

Discourse Analysis of *Seven Brothers and their Sister* A Story of Eravalla, a Dravidian Tribal Community

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Abstract

Language is used to express the objectives, motives, plots, and the socio-cultural attitudes of the community through literature. The organization and structure of a text has influenced several researchers to explore texts of different genres to gain insights into the flow of texts. This has gained importance in both literature teaching and research. In addition to the linguistic features and structures, the knowledge of the structure of organization of the story/text is very important to comprehend it. This study proposes six conceptual moves and their patterns in the organization. This 'moves model' has been applied in three of the Tamil 'Sangam' literatures and found them appropriate to be applicable to other genres as well. Keeping its usefulness in teaching and research, an attempt is made, here, to apply it to a tribal story of 'Eravallan community' of Tamil Nadu. The objective of the study is to find out whether the proposed 'conceptual moves' are applicable to storytellers also.

Keywords: Eravalla, *Seven Brothers and their Sister*, Discourse Analysis, tribal-lore, genres, Moves, meta-language.



1. Introduction

Language is used as a tool to express the ideas and the literature, spoken or written, is used to express and represent the life style, the thoughts that the society wants to expose, the philosophy of life and the tradition of the language speaking community, etc. The literary tradition used to change along with time and the conceptual style the community undergoes. They were approached differently in different periods keeping in view of the theoretical development such as Linguistics, Ecology. Environmental science, Anthropological studies, Stylistics, Psychology, Structural analysis, Feministic approach, Sociological approach, etc. This

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paper tries to analyze the oral story named ‘Seven brothers and their sister’ of ‘Eravallan’ Tribe / Eravalla community with the principles of Discourse approach.

‘Eravallan’ is a Dravidian Tribe dwelling in the areas between Pollachi and Udumalaipettai of Tamilnadu and Palacaud of Kerala states of India. The story was told by Mrs. Palaniammal of the community. (Gnanasundaram, 2012).

In a conversational or stylistic analysis, one may study the vocabulary, the phrases, semantic features, inner meaning, style, conversational patterns, etc., which would be considered as linguistic analysis. Nevertheless, when we approach the literature with the discourse approach we have to find out the features such as: the perception, the content, the design, the message, expression, ordering of them, character formation, the techniques used, the cultural features expressed in the story, etc. Along these lines, this study proposes a ‘conceptual moves’ model to analyze the organizational structure of the story in ‘Eravallan’ language.

2. Discourse Analysis

Discourse Analysis deals with analyzing written, oral, or sign language use, or any significant semiotic event as a whole text (Gilbert and Mulkay, 1984). The primary source of study is the folk story of the Eravallan tribe. Hence, the text as a whole is taken for analysis. Questions such as ‘Why? How? What for?’ are to be answered and the need, the process, etc., are to be analyzed in depth. However, when a text is taken for analysis, one can approach it through monologue, inner speech, conversation, or discourse analysis as done in the analysis of Sangam poetry (Nadaraja Pillai, 2020). This paper takes up the analysis of the story of ‘Seven brothers and the sister’ keeping the discourse analysis as the prime theory behind it.

Discourse depends on the linguistic and information processes involved in the story (Pornsiri, 2018). In this, two pairs of persons interact: the speaker and the listener on the one hand and writer and the reader on the other. Based on this characteristic feature we may classify them as:

1. Oral discourse
2. Written discourse

Here in the present case study, the first type, namely, oral discourse is taken for the analysis. If a perfect interaction is to take place between the creator or narrator of the story and the listener, the storyteller should adhere to some basic norms, namely,

- (1) The language of the story should be understandable

- (2) Characters should speak captivatingly
- (3) There should not be any ideological or linguistic ambiguity
- (4) The linguistic expression through the words, phrases, etc., should be selected, appropriate to the context
- (5) The content and the message to be conveyed must be either told or left to the attitudinal reflection of the listener
- (6) The flow of the story through the conversation, who spoke to whom, etc., must not confuse the listener

If the six features suggested above are followed sincerely, the story would be well comprehended by the listeners (Vijayan, 2017). In fact, an ‘agreement’ between the narrator and the listener is arrived at regarding (1) the facts about the story, (2) about the discourse techniques used and (3) the language used, which may be derived from the following four sub-processes, namely, finding out,

1. The knowledge of the background of the story
2. The interpretative meaning – one’s own understanding, the notion or idea associated with the words or phrases.
3. The implicative meaning – the formal relationship between two propositions.
4. The denotative meaning - the direct and implicit meaning.

3. Structure of the Story

In a literature class, teachers used to struggle to help students understand the words, phrases or structures used by the writers either to be aesthetically significant or purposeful to make their resolution exposed clearly. These are literary devices. Whereas, here, we would like to focus on a special rhetorical strategy followed by the authors (Nwogu, 1991). ‘The story may end in a puzzle. The writer or the storyteller uses this technique so that the reader or the listener may feel the puzzle. However, the narration or explanation given should support the theme in a pleasant way. There may be a puzzle, which remains a puzzle until the end. The style of narration should be clear and precise for better comprehension. Suddenly, towards the end of the story, the present time and the good time may mingle. The incidents do support the story but the ‘morning star’ should be clear in the minds of the readers/listeners.’ (Thirumalai, 2017)

This strategy is extended to storytellers also as far as an unwritten tribal language is concerned. How does the writer or storyteller convey the idea or the concepts in an artistic way, moving from one concept to the other? The strategy of ‘conceptual moves’ is proposed in this study.

Reading or listening to stories is one of the greatest challenges for students, not only because of the rhetoric devices used but also the organization of the story itself (Nadaraja Pillai, 2015). The unfamiliarity with the discourse techniques used may, perhaps, be the reason for their low comprehension. Hence, this study focuses upon finding the ‘conceptual moves’, which will definitely facilitate the listeners/readers to understand better (Amnuai and Wannaruk, 2012).

As there is an unwritten agreement between the narrator and the listener as discussed earlier, there need to be only the knowledge about the form of the story given. It is proposed in this article, that the form of the story is expressed through six major ideational moves which are, in fact, not the movement of scenes as in drama or film but of the concepts (Nadaraja Pillai, 2014). There are also some words or phrases that function as helping words or ‘movers’ which assist in moving of the concepts in the story. In the oral discourse, normally, there would be some linguistic items used for confirmation from the audience. These may be questions about the incidents or a repeated statement, etc. The moves are also called communicative moves (Joseph, Lim and Nor, 2014.)

Following are the six moves proposed for the analysis of the story.

1. Introducing move
2. Stabilizing move
3. Escalating move
4. confirming move
5. Focusing move
6. Reflexive move

In addition to these, there will be confirmation questions / emphatic statements, which function as ‘motivators’, such as:

1. Wh-questions or tag questions
2. Discourse markers
3. Repetition of words or statements, which we may call ‘loops’
4. Story teller’s views / comments

These features help in the conceptual movement of the story. Furthermore, this assures confirmation to the storyteller that the story is well received and understood by the listeners. Finally, it is expected that the story lead to a meta-language. This is meta-language is also called metatalk by some scholars.

Swain (2001) defines metatalk as ‘the metalinguistic function of the output hypothesis: a learner uses language to indicate an awareness of something about their own, or their interlocutor's use of language.’ Another assumption made by Swain is that metatalk is a cognitive tool. She characterizes metatalk as problem-solving language process. Accordingly, it not only helps learners in language learning, but also serves researchers in cognitive processes. Metatalk in this way is related to sociocultural learning. We, the authors prefer to call it as meta language than metatalk, since the story in question leads to a meta language reflecting the socio-cultural aspects of the community.



4. Moves

As explained earlier, the design of the moves proposed is not the scenes as given in dramas, but the conceptual divisions of the story (Swales and Feak, 1994). The whole text or story is divided into conceptual divisions. The moves proposed here, make an easy flow of these conceptual divisions to move from one to the other. The objectives are to attract the readers / listeners attention to the story, introduce the point of view of the story, to give the background knowledge of the story and finally motivate the listeners/ readers to arrive at the meta-language expected. This normally depends on the knowledge, experience, and exposure to different reading (Fryer, 2012).

4.1. Introducing Move

Normally, it is the beginning of a story with attractive or suspenseful phrases as in short stories. The function of this conceptual move is to attract the mind of the listeners or to give an introduction to the characters in the story or the location of the story, or to pave way for foregrounding, etc. There will be messages, which may help to guess what will happen at the end. From here, the story begins to move.

The story (Gnanasundaram, 2013) is divided into individually numbered sentences for better understanding of the concept proposed. The following sentences are considered as the introducing move in the story taken for analysis. The story goes as follows:

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1. oru koṇkakk-i ēḷu āṇ makka-ka.
'A kaunder (a non-tribal man) has seven male children.'
2. ēḷu āṇ- makka-ku naṭuv -e oru poṭṭa poṇṇu.
'Also he has a girl baby born in between the male children.'
3. appa anta ēḷu pēru -mu iru -pp- at-r- a.
'All of them (the seven persons) are living.'
4. ayya ēḷu pēru - mu ... itun -u iṅku lakkunṭā...
'Those seven persons are living.'

These first four sentences introduce the leading characters around whom the story is intertwined. The function of this move is to increase the attitude of the listeners, who would be tempted to ask the question as to 'what next?' The fifth sentence is a 'loop' used for confirmation so that the listeners do not miss the characters.

5. ayya ēḷu āṇ makkaḷu-mu...
'Those seven men...'

4.2. Stabilizing Move

Understanding the centrality of the story, making topic generalizations, reviewing the incidents, following the language and style of the storyteller, etc., are very important to understand the communicative motive of the story.

After the introduction of the story, this move functions as the gateway to the main story to further alleviate the story in the mind of the listeners. In other words, this conceptual move gives firmness to the characters or the purpose. This is expressed through some questions or orders or some statements. This bridges the introducing move with the escalating move, which comes next.

The storyteller utters the seventh sentence to involve the listeners also as characters in the story. In fact, instead of /nāma/ 'we', it should have been 'they', that is, the seven brothers and the sister, to make the course the story smoothly. Yet, it should be considered as a technique used by the storyteller to make the listeners as part of the story.

7. vanattakattu nāma kuṭiyiruntiru-pp-it-a
'Imagine that we live in the forest.'

From the eighth sentence onwards the story is stabilized, that is, the story, which is going to happen in the forest, which is the location.

8. nāma kātu vetṭ-at-at- eṇkki
'How come they till the land?'

9. ayna ēlu male-ṇkku aṇka pakkam-ā pōy-i kātu beṭṭ-a-nu
'There one has to till the land by going by the side of a stretch of seven hills.'

10. aynu ēlu male-ṇkku aṇka pakkam-ā pōy-i kātu vetṭi-koṇṭu
'There, the seven men crossed the seven hills, plough the land by the side of it.'

The first phrase of sentences (9) and (10) are the same. This technique is used for emphasis or confirmation.

11. appa ēlu āṇkaḷu-mēru-mu kātu vetṭ-i īṭu pūṭṭ-i ēr oṭṭikkoṇ ṭ- irup-p-at -r- u
'The seven brothers are tilling the field by arranging the plough after making the land ready for tilling.'

12. iṇke ammeyu-mu appanu-mu cōḷakkāḷiy-ō kōraṇkaḷiy-ō marukku peṇka -
pāṅku ...
There, the parents, appear to have prepared either Colakkāḷi (a thickened pudding like dish made out of Jowar flour) or koḷḷukkāḷi (a thickened pudding like dish made out of the flour of horse gram)... went near the girl...

13. ayya ēlu pēru-ṇkku ēlu caṭṭi ... maṇṇu caṭṭi ... maṇcaṭṭi ... ayya ... maṇṇu caṭṭi-
li ēlu pērutu-ṇkku ēlu uruṇṭe kaḷi... koḷḷu iṭi-cc-i... ayya koḷḷu koḷakkatṭe ēlu
uruṇṭe koḷukkattē ... kaḷi ēḷ uruṇṭe ... caṭṭi -mele ēlu caṭṭi-nu mēla vecc- i ayya
peṇka-kāri pāṅku koṭutt-u- pō-t-u

The parents prepared colakkāḷi and koḷḷukkāḷi, kept them separately in seven earthen pots (meant for seven brothers) and handed over the same to the girl (for distribution).

The word /maṇṇu caṭṭi/ otherwise /maṇcaṭṭi/ is also a loop for confirmation. Thus, the story is stabilized now that the incident,s which are going to be narrated scuttle around this forest. The sentences (14) to (16) are asked to the audience. This is one of the main features /a technique of an oral discourse. The questions are for either confirmation that the audience follow the story or not or for emphasis. It may be taken as a mover.

14. ārukku?

To whom?

15. āṇkaḷe mēru-kku...

To the brothers
16. ēḷu pērttuṅk-ukku
To those seven men.

4.3. Escalating Move

This is the most important move of the story, which brings in the incidents taken place in the story. The activities taken place in the story are narrated in this move. This intensifies the importance of the incidents that take place.

17. ēḷu malekku aṅka pakkam-ā kātu veṭṭ-at-a āṅkaḷamēr-ukku peṅka-kāri kaḷi
koṇṭupō-ḷ -u

‘The girl carried the food: cōḷakkaḷi and koḷḷukkaḷi (in earthen pots) to her brothers (who till the land by the side of the seven hills).’

18. . aṅku ēḷu male kaṭant-u ēḷāvatu male-li ī poṇṇu kaḷḷa ravaḷanu ... ār-nu
vacciru -pp- uṭ-u?

After seven hills, there in the seventh hill, this woman has kept a husband secretly ...
whom she has kept (Stealthily as her husband)?

19. oru kaṭame-nu vacciru-pp-uṭ-u
Yes, she has kept sambar.

20. kaṭamān iru-pp-ut-allā ... kaṭame ... ayya... kaṭamānu ... kaṭamān-e ... kaḷḷa ravaḷanu
vacciko -ṇṭ- -atu

She has kept sambar as her secret husband’

Sentences (21) and (22) are narrator’s question and answer for confirmation or emphasis.
This may be considered as a mover also.

21. āru?
Who’?

22. peṅka-kāri vacciko -ṇṭ- -utu
She has kept (sambar) as her secret husband.

The story continues.

23. appa ... aṅku pōy-i ... āru male kaṭant-u ... ārāvatu male-y-akattu pō-y-i ...
peṅka-kāri ... vantū ... ayya ... kaḷḷa ravaḷe-nu viḷi-pp- -uṭ-u
'She went there, crossing the six hills and called her secret husband.'

24. kaṭamān-ē kaṭamān-ē kāt-ēr-i - vā kaṭamān-ē erukkalañceṭi-nu kaṇṭu etuttu-vā
kaṭam-ē ayn -entu viḷi-pp -uṭ-u
'Sambar, Oh, sambar, Come by crossing the forest, (my) sambar, Come in front of me
after viewing the Yercum plant.'

25. ayya ... kaḷḷa ravaḷne viḷi-cc- ā..
'At the time when she called her secret husband...'

26. ī kaṭame vant-u ciricc-i kaḷicc-i ... ā poṇṇu kūṭa ciricc-i... kaḷicc-i
'The sambar came to her, laughed heartily and spent the time by rejoicing with the
woman.'

27. enna paṇṇ-ut-u? (A question for confirmation)
What did she do then?

28. cinnāṅkaḷe -nta kaḷi-nu-mu ... ayye koḷḷu puṭṭu-nu-mu ayya kaṭame-kku koṭu-
tt-u kā-ñc-i tim-pa
'She gave the food items, made out of the Jawar and horse gram flour (meant for her
elder brother) to the sambar.'

29. appa ēḷu pērttu-nta kaḷi-li oru āḷu-nta kaḷi kora-ñc-i pō- t- allā
'Among the seven men's food, one person's share is reduced. Is it not?

30. paṅku kora-ñc-i pō-t-u
'The share is reduced.'

The sentence (29) is used for confirmation and (30) is for emphasis.

4.4. Confirming Move

This is a subordinate move of the framing move. The continuity move will have many incidents narrated to move the story further. All the incidents will be here in this move. The story moves to the focus move is certain from this one. There may be twists and turning points in the incidents narrated. These factors depend on the narrator's style of storytelling. Here, in the analysis the story is divided into nine incidents taking into consideration the twists and turning

points occurred in it. Incident one has the first turning point in the story. The incident five has a twist in the story. The incident six has the major turning point, which leads the story in a different way. The incident seven has a coiled twist. Likewise, the eighth incident has the important twist in the story. There are nine incidents narrated. It is concluded that each of the incident confirms a turning point or a twist.

4.4.1. Incident 1

31. appa āru āṇkaḷu-mēr-nta kaḷi-tān iru-ppu-t-u āru caṭṭi-li

‘That means now there is food only for six brothers, in six earthen vessels.’

32. appa koṇṭupō-y-i koṭu-pp-at-a- pōtu ēḷu āṇkaḷu-mēru va-nt-u kaḷi timp-at-am-
entu vantu- kēyntaru

‘When she started distributing the food, all the seven men came to her to eat their respective share of food.’

33. appa cinnāṇkaḷe kē-tṭ-atu

‘One of the younger brothers asked her.

34. alla-mmaṇi āru āṇkaḷu-mēru-kku-tēn cōru ... kaḷi iru-pp-ut-u ... en- akku eṇkki -y-
intu kē-pp-at-a pōtu

‘Oh, my sister! There is food only for six, Where is my share?

35. aṇṇ-ā intu viruntiṇkāru neraya va-nt-u -kē-ṇc-ar-u ati-n-āle nin-akku kaḷi ille-
ntu coll-i kēyntu... āyin -entu cell-i kēyntu

‘Elder brother, today many guests had come. And, therefore, you do not have your food!,” said she.’

36. appa cari-nt-u

If that is so, it is alright.

37. ayya āṇkaḷa-mēr-kku, āḷ-ukku ittara vaṇṇam ittara vaṇṇam koṭu-tt-u -kēyntu ...
ayyūrāṇkaḷe-kku koṭu-tt-u-kēnc -ā

‘(Then) she distributed the food sharing the food (in six earthen vessels) to those seven brothers.’

38. cari intu tān viruntu-kār vant-u-kēnc-a-r-u ... nāḷekki-n-ālum namakku kaḷi
var -um -entu nōkk-in-ā...

‘It is alright. Today guests had come. Will I get my share of food (in full) at least tomorrow?’

4.4.2. Incident 2

39. matta-nā atukkum matta nā... ayilu- nu -tā kaḷi Koṇṭu pō- t-u tā-mā
'Next day and the following day, she was taking food only to the Sambar.

40. ayya āru caṭṭi-tān kaḷi koṇṭu pō- t-ā-mām
'She took food only in six earthen vessels to her seven brothers.

41. ayya āru...ār-āvatu caṭṭi kaḷi-ṇu ... ayya kaṭeme-kku koṇṭupō-y-i koṭuttukē(y)-nt-u
'She gave the food in the sixth pot to the sambar (her secret husband). In fact, she gave the food in the seventh pot to the sambar and hence the seventh brother remains without food).

42. marukk-ant-um kē-ṭṭ-atu ... vantu... ēn ammaṇi nintale-tān viruttu-kkār vantiru-
pp- ut-unt-u co-nn-e int-um āru āṅkaḷe mēru-kku tān kaḷi ... en-akk-eṅkkī entu
kē-kk-aṅkāṭṭi ...

'Elder brother asked the following day also. "Why my girl, You said yesterday that guests had come (suddenly) and therefore there was food only for six persons, where is the food for me (today)?"

43. aṇṇ-ā intum -tēṇ viruntu-kkār vantukē-nt-ar-u... int-um nin -akku kaḷi illa-ṇṇ-ā
āyi-ntu cell-ikēy-nt-u
'Sooner he asked, (like that), she replied " oh, my elder brother ! Today also guests had come. You don't have your share of food, today also" thus she said and went.

44. itu-nu nāma nōkk -aṇum
'This, I must find out'

45. namma peṇ-ka entukoḷi cev-ut-u āyin-untu celuṅk-iy-atu... itu-nu nāma
nōkku-ka āyin-untu celuṅk-iy-atu
'Why my sister should behave in this manner -thus his thought went in this way. This I should find out'

46. aṇṇ-ā nīṅka ērōṭṭ-i...
'You plough the field

47. nāṇ ...vantu... intu kūre-kki pe-kk-āṅc-i var -at-a .. kūra-kki pekkāṅci
'I will go home (and return).

4.4.3. Incident 3

48. en-akku tala vali-pp-ut-u... varattam-ā -t-u ... nān intu kūra-kku pō-t-a
entu celuṅk-iy-atu

‘I have headache, I experience pain and so today. I am going (go) home.

49. cinnāṅkaḷe ...vantu... pāt-ile- vant-u oḷinc-iruntu-ko-ṇṭ-atu

‘Little elder brother came and hid himself

50. oḷinciru- pp-at-a-pōtu ā taṅka-kkāri enna paṇṇ-ut-u

‘When he was hiding himself, what did this girl (younger sister) do’?

51. caṭṭi-mēle caṭṭi ... ēḷu caṭṭi ve-cc-i ēḷu pēr-tt-uṅkku kaḷi koṇṭuvar-ut-u

‘She brought food in seven earthen vessels, by keeping one vessel over the other, on the head’

52. kaḷi koṇṭuva-nt-u ...

‘She brought kaḷi.

53. ayya āru male kaṭa-nt-u ā-āvatu male-y-akattu va-nt-u nōkkiru-nt-uṇṭ-u viḷi-
pp-ut-u

‘Having crossed six hills, near the sixth hill (seventh hill) she saw (sambar) and started calling.’

54. oru taṇṇi ūttu-vākkū va-nt-u nōkkiyiru-nt-uṇṭ-u viḷi -pp-ut -u

‘She came near a spring, looked carefully and called sambar’

55. “kaṭamān-ē, kaṭamān-ē kātēr-i vā. erukkalanceṭi-nu nōkk-i etuttuvā
kaṭame” entu viḷi-kk- uṅ -kāṭṭi...

‘Oh sambar, (my) sambar, Come (near me) by crossing the forest!; by viewing the Yercum plant, come in front of me; as and when she invited the sambar in that manner...’

56. ayyō ..kaṭame eṅkō keṭa-nt-atu oṭivar-ut-u

‘Oh, God! The sambar which was somewhere, came running’

57. oṭiva-nt-u ā anicci-kūṭa konc-i kolapaṭ-ṭ-u ciri-cc-i kaḷi-cc-i kaḷi-cc-iṇṭ-u

‘Having reached her, he fondled, laughed with passion and enjoyed.’

58. appurom ... cinnāṅkaḷe-nte kaḷi-nu-mu ayya koḷḷu putṭu-mu koṭutt-u kē-nt-u
'Then she gave the little brother's food to sambar'

59. ōhō nīyi ...
'Oh! You (cheat)...'

4.4.4. Incident 4

60. appura makyā nēttu-mu reṇṭu nāl-um buṭṭ-u-kē-nt-u
'Two days have passed.'

61. reṇṭ-āvatu nāl-u ... vantu ... āṅkaḷe nōkk-ut-u
On the second day the brother started thinking.'

62. ī poṇṇu iniyē nam-ukku kaḷi-y-illāte paṇṇ-ut-a
'This girl makes me suffer every day by not giving my share of food.'

63. itu enna-ntu nāma nōkku-ka... itu eppaṭi naṭa -nt -iṇṭu-ru- pp-ut-untu itu-nu
nāma nō-kka-num āyin-entu celunc-iy-atu
'I must watch as to how this is happening' -he thought like that'

64. cinn-āṅkaḷe vant-u oru coṭi mara-tt-ili vantu oḷinc-i nōkk-iru- pp-ut-u
kaṇṭupīṭi-pp-a
'Little brother, hid himself behind a tree and has watched in order to find out the secret.'

65. appurom kaṭamān-e vīḷi-cc-u kaḷi koṭuttiṇṭu-ru-pp- uṭ-u
Then she called the sambar and gave him food'

66. cinnāṅkaḷe paṅku kaḷin-u koṭuttiṇṭiru-pp-uṭ-u
'She has given the share of the food-meant for her brother to the sambar.'

67. koṭu-tt-u ti-nt-u kaḷi-cc-i ...etu ... ivaru ti-nt-u kaḷi ti-nt-u kaḷi-cc-i ciri- cc-i
'She gave the food; the sambar ate, rejoiced, laughed heartily (and before these acts were over...)

4.4.5. Incident 5

68. āṅkaḷe ēr ōṭṭi -at-u ...
'All the brothers plough the land

69. appurom aṇṇan kē-tṭ-atu *

‘Then the elder brother asked.’

70. ēṇ-ṭā nī vūṭṭu-kku pakkā-ñc-i vant-u kēynt -iy-ā...

‘My girl did you go home and return?’ (addressed with a male address term in Tami viz. -ṭā due to affection)

71. illa-ṇṇā nān aṅku pōy-i kuḷuppaṭa-lli keṭa-nt-u kē-ñc-atu... nall-āy-kko-ṇṭ-u
va-nt-e āyi-ntu cell-itt-u

‘No my elder brother. I went home, lied down and slept for some time...I became alright and came’, said she.’

72. appurom veku nēram kirumi-cc-i peṅka-kkāri kaḷi koṇṭupō-tt-u

‘After the passing of quite some time, she carried food to her brothers.’

73. var-u-n-aṇṇā okka kaḷi tiṇṇ-uṇṭu pō ... var-u āyin-intu cel-i viḷippaṭ-a pōtu
cinn-āṅkaḷey-um pō -t-u

‘Please come, my brothers, you may eat food and then go,” thus when she invited (them), her elder brother approached her.’

74. pō-y-i ēn ammaṇi intu en-akku kaḷi iru-pp-aṭ -ā illi-y-ā?

‘Having reached her, he asked, “oh, my younger sister... Today, do I have my food or not?’

75. illa-ṇṇā intu -mu viruntu-ñkāruke vant-u kēy-nt-ar-u... int-um nin-akku kaḷi ille
āyin-entu cell-a

‘No, my elder brother, the guests had come today also... Today also you do not have your share!” thus, when she said ...’

76. ōhō nī appaṭi campōkam-ā āy-i-n -entu... celuṅk-iy-atu

‘Oh, the matter goes in a different way’, the brother thought.’

77. cari cari pō-ntu cell-i peṅk-aṇṇe cell-I piṭṭu kēy-nt-u

‘It is Okay, It is Okay ... you proceed’, thus the elder brother said and left.’

4.4.6. Incident 6

78. appurom makyā nāḷu entukkoḷi cē-ñc-iru-pp -uṭ-u

‘And then, what he has done, the following day’

79. ī poṇṇu buḷi-cc-a kaṇakkiy-ē pōy-i ā kaṭamān-u buḷi-cc-i viḷi-cc -iru -pp- ut-
u...

‘He went and called the sambar in the same manner as that of the girl...’

80. ciṇṇāṅkaḷe pōy-i buḷi-pp-it-u

‘younger brother went and calls (the sambar)’

81. kaṭamān-ē kaṭamān-ē kātēr-i vā kaṭame... erukkalanceṭi-nu nōkk-i etuttu vā
kaṭame aynu cel-i puḷi-kk -uṅkāṭṭi ...

‘Oh sambar, Come to me, by crossing the forest ... the moment he called the sambar by
telling “Come in front of me after viewing the erkum plant” ...

82. ayya kaṭame ippōt-e buḷi-pp-ut- untu cel-i oṭṭam-ā oṭi va-nt-at-um entukoḷi
paṇṇ-in-atu

‘Oh, I am being invited so early!’ having though like that, the sambar ran fast to the
destination; What the brothers did, after the sambar reached ...?’

83. āṅkaḷe-mēru okka kaṭamann-e veṭṭ-i oṭicc-i kati atutt-u pūrā kati-y-iṭṭu kēnt ar-u

‘All the brothers, joined together, killed the sambar, cut into pieces and transformed the
same into meat.’

84. peṅka-kāri kaḷi ko-ṇṭ-u va- nt- ā- tt- u

‘The girl had brought the food...’

85. aṇṇā kaḷi timp-am varu-n-aṇṇā entu cell-i viḷi-kk - uṅkāṭṭi ...

‘Oh, my brother (s)! Come, let us eat the food,” thus when she called...’

86. illa -ammaṇi int -okka nāṅka kari-y-iṭṭ-u kēy -nc-ar-am nām- intu ellārum-
ē kūta-kki pōk-am āyin-intu celli ... āyin-intu celli ... ayya kati-nu-mu eṭu-tt-iṇṭu
... ayya poṇṇu koṇṭu va-nt-a kaḷi-n-umu eṭuttu-ṇṭ-u pūrā mala-nu viṭṭ-u kī
etaṅk-i okka kūre-kku vant-ā-tt-u

‘No, my girl. Since we have cooked meat today.... We shall go home (for eating)” ...
having said thus... they all have carried the meat, carried the other food items, left the
hill side and had reached home.’

4.4.7. Incident 7

87. vantu ... ayya poṇṇu-mu vicanappaṭ-ṭ-u kavalappaṭ-ṭ-u-ṇṭ-iru-pp-uṭ -u ...

‘Reaching home, that grief stricken girl has experienced utmost pain.’

88. namme ravaḷan-e kont-u kā-nc-ir-ē

‘Oh, they have killed my husband.’

89. ī cinnāṅkaḷa-ne uyirōṭe viṭṭu pōṭā āyinintu cinuṅkiyatu

‘I should not leave this younger brother alive’, thus her thoughts went.’

Sentences (90) to (92) are uttered by the narrator to give emphasis to the action the girl is going to take and to make the story exciting.

90. enna paṇṇi kēyntāmā

‘What she did?’

91. inkēyē cōru ākkikkōṇṭirupputuvē

‘At home the preparation of food was (is) going on; wasn’t it (isn’t it)?’

92. ī poṇṇu pōyi enna paṇṇintu

‘What did this girl do?’

The story continues.

93. nellu pōrili pillu iruppaṭallā ... ayya pillu nōṭneri (?) oru reṇṭu paṭi nellum eṭuttuṇṭu vantu atunu kutti peṭacci ayya ari oru paṭi eṭuttiṇṭu

‘There is granary, is it not? From the (heap of the) paddy, she took two measures of the same and converted the paddy in to one measure of rice through the process of pounding, winnowing etc. and took the same to’

94. pāmpu iruppiṭalla cāraṇa pāmpu ... ayya ā pāmpuṇe aṭicci uricci āre mīnu cāru ... mīnentu celuṅkiyatu

‘You know the snake- the poisonous snake ... (she) killed the snake, peeled away the skin ... told her mother that it is fish and asked her to prepare fish curry (out of it).’

95. amma vākku koṭuttiṇṭatu

‘Mother promised to do.’

96. ammā namma cinnaṅki ... vantu āre mīnu cāruntān nallā puṭikkum

‘Oh mother, our younger brother like ārā fish curry very much!’

97. nīyi itunu aṇṇaṅkki tani cāru vaccupōṭu āyintu celli ammā kayyātinum iṭṭu “ī

paccari cōttuṅkku āre mīnu cāru nallārukkum” āyintu celli ...

ammā vākku koṭutti keyntu

‘You prepare fish curry out of this’; having said, she handed over the rice to mother.
“Fish curry will be a good combination to the cooked raw rice” ... mother promised to do.’

The sentence ammā vāḱku koṭutti keyntu ‘Mother promised to do.’ Is a loop and this is used to confirm the incident.

98. ammā enna pan-iru-pp-uṭu?

‘What the mother would have done? (She cooked.)’

99. ī kaṭame kari cārokka ivurukku ī pāmpu karinumu ayya pacca nellu cōrumu cinnāṅkaḷekki ...

‘This curry made out of sambar meat, this fish curry (in reality the curry made out of snake) and this cooked rice all are to my younger brother.’

4.4.8. Incident 8

100. cinna pulḷe nī vantu ī arici cōrumu ī āre mīnu cārumu nī tintukka” āyintu celli ...koṭuttu keyntu ...

‘Oh, my small little fellow, you come and eat this rice and ārā fish curry” having said the mother gave (the food items) to him.’

The question (101) and the answer to it were the narrator’s utterances for confirmation.

101. arukku?

‘To whom?’

102. cinnāṅkaḷikku koṭuttu keyntu

‘(Gave) it to the younger brother.’

103. koṭu-tt-atu-mu ī pulḷe tin-t-atu -mu ayniye oru mayakkaṅkaṅakki vantu keṭa-nt-a vākkule cattu pōṭṭu.

‘The moment she gave, the moment the son ate, there itself (he), fell down, fainted like and died.’

104. cattu pōnatumu(m) koṇṭu pōyi cuṭukāṭṭule potacci keyntaru

‘Sooner he had died, he was taken to (the cremation ground) - burial place and buried over there.’

105. potaccincētu ivuru āṅkaḷe peṅkamērokka nallāṭuruppuṭu

‘After having buried (him), the rest of these people- men, women all lived as usual.’

4.4.9. Incident 9

106. appurom oru vāram kirumicci

‘(then) ...a week has passed on.’

107. inta peṅkakārikki māṭṭe kāruka vantu poṇṇu kēppaṭṭu

‘People from the bridegroom’s side had started coming and proposed the girl (for marriage).’

108. poṇṇu kēṭṭu ... allā cīmellām muṭinci kaliyāṇa mukūrttamellam āykkonṭatu

‘The customary process different kind of people coming from different places, approaching the bride’s party and proposing the girl (for their son) etc. was all over and at last the date was fixed for marriage.’

109. ini pūvumāle vēṇum-ē putuppoṇṇu-kku

‘Now, it is the time that flowers and garlands are required for the new bride.

110. appurom āṅkaḷamērumu ūr ūrā naṭantālumu ī poṇṇuṅkku pūve keṭappale

‘Then ... the brothers have travelled to different places (in search of flowers); (but) flowers were not available for this bride.’

111. māleyum keṭappileyāmām

‘It appears that garland was also not available.’

112. appurom ūr mūlellām pōy kēṭṭuncētu ...

‘Then, when they went to the nook and corner of the town searching (asking) for flowers....’

113. cuṭu kāṭṭu nēru vanta pōtu cinnāṅkaṇṇe potacca cuṭukāṭṭila nōkkinā ... ayne

nantāvanam kaṇakkine nipputāmām pūvu

‘When they came straight to the place where her younger brother was buried, there they saw fully blossomed flowers, as though they are in a flower garden.’

114. aṭa nāma ittana pakkamu nōkki namma makakku pūvum keṭacciliyē

‘Though we searched in several places, we could not find flowers for our girl.’

115. iṅkki nōkku

‘Look at there.’

116. nantāvanam kaṇakke iruppuṭṭu āyinenu celiṅcētu

‘It is like a flower garden.’

117. namma ...vantu... pūvuṅki piṭuṅki koṇṭu pōkāṁ āyinentu celincētu

‘We can pluck and take the flowers.’

118. vantu pūvine puṭucci ...m...m..

‘by holding a flower (in order to pluck)m m...’

119. appam kēṭṭatu ...

‘He requested at that time.’

120. appantāne makkaḷe kēkkaṇum*

‘one should ask at that time, isn’t it, Children?’

121. cinnāṅkaḷe (veḷiyāṅkaḷe) cinnapeṅkakku kaliyāṇom, nī pūvum taranum, pūvaḷaku nōkkanum, māle taranu(m), mālaḷaku nōkkanu(m) aynentu celuṅkiyatu

‘Oh, younger brother (elder brother- wrongly placed word), marriage (is fixed) for the small girl! You shall give flowers, you shall appreciate the flower like beauty of the girl, You shall give garland, You shall appreciate the garland like beauty of the girl’.

122. makenattu kēṭṭatu

‘They asked their brother.’

123. capta kōpayā tiruntēyaṅkaṭā(?)

‘Were you in anger all these days?’

124. cinnāṅkaḷe-y-entu colluṭu

‘What did the younger brother say?’

125. cinnāṅkaḷe “veḷiyāṅkaḷe cinna layakkāriki kaliyāṇam...cāraṇapāmpaṭicci camaccu-vecca peṅkakāriki nā pūvum tariyila, pūvaḷaku nōkkiyila, māla tariyila, mālaḷaku nōkkiyila” āynentu celli keyntatu.

‘Elder brother(s), Marriage is for the little younger sister, I will not give flowers to the little younger sister, who made curry out of a snake for me, I do not want to look into the flower like beauty of the girl, I will not give a garland, I will not look in to the garland like beauty of the girl” thus the younger brother said.’

126. apputam cari entu kuḷicavaṭam (?) entu celli, veḷḷāṅ kaḷakkāraṇ vantu... ayya pūvunu kēṭṭatu

‘If that is so, it is okay” having said thus, the elder brother approached the younger brother (in grave) and asked for flowers.’

127. pūvunu piṭicciṇṭu cinnāṅkaḷe veḷiyāṅkaḷe cinnapeṅkekku kaliyāṇam nī pūvum taraṇum pūvaḷaku nōkkaṇum māle taraṇum mālaḷaku nōkkanu(m) āyinentu kēṭṭatāmā(m) ‘By holding the flowers, “younger brother, elder brother, marriage is for the little girl... You shall give flowers, You shall appreciate the flower like beauty of the girl, You shall give garland, You shall appreciate the garland like beauty of the girl”, thus said he.’

128. appa ī āṅkaḷakāra collitṭu tā(m)... cinnāṅkaḷe veḷiyāṅkaḷe cinnapeṅkakku kaliyāṇam, cāraṇa pāmpaṭicci camaccu vacca en cinna peṅkakku nāṇ pūvum tariyile, pūvaḷaku nōkkiyille, māla tariyille, mālaḷaku nōkkiyile āyinentu celuṅkiyatu... celli kēyntu ‘Then the brother (in grave) told, “younger brother, elder brother, marriage is for the younger sister, I will not offer flowers to my little girl who killed the snake to prepare curry out of it, so as to offer the same to me, I will not look into the flower like beauty of the girl, I will not offer garland to her, I will not look into the garland like beauty of the girl,” having said thus, he left.’

129. cennatamu apputam cerintu celuṅkiyatu.

‘By repeated requests from many quarters, then (at last) he agreed.

130. “cari kenci kenci kēṭṭu ...ayya cattu kovayattu keṭappaṭā āṅkaḷe” entu colluṭu Okay, everyone begged so much ... what the brother told – the brother who rests in the grave?’

131. nānu aynu pūvu māle tantālumu īke tārā mukūrta muṭiviṭatu... peṅkanumu aniyinum nī inkeyē nānu iruppaṭaṅkku kūṭṭikoṇṭu varanu(m)... ī nantā vanattukku kūṭṭi koṇṭu varanu(m)” āyine cennatu

‘I give flowers and garlands to her on a condition that before the marriage badge is tied around her neck ...shall bring the bride and bridegroom here itself- the place where I got buried; You shall bring them to this flower garden.’

132. cari tampi nān ayniyē kūṭṭi koṇṭu varuṭa aynuntu cennatumu ... ayya pūvuṇokka puṭuṅkikoṇṭu pōṭṭu/ bāṭṭu

‘Okay my younger brother, I will bring them certainly over there’. The moment he completed saying these words ... they all have plucked those flowers and took away them.’

4.5. Focusing Move

This is final move or climax of the story or the discourse. With this move, the story will be completed and the whole idea of the story becomes the focus. Focusing is a technique used by

the creator or the storyteller to complete the story with a comedy or tragic end. This main point may become the meta-language expressed by the creator or the teller.

The objective of the creator is that the listeners should understand this meta-language, which is brought at the end of the story. It is true that this move shows the answer to the built up incidents narrated through the story.

133. puṭuṅki-koṇṭu pōyi māle kaṭṭi putu poṇṇuṅkku jōṭicci ... kaṇṇu māla (?) ...

‘They made garlands out of the flowers plucked in that flower garden... the new bride was decked with flowers and garlands.....’

134. poṇṇu māṭṭenu-mu... ayya cuṭukāṭṭu-ṅkku āṅkaḷa kohaki/ botaki kūṭṭi koṇṭu varuṭṭu

‘They brought (bring) the bride and bridegroom to the burial place where the brother was buried.’

135. cinnāṅkaḷe povekku varuṭṭu

‘They all came to the tomb of the younger brother.’

136. kūṭṭi koṇṭu vantu... ayya... kōha mēṭṭili-ye nirutti-nutu-mu. ayniyē būmi-y-akattu

‘ucupp-entu’ pakkāntint-u-ṭu

‘Having brought them over there and made them stand on the top portion of the tomb – at that very moment both the bride and bride-groom suddenly went deep inside the earth.’

137. poṇṇu māppiḷa-yu(m) pūmi-y-akattu pakkāntirukka ... apparam āṅkaḷe mēr-okka

aḷutu polampi ann-okka vūṭṭunu pōṇaṅka*

‘Both the bride and bride-groom got buried inside the earth, all the brothers cried endlessly... and returned home.’

The revenge taken by the younger brother on the sister, since she had given him snake flesh, which had killed him ultimately is the focusing move of the story. The last sentence, that is,

138. atōṭa kata muṭiṅcitu (Tamil), muṭinci keyinci (Eravalla).

The story has come to an end.

is the narrator’s concluding remark in Tamil since the audiences were Tamils.

4.6. Reflexive Move

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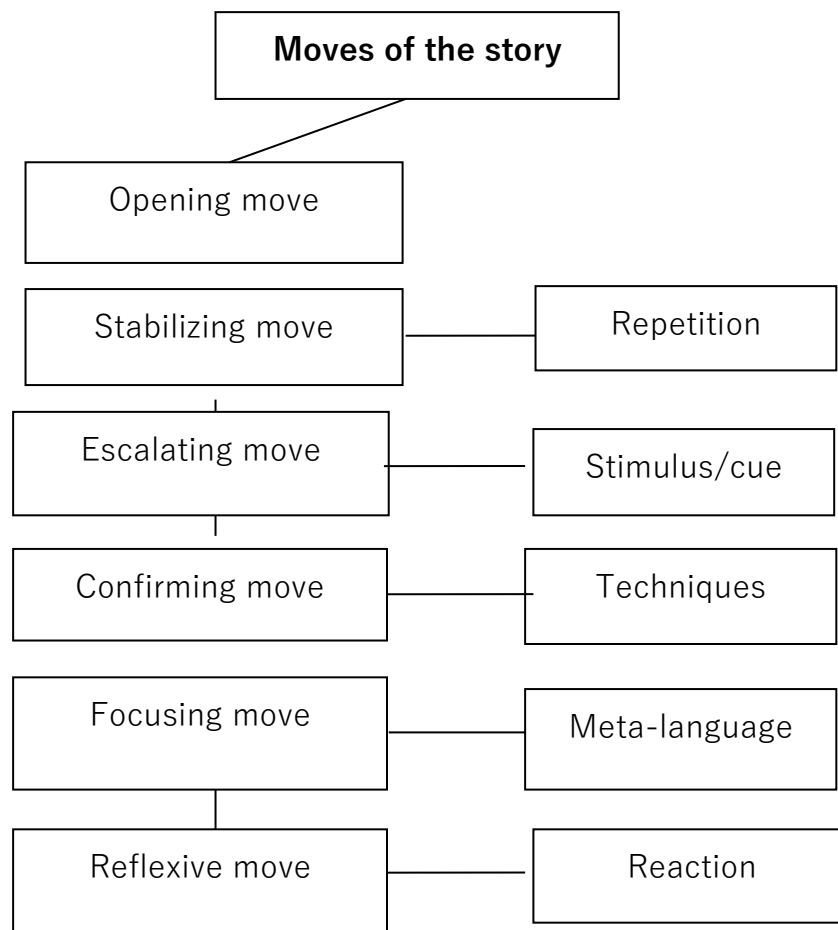
N. Vijayan, Ph.D. and N. Nadaraja Pillai, Ph.D.

Discourse Analysis of *Seven Brothers and their Sister* -- A Story of Eravalla, a Dravidian Tribal Community

This move is expected of by the narrator from the listeners' attitude towards the story. Based on this only, further comments and giving answers to ideas and doubts raised are done. Taking revenge for revenge or an honor killing, perhaps, is the reflexive feeling one may have in this story. Further, one cannot predict the reflexive attitude of the listeners. It depends on the way the story is told and on the focusing move.

The Meta-language

The listeners or the readers may notice some gaps between what they want to say and what they can actually say about the meta-language reflected as the output production. They may experiment with the language used and test their own hypotheses and may engage in meta-language reflections. The meta-language, here in the story may be either 'a tribal cannot marry a nontribal' or the story reflects that 'it is a honour killing'.



5. Conclusion

The analysis however brings in many new thoughts. In a written text, it is not necessary to give importance to mechanical details such as punctuation, capitalization, grammar, etc., while analysing it. In the same manner, one need not focus much on the pronunciation, expression, giving pause, flow of telling, etc., in a narration. They are important but less significant than the quality of the thought. Most of these details are not vital to the communication process; they merely assist in it. On the contrary, what the writer or teller tries to express through his own style and organization is important. Thus, this study emphasizes the analysis of the whole text for the purposes of better comprehension and magnetism through the conceptual moves. The article had proposed a six way conceptual moves for the structure of a story. The analysis further found out that there may be more incidents and some sub-moves as well, if a long story is taken for analysis.

Instead of having a story with characters from their own community, a nontribal story is in vogue in the 'Eravallan community'. This definitely has some implications. It appears that the story may indicate some intricacies in the tribal story. It is presumed here that the kaṭamān 'sambar' the character that was loved by the nontribal girl may be personified as a tribal boy who was killed by the nontribal community, to be specific, the brother of the girl. The brother, in turn, was killed by the girl, his sister. The killing of the girl by a plot may be considered as an honor killing ultimately, since the story itself is a nontribal motive that has to be interpreted as suggested above. The 'conceptual moves' suggested help the listeners as well as the learners of literature to comprehend the story well and arrive at a meta-language conclusion with the help of their attitudinal reflections on the story.

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