakistan. Despite internal linguistic confusion, English, Urdu, and local languages have remained integral components of language policy. The elite preferred it in education and professions; however, English is highly valued, being the official and written language in Pakistan (Halliday, 2003, 2006). In recent years, English has increased due to the rise of private English-medium schools (Haidar, 2016) and the lack of effective implementation of policies promoting Urdu.

The use of the definite article and progressive aspect with habitual actions are notable differences. An adjective is often followed by a "to-infinitive" instead of a preposition, as in

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British English. Moreover, the article examines the variations in grammar and vocabulary of Pakistani English due to the influence of local languages and cultural factors. Some lexical borrowings are from Arabic and Persian languages, and some words have different meanings in Pakistani English.

English language in Pakistani society as a symbol of power and social prestige. English is pervasive in Pakistan and is considered necessary for upward social mobility and a prerequisite for education, notably higher education. English language is a gate-keeping tool for professional jobs, and while it is not commonly used in everyday communication, it is still associated with prestige and dominance (Coleman, 2010).

The dominance of English language perpetuates inequality and controls social mobility in Pakistan—equitable access to English for all while also preserving local languages and cultural heritage. The article highlights the complexities of bilingualism and language learning in Pakistan, which are influenced by religious, political, and socioeconomic factors, as well as globalization and education policies.

Ashraf (2023) scrutinized letters to the editor from a leading English daily in Pakistan from 2002–2009 and 2018–2020 to explore public attitudes towards language policies; the study found a critical systematic relationship between Urdu and English regarding nationalism, modernity and identity.

Findings emphasized a subtle public discourse, the cultural significance of Urdu, the economic benefits of English, and the contentious debate over the medium of instruction in schools. Despite Urdu's national status, there was a clear distinction of English as a valuable asset for economic development, yet this came with concerns over educational accessibility and quality.

Language policies in Pakistan have strengthened cultural contentions and socioeconomic discrepancies, as the demand for English education clashed with issues of accessibility and

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quality. Disregarding regional languages in educational policies echoed broader challenges in developing countries. English was often seen as an antidote for poverty and illness but failed to ensure equity or quality education.

Analyses of public discourse disclosed complicated perspectives towards language, education, and national identity, influenced by global shifts towards multilingualism. Policies in Pakistan and similar countries reflected an ongoing struggle to balance cultural heritage with the practical benefits of English proficiency. It involved reconsidering societal perspectives towards multilingualism, acknowledging the value of local languages alongside English and Urdu, and addressing the educational system's role in perpetuating linguistic hierarchies.

Kachru (1985, 16-17) mentioned that the three circles model distinguishes countries based on the institutionalization of English language in their bilingual or multilingual non-native context. The outer circle includes countries such as Bangladesh, Pakistan, Singapore, and Nigeria, which have a history of colonization by English-speaking countries. In the expanding circle, English is spoken as an international language and a lingua franca, with countries like Sweden, China, and Brazil being typical representatives. The three circles model illustrates power and authority relations over the language, with different levels of institutionalization and influence.

Hassan and Qureshi (2020) framed Teaching phonological accuracy as an essential aspect of English language learning in Pakistan, especially for Urdu learners. However, despite the positive attitudes towards phonological accuracy and communicative fluency among EFL instructors, their pedagogy sometimes reflects a different level of enthusiasm. The examination system in Pakistan also focuses heavily on grammar and reading comprehension, leading to the need for more speaking skills and better pronunciation.

Urdu EFL learners face difficulties with English supra-segmental phonemes, such as stress and intonation, which cause problems in communication with native English speakers.

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Their difficulties in applying stress, segmental phonemes, and intonation while pronouncing English words are also evident. The most challenging phonemes for them are /v/, /ʒ/, /ŋ/, and /r/.

Pakistani EFL teachers should integrate pronunciation teaching with communicative activities to improve the phonological accuracy of Urdu learners. Teachers play a significant role as speech coaches in enhancing students' pronunciation skills. Pronunciation teaching is essential to communication, like grammar, syntax, and discourse. However, despite recognizing its importance, teachers do not always practice it.

While Pakistani EFL teachers prioritize teaching pronunciation correctly to improve communication, their practices could be more effective. The study indicated that teaching English pronunciation could be a more exciting activity in the classroom. The teachers use various techniques to teach pronunciation, such as tongue twisters, English songs, and films. However, there is a need for more effective teaching techniques to address phonological issues among Urdu EFL learners. Pakistani EFL teachers require more qualitative training in teaching pronunciation. Organized training for EFL teachers can help them improve their knowledge of communicative activities to teach English fluency.

Recommendation for Further Studies

Riaz (2021) stated that 21st-century English fluency is crucial due to the professional and academic challenges and expanded opportunities. Therefore, learners should focus on learning to speak English, and teachers must use diverse methods. (Monfared & Khatib, 2018) Research should be conducted on the perspective of Outer and Expanding Circles towards the language and learners' attitudes towards English variants. Detecting English proficiency from a collective/macro view can hamper the learning of an individual/micro view; hence, more studies should take place on ESL and EFL learners to identify proficiency in English. Moreover, studies on Kachru's model should take place, as it is one of the significant models in linguistics; accordingly, the relevance of the model should be checked with changes in time and adding different regions for generalization.

Conclusion

Kachru's Three Concentric Circles Model of the English Language has limitations based on geography and history. Multilingual users have different purposes for using English, and it

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cannot determine their English proficiency. English is diverse in every circle, leading to issues in categorising into Circles. Also, it might need to be more reliable due to the current years. Fang and Yu (2022) stress the need to value global English varieties over a single standard, underlining the subject with the native-speakerism ideology. This belief system wrongly arranges native English speakers as superior, sidelining non-native speakers and their Englishes as inferior. The conflation of the Global Englishes and translanguaging paradigms can elevate critical multilingualism. By encouraging the agentive use of linguistic and non-linguistic communicative resources, including minority/indigenous languages in language education, and more frequent adoption of multimodalities and trans-semiotic approaches, English Language Education (ELE) can become more inclusive, diverse, and equitable.

Fostering diversity and inclusion in English requires a modification towards adopting the commonalities between Global Englishes and translanguagism. These approaches challenge traditional ideologies by acknowledging linguistic imperialism and advocating for minority/indigenous languages. Accentuating multilingualism and identity construction underscores the importance of recognizing and valuing learners' linguistic and cultural diversity. Challenging native-speakerism is necessary for redefining English language teaching (ELT) and learning processes. Incorporating Global English and translanguaging into ELT classroom practices offers actual benefits for students, including increased conviction and broader awareness of English diversity. Embracing Global English and translanguaging can help decolonize language education and enable a more inclusive, impartial, and social approach towards English.

In India, the growth of English is linked to imperial rule. Indian English is a distinct variety shaped by society, culture, and people, but its dominance in certain domains jeopardizes linguistic diversity and cultural identity. However, English's growth in India unifies the multilingual nation. Indianized English can be seen as norm-developing or norm-creating, a unique addition to the English language, even in writing.

In Bangladesh and Pakistan, English can be received as norm-dependent countries, and the listing under the outer circle can be concluded as incorrect. Media, press, and education are some aspects of these countries where English dominates. English is taught for specific purposes,

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such as international jobs or status and technology transfer, rather than daily communication. However, there are new developments of lingua franca or hybrid languages between English and native tongues, such as Banglish for Bengali and English and Urdish for Urdu and English. It is still unpopular with most citizens. These countries cannot index in any specific circle and fall under a grey area between Outer and Expanding Circles. Retracting from identifying English speakers solely based on their nationality is essential. Instead, a new approach could be to classify individuals based on their proficiency in international and regional varieties of English.

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AI Tools to Foster Reading Habit in College Students

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***Reading maketh a full man* – Francis Bacon**

Abstract

Reading skill is of paramount importance to student community irrespective of their discipline. This skill has the power to lift them up on the ladder to success. Considering its benefits, curricula in schools and colleges focus on this aspect. However hard education system tries to inculcate this habit in youngsters, over exposure to digital contents has ruined the development of this skill. Interestingly, when educators use digital tools for making learners acquire reading skills, they can channelise the curiosity of learners towards reading. Upon understanding the multitude of benefits, the student community starts reading. This article explores how AI Tools can nurture the reading habit and equip second language learners with the skill to comprehend aspects in a better perspective.

Keywords: Artificial Intelligence, AI algorithm, Second Language Learners (L2), AI tools

Introduction

The advancement of technology has simplified the process of teaching and learning. The buzzword "Artificial Intelligence" is revolutionizing every single field. AI "offers novel learning opportunities for students" (Pratma,16). Especially, it is a boon to the teaching community. AI not only lessens the workload of teachers but adds precision to their teaching. Wise application of AI tools will be highly beneficial and time saving to the language teachers.

An AI tool is a software application that performs specific tasks. These tools are designed to emulate human intelligence with which language teachers can teach LSRW skills accurately to the students. Teachers can create their own content or borrow ideas from free and authentic platforms. All the technology enabled activities will help learners grasp the content

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in no time. Initially, teachers have to design the learning material that might take time. But once they create, they can keep editing their own content to cater to the standard of students.

AI Tools for Reading

AI provides learners with several tools that assist them in learning and developing their English language and comprehension skills. It identifies the reading habits, strengths, and weaknesses of the learners. It helps them learn English at their own pace. Besides, it gives instant feedback and spots the areas where learners struggle to understand the concepts. Integrating AI into language learning atmosphere "can help address the diverse needs and challenges faced by English language learners, including limited access to native speakers, lack of immediate feedback, and individualized attention." (Rusmiyanto, 751)

Interactive AI Tools

Reading becomes interesting to learners when the reading content is interactive. Some of the AI tools like Chatbots, Interactive Story Telling Apps, Augmented Reality Books, Voice Enabled Reading Assistants like Google Assistant and Alexa, Gamified Reading Apps like Quizziz and Kahoot, give a dynamic reading experience to the learners. Gaining knowledge on the contextual information triggers the interest of the readers. When language teachers apply these tools for reading, learners get glued to reading.

Personalized Recommendation Engines

These are AI – driven platforms, which recommend texts based on the reader's preferences on reading books. This includes Book Bub, Bookish, Library Thing, Scribd and Story Graph. Besides, Amazon offers Goodreads and Audible. All these platforms use AI algorithm to identify reader's preferences and recommend books based on their interest. Language instructors can use these platforms with the institutional support since most of them offer paid service. On the other hand, students can also self-develop this skill with these engines that help them read a genre well.

These engines enhance the reading skill of students as they collect data, analyse, filter and recommend relevant content to the users. Consequently, it develops the reading habit of the learners.

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Text -to – Speech Software

This software simplifies the process of reading by converting the written text into an audible text. Depending on the operating system of the mobile device, laptop or desktop that the users possess, software like Balabolka, Read Aloud, Select to Speak, Spoken Content, TTS Maker etc. can help readers improve their reading speed, pronunciation, and understanding of semantics.

Reading Comprehension Apps

Android, iPhone and iPad through various Apps, personalize reading comprehension to match the English standard of the readers. These Apps include Reading Prep Comprehension, Lou Adventures, Reading Eggs, Readability Reading Tour, Accomplish Reading, Reading Trainer, Newsela, and Achieve 3000 to mention a few. These Apps are user – friendly and when employed for developing reading skill, its outcome is mind blowing.

Vocabulary Building Apps

Knowledge of words is a major impediment to learn a language. While reading a content filled with many difficult words, learners lose interest in reading. AI powered systems offer contextual meaning to difficult words and provide the readers with a pleasant learning experience. Users can have paid and free service from these Apps. Some of the free Apps are Elevate, Memrise, Magoosh Vocabulary Builder, WordPal, etc. Websites like Fluent U, Merriam Webster's Dictionary, Vocabulary.com etc. also give clear explanation to difficult words. These Apps and websites help readers build their vocabulary even without the help of language teachers.

Interactive E-books

Young learners show interest in reading when there is an integration of multimedia elements since they present the turn of events in an exciting manner. AI powered audio, video, animations, interactive quizzes, etc. engage second language learners more in reading. AI algorithms make reading easier to the users because it simplifies the reading content according to the proficiency level of the readers.

Content Summarization Tools

Reading is a challenge to second language learners because of their limited exposure to English language. Besides, semantics drains away the attention of readers towards reading. But

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with a clear understanding of the chosen text, readers can easily map the ideas in a text with the presentation style. AI with its summarisation tools helps readers with an overall understanding of the text. Quillbot, Summarizer.org, Resoomer, etc. assist readers in understanding the content.

Virtual Book Club

Language teachers and students can create a virtual book club to nurture reading habit among youngsters. The prerequisites of this club are deciding the genre, frequency of meetings, platforms for video conferencing, selecting the members, engaging them with interactions, and arranging follow-up sessions. People from different locations can join together virtually and use this club in the best possible ways to share their interest and develop the habit of reading.

Gamified Reading Platforms

The term "gamification" was first coined by Nick Pelling in 2002. Since then, it got its momentum thanks to digitization. Particularly, digital natives engage themselves more in gaming platforms because of their curiosity to win and stay engaged throughout their chosen activities. AI offers a wide range of motivation to the readers through its gamified platforms such as Duo Lingo, Epic, Reading Rewards, Kahoot, Litmos, Wattpad etc. They offer facilities like points, badges, levels and leaderboards. Language instructors can inject gaming elements into Learning Management Systems like "MOOC, Blended or Flipped Learning, E-Learning sites, Gamified Platforms, Mobile Apps or gamification without online support" (Harismayanti, 25) to make reading dynamic and stimulating.

Educational Platforms with AI Tutoring

Teachers can achieve the specified learning outcomes when they leverage on AI tutored educational platforms. Designing required content to suit the need and standard of students, teachers create personalized reading experience. Teachers can rely on platforms like Course Hero, Grade Scope, Google's AI Tutor, and Educational Chat bots. They help teachers curate relevant reading material and provide the readers with easy access, feedback, and real time support.

Reading Skill through Chat GPT

ChatGPT is an advanced language model from open AI. Of late, digital natives prefer to use ChatGPT because it gives comprehensive details related to their search. Language

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instructors and learners can use this "Generative Pre-Trained Transformer" to develop LSRW skills. This can create a story on any topic, design comprehension questions, give feedback to the responses, provide the users with relevant information. It acts as "a personal tutor assisting" the learners "with various language related tasks" (Fang, 9). One can develop one's language skills and gain knowledge on any area through this platform.

Significance of AI Tools for Acquiring Effective Reading Skill

While Second Language Learners leverage AI driven tools, they see transformation in their reading skill development. AI tools can select reading content based on the proficiency level of the readers. This optimizes the reading efficiency of the learners. AI aids in building vocabulary of the learners. Reading new words and understanding their contextual meaning make readers remember and use those words on their own.

Google Lens and Google Translate prove to be a boon to L2 learners as they give a chance to translate English to their native language and vice versa. Alongside, readers get a better understanding of using idioms and phrasal verbs in English. Readers do active reading thanks to the AI powered tools that design engaging activities such as answering questions, making predictions, completing sentences with apt ideas and so on.

Reading English content through AI tools makes SLL understand and practise phonetics well. Especially, AI powered speech recognition technology identifies inaccuracy in pronunciation and gives suggestions to the users on improving speech patterns. So, readers know how to pronounce, give proper stress and use proper intonation while reading a text. Reading paves way to speak English well.

Reading content combined with comprehension questions and feedback make readers understand their standard and the kind of efforts that they have to put in for improving themselves. Progress tracking facility in AI enables readers know about their strengths and weaknesses. This encourages readers to be on track to reach their desired level of learning.

AI exposes readers to different genres of writing. Exposure to a wide range of resources provides youngsters with exposure and augments the reading skill. Real time assistance and tutoring engage and motivate the learners all through their reading process. Therefore, when

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AI is integrated into reading activity, it develops the language proficiency of L2 learners. Moreover, students develop this skill at their pace without any peer pressure.

Initially, language teachers have to show this usage to students. Once they realise its benefits, self-learning will take place. This way language teachers can equip L2 learners with the ability to communicate well in English. Indeed, they prepare the student community to take up the future assignments in their workspace.

Challenges

Emergence of any new field must stand the test of time, regardless of its benefits. Though AI tools develop reading skills, they have certain problematic aspects. Firstly, the efficiency of AI usage depends on the teachers' level of exposure to technology and the ease with which they operate AI tools. Secondly, spending time for choosing the apt tools to match the standard of the target group is difficult as teachers have to balance their time for completing academic and administrative assignments. Thirdly, getting and giving access to the tools may be limited as most of these tools offer paid services. Institutes, which pay more attention to improve the standard of students alone will come forward to try paid services. So, teachers have to confine themselves to the limited service. Fourthly, teachers may have to address equity as some students cannot afford buying gadgets with recent specifications. Fifthly, it limits human interaction and requires internet connectivity all through the learning process.

If teachers use this methodology, it will be effective. In contrast, allowing students to read on their own might not be quite effective in the initial stages. Because, in the process of using gadgets for learning purpose, youngsters get easily carried away by the unwanted notifications that pop up every now and then. Yet, focus on improving oneself can thwart such disturbances.

Future Trends

In this dynamic and fast changing world, one has to adopt new changes if one wants to flourish. AI has started stamping its potential in every single field. When AI powered tools are integrated into learning environments, they can revolutionize the teaching and learning experience. Learners will get digital literacy and critical thinking skills. AI develops the skills necessary for success in an increasingly digital world" (Bass, 13). Language learning can take

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a different dimension as AI gives access to literature of different languages. In addition, digitization can preserve our heritage and historical texts for future generation.

Summation

AI has permeated our lives in many ways. Particularly, in language learning, The remarkable features of AI can give L2 learners more engaging, personalized, and supportive experience in reading. Moreover, these tools can encourage consistent reading practice. Considering its transformative impact on the L2 learners, it is high time educators integrated AI into teaching process.

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Psychoanalytical Analysis of the Movie, *Amar Singh Chamkila*

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Courtesy: https://en.wikipedia.org/wiki/Amar_Singh_Chamkila_(film)

Abstract

Humans are social animals and in this respect they are bound to adhere to the norms of society. Socio-cultural norms prove crucial in maintaining decorum and harmony in society. If anyone does something which is against the codes of society is poked by various forces. In Freudian sense human behaviour is governed by three factors i.e. ego, superego and Id. Id represents all the desires whereas superego represents morality, values and ethics; and being social animals, the mind human beings use is ego which strikes a balance between the two i.e. Id and superego. This research paper explores how the abundance of Id results into clashes with the forces of ideology and power in the movie, *Amar Singh Chamkila*. This paper also showcases that how the

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unconsciousness of the masses has been revealed under the predominating influence of superego. Besides this, it projects the protagonist struggling for survival attempting improvisation ranging from immoral songs, sublimation, devotional lyrics amidst the complex web of socio-cultural milieu sacrificing his life eventually.

Keywords: *Amar Singh Chamkila,* Socio-cultural norms, Ego, superego, Id, ideology, power, survival, sublimation.

Sigmund Freud divides the human mind of the psyche into three parts i.e. the ego, the superego and the id. The ego is the conscious mind. We use and work with this mind. We are aware of this mind in the present most of the time. It is the conscious mind that mediates between the unconscious id and superego to make decisions and rational thoughts. The Superego can be called our conscience. It represents socio-cultural values, ethics and morality. It influences the way the conscious works. The id is Sigmund Freud's favourite territory. The id is the area of instincts, dreams, and desires, and all that does not come to the fore in our consciousness, is unconscious. (Nayar 65)

A significant term emphasized by Freud is 'sublimation', where the repressed material is promoted into something grander or disguised as something noble (Bary 93). The artist person, for example, possesses an especially high degree of power to sublimate for example to shift the instinctual drives from their original sexual goals to nonsexual 'higher' goals, including the goal of becoming proficient as an artist. In simple words, an individual possesses the ability to shift socially unaccepted content into socio-cultural wilful acceptance. It is an ability to elaborate fantasized wish fulfilments into the manifest features of a work of art in a way that conceals or deletes their personal elements. This makes them capable of satisfying the unconscious desires that other people share with the individual artist.

Sublimation not only allows the artist to overcome personal conflicts and repressions but makes it possible for the artist's audience to obtain solace and consolation from their unconscious sources of gratification which had become inaccessible to them (Abrams 321). Althusser through his essay "Ideology and Ideological State Apparatuses" says regarding values that in order to bring desirable changes in the society or state uses either repressive structures or force i.e. police

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force, army, prison, law courts etc. or ideological structures like schools, churches, family, art, media literature and so on. If the former uses power or force the later wins the consent of the masses, hence becomes hegemony (Bary 157-58).

The opening scene of the movie, *Amar Singh Chamkila* presents the crowd of the audience (men) in the pandal [temporary shed] whereas the women eagerly wait on the roofs of the nearby houses for the arrival of their singing stars i.e. Amar Singh Chamkila and Amarjot whom Chamkila calls Babbi at Mehsumpur near Jalandhar (Punjab) in India. Though collapsing of the slab of the house due to the overload of women can seem an exaggeration for cinematic effect, but an attempt has also been made to show the craze of the fans of the Chamkila couple. As they reach for the show and step out of the car Amarjot is shot first and as Chamkila hurries towards her to embrace he gets the second shot, and both fall unconscious on the land. In this firing Harjit Gill, a harmonium player and Debu, a dholak player are also shot severely and all the four of this musical pop group die on the spot. The bodies of the singers are carried to the hospital by the surviving companions where they come under the police custody and later on their bodies are handed over to their Chamkila's father for cremation. Chamkila's father losses balance of his mind on hearing the tragic news of assassination of his son and daughter-in-law.

The plot has been narrated through flashback technique in case of the central character, Chamkila and through using the stream of consciousness of the characters directly associated with Chamkila like Kesar Singh Tikki, Chamkila's companion, Jatinder Jinda, the ribal singer and through other companions either in the fried circles while drinking or as the police officer enquires them about Chamkila. Chamkila's interview with the news reporter also contributes significantly to the plot.

The movie emphasizes that humans are the by-products of society. They learn whatever they see and experience in society. After the opening firing scene, the viewers are taken back to a childhood memory through the flashback of Chamkila. Being a child Chamkila happens to see a scene of arguments, almost a fight of two young women where all the women of the village crowd to see that particular scene. Chamkila is the only child to see this episode. In this particular scene, a woman while arguing with the other woman pushes her, as the situation becomes violent the husband of the former comes in his wife's rescue but he is left shocked and

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speechless what he comes to know from the later women. The women inform him that his wife is having an affair with her husband for five years. She shouts at him in Hindi, "*paanch saal se tera khada nhi hua aur aaj khada ho gya*?" which hints at his impotency. As the child overhears this, he asks his mother honestly that what does "*khada*" [boner] means. His mother shouts at him to hush up and takes him inside her home (*Amar Singh Chamkila* 2:22:10-2:21:54).

Thereafter, teaching the students while writing on the blackboard and dictating the students to write down the same in their notebooks the teacher checks randomly the notebooks of students and as he reaches Chamkila, he notices something and he takes the notebook, the teacher reads twisting little Chamkila's ears "Look at the Jat's style. He got a boner like bamboo cart." Then the teacher beats the boy with a stick and advices him not to write this sort of content again (*Amar Singh Chamkila* 2:21:43-2:21:22).

Drunken Kesar Singh Tikki while narrating the background of Chamkila to his friends claims all the credit for the reputation of Chamkila. He narrates that how Chamkila used to work in a socks factory and how he used to knit socks while music running in his heart and mind. How he helped him meet Jatinder Jinda, a popular singer of Punjab on his request. Tikki says that the song Chamkila sang for trial before Jinda which got appreciation and also job as a servant is:

The girl's lyrics: Something sinful happened, it is very embarrassing. The unthinkable happened yesterday. It is not a lie. I slipped suddenly and my bachelor brother-in-law lifted me up as I slipped suddenly.

The boy's lyrics: The veil slipped off your face. Your beauty left me dazzled. Your bachelor brother-in-law lucked out. You went to the field to bring saag [mustered leaves] and thing worked out well. Your brother-in-law was lucky and grabbed you in his arms. (*Amar Singh Chamkila* 2:08:34- 2:08:01)

Further, Kesar Singh Tikki narrates about Jatinder Jinda's show scheduled in Chandigarh in 1978 as when the Pop singer Jinda became late as per the given time and how it became challenging for the host to control the crowd of audience. Although Jinda's singing female partner, Sonia had reached on time, but she denied singing solo on the stage as it was a dual

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performance. In this tense situation the host gave Sonia a suggestion to sing with Chamkila but the later denies singing with a servant. Finally, as the host had no choices to engage the audience, he tells Chamkila to grab the opportunity for which the later consents although after confusion. The host asks for his nick catchy nickname for which he gets the answer Sandila but the host listens to it as Chamkila and he announces and calls the singer as Chamkila upon the stage until Jinda reaches. The lyrics of the song he sings are:

Female part: Quit your dirty tricks you old fart. You are done for. Your juice is all dried up now. Yet you try to act like a young buck. Male part: Chopped many trees in my youth. Turned many girls into women. Like lightening this oldie strikes his shots. I am strong enough to rip off this door. Well known I am in the neighbouring villages. (*Amar Singh Chamkila* 2:07:17-2:02:56)

The audience enjoys this song of Chamkila and as the pop singer Jinda reaches on the stage. The audience shouts that they want only Chamkila singing on the stage. At this Chamkila permits him to continue on the stage and he moves towards backstage. After this, Jinda goes to Canada with Kavita without informing Sonia, his singing partner.

Based on Chandigarh's performance and craze of the audience, Kashmiri Lal, the owner of that Musical group proposes the name of Chamkila to make a new singing pair in absence of Jinda with Sonia. Chamkila accepts the proposal and sings with Sonia, "What is the matter dude? What is going on? What are you looking for? What have you lost? Need to search your mother. My father has gone missing". Chamkila and Tikki become extremely happy when they listen to their Delhi recorded song in1981being played louder in Ludhiana. As Tikki instigates that the owner gives Chamkila just the wages for the show, the later rebels and demands for his share besides wages from the total benefit. At this, Kashmiri Lal claims that he has made the career of a *Chamaar* [a lower caste] as a singer and can destroy if he wishes. He gets Chamkila off his office and the later too leaves the office for the footpath from where he gets an offer for the show from other party where he shines. When Sonia and Kashmiri Lal return from Rajasthan trip find their office replaces by Chamkila for the casteist humiliation.

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Now Chamkila searches a female singer Babbi also known as Amarjot with the help of Mr. Manak through a friend. This pair starts doing stage performances which are termed filthy and immoral by society. As their first show gets cancelled, Amarjot decides to leave for home, but she stays as Chamkila requests. The song they sing in their first show is: "No need to be shy of me, you can drink me up. My youth is going out of control. Lick me! Lick me! Scoop me up and lick me. Darling! I am your sugar. Hey! Indulge my yarning heart. Do not turn away from me. Hold me close to you. Why? Hold me. Oh! Sooth my poor fluttering heart" (*Amar Singh Chamkila* 1:34:18-1:33:15). In their second show the following lyrics become popular, "(M) Hey! Sleep in my arms, sister-in-law. Iwill keep you comfy by fanning. (F) He grabs my bed in the midnight. Drunk to his bones, with a mouth full of tobacco, his drunken stupor left me dumbstruck. Your brother is drunkard" (*Amar Singh Chamkila*1:32:38-1:32:03). Almost after a year Amarjot's father wishes her to join any other singer for more money. At this Chamkila's friend suggests him to marry her to save this pair of singers. As he marries it is revealed later that he is already married. Panchayat is called by Gurmail, his first wife's parents Chamkila is questioned and somehow matter gets settled. Later Chamkila is interviewed by a journalist and is criticized for polluting the society by his immoral and dirty songs. After this, Chamkila is advised not to compel Amarjot such songs.

Later on in 1985, Chamkila is called to a Gurudwara by the priests in Amritsar and is counselled not to sing frivolous songs and is advised to sing devotional songs. Now while performing in a show, he announces that he has renounced to sing filthy songs, and now he will sing just devotional songs. By this time his recordings, "Chant the Almighty name" and "Your Nankana" has already become a big hit. As he finishes these devotional songs, the audience demands an immoral song, and he sings:

> Your Elder brother!
> My bachelor brother-in-law
> Was peeping at me through a hole
> As I lathered myself up
> He ogled as I took bath at noon
> If you real man's daughter
> You would have taken an axe. (*Amar Singh Chamkila* 40:15-38:26)

By this time Chamkila was dangling like a pendulum. He was neither here or there. He was in conflict due to the forces of Id and superego. The Canada show in 1987 proves a big hit for the couple. Before performance, Chamkila is warned not to sing immoral songs, but he sings as per the demands of the audience. Therefore, he is summoned to the Gurudwara by the *gurus* [priests] and is questioned for his choice of songs and they advise him, rather warn him not to sing this type of content. They say they can chase him up to Punjab too. They have four promises form him i.e. not to sing such immoral songs, not to eat meat, not to drink and not to smoke even from today itself. Chamkila consents to each promise in their presence, but as he steps into the car, he takes out a cigarette from his pocket and starts smoking. He starts becoming fearless in a sense. After reaching Punjab his show features all he has been warned for and in 1988, the hit singing pair gets assassination along with their two companions.

The movie projects the clashes of Id and superego. In these clashes the superego dominates throughout the movie. The instincts and unfulfilled desires of the unconscious mind irrespective of the binaries like moral or immoral are exposed through the scenes in the villages and most significantly through the songs. Mother's scolding Chamkila as a young boy asking for the meaning of "boner" on overhearing the fight of two women, Teacher's twisting the boy's ears for writing the sexual content on his notebook, Gurmail's parents rebelling against Chamkila and calling Panchayat to question his second wedding, Sister-in-law and mother-in-law's requesting Chamkila not to involve Amarjot in immoral and dirty singing, Journalist's questioning Chamkila for polluting society with his song choices, warnings by police and the Gurudwara priests to stop the evil, filthy and impious singing all showcase the prominence of superego to preserve morality, ethics and values in society.

If one overviews the life of Chamkila objectively, he seems practicing Charles Darwin's dictum, survival of the fittest. He starts his life as a labourer in socks knitting factory and follows his passion for the music. Wherever is gets the opportunity for singing, he avails. He is humiliated for his low caste by Kashmiri Lal, his owner. From that point of time, he undergoes sublimation and becomes more demanding singer of the folks. For more stability he marries Amarjot and takes the responsibility of both the wives although with the initial unforgiving

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reactions. Overtime, he catches the nerves of the ordinary masses, i.e. the glorification of female body and immoral/illicit relations interchangeable with Chamkila. Although, he also tries his hand at devotional songs, the masses want original or the old Chamkila and how an artist can ignore the masses. In this pursuit of balancing the Id and superego, Chamkila gets assassinated.

As the movie, *Amar Singh Chamkila* trended on the OTT platform through its release on Netflix, the viewers or audience empathise with Chamkila for the circumstances he undergoes in that particular socio-cultural milieu. The viewers I interacted with for reviews are of the opinion that Chamkila wrote and sang whatever he saw in society. If he glorifies the illicit or immoral relationships, it results from his upbringing in that rustic culture. He represented the rustic masses in their typical dialect and sang what they desired. Therefore, he becomes the chief target of up-keepers or morality, values, his competitors i.e. rival singers. However, the assassination was an unjust to him as he could have been banned or imprisoned. Moreover, the movie shows the failure of the administrative system as the assassinators have not been traced out yet.

The above analysis showcases that in the context of the movie, *Amar Singh Chamkila*, superego or morality, ethics and values dominate the socio-cultural atmosphere. Anything undesirable men-women wish to do, they prefer to maintain privacy or in Freudian sense they use their ego i.e. their conscious mind which intermediates between ego and superego and comes up with almost a balanced or rational decision. Although superego succeeds in suppressing the undesirable content of the unconscious mind of society using ideological (religious priests) and state apparatuses (police) in Althusserian sense, it fails in rooting it out. However, the untimely departure of Chamkila couple from this world is the victory of superego irrespective of the unresolved mystery of their assassination. Moreover, contradiction of values emerges as an essential feature of the present society.

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An Analysis of the Advertising Language of Two Vietnamese and Two American Organic Skincare Brands

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Dal Lak Body Polish
Courtesy: https://cocoonoriginal.com/

Abstract

This paper examines and compares the advertising language use in four video

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advertisements of two Vietnamese organic skincare brands, namely Cocoon, and Cococherry Mộc An, and two American organic skincare brands which are Andalou Naturals and True Botanicals. After providing a brief overview of each company's history and philosophy, the study analyzes the four commercial videos in terms of (1) multimodel texts, i.e. the linguistic, visual, audio, and gestural modes, (2) the ideologies applied in the advertisements, which are greenism, nationalism and consumptionism, and (3) the company's identity and value.

Keywords: Advertising language, Organic skincare, Analysis.

Introduction

Ever since humans learned how to produce and trade goods, there has been advertising. Advertising has taken on many forms over the years and is now deeply ingrained in our daily lives. Visual resources like paintings and moving pictures have been highlighted in modern society as video media, which has become popular. The visual/optical mode is effective at grabbing customers' attention by clearly describing the qualities and functions of the product. Nevertheless, when it comes to accurately conveying the information that senders intended, language resources continue to be quite important in the advertising sector. Since language is an agreed social contract, it is more objective than a visual representation, which is subject to personal interpretation. Therefore, it implies that the language and visual modes are complementary. Additionally, every aspect of communication, including those modes, has unique meaning-related potentials or restrictions. As a result, rather than using only one isolated mode, the advertising industry has chosen to express meaning across a variety of modes such as linguistic, visual, audio, and gestural. As a result, it is necessary to investigate how different communication methods interact with linguistic components to convey messages in advertisements.

Advertising is intentional communication used to persuade potential customers to buy a good or service. Advertising language is a tactic used to sway consumers' opinions and motivate their behavior. Consequently, ideological elements are present in advertising language to intrigue the consumers. Additionally, as the linguistic aspects in advertising are employed to improve a company's reputation and reflect the values it pursues, it reflects the

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company's political, social, and cultural viewpoints.

In recent years, the skincare market has been growing tremendously and thereby has transformed itself into a high-profit market, as people start paying more attention towards their skin, which is reasonable since skin comprises the largest organ of human body. Organic skincare that focuses on safe, condensed ingredient list without the use of detrimental chemicals has become a huge trend lately as the use of plant extracts and herbs are becoming more popular in modern skincare formulations. The global demand for organic personal care products has skyrocketed in recent years. As a consequence, in order to stand out and have a stable position in this highly competitive industry, it is of the importance for brands and companies to possess clear brand identity and quality promotion campaigns, which include effective advertisements.

This paper compares and analyses the advertising language of two Vietnamese organic skincare brands, namely Cocoon and Cococherry Mộc An, and two US organic skincare brands which are Andalou Naturals and True Botanicals. The reason why these four brands are chosen to be analyzed is that they are all well-known brands in the organic skincare market in both countries and have all been founded for quite some time. Moreover, since advertising is the product of combining various modes, it is of importance to examine advertising language from diverse standpoints. Throughout this paper, the advertising language of the four mentioned brands in their commercial videos will be studied and analyzed.

Literature Review

Advertising focuses on grabbing the viewer's attention. Advertising, then, is the act of bringing something to people's attention through communication. However, as technology develops and market competition rises, an advertisement's success or failure depends on how its message is delivered. As a result, advertising is forced to design with depth and refinement by fusing many modes, ideologies, and values that are prized by both companies and customers.

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Multimodal Texts

If a consumer pays attention to an advertisement, it signifies that their senses - such as sight and hearing - have been stimulated to become interested in the sender's sign. The decisions that consumers make about evaluations and purchases are influenced by visual cues (Krishna, 2011). Additionally, aural inputs play a role in how consumers interpret and express their emotions. It indicates that using multiple forms of communication rather than only linguistic mode will help to maximize the stimulation of vision and hearing in a short amount of time. Additionally, as several components combine to create an advertising message, their decryption must soon follow. As a result, studying multimodal texts, which means studying how video, images, and sound in addition to texts are combined to evoke senses, should come before.

Social semiotics, which links a concept's (the signified) and a sound pattern's (the signifier) relationship through language, is the source of multimodal texts (Eco & Thomas, 1983). In other terms, the signified is the idea or meaning that the signifier expresses, whereas the signifier is defined as an item like a sound, image, or text. Understanding the signifier and the signified is therefore the key component. The latter is the interpretation that comprises of two sorts, whereas the former is the color, logo, slogan, and punchline in advertising. The first is "denotative," while the second is "connotative." While a sign's denotation can be defined as its literal and factual meaning, a sign's connotation relates to its sociocultural and individual associations, including its ideological and sentimental components (Daniel, 2007).

Advertising Language and Ideology

Advertising should be done specifically to encourage people to make purchases by grabbing their attention. They are crucial for establishing customer trust in brand-related information, such as whether a brand is trustworthy or not. These have an additional effect on consumer choice and brand perception. The ideal approach for companies to accomplish these goals is to produce a text that anybody can identify with because familiarity is directly related to positivity, which makes people's decision-making easier.

Contrarily, unfamiliarity encourages people to handle things more cautiously and

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analytically. Therefore, the ideological system is a manipulative tool used in advertising to promote the use of the product by creating a favorable perception of it. Advertising was recognized by Goldman (1992) as a crucial institution for creating and disseminating ideology. Therefore, it is important to look at which ideology has been accepted in the sender's message and how ideology is constructed inside the advertising discourse in order to comprehend the hidden meaning of advertising.

Language Reflecting Identity and Value

According to Johannessen et al. (2010), advertising messages are employed to build a strong brand image, therefore the language used represents the company's social and cultural ideologies. Building an image is important since it reflects the company's personality and direction. Because of this, the message incorporates the values and ideas that a company upholds. However, often, the corporation targets specific audiences before establishing its line and brand. As a result, the company's identity organically reflects the customer group's priority value. Additionally, the language used in advertising reflects the values and beliefs of the target audience. Thus, it is necessary to read the advertising language in order to fully understand the company's character and the consumers' priority value.

Linguistic Style

Various styles are used based on the circumstance. People adopt a formal style when perceived as necessary for prestige, and an informal manner when things are more laid back (Van Herk, 2012). Long and complicated sentences, sophisticated language, strictly adhered-to grammatical rules, the absence of colloquial idioms, and a persistently somber tone are characteristics of the formal style. Contrarily, informal style, which forgoes the formal tie-up, is associated with speaking non-standard dialect, which maximizes communication and rhetorical efficacy.

Background

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The paper examines four video advertisements posted on YouTube. All these advertisements are from four organic skincare brands, namely Cocoon, Cococherry Mộc An, Andalou Naturals and True Botanical. The analysis is carried out to have a more profound look at how the brands introduce and present themselves. It is of great importance to understand a company's history and their philosophy before analyzing their advertising language. As the four brands have similar philosophy and target audience, it has led to some similarities in their advertising language.

Organic Skincare and Its Rising Popularity

Organic skincare has become a huge trend in recent years as the use of plant extracts and herbs are becoming more popular in modern skincare formulations. This is due to a large quantity of people going green or simply because of people's fear of harmful and damaging preservatives and chemicals.

The History of the Four Organic Skincare Brands

Needless to say, the USA has always been in the lead when it comes to the beauty industry, specifically the skincare industry. They are also a nation where the number of people going green is tremendously high. As a consequence, organic skincare has been a blooming trend for the past few decades. There have been many brands established that focus on organic skincare products. Andalou naturals and True Botanicals are prime examples.

California, a state known for its creative ingenuity, technology, and sunlight, is where Andalou Naturals was born and raised. Stacey Kelly Egide and Mark A. Egide founded Andalou in 2010. The company thinks that one should never have to sacrifice ethics for effectiveness. Therefore, all Andalou products are vegetarian, gluten-free, and 98% naturally derived. Along with the brand's commitment to using natural, sustainable skincare ingredients, they made history in 2011 when Andalou Naturals became the first cosmetics company to have all products certified as non-GMO.

Hillary Peterson founded True Botanicals in 2014 after her experience with thyroid cancer, which motivated her to establish a skincare line that was equally concerned with

health and efficacy. MADE SAFE, a nonprofit organization that checks ingredients for over 5,000 known harmful compounds, has approved the True Botanicals line of goods.

Although being a little behind with the "organic skincare" concept, using herbs and plants as medicine and beauty products has always been common here. As a result, when the notion of organic skincare is introduced, the demand has been consistently high and is continuously growing.

Born in 2013, Cocoon quickly became popular for their focus on using natural ingredients. Cocoon is the first Vietnamese brand to receive the certification of being cruelty-free and vegan from PETA. In addition, Cocoon also says no to microplastics in products, use packaging made of environmentally friendly and recyclable materials. COCOON is the first Vietnamese cosmetic brand approved in the Leaping Bunny program committed to not testing on animals. In addition, COCOON products are 100% vegan, registered by The Vegan Society, a long-standing organization.

CocoCherry Mộc An is a cosmetic brand born in 2014, developed by a team of Pharmacists of Hanoi University of Pharmacy with the passion of creating cosmetic products with natural and organic ingredients. CocoCherry Mộc An's products are fully evaluated for safety before use, manufactured in a factory that meets the standards of cosmetic production, fully meeting the requirements of the state management agency on cosmetics.

Similar Philosophy and Aims

As the four brands come from similar background and have similar aims and inspiration, they have several similarities in their philosophy: to beautify and nurture people's skin with safe, familiar and effective ingredients, say no to animal testing and care for the environment.

Cocoon and Cococherry Mộc An were both born with a simple reason: to beautify Vietnamese people with familiar ingredients. All of their products are carefully sourced, clinically tested, vegan and cruelty-free. Their products are claimed to be safe for even

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pregnant women and small children with carefully selected natural ingredients and little to no use of preservatives. The brands claim to respect nature, strive to use recycled packaging and actively participate in activities for the environment.

Compared with the two Vietnamese brands, Andalou Naturals and True Botanicals have slightly higher price range but same philosophy and aims regardless. It is the brands' belief that *ethics should never be compromised in favor of efficacy*. What set the two brands apart from other organic skincare brands is their technology or their collaboration with prestigious organizations. PhytoCellTec® Fruit Stem Cell Science is Andalou Naturals's signature innovation and is formulated within their products. As for True Botanicals, they always collaborate with prestigious laboratories or universities for their products.

Analysis of the Four Advertising Videos

Multimodal Texts

Analyzing multimodal texts for examining the advertising language is vital. The study looks into the four advertisements and analyzes the visual, audio, and gestural modes.

Cocoon Brand Advertising

Linguistic	Use of Standard Vietnamese (Formal style), written form (subtitle, slogan-MỸ PHẨM THUẦN CHAY CHO NÉT ĐẸP THUẦN VIỆT, which means Pure vegan skincare products for pure Vietnamese beauty).
Visual	Video (filmed video), logo, subtitle, brown and beige background symbolizing the main ingredient which is coffee.
Audio	Recorded instrumental music.
Gestural	None

CocoCherry Mộc An Brand Advertising

Linguistic	Use of Standard Vietnamese (Formal style), written form (subtitle, slogan-LÀNH TỪ NGUYÊN LIỆU SẠCH, which means SAFE NOURISHMENT FROM CLEAN INGREDIENTS), speaking form (narration).

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Visual	Video (filmed video with some acting and interview), logo, subtitle (small-sized, bottom-centerd of the video)
Audio	Spoken voice (a woman's narration), recorded instrumental music.
Gestural	Performance (acting).

Andalou Naturals Brand Advertising

Linguistic	Use of Standard English (Formal style), written form (subtitle, slogan - INSPIRED BY NATURE. REALIZED BY SCIENCE).
Visual	Video (filmed video), logo, subtitle, background with coordinating colors according to the ingredients.
Audio	Recorded instrumental music.
Gestural	Performance (acting).

True Botanicals Brand Advertising

Linguistic	Use of Standard English (Formal style), written form (subtitle, slogan - LET'S BE THE ONES WHO SEEK THE TRUTH AND SHARE THE TRUTH), speaking form (narration).
Visual	Video (filmed video), logo, subtitle, blue background and colorful background that focuses on nature.
Audio	Spoken voice (a woman's narration).
Gestural	Performance (acting).

The linguistic (written and speaking form) style of the video advertisements of all the four brands is formal, using Standard English or Standard Vietnamese. In terms of lexis, the vocabulary of CocoCherry Mộc An is far more advanced than that of Cocoon, as the former involves detailed narration of not only the features of the products but also the manufacturing process. Similarly, the vocabulary of True Botanicals is more complex than that of Andalou Naturals. For instance, in the True Botanicals' video advertisement, there are sentences like "By refusing toxins, choosing transparency and revealing that what's most potent can be equally safe." or "Let's be the ones who choose what heals instead of

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harms". These sentences are much more indirect and poetic than just directly saying 'safe, clean, effective ingredients without toxins'.

Conversely, the advertisements of Cocoon and Andalou Naturals have a more straightforward way of conveying meaning and transmitting message. The subtitle and slogan show the absence of commas, periods, and connectives. It is noticeable that for these two brands, they are very straightforward, mainly focus on stating features, achievements, and commitments, which can easily be seen through the way these two brands list out the features, the ingredients and their strong points.

On one hand, the audio mode of CocoCherry Mộc An's advertisement comprises of a woman's spoken voice (narration) and instrumental music, which conveys vividly the feeling of nouns such as "sincere heart," "safe", "clean", "green lifestyle" and "truth.". On the other hand, the advertisement of True Botanicals only comprises a woman's spoken voice (narration) with no background music, which creates an impression of "truth", "transparency" just like their main hashtag on the ad "#TRUTHREVEALED". However, while the advertisement of True Botanicals only includes a narration with very poetic and indirect way of introducing the brand, the narration of Cococherry Moc An is very detailed and informative, which discusses not only about the story of the founder but also the manufacturing and supervising process.

The visual mode is where many similarities can be found. First and foremost, all four brands tend to focus primarily on the "natural" ingredients, hence the usage of brown or green background which leads customers to relate that to nature. For Cocoon, they focus on the coffee, be it the coffee beans or the coffee berries and showcase the images of these ingredients throughout the whole advertisement. This also applies to Andalou Naturals since they also showcase numerous ingredients as well as their names in the ad. CocoCherry Mộc An and Andalou Naturals do not really showcase individual ingredients and mainly focus on them. Rather than that, they use background that looks like a garden or forest full of plants and sunlight which immediately creates indication to nature. Andalou Naturals and True Botanicals also showcase women with very glowing skin, youthful expression dancing or looking joyful to create the impression that using their products will surely help brighten the

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mood, release all the worries and better the skin condition. Cocoon and True Botanicals use very large-sized texts to create strong impression and evoke attention, whereas Andalou Naturals uses medium-sized texts and CocoCherry Mộc An uses small-sized subtitles at the bottom-center of the screen as the focus is not only on the texts but also the visual and the audio.

Advertising Language and Ideology

The ideologies applied in the advertisements are 'greenism', 'nationalism' and 'consumptionism.'

Greenism's primary objective is to increase public understanding of the value of environmental protection. It clarifies that the only way to restore the environment is through mindful, sustainable activities. The ideology of greenism can be seen clearly in all four advertisements, as all of the brands focus on using natural ingredients, being cruelty-free, using recyclable, sustainable packaging and so on.

As for nationalism, this ideology can be noticed clearly through the two Vietnamese brands' advertisements. For Cocoon, their slogan is "Pure skincare products for pure Vietnamese beauty." They also highlight the fact that all of their ingredients are native to Vietnam. The same goes to CocoCherry Mộc An. For Andalou Naturals, they also introduce themselves as "#1 US Natural Skincare Brand".

As all the advertisements' purpose is to introduce the brand and encourage customers to purchase their products, the ideology of consumerism is certainly incorporated directly or indirectly. They keep emphasizing on the fact that using clean, safe, natural products is better and therefore encourage customers to get rid of their normal, mainstream skincare products that are full of synthetic chemicals in order to switch to organic, natural skincare products.

A Company's Identity and Value

As there are conflicting values in the market such as price and service, consumer's value judgment is the primary factor that leads to purchase. That is why the advertising

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language of the four skincare brands try to appeal to the consumer's value system, which reveals in the slogans of these companies.

Cocoon's slogan is "Mỹ phẩm thuần chay cho nét đẹp thuần Việt", which means Pure vegan skincare products for pure Vietnamese beauty. This slogan indicates that Cocoon is a brand that focuses on natural, vegan, organic skincare products that suits the skin condition of Vietnamses people, as they clearly state that all their ingredients are native to Vietnam. They also emphasize on key words such as "BPA-free", "paraben free", "cruelty free" to reinforce the brand's philosophy in order to attract those who are intrigued or are passionate about trying an organic, natural and certified Vietnamese skincare brand with an affordable price range.

CocoCherry Mộc An's slogan is "LÀNH TỪ NGUYÊN LIỆU SẠCH", which means SAFE NOURISHMENT FROM CLEAN INGREDIENTS. Similar to Cocoon, they also focus on natural, vegan, organic skincare products that suits the skin condition of Vietnamese people. The key words or phrases that appear dominantly in their advertisement are "no toxic preservatives", "safe", "clean", "suitable for all skin types", "suitable for pregnant women and young children", "certified", "sustainable" and so on. This will surely attract those who are intrigued or are passionate about trying an organic, natural, and certified Vietnamese skincare brand or those who have extremely sensitive, irritative skin and want to have some calming, nourishing products that are free from harmful chemicals.

For Andalou Naturals, their slogan is "INSPIRED BY NATURE. REALIZED BY SCIENCE." This helps them to set their brand apart from other organic skincare brands as a brand that not only use effective natural ingredients but also implement their own exclusive technology to maximize the effect of these natural ingredients.

The same case happens for True Botanicals. Their slogan is LET'S BE THE ONES WHO SEEK THE TRUTH AND SHARE THE TRUTH. Their advertisement has many key words such as "truth", "nourish", "heals", "without toxins", "safe", "potent", "protects" and "transparency". This shows that they are completely truthful and transparent with their products, specifically their ingredients, which surely will attract customers who are really

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careful with choosing their skincare products.

Conclusion

Advertising is combined with a variety of economic tactics and communication modes. As a consequence, a variety of factors, including ideologies that influence customers' value judgments as well as the political and social stances of businesses, are encoded in advertising language. The language approach was sufficient for achieving past communication goals. However, as technology and society improve, current relationships can no longer be adequately achieved by a single piece. Today, a variety of artistic mediums, including plays, musicals, movies, and TV commercials, combine language and other resources. As a result, it is preferable to interpret advertising using a combination of several perspectives and styles. Furthermore, customers unknowingly aid in its reproduction as advertising signals serve as vehicles for the dissemination of ideologies. In light of this, the study posits that the essence of linguistics and the best way to communicate with the general public both include recognizing and analyzing the meanings of advertising signs. In this sense, linguistics has more opportunity to interact with the general population, making it more pragmatic and emphasizing the importance of its practitioners.

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Deciphering Inflectional Complexities:
Analyzing Error Patterns in ESL Learners

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In second language learning, learners often commit mistakes in various forms and for different reasons. To comprehend this, Error Analysis studies, which is an allied part of applied linguistics that supplanted Contrastive Analysis due to the work of Corder (1967), come into play in language teaching. In the process of second or foreign language learning, Error Analysis underlines and analyzes the errors committed by learners. According to the different processes leading to the occurrence of errors, various classifications have been developed, resulting in the distinction between intralingual and interlingual errors. Intralingual errors are further categorized into overgeneralizations, simplifications, developmental errors, communication-based errors, induced errors, errors of avoidance, errors of overproduction, etc. This discourse was ultimately negated by N. Chomsky, a linguist who proposed a radically different perspective. Defying B.F. Skinner, he asserted that human language acquisition cannot be explained by simply starting off with a "tabula rasa" state of mind.

S.P. Corder pioneered the importance of errors in the language learning process as a study in ELT/applied linguistics. He underlined the paradigm shift in linguistics from a behavioristic view of language to a more rationalistic view and asserted that a noticeable effect in language teaching would be shifting the emphasis from teaching to the study of learning.

Methodology: This study is a cross-sectional analysis of 16 students from Class V of Kendriya Vidyalaya, J.N.U., New Delhi. The sample is evenly split between genders, including 8 girls and 8 boys, all aged between 8 and 9 years. In this research, gender is the only variable being considered. All participants belong to middle-class families, ensuring a degree of socioeconomic consistency within the sample group.

To collect the necessary data for our research, we utilized the questionnaire method. Each student was given a structured questionnaire designed to gather specific information relevant to the study's objectives. The students were engaged in this process to ensure they understood and accurately completed the questionnaires. This approach was chosen for its efficiency in obtaining quantitative data that could be systematically analyzed to draw meaningful conclusions regarding the influence of gender within this demographic.

Aim and Scope of Our Study: The primary aim of this term paper is the analysis of errors. We seek to identify errors related to inflections in students of the same age group learning English as a second language. The goal of the study is to describe the types of errors made by learners of English as a second language. Inflection is one of the key linguistic phenomena in English that triggers errors in these learners. Since inflection overlaps both syntax and morphology, it is important to consider the errors that occur while learning English as a second language.

Discussion of Data

Intralingual errors reflect the operation of learning strategies that are universal, i.e., evident in all learners irrespective of their L1, as suggested by James (originally proposed by Krashen et al., but Carl James extended and refined it to its present form). There are five general types of ways in which learners modify the target forms.

(1) False analogy (a kind of 'over-generalization'). An example is--- boys; child---childs

(2) Misanalysis (for examples, the learner wrongly assumes that the singular possessive pronoun it is plural because of the ---s).

(3) Incomplete rule application (a kind of 'under-generalization'). An example, will the failure to utilize indicative word order in nobody knew where was Barbie.

(4) Exploiting redundancy (i.e. omitting grammatical futures that do not contribute to the meaning of an utterance). A good example is 3rd person-s (for example, Martyn like Tennis).

(5) Overlooking co-occurrence restrictions (for example, failing to recognize that all though quick and fast are synonyms, quick food is not a possible collocation).

(6) System-simplification (i.e. simplifying the burden of learning by substituting a single form where the target language uses two or more). An example is the use of that as a ubiquitous relative pronoun.

However, the problem with such a list is that it is not always clear which strategies is responsible for a particular error.

 Inflectional morphemes can be divided into these following categories:

1. Noun inflections:

(a) for plurality: book/books: man/men

(b) for possession: Ade's car; men's world

2. Verbal inflections

(a) for subject-verbal concord: "He dances everyday"

(b) for present participle: "I am reading"

(c) for past tense kill/killed; come/came.

(d) -en/-ed for past participle: eat/eaten; go/gone; rob/robbed;

come/came

3. Adjectival inflections

(a) -er (for comparative): big/bigger; thin/thinner

(b) -est (for superlative): biggest, tallest, and youngest.

Followings are the inflectional errors that we are going to talk about with the presentation of our collected data.

(a) Plural markers (b) Past tense marker (c) Present participle marker (d) Comparative marker (e) Superlative marker

(1) **Plural Markers**

There are plenty of errors related to plural markers. Generally, the child knows the plural forms but when it comes to words with irregular forms the frequency of errors spirals up. The errors occur because of overgeneralization and avoidance of rules. We can see some of the examples from the data below: -

(a) *he got five fishes*. (Overgeneralization)

(b) *i have ten flowers and Sita has five leafs*. (Avoidance)

(c) *there were ten sheeps in the forest*. (Overgeneralization)& (avoidance)

(2) **Past Tense Marker**

The reason for errors in past tense markers are due to two reasons (1) problem with agreement (2) overgeneralization of the rules. Here are examples from the data that I collected.

(a) *he cutted the tree*. (Overgeneralization)

(b) *he goed there.* (Overgeneralization)

(c) *i could not sleeped last night*. (system simplification)

(3) **Present Participial**

Errors in present participle form were quite less. I could find errors which will come under errors in spellings. But it does not mean that there were no errors. Here are a few examples:

(a)* he is run fast.

(b)* they are go to the school

(4) **Comparative Marker**

The problem occurs with forms with –er. The subjects did not know where the comparative form more will come and where the comparative suffix morpheme –er will come. Some of

the subjects used both of the form simultaneously, which was showing ignorance of rules and rule-redundancy as well. Here are a few examples:

(a) *my teacher is more smart.* (ignorance of rules)

(b) *he is bader boy than Chinu*.

(c) *he is more good than Shyam.*

(5) Superlative Marker

The subjects were facing comparatively fewer problems in superlative markers. But it does not mean that there were no errors in superlative morphemes. There are clear instances of overgeneralization which adds to the errors. Here are examples from the data.

(a) ram is the most good boy in this class. (Overgeneralization)

(b) she is the badest boy in the class. (Overgeneralization)

(c)I have got the littlest pencil in the whole class.

Total numbers of errors committed by the subjects: 190

Total numbers of mistakes committed by boys: 100

Total numbers of mistakes committed by girls: 90

Error Categories	Frequency of the Errors	% of Total Errors
(1) Plural marker	**50**	**26.31**
(2) Past tense marker	**70**	**36.8**
(3) Present participial marker	**10**	**5.2**
(4) Comparative marker	**40**	**21.05**
(5) Superlative	**20**	**10.52**
TOTAL	**190**	**100.00**

As from the data and its study it is clear that the frequency of errors is highest in errors related to Past Tense Markers. The second position is occupied by Errors in Plural Markers. Errors in Comparative Markers come after errors in plural Markers. Superlative Markers and Present Participial Markers occupy fourth and fifth slot respectively. The column chart shows it more clearly.
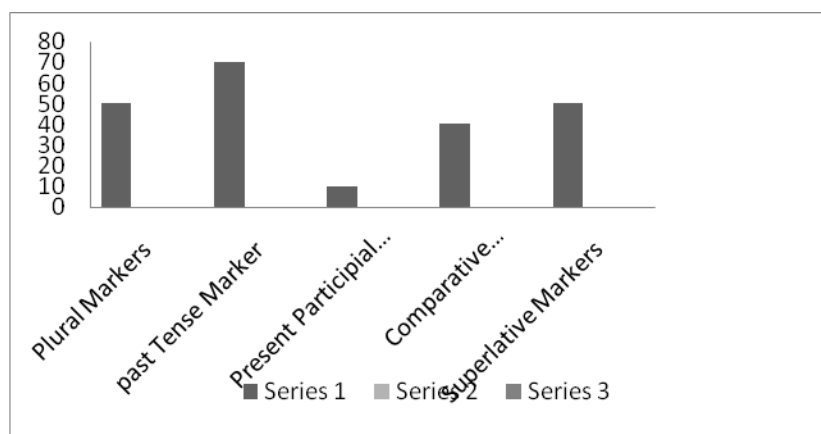
The statistics presents that the subjects are yet to acquire past tense markers. The reasons behind this can be that there are many irregular forms which are to be memorized. The subjects committed errors because of overgeneralization and ignorance of rules. As we have put earlier also that Inflection overlaps both morphology and syntax it is a bit tough for subjects to acquire this form. The frequency of errors is least in Present Participial markers. There were some subjects who missed this form completely. We could find out that some of the subjects missed the phenomenon of consonant doubling too. For example:

Running was written as runing

Putting was written as puting

Some of the subjects doubled the consonant when it was unnecessary. For examples:

Walking was written as wallking

We have kept these errors out of inflectional errors because our emphasis is more on the correct form rather than spellings. This work is valuable in understanding and analyzing errors made by language learners by systematically identifying common mistakes in

inflections. By recognizing these patterns, educators can develop targeted teaching strategies to address specific areas of difficulty, thereby improving the overall effectiveness of language instruction. Additionally, the analysis can inform the creation of customized learning materials and activities that cater to the needs of learners, ultimately enhancing their language acquisition process. Understanding these errors also helps in refining assessment methods to better evaluate and support learner progress.

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Abstract

Vocabulary is crucial for language development and communication enhancement, serving as a key indicator of proficiency in reading, writing, listening, and speaking. However, ESL students from lower socioeconomic backgrounds often face challenges in communication in English due to limited vocabulary. This study focuses on assessing lexical knowledge of students, specifically examining the knowledge of frequently used phrasal verbs within communicative contexts. The investigation included 105 first-year engineering students (60 male, 45 female) randomly selected from the Indian Institute of Technology, Bhubaneswar.

The researcher initiated the assessment by administering a multiple-choice vocabulary test comprising an inventory of 150 high-frequency phrasal verbs, as compiled by Garnier and Schmitt (2015). The results revealed that only 50 students obtained a score between 100 and 120 out of 150 points on the test. This implies that the majority of students' phrasal verbs knowledge is moderate. Hence, it is important to improve their both knowledge and usage of phrasal verbs for effective communication skills. Therefore, this study suggests various strategies to enhance phrasal verb knowledge, such as incorporating short stories, focusing on the grammar of words,

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using flashcards, engaging in sentence-writing practices, and incorporating images or videos showing phrasal verbs. Additionally, pedagogical implications are offered for syllabus designers and language instructors to include phrasal verbs in reading materials. In the end, future research has been highlighted.

Keywords: High-frequency phrasal verbs, ESL learners, communication enrichment and vocabulary development.

1. Introduction

Because English is used so widely as a lingua franca, a medium of teaching, and a communication tool, it has been acknowledged as an important language. People so frequently strive to become proficient communicators in English. One of the main tenets of language development is vocabulary acquisition, which promotes richer communication in a variety of contexts, including speaking, reading, writing, and listening. Vocabulary mastery is closely related to proficiency in these language areas. Dhuli, Lamo, & Larsari, (2023) stated that vocabulary knowledge plays a crucial role in fostering language skills. However, learning vocabulary is one of the difficulties that students face in order to master a second/foreign language. Addressing this problem is important for ESL educators to improve students' communication skills. Also, teachers should help equip students with an extensive vocabulary to support their language proficiency.

When we discuss vocabulary importance in second language learning, it is important to understand different subgroups of vocabulary, such as idioms, one word-substitution, and phrasal verbs. Gass and Selinker (2001) described phrasal verbs as an intermediate linguistic space between syntax and lexis. These constructs consist of an open-class component (the verb) combined with a closed-class element (the particle) (Howarth, 1998). But why should a student of a second language acquire phrasal verbs when their mother tongue does not have such a category of vocabulary? The clear answer to this question is that because phrasal verbs are part and parcel of English communication which in turn necessitates students to acquire PVs for effective communication. Even many studies have emphasized the importance of phrasal verbs in the English language learning. For example, Bieber et al. (1999) cited in Subramaniam, R.

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(2018) observed that phrasal verbs are not only used in conversation, fiction and news but also academic writing. Although the creativity in language communication can be achieved by the presence of phrasal verbs, it does not help EFL or ESL learners' English be more native-like but understanding and using these PVs accurately in spoken and written English is important if the student try to improve an outright command of the language" (Sargeant, 1996: vii cited in Subramaniam, R. (2018). In addition, Garnier and Schmitt (2015a) asserted that approximately 30% of all verbs used in both written and spoken English are phrasal verbs. El-Dakhs, Sonbul, & Alwazzan (2021) further stated that the proficiency of phrasal verbs leads to comprehension and usage in both formal and informal discourse.

In delineating the significance of phrasal verbs, a noticeable gap emerges in the phrasal verbs of many ESL students. As native speakers use PVs often, but L2 learners have found them to be challenging to acquire. It's possible that students may come across a lot of English phrasal verbs in the classroom, but with time, they will forget and find it difficult to recollect them. For this reason, it's important to teach and include these verbs into course materials so that students will learn, remember and utilize them for communication. Consequently, this study seeks to investigate the knowledge of ESL learners in high-frequency phrasal verbs. The primary objectives are twofold: 1) to propose pedagogical recommendations for language instructors to include these verbs into course materials and 2) to offer strategies to enhance phrasal verbs for effective communication skills. The remaining sections of this paper deal with significance, background to the study, problem statement, objectives, methodology, results and discussion , phrasal verbs learning strategies, and finally conclusion and implications.

1.1 Significance of the Study

Effective communication is crucial for ESL students in the pursuits of their academic achievements, personal growth, and professional development. However, ESL students have weak communication skills due to having come from rural background, less exposure to English, and conventional teaching methods. To help improve students' communication skills, teachers have redirected their focus from grammar to vocabulary development, as they recognized that language skills thrive on a strong foundation of vocabulary knowledge. According to Nation (1990), the frequency of word usage is the main factor in selecting which vocabulary to be

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prioritized for learning purposes. Hence, students, who have a limited fluency in English, should be guided to acquire high-frequency vocabulary as a priority. Therefore, this study advocates for language instructors to prioritize teaching high-frequency phrasal verbs, as they play crucial role in effective communication.

1.2 Statement of the Problem

The majority of students struggle to remember phrasal verbs over extended periods of time. Regretfully, educators don't focus much on this problem, which is why their students struggle to remember phrasal verbs. Even the classroom materials do not contain PVs. Consequently students find it difficult to lean phrasal verbs and use them in communication. Therefore, this study proposes to examine the current level of vocabulary knowledge of ESL students and provide strategies to enhance PVs for language proficiency development.

1.3 The Aim and Objectives of Study

The primary aim of this study is to examine the proficiency of ESL learners in high-frequency phrasal vocabulary.

The main objectives of this study are –

- To investigate the existing knowledge of ESL students' high-frequency phrasal verbs;
- To furnish strategies to teach and improve phrasal verb knowledge;
- To improve ESL learners' communication skills;
- To offer implications for ESL educators on integrating high-frequency phrasal verbs into their teaching resources and materials.

1.4 Research Question

1) At what level of knowledge do ESL learners fall in high-frequency phrasal verbs?

2. Literature Review

Phrasal verbs are essential part of language and inevitably used in both written and spoken communication. Phrasal verbs are defined as words which are combination of both a verb and a

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particle. For instance, the phrasal verb "take on" is a phrasal verb that has the verb "take" and the particle "on." They are orthographically regarded as two separate words. However, semantically, the verb and the particle are combined together. The particle is almost always similar to an adverb or a preposition that carries a number of semantic, syntactic and prosodic characteristics (Thim 2012).

Though phrasal verbs are important in communication they present some problems to ESL learners and these learners in turn tend to avoid learning them intentionally. Research on avoidance of phrasal verbs by ESL students has shown a consistent pattern. A study conducted by Dagut and Laufer (1985; 78) revealed that Hebrew-speaking intermediate EFL learners happened to make purposeful avoidance of PVs constructions by using standalone verbs with direct meaning. Houshyar (2013), Bin (2007), Becker (2014), and Liao (2004) found that less proficient learners tend to avoid using phrasal verbs, with Houshyar also noting a preference for literal over figurative phrasal verbs. Akbari (2009) further explored that higher proficiency levels were associated with a decrease in avoidance.

These studies collectively suggest that avoidance of phrasal verbs is a common issue among ESL students, particularly those at lower proficiency levels, and is influenced by the semantic complexity of the verbs. It can also be noted that first-language speakers are aware that "the system supporting phrasal verbs is semantically complex and that combinations show quite different levels of idiomaticity.... However, utilizing their unconscious knowledge, native speakers have no difficulty in understanding them [phrasal verbs]" (Armstrong 2004: 215). On the other hand, unlike native speakers, ESL learners are unable to use PVs effectively in communicative contexts. As a result these learners tend to use single verbs in place of PVs or sometimes avoid using PVs while communicating in English. Abid (2019) explained the reason behind ESL/EFL learners are unable to decode the meaning of phrasal verbs and unable to use them in communicative situations is that phrasal verbs in English take on a meaning that varies from the meaning of the constituent parts of a phrasal verb.

Another reason for ESL/EFL learners face problems in learning PVs is due to having come from socio-economic background, lack of exposure to English. In addition, lack of instruction to phrasal verbs in English language contexts makes it challenging for ESL/EFL students to learn

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them. Furthermore, phrasal verbs are not covered in the majority of English language learning environments and are not enclosed in the majority of ESL/EFL books and materials used in the Indian context in general and rural schools and colleges in particular. So, equipping ESL students with phrasal verbs is important for instructors to improve students' communication in English. This can be possible only when the English material developers and syllabus designers include phrasal verbs in both EFL/ESL classrooms and instructional materials. Therefore, this study focuses on investigating the current level of high-frequency phrasal verbs of ESL engineering students and providing strategies to improve Phrasal verbs knowledge.

3. Research Methodology

3.1 Participants

All 105 (60 boys and 45 girls) ESL first-year graduates from IIT Bhubaneswar, India, during the academic year 2022–2023 make up the study's sample participants. On average, they were 17.5 years old. Throughout their +2 education, every student got classroom instruction in their mother tongues. In addition to coming from different areas of India for the B.Tech. Programme at the aforementioned college, they also came from a variety of schools and institutions with varying and little exposure to English. Due to the participants' similar educational backgrounds and exposure to the English language, they were selected at random.

3.2 Procedure

The methodology adopted in this study involved conducting a multiple-choice question test among the sample participants. The test was distributed through Google Forms, which requires students to choose the correct answer from the four options provided for each question. Each correct answer carries one point. So there were 150 questions for 150 points. After the exam, the researcher analyzed the responses obtained from Google Forms.

3.3 Research Instrument

The instrument utilized in this study is a list of 150 high-frequency phrasal verbs developed by Garnier and Schmitt (2015). This list provides different meanings of the same phrasal verb and

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ranks the each meaning according to frequency (see **Appendix A**), and it also provides one example sentence for each meaning of phrasal verb.

4. Discussion and Results

1) At what level of knowledge do ESL learners fall in high-frequency phrasal verbs?

Table 1: Distribution of Students' knowledge Levels Based on Points Scored

S.No	Number of the Students	Percentage of the Students	Range of Points Scored out of 150	Level of Knowledge
1.	15	14.29%	120-140	High level
2.	50	47.62%	100-120	Moderate level
3.	22	20.95%	80-100	Basic level
4.	9	8.57%	60-80	Lower level
5.	7	6.67%	40-60	Limited level
6.	2	1.90%	20-40	Week level

In order to answer the research question "At what level of knowledge do ESL learners fall in high-frequency phrasal verbs?", it is important to consider the number of students, their percentage, range of points scored and knowledge level as per their performance in the test. Here we can observe that 15 students (14.29%) achieved scores in the range of 120-140 points, indicating a high level of knowledge in high-frequency phrasal verbs. 50 students (47.62%) attained scores between 100 and 120 points, reflecting a moderate knowledge level in high-frequency phrasal verbs. 22 students (20.95%) fell within the range of 80-100 points, suggesting a basic understanding of high-frequency phrasal verbs but with room for improvement. 9 students (8.57%) scored in the range of 60-80 points, indicating a lower knowledge level and a need for further development in mastering high-frequency phrasal verbs. 7 students (6.67%) obtained scores in the range of 40-60 points, signaling a limited grasp of high-frequency phrasal

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verbs, requiring significant improvement. 2 students (1.90%) scored in the week range of 20-40 points, indicating a notable challenge in understanding and using high-frequency phrasal verbs.

Based on the scores obtained by the sample participants it can be concluded that the majority of students have a moderate level of knowledge in phrasal verbs. The reasons behind students' moderate scores in phrasal verbs test can be attributed to many aspects, such as: they lack sufficient exposure to English; they are not explicitly taught in classroom, and their reading materials don't cover phrasal verbs. Taking these reasons into account, this study emphasizes the need for ESL instructors to teach and improve PVs. So that the students will improve them and be able to understand and use in communicative situation as and when required.

5. Phrasal Verbs Learning Strategies

Learning phrasal verbs is essential for communicative competence of ESL students. Besides, it is not as easy as learning grammar because there are hundreds of phrasal verbs in English. In this connection, teachers must advise students use the strategies to learn them in an effective manner. Moreover, ESL students should be taught phrasal verbs in an engaging manner using a variety of strategies that take into account their surroundings and everyday experiences. Here are some strategies:

1. To use short stories that focus on the grammar of phrasal words,
2. To engage students in sentence-writing practices with phrasal verbs,
3. To use phrasal verbs in contexts familiar to rural life. For instance, relate "take off" to farming (taking off crops) or "fix up" to repairing tools or buildings,
4. To incorporate images or videos showing phrasal verbs used in rural settings. So, it makes it easier for learners to visualize and understand their usage,
5. To design games like "Phrasal Verb Bingo" using rural-themed vocabulary to make learning enjoyable and interactive,
6. To use online platforms and apps with interactive exercises or videos that explain phrasal verbs in rural context,
7. To create quizzes or flashcards for practicing phrasal verbs in context,
8. To start with commonly used phrasal verbs and gradually introduce more complex ones,

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9. To make use of glossaries with required phrasal verbs in reading materials.

6. Conclusion and Implications

To conclude, phrasal verbs are important for effective communication. Native speakers don't have any problems with PVs; they can easily use them in English communication. But Non-native speakers or ESL/EFL students find it challenging to learn and use PVs in communicative situations. When speaking in English and interacting with native English speakers, English language instructors and ESL/EFL students should be able to comprehend and utilize phrasal verbs. Since phrasal verbs are essential to improve communication skills, it is pivotal to investigate the level of students' PVs and provide suggestions to improve them.

As the researcher conducted a survey it was revealed that majority of the students lack phrasal verbs knowledge. Therefore, the study offers phrasal verbs learning strategies for teachers and students to develop high-frequency phrasal verbs. Also, the implications of this study are twofold: 1) teachers should put serious efforts to teach phrasal verbs to ESL learners through vocabulary activities and games, and 2) ESL instructors and syllabus designers should create lessons on high-frequency phrasal verbs in English language course books and ESL textbooks.

7. Future Research

Future research can be taken up to enhance high-frequency phrasal vocabulary through extensive reading instruction. As it has the potential to significantly improve communication skills, it is important to systematically investigate the impact of extensive reading on phrasal verbs acquisition. The findings can provide valuable insights that benefit material developers, and teachers for developing ESL students 'vocabulary knowledge.

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Appendix A: High-frequency Phrasal Verb List compiled by Garnier and Schmitt (2015)

1. GO ON

1. Happen, take place (64.5%)

There is a debate going on right now between the two parties.

2. (+To) Proceed to do or tackle STH after doing STH else (13%)

Does anyone have any questions before I go on to the next chapter?

2. PICK UP

1. Get or take SB/STH from a place (70.5%)

Can you pick up some food on the way home from work please?

3. COME BACK

1. Return to a place or a conversation topic (96.5%)

She came back to the kitchen with a bottle of fancy wine.

4. COME UP

1. (+ with) Bring forth or produce (34%)

She instantly came up with a solution to the problem.

2. (Be coming up) Be happening soon (esp. be broadcast soon) (27.5%)

Coming up after the news, our cooking program will feature cheese.

Appendix B: Multiple-Choice Questions Test:

1. **Sarah's teacher _____ that she had the highest score on the test.**

   a) pointed out

   b) picked up

   c) grew up

   d) came back

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2. **When you leave your friend's house, you should _____ to your own home.**

    a) find out

    b) go back

    c) go on

    d) come out

3. The play will _____ after a short break. So, get ready for the next play!

    a) find out

    b) come back

    c) go out

    d) go on

4. When the traffic light turns green, it's time to _____ and continue driving.

    a) go ahead

    b) look back

    c) wake up

    d) take over

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Proverbs in Fables II

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Abstract

This article is a continuation of my discussion on Proverbs in Fables published in Language in India *www.languageinindia.com* Vol. 24:4 April 2024. In this earlier article I chose to present an analysis of proverbs in the select fables of Aesop. The specific steps of analysis started with identifying the proverb stated in the fable and describing the context of the fable in which the proverb is used; hence the contextualization of proverbs is pointed out by commenting on it. The third step commented on the proverbiality of the proverb statements.

Two books were selected for the analysis of the stories of Aesop. The books included similar stories, yet their English translations provided different effects. The books included *Three Hundred Aesop's Fables* by Fyler Townsend and *Aesop's Fables* from planet ebook.com. The focus was on fables from the volume *Aesop's Fables* by Fyler Townsend. The present article presents additional fables from the source *Aesop's Fables* from https://www.planetebook.com/. The detailed description of the proverbs in these fables will help moral values. At the same time, students will develop their interest in reading because of the interesting contents of the stories.

Keywords: Aesop, fables, proverbs, moral instruction, characters, students, reading.

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. The detailed description of the proverbs in these fables will help the growth of moral values. At the same time, students will develop their interest in reading because of the interesting contents of the stories.

1. "Every tale is not to be believed" (Townsend 126).

The proverb is used at the end of the fable *The Thief and The Innkeeper*. The fable tells the story of a thief who hired a room in an inn with the motive of stealing something so that he could pay the rent. He waited in vain for some days. One day, he saw the innkeeper dressed in a new coat sitting in front of his door. The thief went and sat near the innkeeper. The thief engaged in conversation with the innkeeper. As the conversation proceeded, the thief yawned and howled like a wolf. The innkeeper asked the thief why he yawned so fearfully. The thief told him that he was unaware of how he became habituated to yawning and howling. He also said that when he yawns for the third time, he turns into a wolf, tears the clothes, and attacks men. In due course, the thief yawned a second time. The innkeeper believed what the thief had told him and started running before the thief's third yawning. The thief caught hold of the innkeeper's coat and told him to stop to hold his clothes. At that exact moment, the thief yawned for the third time, and the innkeeper left his coat to the thief. Later, the innkeeper never returned to the inn. Outwardly, the proverb relates to the story of the innkeeper told in the fable, but overall, the fable's context enables the relation of the proverb to the entire fable. The innkeeper believed the story told by the thief and lost what he had. The proverb suggests not to believe every story. The proverb is made of "every tale", and "not to be believed". The thief's tale was far-fetched, but the innkeeper believed that he should not have done it. Thus, the proverb is related to a part of the fable but contextually applied to the whole fable.

2. "Counsel without help, is useless" (Townsend 136).

The fable *The Boy Bathing* ends with the above proverb. The fable tells the story of a boy who was bathing in a river and was about to drown. He saw a traveller passing by and cried for help. Instead of giving him a helping hand, the traveller saw him drowning and started scolding the boy for his carelessness. The boy asked the traveller to help him first and scold him later. The proverb explains that the traveller's advice was useless for the boy as he needed help at first. The traveller started giving him advice that was not appropriate at the moment. The help extended to the boy was the need of the hour, but the

traveller gave useless advice rather than useful help. The proverb is made of "counsel without help", and "useless". Thus, the proverb and the fable fit into each other's context. It suggests that one should not give advice if s/he is unable to provide help.

3. "It is easy to kick a man that is down" (Townsend 149).

The proverb is used at the end of the fable *The Dogs and The Fox*. It tells the story of dogs and a fox. The dogs found the skin of a lion and started tearing it furiously. The fox saw the dogs tearing the lion's skin and said that if the lion were alive, you would have known that the strength of your teeth is no match to the strength of a lion's claw. The proverb symbolically states that the dogs were biting the lion's skin. The fox reminded them of the strength of the lion through the proverb. The proverb is made of "easy to kick a man", and "who is down". In the fable, the dogs were biting the lion's skin which relates to a man who is down. The dogs found it easy to humiliate the lion's skin, thinking that they were doing something brave, but the fox reminded them of the reality that they found it easy to bite the skin of a lion; nonetheless, the real lion would have been more powerful than the skin itself. Thus, the proverb states that it becomes easy to humiliate an already down person.

4. "Evil tendencies are shown in early life" (Townsend 150).

The fable *The Blind Man and The Whelp* uses the above proverb at the end. It tells the story of a blind man who distinguished between different animals by touching them. Once, he was given a puppy wolf and asked to identify what it was. The blind man said that he could not decide whether it was a fox cub or a wolf puppy, but he could surely tell it was not fit to be kept in the sheepfold. The proverb rightly points out that future possibilities can be seen in the early stages. The proverb is made of "evil tendencies", and "shown in early life". The proverb fits the fable as the blind man could foresee things. Though he was blind, he could identify what the small animal would be when it grows. The evil tendencies are paralleled to the inborn qualities of a cub, whether of a fox or a wolf. These evil tendencies are identified by the blind man in the puppy's early life. Thus, the proverb suggests that tendencies are foreseen at an early age.

5. "Men of evil reputation, when they perform a good deed, fail to get credit for it" (Townsend 151).

The fable of *The Wolf and The Horse* ends with the above proverb. It tells the story of a wolf who came out of an oat farm and met the horse. He said to the horse that the oats of the farm are delicious, and he had left them untouched for him. If the horse eats them, the sound of eating oats will be pleasurable to him. The horse replied if oats had been the food of wolves, he would not have satisfied his ears for the sake of his hunger. The proverb relates to the fable as the wolf is known for his evil nature, yet the wolf told the horse that the oats are good, but his lousy reputation made the horse doubt the wolf. The wolf was not given credit for not touching the oats on the farm. The proverb is made of "man of evil reputation", "perform good deeds", and "fail to get credit". The wolf in the fable did not touch the good oats. He told the horse with good intention that horse-eating oats sound good to the ears. Still, the wolf's reputation was bad hence, the horse did not give credit to the wolf and mocks him by saying if the oats had been the wolf's food, he would not have thought of the pleasure of his ears but the hunger of his stomach. Thus, the proverb suggests that the good things done by a badly reputed person are not credited to him.

6. "Persuasion is better than Force" (Townsend 155).

The proverb is used at the end of the fable *The North Wind and The Sun*. It tells the story of a competition between the north wind and the sun about whoever makes a man take off his clothes to be declared powerful. The north wind first tried with all its might to take off the man's clothes, but with the current of the wind, the traveller wrapped his clothes more tightly. The north wind left its all efforts. The sun's turn came to make the traveller unwrap his clothes. The sun slowly glowed its rays, and the man started slowly removing his clothes, and at last, when the man felt the heat of the sun, he removed all his clothes. Thus, the sun became victorious. The proverb points out the message of the story aptly. The force of the wind was of no use to make the man take off his clothes, and the sun's persuasion succeeded in taking off the man's clothes. The proverb is made of "persuasion", and "better than force". The north wind's force proved useless, but the sun's persuasion proved better to make the traveller take his clothes off. Hence, the proverb exemplifies the message through the fable that people can be persuaded to do what we want them to do but cannot be forced.

7. "A man is known by the company he keeps" (Townsend 160).

The fable *The Ass and His Purchaser* uses the above proverb at the end. The fable tells the story of a man who wished to purchase a donkey. He went to the owner and told him that he wanted to test the donkey first, and then he would think of buying it. The man took the donkey with him and put him in the yard with other donkeys. The donkey left the other donkeys and joined the idlest and the most excellent eater donkey. The man immediately took the donkey to the owner. The owner asked how he had quickly tested the donkey. The man said to him that he did not need to test him as his choice among others helped me decide whether to buy the donkey or not. The proverb signifies that the kind of company the donkey chose allowed the man to determine what kind of donkey he was. The proverb is made of "a man is known", and "by the company he keeps". The donkey chose the company of idler and great eater donkey. This made it easy for the man to take the decision. The proverb in the context of the story highlights that the company of a donkey becomes a test of his identity. Similarly, man's true nature is identified by the people he surrounds himself with. Thus, the proverb and the fable suggest identifying a person with their company.

8. "Youth's first duty is reverence to parents" (Townsend 166).

The proverb is used at the end of the fable *The Lark Burying Its Father*. As mentioned in the myth, the fable tells the story of a lark who was created before the earth. Her father died, and as there was no earth to bury his dead body, she could not find a place to bury it. She searched for a place to bury the dead body for five days, but she could not find any place. Finally, she decided to bury it in her head on the sixth day. As a result, the lark obtained her crest, her father's grave. The proverb points out the lark's respect for her father as she did not have any place to bury his body. The proverb signifies the importance of concern to parents, as shown by the lark in the fable. She buried her father and received the crest due to her action. In the context of the fable, the crest proved to be her icon of the identity of her respect for her father. The proverb is made of "youth's first duty", and "reverence to parents". According to the legend, the lark has received a crest on its head as her respect for her father. The proverb has rightly pointed out the essence of the story.

9. "Some men despise their best blessings" (Townsend 174).

The fable *The Travellers and The Plane-Tree* uses the above proverb at the end. It tells the story of two travellers who were worn out by the heat of the sun and took shelter

under a plane tree. One of the travellers said that the tree is useless as it bears no fruits and provides no service to man. On hearing this, the tree replied that they were ungrateful fellows as they rested under its shade and said it was a useless tree. In the context of the fable, the proverb rightly suggests that the men did not see the tree's usefulness as they took shelter under its shade. Instead, they said that the tree was useless. The proverb is made of "some men", "despise", and "best blessings". The men received shade under the tree, which was their blessing, but they despised the tree that provided them the shade.

10. "They who act without sufficient thought will often fall into unsuspected danger" (Townsend 177).

The proverb is used at the end of the fable *The Dog and The Oyster*. There was a dog who used to eat only eggs. One day he found an oyster and ate it supposing it was an egg, but later on, he suffered tremendous stomach pain. The dog said he deserved this fate as he mistook that everything round was an egg. In the context of the fable, the proverb rightly pointed out the dog's thoughtlessness and the resulting stomach pain. The proverb is made of "who act without sufficient thought", and "often fall into unsuspected danger". The dog did not think much about the oyster and ate it, and he suffered an unsuspected danger of stomach pain. Thus, the proverb suggests that a thoughtless decision can put us in an unexpected predicament, just as the dog suffered in the fable.

Proverbs from Aesop's Fables- planetebook.com

The fables and the proverbs in the book available on planetebook.com are similar, but the way proverbs have been written is different, and the book contains other fables. Hence, this section has analyzed a few select fables and the corresponding proverbs. The analysis of the proverbs in the fables is done using the same analytical model proposed at the beginning of this chapter. The context of the story is explained after the proverb. The proverbial elements have been pointed out separately in the analysis, followed by the contextual and general message suggested by the proverb in the background of the fable.

11. "Precious things are for those that can prize them" (Aesop 2).

The proverb is used at the end of the fable *The Cock and the Pearl*. It is the story of a cock walking up and down on the farm when he found something shining in the grass. He picked it up from the land and saw that it was a pearl. The cock said to the pearl that it might be precious to the men, but for him, a grain of barley is more important than pearls.

The proverb rightly pointed out the essence of the fable. The pearl is a precious thing, but for a cock it is of no use as he needed grains for food. Hence, the cock said to the pearl that a barley grain is what he needed more than a pearl. The proverb is made of "precious things", "for those", and "that can prize them". Thus, the proverb indicates that those who know the actual value, prize precious things. For a cock, the pearl does not fulfill the purpose of eating. Hence, the cock valued a grain of barley more than the pearl.

12. "Any excuse will serve a tyrant" (Aesop 3).

The fable *The Wolf and the Lamb* uses the above proverb at the end. It tells the story of a wolf who saw a lamb drinking water from the pond. The wolf started finding excuses to eat him and asked the lamb why he had polluted the water he had been drinking. The lamb said that the water was not contaminated as it flowed from the wolf towards him. The wolf thought and asked why he had talked bad about him last year. The lamb said to the wolf that he was only six months old; hence, that was impossible. The wolf said it might be the lamb's father and rushed to the lamb, caught and ate him. Before the lamb died, he pronounced the above proverb. The proverb rightly pointed out that no excuse will satisfy the wolf. The lamb provided valid answers to the wolf's questions, but the wolf came determined to eat the lamb. The proverb is made of "Any excuse", and "serve a tyrant". The wolf is a tyrant, and the excuses provided by the lamb are ignored, and the wolf asks new questions so that the lamb is accused of something. As the wolf ran out of options, he forgot the questions and killed the lamb. Thus, the fable informs us that even though there is no apparent reason to justify it, an oppressor will find his way to his target.

13. "Beware lest you lose the substance by grasping at the shadow" (Aesop 4).

The proverb is used at the end of the fable *The Dog and the Shadow*. It tells the story of a dog who had got a piece of meat. He was carrying it home to eat it in peace. The dog had to cross a small bridge on a brook on the way home. While crossing the bridge, the dog looked down and saw his reflection. He saw that the dog in the reflection also had a piece of meat in its mouth. The dog wanted that piece of meat, so he barked at the dog in the reflection. As he opened his mouth, the piece of meat in his mouth fell into the water, and the dog went home empty-handed. The proverb points out that being selfish might result in losing everything we have. The dog in the fable had a piece of meat, but he was greedy to get more meat from his reflection. His greed made him lose the piece of meat he

had. The proverb is made of "beware lest you lose the substance", and "by grasping at the shadow". The dog was unaware that would lose his piece of meat and stay hungry in the want of an extra piece of meat. Thus, the proverb explains the entire fable in a short statement. Reading the fable and the corresponding proverb makes the proverb's meaning clear. The proverb provides a general message by associating its parts with the fable.

14. "You may share the labours of the great, but you will not share the spoil" (Aesop 5).

The fable *The Lion's Share* ends with the above proverb. It tells the story of a lion hunting with the Fox, the Jackal, and the Wolf. They hunted for a long time, and at last, they killed a deer. They decided to share it in quarters, and the lion became in charge of distributing the share. At first, he kept the first quarter for himself for being the king. Then he held the second quarter as he mediated between them. He also kept the third quarter as he participated in the hunt, and for the last quarter, he said he would like to see who has the guts to take it. The other animals understood that the lion would not share the deer. The fox turned away and pronounced the above proverb. The proverb depicts that the other animals accompanied the lion in the hunt, but when the time came to share the food, the lion refused to share it. The other animals learned a lesson that no one could share the lion's food. The proverb is made of "share the labours of the great", and "but not the spoil". The proverb indicates that the weaker could help the stronger achieve something but not share the success. In the context of the fable, the lion was helped by other animals to kill the deer, but they failed to get their share. Hence, the proverb and the fable point out that the stronger do not share anything with the weaker even though there was aid from the weaker.

15. "Gratitude and greed go not together" (Aesop 6).

The proverb is used in the fable *The Wolf and the Crane*. It tells the story of a wolf who was eating the animals he had killed. While eating the meat, a piece of bone got stuck in his throat, and the wolf suffered great pain. He was uneasy with the bone stuck in his throat. He sought someone's help to relieve him from the pain and was ready to give anything in return. At last, a crane agreed to help him. The crane used his long neck to reach down the wolf's throat and removed the bone. Thus, the wolf was relieved from pain. Once the bone was removed, the wolf said that the crane was lucky to have put his neck in the wolf's mouth and pulled it out safely without any harm, and that is more than its reward. The proverb rightly pointed out the message that thankfulness and greed cannot be seen

together. The proverb is made of "gratitude and greed", and "do not go together". In the context of the fable, the wolf had to express his thankfulness as a result of the crane's help, but he was so ungrateful that he boasted about not killing the crane. The greed of the wolf made him ungrateful towards the crane. Thus, the fable shows that gratitude and greed do not coexist.

16. "Injuries may be forgiven, but not forgotten" (Aesop 7).

The proverb is used at the end of the fable *The Man and the Serpent*. It tells the story of the man and the serpent. The man's son accidentally stepped over the serpent's tail. The snake bit the son in reflex. As a result, the son died, and the man in vengeance tried to kill the serpent, but he cut the serpent's tail. Later, the serpent bit the man's cattle one by one as an act of revenge. The man thought that it is better to be friends with the serpent than to be an enemy; hence he gave the serpent food and honey and asked him to forget everything and be friends. However, the snake refused the gifts and said that the man would not forget the death of his son, and the serpent would not forget his cut-off tail. Thus, the proverb used at the fable's end rightly stated that the injuries could be forgiven but not forgotten. In the context of the fable, both the man and the serpent did not forget their injuries caused by each other. The man was firm to take revenge for his son's death, and the snake was determined to cause things to the man as an act of retaliation for losing his tail. At last, the man proposed to forget everything and be friends, but the serpent knew the true nature of the injurer; hence, he refused to be friends with the man. The proverb is made of "injuries may be forgiven", and "not forgotten". Thus, the proverb indicates that the damage caused by someone else cannot be forgotten entirely even though forgiven.

17. "Better beans and bacon in peace than cakes and ale in fear" (Aesop 9).

The fable *The Town Mouse and the Country Mouse* uses the above proverb at the end. The fable tells the story of the town mouse and the country mouse who were cousins. The town mouse came to visit his cousin in the country. As they were very close, the country mouse welcomed his cousin from the town in the best country manner. He offered beans and bacon, cheese and bread, but the town mouse turned up his nose and asked how the country mouse was satisfied with this kind of food in the country. Nothing better can be expected in the country, so he invited the country mouse to the town. When they reached the town, the town mouse asked if the country mouse needed some food after such a long journey and offered the remains of the feast in the dining room. They started eating the

food and suddenly heard the house dog's grunting sound. The country mouse expressed his annoyance at the dog's sound. The door of the dining room opened, and two dogs appeared. Both mice ran to hide, and the country mouse left the town mouse by saying goodbye as it is better to have beans and bacon in the country peacefully than to have cakes and jellies in town under fear. In the context of the fable, the country mouse had beans and bacon in the country very peacefully. He need not worry about anything else, just as his cousin in the town had to worry about the dogs. The proverb is made of "better beans and bacon in peace", and "than cakes and ale in fear". The country mouse was living his country life peacefully with whatever he had. His cousin in the town offered him modern-style food, but he had to face the danger in the town. Thus, the proverb suggested that it is better to be satisfied with what we have than to risk life to get what others used to have.

18. "Do not trust flatterers" (Aesop 10).

The above proverb is used at the end of the fable *The Fox and the Crow*. It tells the story of a fox and a crow. One day the crow found a piece of cheese, and the fox saw it. The fox desired the cheese, so he went to the crow and started praising the crow. He said to the crow that his feathers are more delicate compared to other birds, and if she sings a song for the fox, he will name her the queen of the birds. With the praise from the fox, the crow became happy, and as she opened her mouth to sing a song, the piece of cheese fell to the ground. The fox's motive was completed, and he advised the crow using the above proverb. In the context of the fable, the proverb suggests that the fox wanted the piece of cheese; hence, he praised the crow. The crow trusted the fox's praise as genuine and was fooled. The proverb is made of "do not trust", and "flatterers". The fox was trusted for his flattery, and the result was that the crow lost her piece of cheese. Thus, through the fable, the proverb warns us to be aware of flatterers as we may not know whether their praise is genuine or false. In the fable, the fox praises the crow by looking at the piece of cheese. Otherwise, the fox would not have praised her. Similarly, selfish people praise others when they see others with something better. The proverb advises being aware of such false flatterers.

19. "Only cowards insult dying majesty" (Aesop 11).

The fable *The Sick Lion* uses the above proverb at the end. It is the story of a lion on the verge of his death. He was frail and panting for breath. The other animals gathered and thought it was time to take revenge on the lion. The boar came and poked his tusks.

The ox flipped him with his horns, and finally, the donkey came and, feeling safe, kicked the lion in the face. The lion said to himself that it is more shameful than death. The proverb used at the fable's end indicates that no animal dared to go near the lion when the lion was young and healthy. The proverb is made of "cowards", "insult", and "dying majesty". In the context of the fable, the animals who humiliated the lion in his last days were all cowards, and the lion counted his final hours of death. All the animals felt proud to insult the lion at this moment. The animals were cowards taking benefit of the lion's condition to humiliate him. Had the lion been healthy and strong, then no one would have dared to go near the lion. The Proverb and the fable suggest that it is easier to humiliate the weak than the strong.

20. "Little friends may prove great friends" (Aesop 13).

The proverb is used at the end of a famous fable, *The Lion and the Mouse*. It tells the story of a mouse and a lion. One day a lion was sleeping in his den, and a mouse came and started playing on his body. The lion awoke with the mouse's play and caught him in his paw. The mouse pleaded with the lion to leave him, and in return, he would come to his help whenever he needed it. Surprised by this proposal, the lion released him from his paw. One day the hunters came to catch the lion, and they caught him. They tied him with the rope and went to bring the wagon. The mouse happened to pass by and saw the lion in this condition. The mouse quickly cut down the entire rope and freed the lion from the hunters. The proverb used at the end of the fable suitably pointed out the core of the fable that sometimes little ones may prove to be of great help. The proverb is made of "little friends", and "prove great friends". In the context of the fable, the mouse was a tiny creature, and the lion did not expect any help from such a small creature, but when the need for help was required, the mouse proved helpful. Thus, the proverb suggests that little things prove very helpful in the hour of need. Just as the lion received great help from the mouse, if the lion had killed the mouse when he awoke him, the help would not have been rendered by the mouse. Hence, the proverb through the fable projects the possibility that little ones may prove to be of great help.

21. "Destroy the seed of evil, or it will grow up to your ruin" (Aesop 14).

The proverb is used at the end of the fable *The Swallow and the Other Birds*. It tells the story of a swallow bird and other birds. They were picking seeds sown by the

countrymen. The swallow bird cautioned other birds to pick up the hemp seeds; otherwise, they would repent. The other birds did not listen to the swallow, and the hemp seed grew, and the countrymen made cords and nets from the hemp. The countrymen used the same trap to catch the birds. In the context of the fable, the proverb exemplifies that the other birds did not listen to the advice given by the swallow to pick up the hemp seeds, which became the reason for regret for other birds. The swallow advised other birds to destroy the hemp seeds as the cords of the hemp are going to be used for making nets, and the same traps will be used to catch them. The ignorance of other birds led to the ruin of other birds. The proverb is made of "destroy the evil seed", and "before it grows to ruin". Through the exemplification of the fable, the proverb states that evil should be destroyed before it becomes the reason for devastation. The other birds did not listen to the swallow, and the hemp seed grew enough to provide cords for the net, and the countrymen used the same trap to catch the birds. The destruction of other birds grew from the hemp seeds. Thus, the proverb indicates that destruction results from an evil source.

22. "Better no rule than cruel rule" (Aesop 16).

The fable *The Frogs Desiring a King* uses the above proverb at the end. The fable tells the story of frogs living in a muddy pond. They were living in the mud without caring about anything. Some of them thought that the way they were living was not right, so they invoked Jove to send them a leader who would discipline them. Jove laughed at them and threw a big log of wood. All the frogs become afraid of the log. Many did not dare to go near the log. Some bold frogs went near the log and touched it. They started dancing on it as it did not move. They lived the same life with the log for some days and invoked Jove to send them the real leader. Jove became angry and sent a stork that swallowed the frogs one by one. The frogs repented as they received a cruel leader. The proverb indicates that the frogs demanded to live a ruled life, but they received a cruel rule in the form of a stork. The proverb is made of "no rule", "better than cruel rule". In the context of the fable, the frogs were living a happy life and thought that they needed a disciplined life, so they requested Jove to send a leader for them. Initially, Jove did not send them real leaders; they demanded a real leader. As a result, Jove became irritated and sent a stork which became cruel to the frogs as it ate them. Thus, the proverb in the fable explains that it is better to have no rule than a cruel rule.

23. "Much outcry, little outcome" (Aesop 17).

The fable of *The Mountains in Labour* uses the above proverb at the end. It tells the story of a mountain making noise as if a natural calamity happened. Smoke was coming out, and the earth was trembling. The fellow citizens gathered together to see what was going to happen. At last, there was a massive earthquake, and everyone fell to their knees and waited. Suddenly, a small mouse came out of the tiny gap in the mountain. The proverb is explained in the context of the fable as the mountain was making noise as if something horrible was going to happen, but only a tiny mouse came out at the end. The proverb is made of "much outcry", and "little outcome". In the context of the fable, the mountain was uneasy, as if something terrible was trembling inside, and if it burst out, then a huge disaster would happen. In the end, a tiny mouse came out of the mountain. The people said that for such a small thing, such a loud trembling noise was made by the mountain. It is foolish to show great pain for a little or no hurt. The proverb indicates that the people who are hurt less cry out the most.

24. "It is easy to be brave from a safe distance" (Aesop 19).

The proverb is used at the end of the fable *The Wolf and the Kid*. It tells the story of a boy standing on the house's terrace. He saw a wolf passing by, accused him of being a murderer, known for his cunning tactics, and asked what he was doing near the men's homes. He questioned how he dared to come there. To be angry with him, the wolf said to the boy that he said bad words about him as he is at a safe distance from him. The wolf further uses the above proverb to indicate that the boy feels brave in cursing him as he stands at a safe distance from the wolf. In the context of the fable, the boy is on the terrace of the house, which is a safe distance from the wolf, and there would be no harm in accusing the wolf; hence, the boy dared to blame the wolf. The wolf summarizes the activities of the boy in the proverb. The proverb is made of "to be brave", and "from safe distance". The boy's position made him safe and brave enough to blame the wolf. Thus, the proverb points out that the safe distance makes the weaker brave enough to blame the stronger.

25. "No gratitude from the wicked" (Aesop 20).

The fable *The Woodman and the Serpent* uses the above proverb at the end. The fable tells the story of a woodman returning to his house when he saw a snake lying in the snow. He felt pity for the snake and took it with him into the house. He kept the snake near

the fireplace to give it some warmth. The kids of the woodman went near the snake, and the snake lifted his head and was about to bite one of the woodman's children when the woodman killed the snake and saved his child. The woodman said that we could not expect gratitude from the wicked. In the context of the fable, the woodman showed pity and took the snake out of the cold snow, but the snake did not leave its nature and was about to bite the woodman's child to death. The snake did not show any gratitude in return for the woodman's sympathy. The proverb is made of "no gratitude", and "from the wicked". The snake in the fable is wicked, and it does not show any gratitude. Thus, the proverb suggests that the wicked do not appreciate the received help. Instead, the wicked shows its true nature irrespective of pity or sympathy.

26. "One bad turn deserves another" (Aesop 22).

The fable *The Fox and the Stork* uses the above proverb at the end. The fable tells the story of a fox and a stork. The fox and the stork were very best friends. One day, the fox invited the stork for dinner and served soup on a shallow plate to make fun of the stork. The fox could lick the soup, but the stork could not taste a single drop of the soup. The fox ironically expressed his apology to the stork as she did not like the soup. The stork told the fox not to apologize and visit her place for dinner. The fox went to the stork for dinner, but the stork served the food in a long-necked jar. The stork could easily relish the food, but the fox could not get his mouth in the jar, and thus, the fox had to stay empty stomach. In the context of the fable, the proverb indicates the revenge taken by the stork on the fox. In the beginning, the fox made fun of the stork by serving food on a plate that the stork could not taste. The stork did the same by serving the food in the long-necked jar. Hence, the proverb shows that the bad action of the fox deserves the same. The stork showed that the fox deserves the same treatment as she received. The proverb is made of "one bad turn", and "deserves another". The fox's bad behaviour deserved similar treatment. Hence, the proverb proves that we receive the same treatment we offer to others.

27. "It is not only fine feathers that make fine birds" (Aesop 24).

The above proverb is used at the end of the fable *The Jay and the Peacock*. It tells the story of Jay, who went wondering where the peacocks walked. Jay picked up the peacock feathers, tied them to its tail, and went into the peacock flock. The peacock identified the cheat and plucked all the feathers tied by Jay and made him run away. The

other Jays saw this and told him that the fine feathers do not make the fine birds. In the context of the fable, the other Jays advised Jay that wearing fine feathers does not make it a fine bird. It is a Jay and will remain a Jay forever. The proverb is made of "fine feathers", and "do not make fine birds". The advice extended by other Jays was that the feathers only do not create a fine bird, but fine nature does. Jay is no match to a peacock, but it tried to become a peacock by tying peacock feathers. It is a Jay, so tying peacock feathers does not make any difference to the nature of the Jay. Thus, the proverbs suggest that outward change cannot alter true nature.

28. "Self-conceit may lead to self-destruction" (Aesop 25).

The proverb is taken from the fable *The Frog and the Ox*. It tells the story of the frog and his child. The little frog told his father that he had seen an enormous ox. The father frog boasted that he was not that big. The father frog said that the ox was just a little bigger than him. However, he could become big like the ox. The father frog then demonstrated how he could become big by blowing himself. He blew himself and asked his son if he was so big. The son answered that the ox was even bigger. The frog blew himself again and asked, but the son said that the ox was bigger than that. The frog blew himself beyond the limit and burst into pieces. In the fable's context, the father frog proudly said that the ox is not bigger than him. He blew himself to show that he could be as big as the ox, but the frog's self-pride became the reason for his destruction. The proverb is made of "self-conceit", and "leads to self-destruction". The frog's overconfidence led to his destruction as he tried to show his son that he could be equally big, just like the ox, but he forgot that a frog could not become as big as the ox, which led to the frog's destruction. Thus, the proverb and the fable suggest that it is useless to be proud of oneself as pride becomes the reason for self-destruction.

29. "Gratitude is the sign of noble souls" (Aesop 27).

The proverb is used at the end of the fable *Androcles*. It tells the story of an enslaved person called Androcles who fled from his enslaver and went into the deep forest. He saw a lion lying on the ground as he wandered through the woods. When he saw the lion, he started running, but he noticed that the lion was not following. He stopped and went near the lion. The lion took out his paw, and Androcles saw that the lion's paw was swollen with a thorn in it. Androcles removed the thorn and wrapped the foot. The lion became friendly

with Androcles as he was relieved of pain. The lion took Androcles to his den and offered meat every day. One day they both were caught and put in prison by the king's men. Androcles was sentenced to be put in front of a hungry lion. The lion was kept hungry for several days so that the punishment could be carried out. Androcles was brought to the arena and the lion was released. The lion roared and ran towards his prey, but as he went closer to Androcles, he recognized his friend, and instead of killing him, he licked his hand just like a dog. The king was surprised to see this and enquired how this happened. Androcles explained everything, then he was freed from custody, and the lion was left in his original habitat. The story thus exemplifies that a noble person always shows gratitude in return for help. The proverb is made of "gratitude", and "sign of noble". In the context of the fable, the lion was hungry and was about to pounce on the man in front of him, but as soon as he saw his old friend, he recalled the help extended by him, and he showed gratitude towards him irrespective of his hunger. The proverb and the fable suggest that it is a sign of a noble person to show gratitude, just as the lion has shown his appreciation towards Androcles.

30. "He that is neither one thing nor the other has no friends" (Aesop 28).

The fable *The Bat, the Birds, and the Beasts* uses the above proverb at the end. The fable tells the story of a conflict aroused between the birds and the beasts. The armies of both the birds and the beasts were gathered, and the bat was confused about which army he should join. The birds called him to join their army as he was a bird, but he said he was a beast. The beasts called him to join their army, but he said he was a bird. At last, the conflict was resolved without war, and all the birds and the beasts started celebrating. The bat went to join the birds in their party, but the birds did not allow him to join as they said to him that he was a beast so he should join the beasts. The bat went to the beasts to join their party, but they rejected him by saying he was a bird. Thus, in this fable, the proverb indicates that the bat is neither a bird nor a beast; hence, the birds and the beasts excluded him. The proverb is made of "someone", "neither one thing", "nor other", and "has no friends". The bat was confused about whom to join as he was both a bird and a beast. He refused to join both the birds and the beasts. As a result, he was rejected by both the birds and the beasts in their party. Thus, the proverb suggests that someone who fails to decide which side to join always remains alone.

31. "We often despise what is most useful to us" (Aesop 29).

The above proverb is used at the end of the fable *The Hart and the Hunter*. It tells the story of a deer who drank water from a pool and praised his figure reflected in the water. He praised his antlers but despised his legs as they were too thin. A hunter shot an arrow at the deer, and the deer vanished in the forest with the help of his skinny legs. Soon the deer came to a spot where the tree branches were shallow, and the deer's antlers were stuck in the branches. The hunter got enough time to catch the deer as he was trapped. The deer said to himself that he despised his legs and praised his antlers, but his legs were the most useful to save him, and the antlers trapped him in the forest. The deer used the above proverb to indicate that the most valuable things are always hated. The proverb is made of "we despise", and "most useful things". In the context of the fable, the deer had his legs most beneficial as the legs saved him from the hunter. While looking at the figure in the water, the deer hated his slim legs as they did not match his antlers. When saving his life from the hunter, his most hated legs became his saviour, but the most praised antlers became the reason for being caught by the hunter. Thus, the proverb and the fable suggest that it is often the most useful thing that is hated the most.

32. "It is useless attacking the insensible" (Aesop 30).

The proverb is used at the end of the fable *The Serpent and the File*. The fable tells the story of a snake that went into an ironsmith's shop. As he wandered the shop, he felt that something was pricking in his skin. He saw that it was a file lying on the ground. As the nature of the snake, he tried to bite the file, but nothing happened to the file. In the context of the fable, the proverb suggests that the file is insensitive material, and the snake tried to bite it. As a result, nothing happened to the file. The attacks of the snake went in vain. The proverb is made of "useless", and "to attack the insensible". The proverb exemplifies through the fable that attacking an insensitive thing is not useful as nothing happens to the insensitive thing. Similarly, we should not try to alter the insensible things because it does not make any difference.

33. "Better starve free than be a fat slave" (Aesop 32).

The fable *The Dog and the Wolf* uses the above proverb at the end. The fable tells the story of a wolf and a dog. The wolf was dying of hunger when he met a house dog. The dog asked the wolf why he does not work like him and earn his food daily. The wolf agreed

that he would work as he needed a place to live. The dog told him that he would arrange a place for him. The wolf went with the dog, and while walking, he observed that the hairs on the dog's neck were worn out. The wolf asked the dog about it. The dog told him that the master of the house put a collar around the neck; that is why the hairs are worn out. The wolf understood and said goodbye to him as he did not want to be chained. The fable uses the above proverb at the end to express the intention of the wolf. In the context of the fable, the dog received his food for being chained with a collar, but the wolf did not want to be chained just to get the food. The proverb is made of "better starve free", and "than be a fat slave". The dog was a slave to his master and regularly received his food, but he had to be chained with a collar around his neck. The wolf chose to be free rather than an enslaved person like the dog. Thus, the proverb suggests that it is better to be free and remain hungry for a while than to be an enslaved person with a full stomach. The fable and the proverb also indicate that it is not good to be bound to someone for a few gains. Instead, it is good to be free and lose something for a while.

34. "It is easy to despise what you cannot get" (Aesop 35).

The proverb finds its place at the end of the fable *The Fox and the Grapes*. The fable tells the story of a thirsty fox wandering in the orchard. He saw a bunch of grapes and thought that it was perfect for quenching his thirst. He retreated a few steps and jumped to catch the grapes but failed. The fox tried many times, but the grapes were far from his reach. At last, the fox was tired of jumping and went away, saying that the grapes were indeed sour. In the context of the fable, the proverb indicates that the fox could not catch the bunch of grapes; hence, the fox despised the grapes as being sour. In reality, the fox did not taste the grapes, but to hide his inability to get to the grapes, the fox blamed the grapes for being sour. The proverb is made of "easy to despise", and "what you cannot get". The fox in the story despised the grapes for being sour and hid his inability to get to the grapes. Similarly, people give excuses in real life if they cannot achieve something. Thus, the proverb through the fable teaches us that it is easy to give reasons for something that we cannot achieve.

35. "If you allow men to use you for your own purposes, they will use you for theirs" (Aesop 36).

The fable *The Horse, Hunter, and Stag* uses the above proverb at the end. It tells the story of a quarrel between the horse and the deer. The horse approached a hunter to take revenge on the deer. The hunter said to the horse that he needed to place the piece of iron in the horse's mouth to guide him in the right direction and allow him to put the saddle on the horse's back so that he could sit on his back. The horse agreed, and the hunter put a piece of iron in the horse's mouth and saddle on his back. They both defeated the deer, and now the horse asked the hunter to remove the harness from his back and the piece of iron from his mouth. The hunter refused to do so and kept the horse in his present condition. The proverb is made of "allow your use for your purpose", and you will be used for other's purpose". In the context of the fable, the horse allowed the hunter to put a saddle on his back and a piece of iron in the mouth to take the horse's revenge on the deer, but the horse forgot that the hunter would use him for his purpose. The horse was ignorant of the hunter's intention, and the hunter revealed it in the end. Thus, the proverb suggests that it is dangerous to allow someone to use us to fulfill our purpose, as once our purpose is fulfilled, others will use us to fulfill their purpose.

36. "Be content with your lot; one cannot be first in everything" (Aesop 37).

The above proverb finds its place at the end of the fable *The Peacock and Juno*. The fable tells a concise story of a peacock who requested Juno to bless him with the voice of a nightingale in addition to his other attractions. However, Juno refused the peacock's request. The peacock continued requesting Juno and said that he was her favourite bird; hence he should be blessed with the nightingale's voice, but Juno quoted the above proverb and rejected the peacock. The proverb is made of "be content with your lot", and "one cannot be first in everything". The peacock did not have the melodious voice compared to the nightingale apart from his vividly colorful body. The peacock wanted a melodious voice, so he requested Juno, but she refused. She said to him that one could not be first in everything. Each creature has been given only one gift and has to live with that. The peacock was given beauty, and the nightingale was gifted with a melodious voice. Further, she suggested that everyone should be content with what they have. Thus, the proverb means that everyone must be satisfied with what they have rather than expecting everything.

37. "It is best to prepare for the days of necessity" (Aesop 40).

The fable *The Ant and the Grasshopper* uses the above proverb at the end. The fable tells the story of the grasshopper and the ant. The grasshopper was hopping and chirping during the summer days while an ant was passing by with a piece of corn. The grasshopper asked her to stop and gossip with him and leave work for later. The ant said to him that she was collecting food for the winter. The grasshopper told her that there is plenty of food available now and why think of winter now. The ant continued her work. Wintertime came, and the grasshopper was dying of hunger as there was no food left. He saw the ant distributing food that she collected during the summer. The grasshopper learned that it is better to prepare for difficult times. The proverb is made of "it is best to prepare", and "for the days of necessity". In the context of the fable, the grasshopper was not preparing for the days of winter, and the ant was collecting food for winter. The grasshopper paid the price for not collecting the food during summer and dying of hunger in winter. The ant collected the food in summer, which she was using in winter. Thus, the proverb suggests that it is better to be prepared for the bad days during good days or suffer just like the grasshopper suffered in the time of necessity.

38. "Obscurity often brings safety" (Aesop 41).

The above proverb is used at the end of the fable *The Tree and the Reed*. The fable is the story of a tree and a reed. The tree asked why the reed did not rise high, just as the tree. The reed said to the tree that it was happy with what it had. It may not become grand, but it is safe. The tree mocked the reed's remark of being safe and said who would uproot him. Then a storm came and uprooted the tree leaving behind nothing but a wood log. The reed bent for some time, and it rose again straight when the storm was over. In the context of the fable, the proverb suggests that being insignificant makes us safe. The proverb is made of "obscurity", and "brings safety". The proverb indicates that the reed was less significant than the tree. The tree boasted its magnificence and asked the reed to be like the tree, but the reed was content with the present state. The reed felt safe in the current condition, and the tree showed overconfidence for being huge. The tree thought that no one could harm it as it is huge, but the storm uprooted it, and the reed was safe. Thus, the proverb suggests that it is better to be insignificant to be safe.

39. "Better one safe way than a hundred on which you cannot reckon" (Aesop 42).

The above proverb finds its place at the end of the fable *The Fox and the Cat*. The fable tells the story of a fox and a cat. The fox was boasting of his tricks about escaping the trap of enemies. The cat said he had only one trick, and he has managed it so far. Suddenly, they both heard the noise of a pack of hunting dogs. The cat soon climbed a tree and hid in the branches. The cat told him that he had only this trick to save himself from trouble and asked what he would do. The fox thought of one scheme and then another, but by the time he decided to use one of his tricks, he was caught by the dogs and killed by the hunters. The cat was looking from the other side and used the above proverb. In the context of the fable, the fox's many ways of escaping the enemies did not help him save from the hunters, but the cat's one trick saved his life. The proverb is made of "better one safe way", "than hundred", and "of which one cannot decide". By the time the fox thought of which trick to use to save himself, the cat had used his only trick, which was better than the fox's hundred ways. Thus, the proverb and the fable suggest that it is better to use one method than to use many because, by the time we decide on one of the many methods, one method becomes useful and quick. The cat saved himself with his method; the fox wasted his time deciding on which method to use and was killed by the hunters.

40. "Appearances are deceptive" (Aesop 43).

The fable *The Wolf in Sheep's Clothing* uses the above proverb at the end. It tells the story of a wolf who found it very difficult to kill the sheep due to the watchfulness of the shepherd and his dogs. One day the wolf found a sheep's fur with which he covered himself and went among the sheep. The lamb in the herd followed the wolf in the sheep's skin, thinking that the sheep was his mother, and the wolf took him away and killed it. Thus, the wolf managed to get his food by deceiving the shepherd and the dogs. In the context of the fable, the proverb exhibits that the wolf's appearance under sheep's fur is deceptive. The wolf deceived the shepherd and the dogs, and the other sheep. The proverb is made of "appearances", and "deceptive". The wolf's idea of disguise worked for him to get his food. Thus, the proverb through the fable suggests that appearances are misleading.

41. "People often grudge others for what they cannot enjoy themselves" (Aesop 44).

The proverb finds its place at the end of the fable *The Dog in the Manger*. The fable tells the story of a dog who jumped in a manger of an ox and slept there. The ox returned

from his afternoon work and was about to eat the grass when he saw the dog sleeping. He tried to eat the grass, but the dog was awakened and started barking whenever the ox went near the manger. The ox tried very hard but could not eat the grass from the manger. The ox left the manger saying the above proverb. The proverb in the fable indicates that the ox thought that the dog was neither eating the grass nor allowing the ox to eat the grass. The proverb is made of "people often grudge others", and "what they cannot enjoy themselves". The dog was sleeping in the manger on the grass, and then the ox wanted to eat the grass, but the dog did not allow the ox to eat the grass as the ox woke him up from sleep. The ox misunderstood the dog and thought that the dog was not allowing him to eat the grass, and he was not eating the grass. Thus, the proverb suggests that people complain to others about what they cannot get.

42. "When you are in a man's power you must do as he bids you" (Aesop 46).

The proverb is used at the end of the fable *The Fisher*. It tells the story of a fisherman who took his bagpipes with him for fishing. He played tunes on his bagpipes, hoping that the fish would come up, but no fish turned up. Then he put his net in the river and caught a lot of fish. The fisherman took the bagpipes and played them again, and the fish started leaping in the net. The fisherman said that now they dance when he plays the tunes. The fish said yes to the fisherman and quoted the above proverb. The proverb in the context of the fable states that the fisherman played songs on the bagpipes when the fish were in the water, but not a single fish came. When the fisherman caught the fish with his net and then played the tune, they started moving, then the fisherman asked them how they dance now. The fish told him they were under his power, so they must do as he said. When the fish were in the water, they were free to do anything, but they lost their freedom when the fisherman caught them. Hence, the fish had to follow him. The proverb is made of "when you are in a man's power", and "do as he bids you". Thus, the proverb and the fable suggest that you must follow his instructions when you come under someone's power. When there is no one to control us, we can do whatever we want, just as the fish did before the fisherman caught them. The moment others control us, we must obey the controller just like the fish did when the fisherman caught them.

43. "A liar will not be believed, even when he speaks the truth" (Aesop 47).

The proverb finds its place at the end of the fable *The Shepherd's Boy*. The fable tells the story of a shepherd's boy who grazed his cattle at the bottom of a mountain near a forest. He was very lonely, so he planned to bring company for him and excitement. Hence, he went to the village and cried that there was a wolf. People believed him and went to save his cattle, but the boy fooled them, as there was no real wolf. He again played the same trick. One day a real wolf appeared, and the boy cried loudly, but the villagers thought that he might be making their fun just as he did before, so no one came to his help. The wolf caught animals from his cattle. A wise man from the village quoted the above proverb when the boy complained about it. In the context of the fable, the boy lied to the villagers twice, and each time the villagers believed him and went to help him. When the real wolf appeared, the boy needed real help, but the villagers did not believe him and lost some of his cattle. The proverb is made of "a liar will not be believed", and "even he speaks the truth". The proverb and the fable point out that a frequent liar is not believed to be speaking the truth even if he speaks the truth. The proverb suggests that one should not lie for self-entertainment or else no one believes a liar when actual help is required, just like the boy needed help when the real wolf appeared to kill his cattle.

44. "Yield to all and you will soon have nothing to yield" (Aesop 49).

The proverb is used at the end of the fable *The Man and His Two Wives*. The fable is the story of a middle-aged man who had two wives. One was young, and the other was old. The man's hair grew gray as he became older. The wives desired that the man should look like them, so the young wife plucked gray hairs every night. The old wife was happy that the man was growing older, so she plucked all the black hairs from his head. A day came when all of his hair was gone due to the plucking of his hairs. In the context of the fable, the above proverb indicates that the man allowed his wives to pluck his hair, and he became bald. The proverb is made of "yield to all", and "you will soon have nothing to yield". The proverb and the fable indicate that the man gave up his hair to his wives as they wanted him to look like them. The young wife plucked gray hairs, and the old wife plucked black hairs; thus, not a single hair is left on his head. Therefore, the proverb suggests that if you give yourself up to others, they will leave nothing of you.

45. "Enemies promises were made to be broken" (Aesop 50).

The proverb finds its place at the end of the fable *The Nurse and the Wolf*. The fable tells the story of a nurse who took care of a child. The child was making noise, so the nurse told him if he did not stay quiet, she would throw him at the wolf. It so happened that a wolf was passing by and heard the nurse's remark. He thought he would get a nice meal today and waited for the child to cry, but the child did not cry for a long time. At last, the child cried, and the wolf came to the window to have the child. He looked at the nurse, but instead of throwing the child to the wolf, the nurse shut the window and called for help. The dogs came to help the nurse and made the wolf run away. The proverb in the fable's context indicates that the nurse's promise to the child was broken at the end. She did not throw the child at the wolf when he cried, but the nurse made the wolf run away. The proverb is made of "enemies promise", and "made to be broken". The nurse told the child to throw him to a wolf if he cried. The wolf took it seriously and waited for the child to cry. When the child cried, he expected the nurse to keep her promise, but she broke the promise. Thus, the fable and the proverb suggest that it is useless to believe the promise made by the enemies as the promises made by enemies are meant to be broken, and we are left with nothing.

46. "Never soar aloft on an enemy's pinions" (Aesop 51).

The above proverb is used at the end of the fable *The Tortoise and the Birds*. The fable tells the story of a tortoise who decided to change his habitat. He asked an eagle to take him to his new house, and he will reward her in return. The eagle agreed, and she grabbed the tortoise with her paws. She flew high in the sky. On their way, a crow met them and said to the eagle that a tortoise was a delicious meal for them, but the eagle said that the tortoise's shell was very hard. The crow asked the eagle to throw the tortoise on the rocks and break the shell. Thus, they had a delicious meal. In the context of the fable, the proverb indicates that the tortoise asked the eagle to take him to a new place. The tortoise soared high with his enemy. The eagle threw him down and killed it as suggested by the crow. The crow and the eagle worked together as enemies of the tortoise. Even though the tortoise's shell was hard, the crow gave the eagle an idea of breaking it and having a good meal for them. The proverb is made of "never soar aloft", and "on an enemy's pinions". Thus, the proverb suggests that one should not depend on enemies to do the desired work, or else the enemy thinks of their benefit instead of our motive. The tortoise asked the eagle to do a favour, but the crow and the eagle killed and ate him.

47. "Fine clothes may disguise, but silly words will disclose a fool" (Aesop 53).

The above proverb finds its place at the end of the fable *The Ass in the Lion's Skin*. It is the story of a donkey who once saw a lion's skin put by the hunters to dry in the sunlight. The donkey wore the lion's skin and went to his native place. All the villagers and the animals were afraid of the donkey in the lion's skin as they thought him to be a real lion. He felt so proud that he brayed a loud and all the villagers and the animals came to know who he was. The donkey's owner beat him with the stick for the fright he caused. A fox was passing by and told him that he identified him by his voice. In the context of the fable, the proverb indicates that even though the donkey's appearance seemed lionlike, his voice did not make him a lion. All the villagers and the animals become afraid of his appearance in the lion's skin, but his bray disclosed who he was. As a result, he received a beating from his owner. The proverb is made of "fine clothes may disguise", "but silly words", and "disclose a fool". Thus, the proverb suggests that alteration in outward appearance does not change the true nature. You will remain who you are despite the change in appearances. Just as the donkey used a lion's skin to look different, he forgot that he could not change his voice to that of a lion. Thus, his trick was identified by others when he brayed loudly in his pride for being able to scare all the villagers and the animals.

48. "Never trust a friend who deserts you at a pinch" (Aesop 54).

The fable *The Two Fellows and the Bear* uses the above proverb at the end. The fable tells the story of two fellow travellers who were travelling through a dense forest when a large bear approached. One fellow quickly climbed a tree and hid in the leaves. The other fellow did not find any place to save himself, so he laid himself down on the ground as if he was dead. The bear came up to him, sniffed in his ear, and went away because bears do not touch a dead body. The other fellow got down from the tree, laughed at the other fellow, and asked what the bear said to him in his ear. The other fellow told him that the bear warned him not to trust a friend who leaves him in a difficult situation. The proverb and the fable indicate that the fellow traveller left the other traveller when he saw danger approaching. The other fellow trusted him, but he betrayed him. The proverb is made of "never trust a friend", and "who deserts you at a pinch". The two travellers saw the bear approaching. There was a risk in facing the bear, so one of them quickly hid in the tree branches leaving the other traveller alone. The other traveller understood this and quickly

thought of saving his life. After the bear went, the other traveller told him that the bear warned him not to be friends with someone who left him in the middle of danger.

49. "The strong and the weak cannot keep company" (Aesop 55).

The proverb finds its place at the end of the fable *The Two Pots*. The fable tells the story of two pots left on the river bank. One pot was made of brass, and the other was made of clay. The wave came and took them in with the stream of water. The earthenware pot tried to stay away from the brass pot. The brass pot said to the earthenware pot that it should not worry as it would not cause any harm, but the earthenware pot said to the brass pot that it should not come in contact with the brass pot. The earthenware pot will break if the brass pot touches it. The fable and the proverb suggest that the earthenware pot is weak, and the brass pot is comparably strong, but they both cannot keep company in the river stream as the weak pot will break if they come in contact with each other. The proverb is made of "the strong and the weak", and "cannot keep company". Thus, the proverb suggests that the weak and the strong cannot be together, resulting in trouble for the weak. The proverb advises that people with the same quality should come together.

50. "United we stand, divided we fall" (Aesop 56).

The proverb is used at the end of the fable *The Four Oxen and the Lion*. The fable tells the story of four oxen who lived together. A lion tried to attack them, but whenever he wanted to attack them, the oxen stood putting together their tails in one place, so whichever way the lion attacked them, he found their horns pointed at him. Hence, he was unable to attack them. One day the four oxen quarreled on an issue, and they went grazing on the different parts of the pasture. The lion saw an opportunity and killed the four oxen one by one. The fable and the proverb indicate that when the four oxen were together, the lion could not hurt them as their unity saved them, but when they separated merely by an argument, the lion killed them. The proverb is made of "united we stand", and "divided we fall". When the four oxen were together, they were safe from the lion, but their strength was reduced, and they fell prey to the lion as soon as they became separated. Thus, the proverb suggests that unity is strength. Unity saves people from danger, but nothing can stop the threat when unity is broken.

51. "A little thing in hand is worth more than a great thing in prospect" (Aesop 57).

The fable *The Fisher and the Little Fish* uses the above proverb at the end. It tells the story of a fisherman who went fishing. After fishing for a whole day, he found a little fish. The fish implored the fisherman to let him go as he is little fish and would not fulfill his hunger. The fish told him that he could catch him when he grew bigger. The fisherman denied the little fish's request by saying that he had caught the little fish now, but he may not catch him later. In the context of the fable, the proverb indicates that the little fish that the fisherman caught is more important than his promise that the fisherman can catch him when he grows bigger. For the fisherman, the little fish is important as he needed some food now than to have more food in the future, which cannot be sure whether to have it or not. The proverb is made of "a little thing in hand", "worth more than", and "a great thing in prospect". Thus, the proverb through the fable indicates that the things promised in the future are not sure, so accept the present in hand. No one has seen whether the things promised now will happen in the future or not. Therefore, whatever we have in hand is more important than a great thing promised in the future.

52. "Vices are their own punishment" (Aesop 58).

The proverb finds its place at the end of the fable *Avaricious and Envious*. It tells the story of two neighbours. They prayed to Jupiter to grant them what they wished. One neighbour was very greedy, and the other was very envious. To teach them a lesson, Jupiter told them that they would get whatever they wished, but the other would get twice as much desired by any of them. The greedy neighbour wished to get a room full of gold, and his wish came true, but the envious neighbour got two rooms full of gold. The jealous neighbour thought of a desire that he wanted his neighbour not to enjoy. The envious neighbour prayed that one eye should be blind. As a result, his neighbour became blind. The fable and the proverb indicate that wicked persons get their punishments when they wish others punished. The proverb is made of "vices", and "have their own punishments". The envious neighbour did not want his neighbour to enjoy whatever he wished; instead, he wanted his neighbour to suffer, so he asked for punishment for himself, and thus, twice the punishment was bestowed to his neighbour. Therefore, the proverb suggests that wicked persons prove to be their punishments.

53. "Little by little does the trick" (Aesop 59).

The proverb is used at the end of the fable *The Crow and the Pitcher*. The fable tells the story of a thirsty crow who came to a pot hoping to drink water from it, but the water was at the bottom of the pot. The crow tried very hard to get to the water, but he could not reach there. Then, a thought came to the crow's mind, and he put a pebble in the pot. After placing several stones, he saw that the water came up in the pot to the level he could drink. Thus, the crow quenched his thirst. In the context of the fable, the proverb indicates that the crow was thirsty and wanted water to drink. He saw a pot in which there was a little unreachable water. The crow threw pebbles one after another and drank the water. The crow could drink the water because he used the trick to put pebbles in the pot. Hence, little by little, the crow succeeded in drinking the water. The proverb is made of "little by little", and "does the trick". Thus, the proverb suggests that small efforts become successful.

54. "Cunning often outwits itself" (Aesop 63).

The fable *The Fox, the Cock, and the Dog* uses the above proverb at the end. The fable tells the story of the fox who was looking for a hunt in the farmer's hen-coop. He saw a cock roosting very loudly, and suddenly the fox told the cock that the king lion had declared the good news for all that no beast can hurt any bird. He also proclaimed that all should live peacefully together. The cock asked why it was good news and said that someone was coming, so they should share the good news with him. Thus, the cock roosted loudly. The fox asked if he could see who was coming. The cock told him that it was his master's dog. When the fox heard that a dog was coming, he started running away. The cock asked why he was running away and didn't he want to share the good news with the dog. The fox told him he would like to share the good news, but he was afraid that the dog may not have heard of the lion's decree. Thus, the fox ran away. In the context of the fable, the proverb indicates that the fox tried to become smart by telling the cock that according to the lion's declaration, the cock can live with him, and he will not harm the cock. The fox wanted to kill the cock and have his meal. The cock also wanted this good news to be shared with the master's dog, so he told the fox that the dog was coming, and the news should be shared with him as well, but the fox became afraid of the dog as he might know the fox's intention, so he ran away. The proverb is made of "cunning", and "outwits itself". The fox was known for his trickery and tried to fool the cock by telling a lie, but he was outwitted by his trick as the cock told him to share the same good news with the master's dog. The

fox knew that the lion made no such declaration. He was just playing a hunch on the cock. Thus, the proverb suggests that cunning often falls prey to his trap.

55. "Kindness affects more than severity" (Aesop 64).

The proverb finds its place at the end of the fable *The Wind and the Sun*. Once there was a dispute between the wind and the sun about who was more powerful. The sun saw a traveller coming and told the wind that whoever makes the traveller remove his cloak shall be declared powerful. Thus, they agreed, and the sun asked the wind to try first. The wind blew the air as hard as possible, but the traveller wrapped the cloak more tightly. At last, the wind gave up. Next was the sun's turn. The sun glowed slowly till the traveller felt worm enough to remove the cloak. In the end, the traveller was made to take off his cloak due to the heat. In the context of the fable, the proverb indicates that force is not always useful to achieve the result. The traveller wrapped the cloak more tightly around as the wind blew more forcefully. However, the sun demonstrated that gentleness could effectively succeed in our work. Initially, the sun glowed gently, and when the traveller felt the heat, he removed his cloak, which made the sun winner of the argument with the wind. The proverb is made of "kindness effects more", and "than severity". The wind thought that he could easily take off the traveller's cloak with the forceful blow of the wind, but it did not happen. Therefore, the force used by the wind failed. However, the sun kindly glowed and made the traveller remove his cloak. Thus, the proverb suggests that gentleness affects more than forcefulness.

56. "The gods help them that help themselves" (Aesop 65).

The proverb is used at the end of the fable *Hercules and the Waggoner*. The fable tells the story of a waggoner who was driving his cart on a muddy road. He arrived at a spot where his cart's wheels sank in the mud. He made the horses pull the cart with all their might, but the more they pulled, the more the wheels sank. At last, the waggoner gave up and prayed to Hercules to help him take his cart out of the mud. On his prayer, Hercules appeared in front of him and asked him not to waste time and put his shoulder to the wheels so that the cart could be pulled out of the mud. The proverb in the context of this fable indicates that the man did not try to pull the cart out by himself. Instead, he relied on the horses and the help of the god. Thus, he was advised to help himself by Hercules. The proverb is made of "the gods help them", and "that help themselves". The waggoner did

not try to put his shoulder to the wheels to pull out the cart. He made horses pull the cart very hard, but it did not work for him. Finally, he gave up trying to pull out the cart and asked Hercules to help him, but as the proverb suggested, Hercules asked the waggoner to try on his own. Thus, the proverb indicates that the gods help those who help themselves.

57. "Wealth unused might as well not exist" (Aesop 68).

The fable *The Miser and His Gold* uses the above proverb at the end. The fable tells the story of a miser who hid his gold at the foot of a tree in the garden. Every week, the miser went to the tree to dig up the gold, proudly looked at it, and hid it again. A robber saw this, and when the miser went away, he dug up and took all the gold with him. Later, when the miser came and dug up, he found nothing. He cried a lot as he lost his wealth. Other people gathered around him and asked him if he had taken out some gold. The miser replied that he did not take any of it but just looked at it and hid it again. The people told him to come again and see as he had been doing it, and it would be good for him. In the context of the fable, the miser only came to have a proud look at the gold, and he never used it for himself. He was satisfied by only looking at the gold. When he lost all the gold, the people asked him if he had used it for himself, then he told them that he took pride in only looking at it and not using it for himself. The people told him that he should pretend that the gold is there and come to look at it. According to the people, the existence of the gold did not matter as the miser only looked at it and did not use it. The proverb is made of "wealth unused", and "might as well not exist". The miser did not use the gold, which was as good as having no gold at all. Thus, the proverb through the fable suggests that unused wealth is equal to no wealth.

58. "You cannot escape your fate" (Aesop 71).

The proverb finds its place at the end of the fable *The One-Eyed Doe*. The fable tells the story of a one-eyed doe who could not see the danger approaching from the other side. Therefore, she decided to feed herself on the cliff at the seashore facing one eye to the seaside. Whenever any hunter approached, she escaped the danger as she could see the hunters with one eye. The hunters realized that she was blind by the other eye, so they sailed under the cliff and shot her. The one-eyed doe used the proverb at the end. In the context of the fable, the one-eyed doe tried to escape from her fate by facing her other eye to the seashore so that she could keep watch on the possible danger, but she couldn't keep

watch everywhere. The hunters killed her as they found a way to do so. Thus, the proverb indicated that it was the fate of the doe that she should be shot to death and however she tried, she could not escape her fate. The proverb is made of "you cannot escape", and "your fate". The fable exemplified that a doe is bound to die either way and thus, the hunter's shot killed her. It is the fate of a living being to die, and therefore, living beings cannot escape this fate. The proverb through the fable suggests that one can try but, in the end, cannot escape fate.

59. "It is easy to propose impossible remedies" (Aesop 72).

The fable *Belling the Cat* makes use of the above proverb at the end. The fable tells the story of the mice who gathered together to devise a plan to escape their common enemy, the cat. They came up with many ideas, but at last, a young mouse came up with the idea that the cat approaches them very silently, and before they come to know about it, they fall prey to the cat. Thus, he proposed that they should get a signal of the cat's approach, which will help them to escape quickly. The young mouse proposed to tie a bell to the cat's neck so that all would get a signal and run fast whenever the cat approached. The proposal was welcomed with applause. After listening to this, the old mouse got up and asked who would bell the cat. Everyone looked at each other and said nothing. The old cat used the above proverb to indicate that it is easy to suggest impossible solutions but hard to act on. The young mouse proposed to bell the cat, but he did not think about who would bell the cat. Thus, the plan failed. The proverb is made of "it is easy to propose", and "impossible remedies". The young mouse proposed something that no one was able to do. Thus, the proverb suggests that it is easy to recommend the impossible remedy.

60. "Plodding wins the race" (Aesop 73).

The proverb is used at the end of the fable *The Hare and the Tortoise*. Once a proud rabbit was boasting about his speed and told the other animals that no other animal had beaten him in a race. He challenged the present animals, and the tortoise accepted the challenge. The rabbit mocked the tortoise. The racetrack was fixed, and they started the race. The rabbit almost ran fast initially but stopped to show contempt to the tortoise and slept. Meanwhile, the tortoise strolled towards the finish line. When the rabbit woke up, he saw that the tortoise was about to cross the finish line. He ran at the fastest possible speed but could not win the race. In the context of the above fable, the proverb indicates that the

tortoise consistently walked towards the finish line and won the race. Even though he was running slowly but steadily reached the final point before the rabbit. The rabbit was fast, but he was not consistent in his speed, so he lost the race. The proverb is made of "plodding", and "wins the race". The proverb suggests that slow but consistent efforts lead to success.

61. "We would often be sorry if our wishes were gratified" (Aesop 74).

The proverb finds its place at the end of the fable *The Old Man and Death*. The fable is the story of an old woodcutter who bent due to his age and work. He was gathering the wood sticks in the forest. He became tired of his work and cried that he was fed up with his life and wished death would come and take him. As he said, death appeared before him, and he asked what he wished. On looking at the death in front of him, the old woodcutter asked if he could help him lift the stack of wood sticks and put it on his shoulder. In the context of the story, the proverb indicates that the woodcutter was very tired and disheartened, so he wished to be taken away by death, but the moment he saw death in front of him, he regrated to wish that death should come and take him away. So, he told death to help him lift the bundle of the wood sticks. The proverb is made of "we would be sorry", and "if our wishes are gratified". The woodcutter's wish that death should come and take him away was quickly fulfilled, but he did not expect it to happen so soon. Therefore, he changed his plan and asked death to help him carry the bundle of sticks. Thus, the proverb suggests that we would sometimes regret it if our desires were fulfilled.

62. "He that has many friends, has no friends" (Aesop 76).

The fable *The Hare with Many Friends* makes use of the above proverb at the end. The fable is the story of a rabbit who had many friends. One day, she heard that the dogs were approaching, so she thought she could easily escape with her friends' help. At first, she came to the horse and requested him to carry her on his back and save her from the dogs, but the horse rejected her request by saying that his master gave him essential work, and he suggested that she would get the help from her other friends. Hence, she went to the ox, requesting him to save her by scaring the dogs with his horns, but the ox rejected it as he was busy with other work. He suggested to her that the goat would be ready to help her. Thus, she went to the goat for help. The goat was afraid to take her on her back, so she suggested that the ram would be able to help her. So, she went to the ram to ask for help,

but the ram said that the dogs are well known for eating the sheep and the rabbit; therefore, he could not help her. The rabbit went to the calf and asked for help as a last resort. The calf refused to help her by saying that all the other elderly animals have expressed their inability to help her, so he cannot take responsibility. By this time, the dogs came near, and the rabbit ran quickly and luckily escaped. In the context of the fable, the proverb indicates that the rabbit had many friends, but in reality, he had no friends at all. The rabbit asked all for help, but no one helped her in the hour of need. Thus, the proverb rightly pointed out that the rabbit had many friends but was friendless in reality. The proverb is made of "he who has many friends", and "has no friends". All the animals claimed that they were all good friends of the rabbit, but when the rabbit needed help, no one came to her aid. Thus, the proverb suggests that a person with many friends is lonely in the hour of need.

63. "Love can tame the wildest" (Aesop 77).

The proverb is used at the end of the fable *The Lion in Love*. It tells the story of a lion who fell in love with a young girl. He asked the girl's parents for marriage. The parents were confused as to whether to accept or reject the proposal. They did not want to enrage the king of the beasts, and nor did they want to hand over their daughter to such a beast. Therefore, they told the lion that their daughter was very tender and that his passionate love for her might hurt her, so they asked the lion to remove his claws and teeth. The lion was so much in love with the girl that he trimmed his claws and pulled his teeth. Finally, the lion went to the girl's parents with his proposal, but they laughed in his face and asked him to do his worst. The proverb in the context of the fable indicates that the lion was so much in love with the girl that he removed his claws and teeth, thus making him lose his beastliness. The lion blindly accepted the parent's condition. It is said that love is blind, just as the lion removed his claws and teeth for his love. The proverb is made of "love", and "can tame the wildest". The proverb in the context of the fable suggests that love is so powerful that even the wildest can be tamed just as the lion in the fable.

64. "Union gives strength" (Aesop 78).

The proverb finds its place at the end of the fable *The Bundle of Sticks*. The fable is the story of an older man who was about to die. When he was on his death bed, he called all his sons to give them parting advice. He ordered his servant to bring a bundle of sticks. The man gave the bundle to his oldest son and asked him to break it. The son tried very

hard to break it but failed. The man asked another son to break it, but he too could not break the bundle. Thus, all his sons tried one by one but could not break the bundle of sticks. Finally, he gave each son a stick from the bundle and asked them to break it. They quickly broke the sticks easily. The older man asked his sons if they understood the meaning of the activity they had just performed. The proverb in this context indicates that the sticks were unbreakable when they were together, but the sticks were easily broken when they were separated. The older man wanted to give a message to his sons that if they lived together just like the bunch of sticks, they would not be harmed. If they live separately, they will be finished just as they could easily break the separated sticks. The proverb is made of "union", and "strength". The fable and the proverb suggest a greater strength in unity than in separation.

65. "It is easier to get into the enemy's toils than out again" (Aesop 79).

The proverb is used at the end of the fable *The Lion, the Fox, and the Beasts*. The fable tells the story of a very sick lion who told the other animals that he would declare his will. He asked all the animals to come one by one to his den and listen to it. Thus, the animals went into the den one by one. First, the goat went in, then the sheep went in, and before they came out, the calf went in. The lion killed all animals who came in and recovered. He went to the mouth of the cave and saw that a fox was waiting outside. He asked the fox why he did not enter the cave. The fox replied that he was waiting for others to come out, then he would go in. He said that he saw the footprints of the animals going in, but he had not seen any footprints coming out, so he decided to stay out until the others come out. The proverb indicates that the lion tricked all the animals into coming to him as he was sick and unable to hunt. Thus, he quickly found his daily meal, but the fox was shrewd as he observed that the animals had gone in, but no one returned. As a result, he understood that the lion had killed them all. The animals quickly got into the lion's trap and could not escape. The proverb is made of "it is easier to get into the enemy's toils", and "than out again". All the animals believed the lion and went into his cave, but the wise fox waited outside as he came to know that no one had come out. Thus, the proverb suggests that it is easy to fall prey to the enemy's trap than get out of it. Therefore, one has to be careful in such situations.

66. "Wit has always an answer ready" (Aesop 80).

The fable *The Ass's Brains* makes use of the above proverb at the end. The fable tells the story of a lion and a fox who went hunting together. The fox advised the lion to send a message to the donkey to come and make an alliance between them. The donkey became happy to ally with him and the lion. As soon as the donkey went to the lion, the lion pounced on the donkey and killed him. Then the lion asked the fox to watch the dead donkey and not to have any portion until his return; otherwise, he would be punished. The lion went to sleep and did not return for a long time. The fox waited for a long time and saw that the lion was not coming; he ate the brain of the dead donkey. The lion returned and noticed that the donkey's brain was missing. He asked the fox about the donkey's brain. The fox answered that the donkey did not have any brain; otherwise, he would not have gotten into his trap. The fable and the proverb indicate that the fox was clever and had the answer to the lion's question. The lion invited the donkey to make an alliance and thus kill him on his advice. When the lion warned the fox not to touch the donkey, he found a way to save himself. Therefore, he saved himself from the wrath of the lion by saying that the donkey did not have any brain as he fell prey to their plan. The proverb is made of "wit has", and "answer ready". The proverb through the fable suggests that it is wise to be witty to save ourselves from trouble. A witty person always has an answer ready for a difficult situation, just as the fox answered the lion's question.

67. "We often give our enemies the means for our own destruction" (Aesop 81).

The proverb finds its place at the end of the fable *The Eagle and the Arrow*. The fable tells the story of an eagle who was flying high in the sky. Suddenly, he heard the sound of an arrow shot. He found himself shot by the arrow. Blood was flowing as it fluttered down to the ground. When he saw the arrow pierced into his body, he found that his feathers were attached to the arrow's shaft. The eagle used the above proverb as he died of the arrow shot. In the context of the fable, the proverb indicates that the arrow by which the eagle was killed had the plumes taken from the eagle itself. The plumes used at the end of the arrow directed the arrow at the aim, and thus his plumes become the reason for his death. Thus, the proverb indicates that the eagle's destruction was caused by the plumes attached to the hunter's arrow. The proverb is made of "we often give our enemies", "the means", and "our own destruction". Thus, the proverb and the fable suggest that we often become the reason for our downfall. The proverb warns us not to share our secrets with others as we may not know who will use them against us for their purpose.

68. "Do not count your chickens before they are hatched" (Aesop 82).

The proverb is used at the end of the fable *The Milkmaid and Her Pail*. The fable is the story about a milkmaid who would go to the market to sell the milk in the pot on her head. While going to the market, she thought of buying hens with the money earned by selling the milk. She further believed that the hens would lay eggs which she would sell to the parson's wife. She thought she would buy herself a dress and a hat from the money earned by selling the eggs. She dreamed that when she comes to the market in the dress and the hat, the young men will come to talk to her, and Polly Shaw will be jealous, but she will not care about her. She will have a look at her and toss her head. As she was thinking, she acted upon it, and she moved her head. As a result, the milk pot on her head fell on the ground and spilled the milk. She went home and told her mother what had happened. Her mother advised her not to take things for granted before they happen. In the context of the fable, the milkmaid was daydreaming about her plans. She was planning to sell the milk then, buy hens which will lay the eggs, then she will sell the eggs and buy herself a dress and hat. By wearing this dress and hat, she will make Polly Shaw jealous. Without caring for her, she will move forward in the market and toss her head. The milkmaid's dream remained as she planned everything before everything happened. She thought everything would happen as she thought, but it did not happen. Thus, the proverb indicates that the milkmaid did not wait for the results. The proverb is made of "not to count chickens", and "before they hatched". The proverb and the fable suggest that we should not hurry to jump to conclusions. Things may not work as we thought. Thus, we should wait for things to happen.

69. "Better humble security than gilded danger" (Aesop 84).

The fable *The Horse and the Ass* makes use of the above proverb at the end. It tells the story of a horse and a donkey travelling together. The horse was wearing fancy clothing, and the donkey was walking with difficulty as he was carrying a load on his back. The donkey wished he had been the horse as he is so well fed and has a fine harness. The next day, there was a fierce battle, and the horse was so seriously injured in the fight that he was about to die. The donkey passed by the horse and, looking at the horse, said that he was wrong that he wished to be a horse. The fable and the proverb indicate that the donkey was envious of the horse as he was well treated, but when he saw the horse dying, he changed

his thoughts as he came to know that the horse's fate was to die in a battle, and he did not have a wish to die in battle. The horse received the best of trappings and the finest of the harnesses, but all the most delicate things he received were of no use as he was destined to die in the battel. In comparison to the horse, the donkey was safe. He just has to carry the load. The proverb is made of "better humble security", and "than gilded danger". The donkey worked hard alongside the horse but did not receive the fine trappings. He was envious of the horse, but when he saw the horse in dying condition, he felt that he is in better condition. The donkey failed to see the danger that the horse had to face. Thus, the proverb suggests that it is better to have humble security than a decorated risk.

70. "Men often applaud an imitation and hiss the real thing" (Aesop 86).

The proverb finds its place at the end of the fable *The Buffoon and the Countryman*. The fable is the story of a buffoon and the countryman who performed a mimicry show at a village fair. The buffoon made the audience laugh as he imitated the sound of many animals. The buffoon ended his performance by squeaking like a pig. The spectators thought he had hidden a little pig, making the squeaking sound. A countryman standing by said that the sound does not resemble the pig's sound. He asked the audience to give him time till tomorrow, and he will show them the actual squeaking of the pig. The countryman appeared on the stage the next day and squeaked so horribly that the audience threw stones at him. He told them to stop and see what they hate is an actual squeaking of the pig, and he showed them a little pig whose ear was pinched. The proverb indicates that people praise something artificial and disapprove of the real. The buffoon squeaked like a pig that people enjoyed even though it was unreal, but people disapproved of it when the countryman made the pig squeak. The proverb is made of "men often applaud an imitation", and "hiss the real thing". The proverb and the fable suggest that people often like imitation and dislike the original.

71. "Never trust the advice of a man in difficulties" (Aesop 88).

The proverb is used at the end of the fable *The Fox and the Goat*. The fable tells the story of a fox who accidentally fell into the well and could not get out of it. The goat was passing by, saw the fox, and asked what he was doing in the well. The fox told her that a draught would be coming, so he jumped into the well to have water for himself. He also asked the goat to jump in so that she could also have the water for herself. The goat thought

this to be a good idea and jumped into the well. When the goat was in the well, the fox quickly jumped on her back and jumped out of the well by putting his legs on her horns. While going away from the well, the fox advised her not to believe what a person in trouble tells her. In the context of the fable, the fox was in trouble, and he lied to the goat that there was going to be a great draught. The goat trusted the fox and got into trouble. The proverb is made of "never trust the advice of", and "man in difficulties". The fox could not get out of the well, so he tricked the goat by telling her a lie. He said she would also be in trouble if she did not get the water during the draught. Thus, the goat believed the fox and got into the well. Thus, the proverb suggests that people in trouble often find a way to get out of trouble, so trusting them will bring trouble to others.

Conclusion

This paper analyzed the proverbs in the select fables. With the analysis of the above proverbs, it is observed that the proverbs are infused at the end of the stories to teach moral lessons. The proverbs relate to various contexts such as mythical, social, ecological, and religious, conveying the message. Each of the proverbs is contextualized appropriately. The proverbial elements are the cruxes of the proverbs, which, in turn, prove to be helpful to form anti-proverbs hence becoming a source for the production of altered forms of proverbs to match different contexts. It is also observed that the content words make the crux of the proverb. The proverbs can be explained solely in their words, but they should be adopted in different situations to understand them perfectly. Proverbs in Aesop's fables are relevant universally and beyond temporal or spatial limits provided that they fit into appropriate contexts. The proverbs and the corresponding fables create a literary balancing effect as they complement each other. Reading a fable and the related proverb creates a definite understanding of them. Even though no proverb or fable is provided, one can get to either a fable or the proverb if one of them is mentioned. The fables from two different books were studied, and it is found that the same fable uses different proverbs in different books. Thus, it becomes clear from the above analysis that fables are a rich source of proverbs. To understand a proverb, one has to read the corresponding proverb, and after understanding the proverb, a fable can be summarized in a proverbial statement.

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