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**Ali Smith's *Autumn*:
A Collage of Real and Unreal, Temporal and Timeless**

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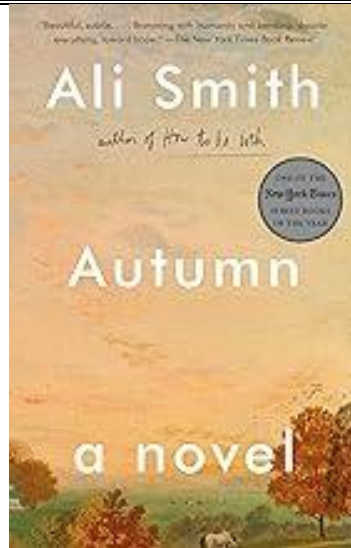
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Courtesy: www.amazon.com

Abstract

Ali Smith, in the first installment of her seasonal quartet *Autumn*, weaves together multiple themes and images to create a *mélange* that takes its readers into a dreamlike journey across time, space, and history. At the same time, Britain's only female painter of the Pop Art movement in the 80's Pauline Boty's collages and their interpretations form a significant portion of the novel that functions as a parallel subtext in its structure. Keeping the post-Referendum divided Britain in the background, Smith in *Autumn* recounts an unconventional love story between Elisabeth and Daniel, that is both timeless and temporal, beyond any strict definition, and deeply rooted in the soul. Together they create a multilayered reality embedded in their imagination, which contains

the meaning of life for them. Just as a collage has no apparent symmetry or order, but still manages to produce a sense of purpose and beauty, so also Smith's novel, devoid of any chronological order or linear narrative structure, shifting back and forth in time, is able to please its reader with a sense of autumnal fulfillment and hope. Besides focusing on these thematic and structural aspects, the paper will also engage with the political undertone of the novel that has earned it the title of the first 'Brexit novel', which has added another layer to its complex collage-like tapestry. The neo-formalist method as employed by Caroline Levine to expand the concept of form in literary fields will be used in the latter part of this paper to analyze how the multiplicity of ideas work together. Overall, this paper will examine how in *Autumn*, by working with several themes and issues, Ali Smith manages at the end to combine all into a collage, which is in itself organic and whole.

Keywords: Ali Smith, *Autumn*, Collage, Narrative structure, Form, Neo-formalism, Erotohistoriography, Conviviality

Ali Smith's *Autumn* is crafted following a nonlinear structure that often vacillates between dream and reality, as well as from past to present. This first installment of Smith's seasonal quartet prepares the ground for her five-year-long literary project which continues through three consecutive novels after *Autumn* titled *Winter*, *Spring*, and *Summer*. Although there is no evident connection or continuation of a plot among these four novels, combinedly they raise a common question in their reader's mind which is, how much of the contemporary time and events can be and should be portrayed by the artist through their artworks. Ali Smith naturally gravitates towards portraying the importance of art in making sense of the world, and her ambitious seasonal quartet is also no exception.

Autumn's main action revolves around the lifelong friendship, which can also be interpreted as a platonic love affair between Elisabeth Demand, a single art history lecturer in her early thirties, and Daniel Gluck, a centenarian on his deathbed. Daniel has been a polite and sensitive person, who also happens to have lived quite an eventful past, which is gradually revealed to Elisabeth and the readers as the novel progresses. Through his speech, memories, dreams, and "time travels" (Smith 175), Daniel in both his conscious and subconscious states, puts together a

collage that is, or might have been his life. He is seventy years older than Elisabeth, who was eight when she first met him as her neighbor.

Despite this huge age gap, they form a bond during the course of their lives and create a love that is complex, metaphysical, and beautiful. They discuss the books they have read, create pictures in their minds, and try to make sense of the world around them. Both of them have empty spaces in their lives that are filled by the other's existence. Elisabeth, as an intelligent child, lacked the intellectual stimulation she needed. Moreover, she does not have any other siblings, a father figure, or a male model in her family. Her relationship with Daniel enables her to whet her appetite for knowledge, especially of art and literature, and groom her mind, which results in her becoming a sensitive and sensible young woman. Daniel, on the other hand, finds in Elisabeth a companion with whom he could spend his lonely days, discussing his ideas on various topics. She might have also served as a replacement for his brilliant young sister Hannah, whom he had lost to the Holocaust when she was in her early twenties.

This odd friendship puzzles Elisabeth's mother who suspects her of having a father fixation. She also believes Daniel to be an old gay man, who is taking advantage of her daughter's innocence to spoil her. These suspicions might have been triggered by her own queer tendencies, which later in the novel are confirmed as she comes out as a lesbian. Although Elisabeth's mother has erroneously interpreted her relationship with Daniel as something "Unnatural. Unhealthy" (Smith 83) at the beginning, she is correct in asserting that Daniel indeed affects her daughter psychologically, but in a good way as the readers can understand through Elisabeth's narration of her time spent with Daniel and the overall effect he has had on her. He encourages Elisabeth to think differently, find meaning that lies beneath the seemingly meaningless, and see life as a collage of events that, when put together, turns into something profound and meaningful. He might have even influenced her decision to study art history later in life by directing her inquisitive mind toward art interpretation and appreciation.

When they first met, Elisabeth pretended to be someone else, her nonexistent sister. After a while when Daniel had amused her with his talks about the meanings of their names and she had put her guard down, he greets her saying, "Very pleased to meet you both. Finally" (Smith 52). When Elisabeth asks what he meant by 'finally', he replies, "The lifelong friends . . . We

sometimes wait a lifetime for them” (Smith 52). Indeed, this is the beginning of a friendship that has lasted a lifetime, taking up the last part of Daniel’s and the formative years of Elisabeth’s life, and nourishing them both to feel complete for a while. Daniel’s prophetic words do come true as we witness a friendship that defies all normal definitions of friendship or love.

While chronicling this relationship, Ali Smith masterfully incorporates other themes that involve aging, the fluidity and complexity of time, different forms of love, art history, politics and its deceptions, gender inequalities in fine arts, victimization of women in scandals, different forms of truth, and, above all, how easily people can become divided and can turn hostile by their prejudices that ultimately curtail their common sense and humanity. This tendency, or rather the flaw of not being able to see the results of mindless actions and the inability to see the fallacy of it is embedded in human nature. Daniel explains this disturbing human tendency to Elisabeth, in a way suitable for a child to comprehend, while showing how their cat is easily fooled by the vanishing coin from his hand right in front of its eyes, “See how it’s deep in our animal nature . . . Not to see what’s happening right in front of our eyes” (Smith 175). This is how Daniel gradually works on Elisabeth to shape an intelligent child’s perception of the world, develop her creativity, make her aware of reality as it is, and ultimately prepare her to face it.



Courtesy: <https://www.theguardian.com/books/2024/oct/21/gliff-by-ali-smith-review-a-warning-from-the-near-future>

Ali Smith has undeniably grounded her novel in reality with its critical focus set on the post-referendum schism among the people in Britain and its consequences. For further clarification of the political setting of the novel and to get a proper hold of the historical moment with which Smith primarily deals, it is important to discuss how they are related to her main plot. The period in which her novel begins is one week after the Referendum results. Ali Smith recreates the country's atmosphere after the election and her position about the result in a string of sentences. She writes,

All across the country, people felt it was the wrong thing. All across the country, people felt it was the right thing . . . All across the country, people felt unsafe . . . All across the country, people felt legitimized. All across the country, people felt bereaved and shocked . . . All across the country, people felt history at their shoulder. All across the country, people felt history meant nothing. All across the country, people felt like they counted for nothing . . . All across the country, people told people to leave . . . All across the country, politicians lied . . . All across the country, promises vanished . . . All across the country, nobody spoke about anything else. All across the country, resist bile was general . . . All across the country, everything changed overnight . . . All across the country, the country was divided, a fence here, a wall there, a line drawn here, a line crossed there. (Smith 59-60)

Through these simple but powerful lines, Smith conveys the overall condition of Britain in that historical period. Smith shares in her interview with Olivia Laing that her first plan was to plot *Autumn* in an antique shop where life is set off as a farce, but later she decided to change the setup of the novel and explains the reason behind the change saying:

The notion of a referendum is in any case a divisory line: you choose one side. Meanwhile, you've got the mass division of 65 million people crossing the world from parts of it which are untenable, unliveable and in flames. And what's left of the world deciding whether or not to open the gates or the walls or to build more gates or walls. How can we live in the world and not put our hands across a divide? How can we live with ourselves? It isn't either/or. It's and/and/and. That's what life is. (Laing)

Autumn is the outcome of this obligation felt by a conscious writer, especially as “she’s not . . . an artist who seeks to wall herself off from the world” (Laing). At the very beginning of *Autumn*, Ali Smith recreates the horror of the dead bodies of refugees, both children and adults, washing up on beaches that summer, people who were trying to flee the ‘unliveable’ parts of the world. She also incorporates images of people “holidaying up the shore from the dead” (Smith 12), signifying the insensitivities and carelessness on people’s part, that allow such atrocities to repeat themselves time and again throughout human history.

Although the scenes are in Daniel’s mind while he is drifting in and out of consciousness at a care home, the foundation of these dreams is his subconscious knowledge of current affairs derived from Elisabeth’s visits, during which she would read newspapers to him. His memories and experiences would also surface from his subconscious within these dreams. Smith draws scenes from the Second World War as a digression that involve Daniel’s sister Hannah, who had probably been killed during the war by the Nazi forces.

While dealing with the historical injustices, she also hints at the inherent deceit in the political arena as well as in the artist community, which later on is further illustrated through the incorporation of Pauline Boty’s life and work in several sections in her novel and a fleeting segment about Christine Keeler and her childhood traumas of being exposed to brutalities by “The man she called Dad” (Smith 166). These inclusions serve to thematize the discrimination women face in the field of art and their victimization in the political arena and also problematize the seemingly insignificant events in a girl’s psychological development.

Pauline Boty’s life and works further function as a subplot that runs along the main narrative as she also serves as Daniel’s love interest. Boty’s artworks, especially her collages, parallel the structure of Smith’s novel aesthetically. These two forms of creative work also operate similarly on a thematic level. Smith, like Boty, conjures up a collage-like world from the amalgamation of fragments of real history, fictional representations of historical events, and pure fiction. This mode of juxtaposition of practical and surreal in *Autumn* ultimately leads the readers to contemplate multiple issues that are closely connected to here and now. One such issue is the ‘multiculturalism’ in Britain and its ‘conviviality’ to allow coexistence, as dubbed by Paul Gilroy

in his book *Postcolonial Melancholia*. In the preface of this book, Gilroy explains his idea of ‘conviviality’ as follows:

I use this to refer to the process of cohabitation an interaction that has made multiculturalism an ordinary feature of social life in Britain’s urban areas and in postcolonial cities elsewhere. I hope an interest in the workings of conviviality will take off from the point where ‘multiculturalism’ broke down. It does not describe the absence of racism or the triumph of tolerance. Instead, it suggests a different setting for their empty, interpersonal rituals, which, I suggest, have started to mean different things in the absence of any strong belief in absolute or integral races. (Gilroy xv)

Almost twelve years after the publication of Gilroy’s book, Petra Rau also echoes Gilroy’s deduction in her essay titled, “*Autumn* after the Referendum”. She posits, “The referendum, in *Autumn*, is a particularly egregious symptom of our peculiar ‘now’ and not ‘noticing’ how fundamentally divided the country had become before the vote, let alone afterward” (Rau 38). Gilroy believes that the existing form of multiculturalism as practiced in Britain was “unkempt, unruly, and unplanned” (Gilroy xiv). So, as an alternative, this idea of convivially coexisting in a multicultural setting, where, according to Gilroy, the concept of “multiculturalism” itself had failed, possesses the potential to work.

This concept of ‘convivially coexisting’ resonates wonderfully with Smith’s use of the ‘collage’ device to imply a possible method of harmonious collaboration. Just as in a collage, all the seemingly inconsistent and incompatible parts coexist to create something better than the integrated parts and acquire a new meaning, so also Gilroy and Smith seem to advocate for similar methods to allow convivial living in a multicultural society.

Peter Elbow in his essay titled “Collage: Your Cheatin’ Art” discusses the use of narrative collage in creative and literary writing. He explains how the apparently unrelated elements in a collage come together and create an artwork that succeeds in producing the desired effect or conveys the artist’s message. In his observation, “Collage uses the simplest but most effective aesthetic principle: put things together if they sort of go. They need to ‘go’ . . . But not too well. Interest and pleasure increase if there is some friction, resistance, difference. A bouquet is a

collage, but a good bouquet needs some clash” (Elbow 26). He continues the discussion a few pages later as, “The collage lets us *skip* what’s hard. Skip figuring out exactly what we are really trying to say. Skip unity. Settle for a gathering of parts that are all sort of related. Skip organization and just put pieces in some intuitive order. And skip transitions altogether” (Elbow 31). Just as Pauline Boty has applied this ‘intuitive order’ to create her collages, so also Ali Smith uses the technique in organizing the multiple themes that her novel deals with.

About this multiplicity of themes and their collage-like formation in *Autumn*, Petra Rau says,

All are equally important and equally significant. Their narrative joining and ordering becomes the work of (often retrospective) interpretation which is itself a mutable history; a collage with several themes; white noise from which identifiable tunes emerge. To be allowed to search semantic possibilities requires a Nietzschean untimeliness, a slight disjunction. (Rau 38)

One has to be aware of the disjunctive nature of both time and history and be able to unite all the themes and events, which are without any ‘transition’ in *Autumn*, to make any meaning out of this collage of a novel. Daniel employs both these topics while in conversation with Elisabeth. Elisabeth remembers when Daniel had first visited her house and she had asked him whether he would have liked to time travel if it was possible. Daniel responds by saying, “Time travel is real, . . . We do it all the time. Moment to moment, minute to minute” (Smith 175). This is one of the significant lessons that Elisabeth gets from Daniel, and that is exactly what she does throughout the novel along with Daniel, which contributes to the multilayered structure of the narration.

Smith develops her plot through multiple and nonlinear interactions between Elisabeth and Daniel and also from the fragmented events of Daniel’s life, as presented in his own words. This gives the novel a disjointed structure which at the same time mirrors the fragmented quality of time in the novel. When Daniel explains to Elisabeth how time travel is real, he is referring to how all human beings tend to travel back and forth through time in their memories as well as subconscious dreams, and at the same time make her see how a specific moment can become

simultaneously temporal and timeless. Smith highlights this fleeting nature of time to also explain how subjective the experience of time can be. By entwining the past with the present, as well as the real with the dream world, Smith expands the experience of time as being something beyond an immediate or actual phenomenon.

Daniel first uses the term ‘collage’ in his conversation with Elisabeth when she was eleven. He asks her, “You want to go to collage” (Smith 71). Elisabeth thinks that he has misspoken by replacing the word ‘college’ with ‘collage’, and so corrects him by saying, “I want to go to college” (71). But Daniel continues saying he has meant higher studies at college, but that as a form of collage. He provides her with a brand-new definition of college. He says, “Collage is an Institute of education where all the rules can be thrown into the air, and size and space and time and foreground and background all become relative, and because of these skills everything you think you know gets made into something new and strange” (Smith 71-72). And this is also what life and history stand for Daniel, what he wants Elisabeth to realize as well. He never tells her about his own life chronologically, not even systematically. She gets to know him by what he tells her about himself in bits and pieces over twenty-four years of their acquaintance. Daniel creates a collage of his life in front of Elisabeth from which she has to derive the meaning for herself to know who he really is at present and who he used to be in the past. To understand how such an unsystematic method can succeed in forming a genealogy of history, we can use the term ‘Erotohistoriography’, coined by Elizabeth Freeman. She defines it as,

Erotohistoriography is distinct from the desire for a fully present past, a restoration of bygone times. Erotohistoriography does not write the lost object into the present so much as to encounter it already in the present, by treating the present itself as a hybrid. And it uses the body as a tool to affect, figure, or perform that encounter. Erotohistoriography admits that contact with historical materials can be precipitated by particular bodily dispositions and that these connections may elicit bodily responses, even pleasurable ones, that are themselves a form of understanding. It sees the body as a method, and historical consciousness as something intimately involved with corporal sensations. (Freeman 95-96)

We see a parallel here between the method described by Freeman and the way Daniel presents himself and his life for Elisabeth to make sense of it. Only his corporeal presence in front of her at any moment would have never been enough to produce the history of his being. But when he is both conscious and unconscious as an old dying man in the care home, his mere bodily presence serves to establish a relation between past and present time. Elisabeth too here uses the time-traveling techniques that she has learned from Daniel to remind herself what he has been for her. This dying man in front of her is no less than a finished work of collage for her. For Elisabeth, Daniel stands for an eventful past and he is someone whom she has taken so long to understand fully and might still have failed. Daniel's life thus transcends his bodily presence, and he becomes a signifier of the temporal and timeless quality of human existence.

Ali Smith in her novel revisits the past to revive Pauline Boty and her work. How Boty's collages serve *Autumn* structurally has already been discussed. But the artist's own life and the subjects of her paintings also serve as an erotohistoriographical instrument to establish a genealogical history in reference to the scandalous 'Profumo Affair' of 1963 and the Referendum in June 2016. In response to Olivia Laing's question on the reason behind referring to Boty's works several times in the novel, Smith explains that *Autumn* connects the Referendum of 2016 with the trial of 1963 because, "Both are key years . . . in which a lie in the political sphere had dramatic consequences for society at large. Like Brexit, like the invasion of Iraq, the Profumo affair marked a turning point" (Laing).

The painting which in this reference should be discussed is the collage titled "Scandal 63". It is a collage in paint, at the center of which is a photograph of Christine Keeler by Lewis Morley. The background is bright red at the top of which is a blue strip that contains four leading male faces of the scandal. In the painting, Boty centers Keeler's proud figure as a protest against the victimization of women in scandals. According to Martin Gayford, "A further layer of complication was added by the fact that Boty posed in her studio, her body hidden by the finished painting, perhaps making an implicit comparison between herself and the star of the scandal, Christine Keeler" (Gayford xiv). Boty, in her other paintings and through her own lifestyle, attempts to reverse the gendered power dynamics which in the 60's Britain was seemingly

impossible. “She has found by experience that she is in a world where female emancipation is a password and not a fact - she's beautiful, therefore she should not be clever” (Smith 153).

Boty seems to be trying to reclaim agency over her body and herself as a thinking being when Smith makes her utter, “Happy to pose nude. I like nakedness. I mean who doesn't, to be honest? I'm a person. I'm an intelligent nakedness. An intellectual body. I'm bodily intelligence. Art's full of nudes and I'm a thinking, choosing nude. I'm the artist as nude. I'm the nude as artist” (Smith 246). Through her own bodily existence and by painting pieces like “It's a Man's World I and II”, “The Only Blonde in the World”, “Sunflower Woman”, “Celia Birtwell”, and “Some of her Heroes”, Boty has denied the governing myth about women and their sexuality, and claimed the power and agency that Keeler, in reality, had been denied of. Boty, being a female artist, has been investigating female sexuality which in the 60s appeared to be radical and was considered as exercising a male's prerogative.

Moreover, the titles of Boty's paintings are intended to mock the attempt to typecast women, especially the attractive ones like herself (“Pauline Boty”). Pauline Boty adopts the art form of collage to synthesize these problematic female experiences and complex political issues, to create meaning for herself and her audience, and to reveal the true state of affairs. In like manner, Smith adopts this method of collage-making and uses it to create meaning out of the disjunctive time following Brexit and the lives of her two main characters, David and Elisabeth.

A neo-formalist reading of *Autumn* adds another layer to the novel's deeper meaning and complex structure. Caroline Levine in the introduction of her book titled *Forms: Whole, Rhythm, Hierarchy, Network* discusses how wide a particular form can be to encompass a variety of topics and produce conceivable and comprehensible outcomes. A brief account of how Levine has worked through this issue is essential to understand her project. Levine starts by providing a very broad definition of form. According to her, formalist analysis of literature should not be limited only to the structural level of the literary piece, but should also include the socio-political elements of the work. From her standpoint,

A contemporary critic, informed by several decades of historical approaches, would want instead to take stock of the social and political conditions that surrounded the work's production, and she would work to connect the novel's forms to its social world. She would

seek to show how literary techniques reinforced or undermined specific institutions and political relationships, such as imperial power, global capital, or racism. (Levine 1)

Some might suggest that this second group of elements to study in the case of literature belongs to the field of new historicism. But Levine, by broadening the term ‘form’, includes both structural and socio-political contents of the work to study. Following her line of reasoning, it is the function of form to bring order, and bringing order entails the distribution and arrangement of matters, which in themselves are concerns of politics. This pattern allows her to conclude or justify that form is also a matter of politics. She presumes, that “politics involves activities or ordering, patterning, and shaping” (Levine 3), which are also matters that form deal in. She opines that readers and critics tend to treat aesthetics and political arrangements separately, whereas the fact is that we use the concept of ‘structure’ when we talk about social and scientific matters, as well as in literature when we talk about its relation to social orders. In essence, this concept of structure that combines politics and literature through form is a matter of aesthetics. This neo-formalist model of critiquing anything, be it a literary text or a socio-political event, that produces meaning and works well must be, according to Levine, following a pattern or having a form. In her words,

We have typically treated aesthetic and political arrangements as separate, and we have not generally used the language of form for both, but we have routinely drawn on social scientific accounts of “structure”; we have certainly paid attention to national boundaries and hierarchies of race and gender. And it is a commonplace practice in literary studies to read literary forms in relation to social structures. So: the field already knows a great deal about forms. But it is a knowledge that is currently scattered across schools of thought and approaches. (Levine 3)

What Levine theorizes has been put into practice in the form of a novel by Smith in *Autumn*. This idea of form may appear conservative or fixed, but the quality of affordance and portability, as explained by Lavine in the later part of her introduction, allows forms to contain immense possibilities as well. Both Levine and Smith simplify the conventionally complex matters of literature and cultural studies by introducing this all-inclusive and broad definition of form, which can generate a more comprehensive understanding of both literary and sociopolitical matters.

At the end of the novel, Smith leaves her readers in a period of transition between autumn and winter. All the fragmented histories that she has unveiled about Daniel and Elisabeth, and their surrounding realities over the course of the novel combine to delineate their character as whole and comprehensible. The disorientation one feels almost throughout the novel from the lack of context, linearity, and reference is deliberately infused in the narrative to simulate a similar effect generated by a collage.

One has to know about the individual history behind each of the component parts of a collage to get the overall meaning of it. Similarly, Smith's readers have to delve deeper beyond the plot and know the story behind each seemingly unrelated segment of the plot to capture the real essence of *Autumn*. Like a collage, Smith imaginatively bends and blends these seemingly unrelated events and characters to complete a full circle, which in the end parallels her idea of a cyclic time and history, rather than it being a trail of consecutive phenomena. The sense of ending that the season autumn always brings with it, used to depress Elisabeth when she was fourteen. But Daniel made her see that summer was still there. The narration goes:

He didn't say anything. But all across the landscape down behind them it was still sunlit blue and green. She looked up at him showing her how the summer was still there.

Nobody spoke like Daniel.

Nobody didn't speak like Daniel. (Smith 148)

Autumn, like Daniel and also like a collage, offers volumes to think about, without directly speaking to its readers or showing connections explicitly. One just has to be able to connect and decode the meaning for themselves as Elisabeth has done. Hope and hopelessness for a lost love, for an uncertain future during the Second World War, and for a country divided over a political decision mix and merge like a collage in Ali Smith's *Autumn*, a novel named after a season that stands for satiety, but at the same time signals decay and death.

The aftereffects of the Referendum have exposed manifold differences and divisions among people that previously remained hidden. But these types of ruptures are nothing new in human history. Ali Smith, in a lecture titled "The Novel in the Age of Trump", explains the

functions of a novelist at such a critical point in history and why a novel matters. According to her:

The novel is a form that takes time, flips time, gives us time, renews old matter, reminds you what life is and how layered and dimensional it and language and thought and being are, allows understanding, allows fellow-feeling, analyses the notion of structure while being a structure of its own, demonstrates transformation, . . . and as a form always at the vanguard of its own form never stops finding the form to meet the needs of the time in which it is written . . . all from the pivot-point of the present moment, the no-time and the always, that each novel engages in and holds us through. (Smith “Ali Smith’s Goldsmiths Prize lecture”)

This concept and function of the novel find literary representation in *Autumn* which is set at a major historical point in Britain, when the conflict over Brexit has alienated some Britons from their own homeland. To present these political issues in her novel, Smith has broadened its form to the point where it becomes often vague and disorienting. But this is what one might expect to experience while capturing a historical moment that is simultaneously ‘no-time’ and ‘always’, as Smith explains in her lecture.

The beauty of *Autumn* lies in the fact that, to capture this politically charged atmosphere, Ali Smith has employed the form of a narrative collage, to meet the demand of that specific time in which it was written, and has aesthetically captured multiple issues in it, which are neither limited to a single socio-political event, nor can be bound in a single timeframe.

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Transfer Grammar Rules for Malayalam to English Translation

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Abstract

This paper presents a rule-based approach to machine translation from Malayalam to English. Malayalam, a Dravidian language with rich morphological and syntactic structures, poses significant challenges for machine translation. To address these complexities, we propose a set of transformation rules that map Malayalam expressions onto their English equivalents. The rules are designed to handle various grammatical features, including case markers, tense, and aspect. By focusing on these key linguistic elements, we aim to improve the accuracy and fluency of machine translation between the two languages, contributing to advancements in natural language processing and cross-lingual communication.

Keywords: Malayalam, Dravidian language, Machine translation, morphological analysis, grammar, syntax, semantics.

Introduction

Machine Translation is an important area in computational linguistics that automatically translates text from one language to another. There are so many different methods used for machine translation, which are rule-based methods, transfer grammar-based methods, statistical methods, machine learning, deep learning, etc. In this paper, we attempted to list the transfer grammar rules needed for machine translation from Malayalam to English. Malayalam is a language spoken in southern India. It is the main language in the state of Kerala and also spoken in Lakshadweep and Puducherry. Over 35 million people in India speak Malayalam, making it one of the country's

major languages. Malayalam is officially recognized by Government of India and is considered a classical language of India. Malayalam is a Dravidian language family language and stands out for its fascinating grammar. Unlike English, it relies on an agglutinative structure, where words are built by attaching suffixes to root words. This allows for a rich and expressive vocabulary. The word order in Malayalam is typically subject-object-verb (SOV), but it can be flexible for emphasis. Nouns change their form depending on their role in the sentence (case) and whether they are singular or plural (Lakshmi & Sobha Lalitha Devi, 2014). Verbs take center stage with conjugations that reflect tense, mood, and even whether the action is caused by someone. In older forms of Malayalam, verbs went even further, indicating person, gender, number, and polarity. adjectives, adverbs, prepositions, and conjunctions remain composed by their context, maintaining their original form.

Unlike Malayalam, with its distinct noun and verb inflections, English grammar takes a different approach. English belongs to a category of languages where word classes, like nouns, verbs, and adjectives, aren't readily apparent from a word's form itself. This can be confusing for translation, as the same word can sometimes be used in multiple ways. Take "run" for example, which can function as both a verb ("He runs every morning") and a noun ("We need a good run"). This is because inflectional endings, which modify a word's meaning based on its role in a sentence, are less common in English compared to languages like Malayalam (Nair, 2012). However, English does have its own methods for word formation. Derivational suffixes, like "-er" turning "run" into "runner," can create new words from existing ones. This flexibility makes English a dynamic language, but it can also present a challenge for those trying to untangle its grammatical intricacies.

There are significant variations between Malayalam and English grammar on a number of levels. Word order, the general grammatical structure, the usage of inflections, and even the way meaning is expressed are some examples of these.

Literature Survey

This paper reviews significant research on machine translation transfer rules. By examining these rules, we aim to understand how linguistic knowledge can be applied to improve the accuracy and fluency of machine translation systems.

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Design and development of a Malayalam to English Translator - A Transfer based approach, by Latha R Nair.et.al. (2012) [8]. In this paper they proposed a Rule based Translation system for Malayalam to English. Used linguistic components of Malayalam and English for this system. Multiple modules used in this system like compound word splitter, Morphology based parser, Transfer module and Target sentence generator etc. Tested 1000 different kinds of sentences and resulted in 20% exact English versions of exact sentences. This system could give exact Translation of input sentences when adding more Transfer rules.

Transfer grammar components for Malayalam to Hindi and English Machine Translation system, by Stephy Joseph.et.al. (2014) [20]. In this paper they presented a translation system in the Hybrid approach based on rule-based and statistical methods. Tokenization, POS tagging, Chunking, Morphological analysis and Transfer grammar generation are the main modules used in this work. using a rule-based approach for the Data structure for transfer grammar. Nouns exhibit Subject and object properties. In this scenario subject and object identification is very difficult. For that, they used a Translation tagset for identifying nouns which act as a subject or object in a sentence. And used an SVM tool for POS tagging. In each stage they calculated accuracy using functional parameters such as precision and recall. They got the accuracy level of 80% for the Malayalam-Hindi machine translation. The proposed system is only suitable for Malayalam to Hindi Machine translation system. Malayalam to English transfer grammar rules are incomplete in this system.

Relative Study on Malayalam-English Translation Using a Transfer-Based Approach, Shahana.et.al. (2014) [19]. This paper has also discussed Malayalam-English transfer rule constructions using a rule-based methodology. This paper explains the major steps, such as the Malayalam transliteration, the bilingual dictionary-English, the Malayalam morphological generator, and the reordering by transfer rules, etc. and explanations of key computational modules Compound Word Splitter Module, Syntactic Structure Transfer Module and Target Sentence Generator Module. which comprises a preprocessor for splitting the compound words, a morphological parser for context disambiguation and chunking, a syntactic structure transfer module, and a bilingual dictionary.

A Rule Based Approach for Translation of Causative Construction of English and Malayalam for the Development of Prototype for Malayalam to English and English To Malayalam Bilingual Machine Translation System: Bijimol.et.al (2018) [3]. This is a bilingual Malayalam-English and English-Malayalam machine translation system. In this paper they are proposing a Rule-based method for the translation of causative sentences in Malayalam and English and English to Malayalam causative sentences. There are five main modules in the systems: Preprocessing Module, Causative Sentence Processing Module, Malayalam-English Translation Module, English-Malayalam Translation Module and Bilingual Dictionary. The grammar side of both languages Forms of Causative Sentences in English and Malayalam explained and identified changes about the tense marker in both languages. The paper mentioned that the proposed system performs better than that of Google translator for the translation of causative sentences.

Although the above-mentioned studies discuss the various methods of Malayalam and English machine translation, the changes of the suffixes in the Malayalam and English grammatical rules, such as nouns and verbs, are not precisely marked. Our study is making progress by incorporating grammatical changes from Malayalam to English.

Relevance of the study

Transfer grammar rules are meant to connect the syntax of two languages. The use of precise rules regarding the syntax of different languages makes mechanistic translation more accurate. The syntax of Malayalam and English is very different. Therefore, the laws behind them will involve a certain level of complexity. There have been numerous articles and studies related to rule-based machine translation or transfer rules. According to the literature survey on machine translation rule-based methods, none of these articles have explained the syntax rules of Malayalam accurately and completely. It is in this context that this article discusses the transfer grammar rules for translation from Malayalam to English. We are trying to explain how Malayalam grammar connects with English grammar rules.

Neural networking machine translation systems are working only based on the corpus. We found some unsolved error in Neural machine translation especially Malayalam language

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translation. especially the grammar rules are also breaking in NMT. There are some simple Malayalam sentences which are breaking in English translation. Here we are proposing the clear rules for translating Malayalam to English. When the system is able to learn the rules, it can give a good output from these rules.

Methodology

The rule-based translation system relies on an extensive repository of linguistic resources to facilitate accurate translation. These resources include JSON files containing Nouns, verbs, Adjectives, Adverbs, irregular verbs, and postpositions, each comprising a collection of Malayalam-English word pairs. Specifically, the noun file contains 1000 pairs, the verb file encompasses 250 pairs, the adjective file comprises 600 pairs, the adverb file consists of 165 pairs, and the irregular verb and postposition files encompass 134 and 42 pairs, respectively. Additionally, pronouns, demonstrative, conjunctions, and other essential data has been added. Malayalam tense markers - *uḻ:u (present)*, *i, tḻ:u, n:u (past)*, *um (future)* - are used to form sentences in each tense. Fifty sentences are crafted for each tense, utilizing the compiled list of words and incorporating pronouns and adjectives. These sentences are manually translated into English, then identified and recorded Malayalam case markers and their corresponding equivalent grammatical elements in English (Nair, 2012). We created as many sentences as possible, incorporating each case marker. Every sentence includes its English translation. We utilized the constructed sentences with case markers for analysis and development of the transfer grammar.

1. Transfer Grammar Rules for Malayalam to English Translation

Typically, in two-word sentences, the word order remains unchanged in most cases. However, if a word ends with '*ḻa:l*' or '*ja:l*', swap the positions of the words.

For instance:

- *avaḻa:l aṭitḻ:u* becomes "Hit by him".
- *vaṭija:l aṭitḻ:u* becomes "Hit with Stick".

In the case of two-word sentences where the entity is a common noun (N_NN) or a proper noun (N_NNP), and it is not a named entity (NER), several rules are applied. If the word is the subject, the corresponding English word is fetched from the noun dictionary.

Additionally, if the morphological tag indicates a noun or a verb, such as '<n>' or '<v>', we checked if the word is present in the conjunctions list, containing words like '*a:jiruṅ:u*' or '*a:ṅ*'

For example:

if the sentence is in the plural form. 'were' is added.

- Example: *avar kuṭ:ikaḷa:jiruṅ:u* becomes "They were children".

Otherwise 'was' is added in singular form.

- Example: *avaṅ kuṭ:ija:jiruṅ:u* becomes "He was a child".

if the sentence contains a generic personal pronoun.

- Example: *avar kuṭ:ikaḷa:ṅ* becomes "They are children".

if it contains a third-person singular pronoun, 'is' is added.

- Example: *avaḷ karajukaja:ṅ* becomes "She is crying".

Otherwise, 'am' is added for first-person pronouns.

- Example: *ja:ṅ karajukaja:ṅ* becomes "I am crying".

If a conjunction is not present in the representation list, we proceed to another rule, which involves adding 's' to the noun to indicate the singular form of the sentence. However, if the noun is present in the noun dictionary, we simply access the corresponding English word. An exception arises with the noun 'child', whose plural form is 'children'. Therefore, we include a condition to check for this exception.

When the word entity is "PR_PRP" (personal pronoun), we implement multiple rules to handle different situations.

2. Rules for Noun Translation

2.1. Case Markers

(a) Nominative

The Nominative case is the Noun or Pronoun that appears as the subject of the verb in a particular sentence.

Example:

lakṣmaṇaṅ eḷuṭi - Lakshmana wrote.

avaḷ iṅ:ale vaṅ:u - She came yesterday.

(b) Accusative

'e' is the Marker of Accusative case.

The accusative case of a noun is the grammatical case used to receive the direct object of a transitive verb. In English there is no accusative case marker.

In the presence of the morphological tag '<accusative>', we add 'at' before the verb if the noun ends with 'je' and the verb is 'ḥo:k:uka'.

For example: *avaṅ ramaje ḥo:k:i* becomes "He looked at Rema".

(c) Sociative

Sociative case is very similar to accusative case in that it marks or turns nouns into objects. In English, these sentences can be translated as "to" or "towards". The suffix in this case is 'o:t' in combination with pronouns or nouns, to mark them as object. Basically, you are directing an action, as such this case is only used with verbs that are interactive.

For example,

ivaṅ o:t,ṇa:ḥ ivaḥo:t paraṅ:u "I told him".

As you can see, in English we don't need to say "to him" because it's already implied there; however, In Malayalam you have to specify. It is a concept that is for the recipient i.e the one receiving the action.

(d) Locative

If the morphological split contains '<perlative>', indicating a perlative case, we add 'through' to the translation. Similarly, for '<ablative>', we add 'from'.

For example:

- *si:ṭa pu:ṭajilu:ṭe po:ji* becomes "Seetha went through the river".
- *si:ṭa sku:ṭil ḥiṅ: vaṅ:u* becomes "Seetha came from school".

If the word is a noun (object) and it ends with 'le:k:' and the verb is either 'po:kuka' or 'iraṅ:uka', we add 'to' after the verb.

For example:

- *si:ṭa kaṭajile:k: po:ji* becomes "Seetha went to the shop".

If the noun ends with 'ṭ:il' and the verb is 'kajaruka', we add 'to' after the verb.

For example: *si:ṭa maraṭ:il kajari* becomes "Seetha climbed to tree".

If the noun ends with 'jil' and the verb is 'irik:uka', we add 'on' after the verb.

For example: *ra:maṅ kase:rajil iruṅ:u* becomes "Raman sat on the chair".

(e) Dative

If the tag is '<dative>', indicating a dative case, we add the corresponding usage word, such as 'to,' 'for,' or 'have.' A dative case often represents the recipient of an action or the beneficiary of a situation.

(f) Instrumental

1. If the word's morphological split contains the tag '<instrumental>', indicating an instrumental case, we append 'by' to the translation. This case typically involves a morphological split of three words.

For example:

- *avaṅṅa:l aṭiṭf:u* becomes "Hit by him".

Before that, we check whether the morph contains the tag '<instrumental>' to determine whether to add 'by' before the person's name.

For example:

- *ra:maṅṅa:l kol:ap:eṭ:u* becomes "killed by Rama".

(g) Genitive

If the tag is '<genitive>', indicating a genitive case, we add corresponding possessive pronouns to the translation.

For example:

- *avaḷuṭe vi:ṭ* becomes "Her house".

Otherwise, we add the corresponding singular pronoun.

For example:

- *avaṅ o:ṭi* becomes "He ran".

Table 1: Case Markers Rules

Number	Case	Malayalam case marker	example	english marker
1	Accusative	<i>e, ne, te</i>	<i>pa:mpine, marate : maram</i>	Nil
2	Sociative	<i>o:t</i>	<i>pu:ajo:t : pu:ja</i>	to
3	locative	<i>at:, il, in:, e:k/o:t, u:te</i>	<i>ko:t:ajate : ko:t:ajam</i>	in, at, on, to, into, towards, along, through, Among Between
4	Dative	<i>k, n</i>	<i>ka:lin : ka:l kute:ik : kute:i</i>	To, for, have
5	Instrumental	<i>a:l, kon, vetf:, it:</i>	<i>si:tajal : si:ta</i>	With, by
6	Genitive	<i>nre, ute</i>	<i>si:tajute : si:ta</i>	of, 's (belongs to)

3. Rules for Verb Translation

3.1. Tense Markers

When encountering a verb, we implement rules for different tenses such as simple present, simple past, simple future, present continuous, and past perfect.

For the simple present tense, we first check if the last letter of the verb is present in the inflection dictionary.

If the verb ends with the character 'y', we replace it with 'ies'.

For example:

- *avaṅ karajuṅ:u* becomes "He cries".

However, before applying this rule, we include another condition:

the second-last character of the verb should not be a vowel. This condition is necessary to avoid incorrect verb forms. For instance, the verb 'enjoy' ends with 'y', so if we were to replace 'y' with 'ies', it would create an incorrect verb form.

For the simple past tense,

We check if the verb is irregular. If it is, we replace the word with its irregular past form, such as 'eat' becoming 'ate'. If the verb is not irregular, we simply add the corresponding English verb to the translation.

Example: *avaṅ kaṇitf:u* becomes "He ate".

- *avaṅ tṣiritf:u* becomes "He smiled".

Additionally, we include an exception where

if the verb ends with 'e', we add 'd' to the verb to form the past tense.

Example:

avaḷ fvasitf:u become "she breathed".

For the simple future tense, we add 'will' before the verb.

Example:

- *avaṅ varum* becomes "He will come".

For the present continuous tense, we add 'am' after 'I', and 'are' after other pronouns. If no pronoun is present, 'is' is added.

For example:

- *ṇa:ṅ karajukaja:ṅ* becomes "I am crying".
- *avar karajukaja:ṅ* becomes "They are crying".
- *avaṅ karajukaja:ṅ* becomes "He is crying".

For the past perfect tense, we add 'had' before the verb.

For example: *avaṅ vi:tṇṭ* becomes "He had a house".

In the case of the word entity being 'V_VAUX' (auxiliary verb), which indicates the presence of the word 'uṅṭ',

We add 'had' if the pronoun is 'he/she/it', and 'have' if the pronoun is singular.

For example: *avaṅ vi:tṇṭ* becomes "He has a house".

In three-word sentences, before proceeding to translation, we reorder the representation list to conform to the English sentence structure of subject + verb + object.

In addition to the rules mentioned for two-word sentences, we introduce some additional rules for three-word sentences. Specifically, in these cases, we explicitly mention particular verbs due to potential issues with morph splitting. Adding 'to' or 'on' to the above-mentioned noun ending terms without specifying the verb may lead to errors in translation.

In the case of adverbs, even though the sentence contains three words, after morphological splitting, it may split into four words. Therefore, we introduce an exception case for four-word conditions.

1. If the sentence contains an adverb and the morphological split includes the tag '<adv>', we fetch the corresponding postposition term from the dictionary.

However, since the tag '<adv>' may not always appear in sentences containing adverbs, we implement an additional rule. We check whether the Malayalam word is present in the adverb dictionary. If it is, we add the corresponding adverb from the dictionary.

For example: *avaṅ ve:gaṭ:il o:ṭi* becomes "He ran fastly".

2. If the morphological split contains the tag '<post>' or '<cnj>', we fetch the corresponding postposition from the dictionary and add it after the subject.

For example: *vaṭi koṅṭ aṭiṭ:f:u* becomes "Hit with stick".

3. We introduce another exception case for sentences like '*si:ṭajum ra:maṅṅum vaṅ:u*'. In this case, the morphological split contains five words, so we add 'and' after the subject.

For example: *ra:muvum ra:ḍ^hajum vaṅ:u* becomes "Ramu and Radha came".

Table 2: Tense markers changes

Numbers	Tense	Malayalam Verb form	English verb form
1	past	<i>parajitf:u/parajip:itf:u</i>	had/got/made/has/have
2	present	<i>parajik:uṅ:u/parajip:ik:uṅ:u</i>	get/gets/make/makes
3	future	<i>parajik:um</i>	will/have/will/get
4	past perfect	<i>parajip:itf:it:uṅṭa:jiruṅṭ</i>	had/had got/had made

		<i>:u</i>	
5	Present perfect	<i>paraṇ:irik:uṇ:u</i>	have/has made
6	present Continuous	<i>parajip:itf:ukonṭirik:uṇ:u</i>	am/ is/are Having
7	past Continuous	<i>parajip:itf:ukonṭiruṇ:u</i>	was/were having

Conclusion

This paper presents a comprehensive analysis of Malayalam grammar rules, with a particular focus on noun and verb forms, to facilitate accurate translation into English. Malayalam's unique morphophonemic compounding of noun forms poses significant challenges for direct translation. To address this, we propose a set of word-changing rules that effectively identify and transform Malayalam nouns into their English equivalents. These rules encompass both noun and verb forms, considering the various grammatical markers and syntactic structures present in Malayalam. For verb forms, we examine the tense markers *uṇ:u* (*present*), *i, tf:u, n:u* (*past*), *um* (*future*) are used to indicate present, past, and future tenses. Additionally, we explore the case markers *ṇre, uṭe, e, a:l, il, k*: these corresponding English equivalents, recognizing the contextual variations that may influence their translation. By providing a systematic framework of rules for both noun and verb forms, this research contributes to the development of more accurate and efficient machine translation systems for Malayalam to English. These rules can serve as a valuable foundation for future computational linguistics research and applications.

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Proverbs and Parables: Unveiling Wisdom in *Candles in the Dark*

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Abstract

In this article, I have tried to reveal the wisdom stated in the book *Candles in the Dark: A Treasury of the World's Most Inspiring Parables*. Parables have been an inevitable genre used for preaching wisdom. I have purposefully chosen this book for analysis as it deals with the parables from different world religions. One of the aims of literary writing is to reflect upon life in general. Parables are the stories that reflect upon life and provide us with a path to live accordingly. Similarly, proverbs in the parables add to the wisdom extended by the stories. Hence, I have tried to uncover the wisdom in the parables. To do so, I have followed specific steps. I have identified the proverbs in the parables and then described the context. It is necessary to indicate the context of the proverbs to interpret them appropriately. I have divided the proverbs into different chunks to understand them. Then, I correlated them with various aspects like mythological, cultural, traditional, environmental, or religious. Finally, what these proverbs imply through the parables is interpreted to arrive at a universally applicable wisdom.

Keywords: *Candles in the Dark*, Folklore, Parables, Proverbs Stories, Wisdom

Introduction

The world is full of different cultures and traditions. With differences in cultures and traditions, the way of preaching and advising changes. In the old times, when the written script was not used for communication, people used to express their opinions, and thoughts orally. Therefore, the most prominent proverb scholars acknowledge that the proverbs have been orally transmitted from generation to generation (Mieder 24). People often consulted the preachers or

persons with religious duties for advice. These preachers advised the people through the stories. Different preachers used different styles of storytelling for this purpose. A parable is one of the most used forms of story that contains a moral message to be understood by the listeners. The preachers merely narrate an anecdotal story and leave the listeners to get to the ethical message.

The present paper unveils the wisdom stated in the parables of the different religions in the book *Candles in the Dark: A Treasury of the World's Most Inspiring Parables*. I have explained the specific parable after stating the proverb used in it so that the background of the story is correlated with the proverb. This helps us understand the proverb in the context and point out the moral message. The parables cover wisdom along with the proverbs. It has to be uncovered to make a difference in the society.

Unveiling Wisdom in the Proverbs from *Candles in the Dark*

“On the journey home are the blessings that can last a lifetime” (Outcalt 11).

The above proverb finds its place at the end of the parable *The Road to Heaven*. The parable tells the story of a man who was weary of the daily routine, his life, and his family, so he decided that he would set himself on a journey to heaven to live a carefree life. Thus, he bid farewell to his family and started walking. He walked straight for three days, and when he felt tired, he stopped for a nap. While taking a rest, he removed his shoes and pointed them in the direction in which he was walking so that when he woke up, he would start his journey in that direction. It so happened that a trickster came there and saw the man sleeping and his shoes were on the road. The trickster picked up the boots and pointed them in the other direction. The man then woke up, put on his shoes, and started his journey in the direction the shoes were pointed. He did not realize that he was walking back to his home. As he walked for some time, he noticed that the place was familiar to him. He said to himself that he must be approaching heaven as it had the same beauty. Later, the man came to a town that seemed very nice to him. He walked further and found familiar people, and when he approached his home, it was identical to the one he had built. He knocked on the door and found a woman and children, very much the same as his family. The man went in and lived there happily ever after. The parable and the proverb indicate that the man was weary of daily routine and wanted to live a carefree life, so he set out on a journey to heaven but somehow, he

returned and lived happily with his family. The proverb is made of “on the journey home”, “are the blessings”, and “that can last a lifetime”. The proverb through the parable suggests that real happiness is in living life with family. The man did not realize that he was going back to his home. He thought that he was approaching heaven, but in reality, it was his home and the real happiness was living with family and friends. Thus, the proverb suggests that absolute pleasure can be found in our lives and nowhere else.

“The greater need is to appreciate the gifts we have been given” (Outcalt 12).

The proverb finds its place at the end of the parable *Enough Fish*. The parable is the story of a fisherman who used to go to the river and catch fish. He had eleven family members in his family, and every day, he could catch only eleven fish. Thus, he and other family members could have only one fish for dinner. He was worried that it was impossible to satisfy hunger with only one fish. He also thought about obtaining one extra fish to satisfy his hunger. Though he was not an evil man, a thought came to his mind if anyone of his family members died, he would be able to have an extra fish for dinner. Days after days, he caught only eleven fish, and one day, he was informed that one of his children had died. He was deeply sad but thought he could have two fish for dinner. He went to the river to catch the fish, but he caught only ten fish. Thus, he repented that when he had caught eleven fish, he was happy and now he gets only ten so he had achieved nothing. The proverb in the context of the parable indicates that it was necessary for the fisherman to be happy with whatever he got, but he expected more and became sad as he had lost his child and got the number of fish equal to his family members. Thus, he could neither get an extra fish nor satisfy his hunger. The proverb is made of “greater need”, “appreciate the gifts”, and “given”. The fisherman was not satisfied with the number of fish he caught. He wished for an extra fish to eat, and an evil thought came to mind if someone from the family died, he could enjoy an extra fish. Being dissatisfied, he lost peace of mind and could not satisfy his hunger. Thus, the proverb and the parable suggest that one should be satisfied with whatever God gives; otherwise, one must regret the results of greed.

“Love is the bond that binds a family together” (Outcalt 13).

The parable *The Reunion* exemplifies the above proverb. It is the tale of a rich man who had only one son. One day, the son left home to be on his own but soon became poor. The news of the son’s condition reached the man, and he set himself on his son’s search. He went looking for his son everywhere but failed to find him. With a sad mind, the man returned home. Many years passed, and the son came near his father’s house. The wealthy father came to know about it, so he sent his servants to bring his son home. As the son walked towards the house, he was surprised and thought that the servants were deceiving him. Thus, he ran away from there. The father sent another servant and told him to offer him money if he came and worked in his house. Thus, the son became a servant in his own home. Gradually, the father made his son in charge of his wealth. Yet the son could not recognize his father. The father was pleased with his son’s faithfulness. When the man was about to die, he gathered all his servants and declared that his son, who had been working in the house, was his real son and he would be the master of this house after his death. At this moment, the son recognized his father and accepted him and his belongings. The parable and the proverb indicate that the father’s love for his son has made them reunite in the end. The son was ignorant of his father and was not ready to return home, but somehow, the father managed to bring his son home. Even though he worked as a servant, the father managed to get him home. The son performed his duties as a faithful servant. In the end, when the father was on his death bed, he told everything, and the son realized who he was. The proverb is made of “love”, “the bond”, and “binds a family together”. The proverb through the parable suggests that love keeps the family members together irrespective of the difficulties. The son was unable to recognize his father, but, in the end, he realized that the man was his father, and they reunited.

“Generosity, in all its forms, always gives back” (Outcalt 15).

The proverb finds its place at the end of the parable *A Common Good*. The parable tells the story of a man who became poor and was compelled to earn his living by plowing others’ land. One day he was plowing a farm, and the prophet Elijah appeared and told him that he would offer him seven good years. He asked him if he wanted the seven good years now or later. The man told the prophet that he needed to ask his wife. The prophet agreed and said to him that he would appear later. The man went to his house and told his wife what had happened. The wife advised him to

accept the seven good years now as they were unsure what would happen to them in the future. The next day prophet Elijah appeared and asked the man what he has decided. The man asked Elijah to bless him for seven good years now. Prophet Elijah agreed and told him that he will return and take away everything he was blessed with after seven years, and the prophet disappeared. When the man returned home after work, he found that he has been blessed with great fortune. The man and his wife thanked God for being so generous to them. The wife again advised him that they should also be generous and pitiful towards others so that God will be happy with them later. So, they shared their wealth with others. When the seven good years were over, the prophet Elijah appeared to take whatever he bestowed on them. The man told the prophet that he needed to consult his wife again. Hence, he asked his wife that prophet Elijah is here to take away everything and what they should do now. The wife told the man to ask the prophet to search for a more charitable family than theirs, and if the prophet found one, he could take away the wealth. God noted the words and the generous work of the man and his wife and offered them more wealth. In the context of the above parable, the proverb indicates that the man and his wife showed generosity towards others and received great wealth in return. If they had been selfish and enjoyed the seven years for themselves only, God would not have given them more wealth, but the wife's judgment of sharing the wealth with others proved fruitful as they received more wealth even though the seven good years were over. The proverb is made of "generosity", and "gives back". Thus, the proverb and the parable suggest that generous people receive more than they have due to their generosity.

“What you do not want done to yourself, do not do to others” (Outcalt 18).

The proverb is exemplified through the parable *On Children*. The parable tells an anecdote told by Confucius. He advised the children if they want to do something for their parents, they should do it cautiously. If the parents are unwilling to accept it, the children should accept their decision and not force them to accept it. The children should not scold them for the time and trouble they caused them. The simple anecdotal parable and the proverb indicate that the children have their plans, and the parents may or may not agree. At such a moment, children should not compel their parents to agree with them as they may have their own views. The children should accept their decision. Thus, an ideal family is formed. The proverb is made of "something we do not want to be done to us", and "should not be done by us to others". Thus, the proverb suggests

that when someone does not wish for something to be done to themselves, they should not do such things to others. Others may have their own decisions that we should accept as we may have our choices, and we expect others to accept them. Therefore, the proverb advises us to think from others' points of view and accept the situation.

“Success marriages are always built on common goals and aspirations” (Outcalt 19).

The parable of *One Heart, One Mind* uses the above proverb as its moral message. It tells the story of a husband and a wife who once asked Buddha if they had been married for years and they had known each other for a very long time, but there had always been an existence of unhappiness in their relationship. They wanted to know from Buddha if they would be married in the next life. Buddha answered that if they continue to have the same trust, know things in the same way, and have the same wisdom, they will have the same mind in the next birth. The proverb in the parable's context indicates that the couple's reunion depends on the similarity they possess in this life. If they have everything in common in this life, they will have the same mind in the next life. The couple wanted to know if they would be together in the next life as there had been a little unhappiness in their life irrespective of their togetherness for years. The proverb is made of “success marriages”, “built on”, and “common goals and aspirations”. The parable and the proverb suggest that successful relations are built on common aims. If a relationship has a common goal, then it lasts long. The story gives us a moral lesson that unhappiness arises from differences and the success of a marriage depends on the similarity of thoughts and objectives rather than differences. Therefore, if one continues with the existing actions, the future reactions will have the same consequences. It is evident from the present parable that the success of any relationship is based on the similarity of aims and objectives.

“Imitation, as they say, is the sincerest form of flattery” (Outcalt 19).

The proverb finds its place at the end of the parable *Great Aspirations*. The story is an anecdotal parable by Confucius. He said if we want to find out the truth about the children's love towards their father, we should observe what a man does when his father is alive and how he behaves when his father is dead. If the son does not change the way he lives and has the same desires even after his father's death, then we can say that he genuinely loves his father. Children

often imitate their parents, but when they grow up, they change. Still, according to Confucius, children who do not change are said to be genuinely affectionate towards their parents. The proverb is made of “imitation”, and “the sincerest form of flattery”. The proverb in the context of the parable indicates that the imitation of the parents done by children is the sincerest actualization of affection. According to Confucius, children who change after the death of their parents do not love their parents. Thus, the proverb suggests that imitation is the honest form of love, but it should be thorough and not superficial.

“True happiness and harmony can be found in our own backyard” (Outcalt 22).

The parable *The Backyard Marriage* exemplifies the above proverb. The parable tells the story of a family of mice in which a beautiful mouse was born. When the mouse grew older enough to be married, the family became worried about finding a suitable wife for their son. The mouse’s parents thought it was appropriate to ask God about a suitable bride for their son. Hence, the oldest mouse of the family went to God and asked where to find a suitable bride for their beautiful son. God could not tell them where to find a suitable bride. Hence, he told the mouse to ask the wind as the wind is mightier than God. The mouse family thought that the wind family was suitable for the relationship, so they asked God where the wind’s house was. God told them the address and the family members of the mouse went to the family of the wind with the marriage proposal. The wind became happy but told the mouse that he was not the strongest as he could not move the mountain; hence, the family of the mouse should go to the family of the mountain and keep the proposal of the marriage. The wind directed the mouse to the mountain. The mountain became happy with the proposal but told the mouse that he was not the strongest as someone dug deep and made holes in the mountain. The mouse asked the address of such a mighty family. The mountain showed them the house. It was a house of mice where they went with the proposal. The parable is a humorous story with a message reflected in the above proverb that when we search for the best thing in the world, it is often found nearby. The family of the mouse was proud of the beauty of their son. They forgot that the best suit for them is their kind and no one else. The mouse family searched everywhere but, in the end, they reached the family of another mouse only. The proverb is made of “true happiness and harmony”, and “found in our own backyard”. Thus, the proverb and the parable suggest that the things we go looking for are nearby most of the time. Therefore,

we should find happiness in our things rather than searching for it somewhere else. The family of the mice searched everywhere, but in the end, they found a suitable bride in another family of mice.

“Life is not fair” (Outcalt 23).

The proverb is illustrated through the parable *Marital Riches*. The parable is the tale of a man who went to a rabbi and asked that he had been married for ten years but could not have a child to continue his family lineage, so he wanted to divorce his wife and marry again to have a child. The rabbi was very wise and talented. He asked the man to go and arrange a grand party to celebrate his divorce. The man was ready to do anything to make the rabbi happy, so he went home and organized a great party. At the party, he drank and began feeling dizzy and generous. He told his wife that she could have the most valuable things of her desire, and he would give them to her. The wife asked servants to carry him to her father’s house when the party was over. When the man woke up in the strange room, he asked his wife about it. At that time, she told him that she had chosen him as the most valuable thing in the house as promised by him. Thus, the man was moved by his wife’s answer and went to the rabbi to apologize and ask him to pray for them. The rabbi told the man that he had been praying for them, and nine months later, the man and his wife had the child. The proverb and the parable do not directly correspond to each other. The proverb indicates that life had not been fair to the man as he did not have a child to carry on his family name. As a result, the man wanted to divorce his wife and marry another to have a child. But he came to know about his wife’s love for him and rejected the idea of divorcing his wife. The man could not see his wife’s love for him because he had no child. The proverb is made of “life”, and “not fair”. The parable and the proverb suggest that we often complain about what we do not have and forget to enjoy what we have.

“Choices are made at an early stage of life tend to shape the rest of our lives”

(Outcalt 24)

The proverb finds its place at the end of the parable *The Lost and the Found*. The parable is the story of a brother and his sister who lived in a hut. When the brother returned from the farm, his sister told him that some men had come and said they would take her away. The brother ignored

what his sister said, but she told him if she is kidnapped, she will take a sack full of seeds with her and drop them on the way so that he can find her by following the trail of the seeds. He went to the farm the next day, and his sister was kidnapped. The brother returned from the farm and found that his sister was not in the house. He remembered her words and started looking for the trail of seeds. He followed the trail of the seeds for many days. The seeds now grew into trees, and finally, he gave up searching for his sister. He returned home and lived on by eating all the animals in the yard. In the end, when he had nothing to eat, he decided to set out to find his sister. The trail of the seeds grew into giant trees, and the brother followed them. He reached a village where some children were playing. He asked them for some water from their gourd. The children's mother told them that whoever asks for water from their gourd is her brother. They told their mother about the man. As many years passed, the sister could not recognize her brother. The next day the brother threw stones at the birds and told them to fly away like his sister. The children told their mother what the man said, and she recognized that the man was her brother. The mother told her children to bring him home, but the brother refused. She told them to offer him many goats and oxen then he came to her and lived there. The parable and the proverb indicate that the brother tried searching for his sister by following the trail of the seeds, but soon, he gave up. Similarly, he was so confused that he could not believe that the woman calling him was his sister when he grew up. His choice at an early age made him not to believe what the woman was saying. Just as he did not believe his sister's words about her kidnapping, he refused to believe the words of the children. The proverb is made of "choices", "at an early stage of life", and "shape the rest of our lives". The proverb suggests that what we choose at an early stage in life forms our remaining life. The brother decided not to believe his sister, and he did not believe her when they were together again.

“Better to do battle with a handful of the strong than with an army of the weak”
(Outcalt 26)

The proverb finds its place at the end of the parable *The Internal Compass*. The parable tells the story of a grandfather and his granddaughter who earned their living by performing stunts. They went to Buddha to ensure their safety while performing dangerous actions. The grandfather suggested if they take care of each other's safety that nothing would harm them. On the other hand, the granddaughter said that they should ensure their own safety. When Buddha heard both of them,

he advised the grandfather to ensure his safety. Thus, he will be safeguarding his granddaughter; he suggested the granddaughter to be aware of honesty and respect for others around her. The proverb and the parable do not directly correspond to each other. The proverb is made of “better to do battle with”, “the strong than with”, and “an army of the weak”. Though there is no direct relationship between the proverb and the parable, there is an indirect relation between the strong and the awareness, integrity, and respect. Rather than having negligence, dishonesty, and disrespect for others, one can be successful with understanding, integrity, and respect. The proverb indirectly suggested that it is better to fight with the stronger enemy than with the weaker.

“A benevolent society is one in which all are respected, admired, and given an opportunity to contribute to the good of the whole” (Outcalt 29).

The parable *The Wise and the Old* makes use of the above proverb. The parable tells the story of a kingdom where all had to leave their older family members on a wasteland. One of the officials rebelled against the custom when the time came to desert his father. He hid his father in a cave. One day representative of God appeared in the king’s dream and asked him to solve a puzzle. If the king failed to find the correct answer, God’s representative would destroy his kingdom. The king tried very hard but could not solve the puzzle. Hence, he declared whoever solves the puzzle would receive a great reward. The official who hid his father in the cave went to his father and asked the answer. The official told the answer to the king, and the answer was correct. This happened several times, and each time, God’s representative came with new and more challenging puzzles, and the official was able to solve them with the help of his father. Finally, the king asked the official the secret to knowing all the answers. The official told the king that all the answers he told were told by his father who was hidden away by him. The king withdrew the law on hearing this and declared that all the old people should be treated with kindness and respect. The proverb in the parable’s context indicates that a society in which all the people are admired, respected, and given an equal opportunity to do good things is a compassionate society. The old people of the kingdom were sent to the wasteland as a result of the law and order of the king, but when the king was in difficulty, the old father of his officer came to his rescue. The king thought that the old people were of no use to his kingdom. Therefore, he ordered to send every old person to the wasteland, but the old father of his officer saved the kingdom. Thus, the king became aware

of the value of equality. The proverb is made of “benevolent society”, “all are respected, admired, and given an opportunity to contribute”, and “the good of the whole”. The proverb suggests that a respectful society always admires, respects, and provides equal opportunity to everyone irrespective of age, gender, and class.

“Honor your father and mother” (Outcalt 30).

The proverb is exemplified through the parable *The Blessing of Grandchildren*. The parable is the story of a man who over-trusted his son and gave his entire property to him. As the son received so much wealth, he started ignoring his father to the state that he had to beg and manage his living. The man started living on the streets of the town. The man’s son had a son who was very generous and kind-hearted. He happened to roam around the town’s streets when he came across his grandfather. The man was surprised to see his grandson. The grandson asked him if he could help him in any way. The man told his grandson to go home and bring a blanket to keep himself warm. The grandson immediately went home, took out a blanket from the shelf, and cut it in two halves. His father asked him what he was doing. The grandson told his father that he was cutting the blanket in two halves. One for his grandfather and one for his father. The other part of the blanket would be useful when he becomes old. The man’s son understood his mistake and went to his father and brought him home. The proverb and the parable indicate that the man over-trusted his son and bestowed him with all the property, but the son neglected his duty towards his father and deserted him. The father gave everything to his son, but the son forgot everything his father had done to him and dishonored him by ignoring him. However, the grandson’s act made him realize his mistake. As a result, the man brought his father home. The proverb is made of “honor”, and “father and mother”. Thus, the proverb suggests that we should respect our parents. Otherwise, our children will dishonor us.

“One man should die than that the whole people be lost” (Outcalt 33).

The first half of the parable, *The Value of Life*, includes the above proverb. The parable is the story of a fugitive who entered a village to save himself from the soldiers. The soldiers searched the entire village but could not find him. The villagers were very generous and kind towards the fugitive. They accepted him as their own and allowed him to stay with them. One day, the soldiers

searched for the fugitive and were sure that the fugitive was hiding in the village. The villagers did not help the soldiers to find the culprit. Consequently, the soldiers became angry and threatened to burn the village if the fugitive was not found. The villagers became anxious and went to a village priest for help. The priest started reading the scriptures and came to the above proverbial statement. The priest closed the holy book, and told the villagers what he had found in the scripture. The villagers believed in the scriptural advice and informed the soldiers where the fugitive was hiding. Thus, the fugitive was caught by merely scriptural advice. The proverb is made of “it is better”, “one man dies”, and “than that the whole people be lost”. According to the scriptures, one man should die instead of the whole village. Thus, the proverb suggests that it is better to lose one person than others. The parable does not end there but continues, and the following proverb highlights the other part of the story.

“If you save one life, it is as if you had saved an entire world” (Outcalt 34).

The parable *The Value of Life* includes the above proverb in the commentary section. Talmud uses the proverb against the story’s background in which a fugitive entered a village to hide from the soldiers. The villagers accepted him without any idea that he was a wanted person, and a strong relationship was built between him and the villagers. One day the soldiers entered the village on the firm assertion that the absconder was in the village, and they threatened to kill the people if they did not hand over the fugitive to them. Everybody went to the village priest and asked for help. He was also caught between two stools. Then he decided to look for guidance in the scriptures. He read the Bible and concluded that losing one man is better than losing all the people. The villagers then told the soldiers the hiding place of the fugitive. They took him with them, and the villagers were happy because they were saved from danger. But the priest was sad and did not join the celebration. In the night, an angel came to the priest and told him that he had handed the Messiah to the soldiers. The priest told the angel that he did not know he was a Messiah. The angel said that instead of wasting time reading scriptures, he should have met him, then he would have come to know about it. The story explains that God’s objectives are not always found in the scriptures. One must be aware of the possibilities beyond the scriptures. The fugitive was a Messiah, but people neglected it in the observance of the religious beliefs and lost the person. Hence, the proverb is used in the commentary. The proverb is made of the elements “saving one

life” and “saving the entire world”. The moral lesson we get from the proverb is that saving one life is equal to saving the entire world. The fugitive was a Messiah for the villagers, but they could not keep him because they thought that further calamity may fall on the village. Therefore, the proverb makes everyone aware of saving a person’s life. Humans are merely the means of God’s actions. Whatever God aspired to do was carried out by humans. Still, sometimes God cannot help the situation, and something different happens. As God sent the Messiah to the village for their prosperity, the village priest was busy reading the scriptures, and God’s Messiah was handed over to the soldiers merely by scriptural advice. The following proverb highlights the same.

“God has no hands but our hands” (Outcalt 34).

The above proverb explains that God’s actions are completed through humans. The parable illustrates the act of the villagers. They safeguarded the fugitive, the Messiah of God, but when they were threatened with danger, they went to the village priest and he advised them to hand over the offender to the soldiers. The advice came from the scriptures, and God appeared in the priest’s dream and told him that the fugitive was the Messiah. If the priest had not wasted his time reading the scriptures and visited the culprit, he would have known that he was a Messiah, but it was too late. Thus, the proverb suggests that humans are the means of God’s deeds. It was in the hands of the people to save the Messiah. God operates through humans. It was possible to save the Messiah only if the priest had met him.

“Truth is rarely transparent” (Outcalt 36).

The commentary section of the parable *A Good Harvest* uses the above proverb. It is a parable of Jesus, and often the followers of Jesus could not understand the meaning of his parables. At the end of the parable, they used to ask what it meant. The parable is about a farmer who scattered seeds. Some seeds fell on the path, and the birds ate them. Others fell on the rocky place, and they grew but could not survive as the soil was very hard. Some seeds fell between the thorns, and the thorns choked the seeds, and they withered. Others fell on the good soil and grew well. The parable is metaphorical, and Jesus had to explain this to his disciples. When people took the stories literally, Jesus explained that he was teaching them indirectly. The proverb is made of “truth”, and “rarely transparent”. Thus, the proverb suggested that truth is not always

straightforward. The way of Jesus's teaching was indirect, and, in this manner, he taught his disciples the worldly wisdom.

“The best questions are always those that defy easy answers, enticing us to seek rather than sit” (Outcalt 39).

The proverb finds its place at the end of the commentary on the parable *The Best Questions*. The parable is about the monk's tale who advised the people in question. The monk gave only questions who came to him to seek wisdom. This way was quite helpful to others. One day priest Theophane went to the monk and told him that he was going for group meditation and asked if he could give him a question to think about. The monk told him to think over what they needed. The priest went disappointed and returned after a few hours and made it clear to the monk that he was here to meditate on his own spiritual life and not to reflect on his priestliness. Now he needed a question to think over. The monk gave him a question with a slight change as to what they needed actually. The proverb highlights the quality of questions. The proverb is made of “best questions”, “that defy easy answers”, and “enticing to seek rather than sit”. The monk always advised others through questions to think over. The monk offered a simple question at first as to what they needed, but when the priest was not satisfied with the question, he gave another question as to what they needed actually, which made the priest ponder over it very profoundly. Thus, the proverb suggests that the best questions resist easy answers but prompt the search for an answer.

“Truth, in and of itself, is never enough” (Outcalt 40).

The commentary section of the parable *A Piece of Truth* uses the above proverb. The parable tells the story of Mara, the Buddhist god of ignorance and evil. Once Mara was travelling with his supporters when he saw a man walking deep in meditation. Suddenly, the man found an object on the ground, and he picked it up. The supporters asked Mara what the man had found. Mara answered that the man had found a piece of truth. The supporters asked Mara if it makes any difference when people find a piece of truth. On hearing this, Mara answered negatively and said that the man would soon make a belief out of it. The parable and the proverb indicate that the man has found a piece of truth, but the man will make a belief out of it, and it will never be sufficient for him. Truth is the ultimate aim of all religions, but as soon as we make a particular belief out of

it, the value of the truth diminishes. Thus, Mara was sure that the truth would be of no use to the man as he would make a belief out of it. The proverb is made of “truth”, and “never enough”. The proverb suggests that truth must not be accompanied by belief, dogma, or ritual. On the other hand, it should be attached with love and consideration, which are accurate measures of religion.

“Do not judge another person until you have walked a day in his moccasins”

(Outcalt 44).

The proverb is illustrated through the parable *The Religious Fanatic*. The parable tells the story of a religious converted person who was well known for being a religious fanatic. He used to be very angry with the skeptics. A wise teacher asked him why he was so obsessive about his religion. The man answered that he had served the evil so far, but now he serves the god and his aim is to oppose the wrong beliefs of other people. He demonstrates how other religions are false. The teacher argued if he had put himself in those people’s position and thought from their point of view. The man agreed and told the teacher that he had studied the false beliefs to support his arguments. Thus, the arguments between them grew, and the teacher outburst at the man. The teacher scolded the man to the point that the man retreated and told the teacher to stop the argument. In the end, the teacher explained to the man that it is not enough to be in someone’s place but to feel what the person feels. Then only he can be an honest servant of the truth. The parable reflects on the proverb through the story of the religious converted man. The proverb indicates that the man attacked other faiths to prove his faith superior to others. Thus, he neglected what other people felt. The proverb points out that the man needed to feel what others felt when he attacked them. The proverb is made of “do not judge another person”, and “until you have walked a day in his moccasins”. The proverb suggests that we should not judge a person until we experience what others feel. Therefore, a person needs to be in others’ shoes to feel their experience. The proverb metaphorically advises being in someone’s place.

“Distractions abound” (Outcalt 51).

The proverb is exemplified through the parable *The Man Who Walked on Water*. The parable is the story of a man who wanted to walk on the water. A wise man wrote the name of God on a leaf and tied the leaf inside the man’s sash. However, the wise man warned him that if he lost

faith, he would drown. The man walked on the entire sea and did not drown. He wondered what the wise man had tied inside his sash when he was away from the shore. He untied his clothes and saw the leaf with God's name on it and wondered if it was just the name of God. At that moment a doubt entered his mind and he drowned. The proverb and the parable indicate that belief is nothing but focus. The moment we experience disbelief, we move away from our target. The man walked on water for some time, but curiosity made him look at what the wise man hid inside his sash. When he saw the name of God on a leaf, he was distracted from his aim. Thus, distractions cause significant losses. The proverb is made of "distractions", and "abound". Many distractions cause a loss of concentration. Therefore, the proverb suggests that distractions are bound to happen, but one need not give up on distraction and continue walking towards our aim. As exemplified in the parable, we should not get distracted merely by unimportant things.

"A kind word turns away wrath" (Outcalt 55).

The proverb finds its place in the commentary section of the parable *A Kind Word*. The parable tells the story of two men who lived together for many years without any argument. One day, one of them asked the other to argue just like other people. The other person said that he did not know how an argument starts. The first person explained how an argument begins by holding a brick in his hand and placing it between them. They decided to claim the brick to themselves. The first man claimed the brick to himself. The other claimed it to himself, and later the first man agreed that the brick belonged to the other man, and they ended up not arguing. The proverb indicates that the two men did not have any argument, and when they tried, they failed due to the kind words of the first man. The parable indicates that fierce disagreement is useless and provides a decent alternative like harmony, negotiation, and compromise. Thus, kind words end any of the debates. The proverb is made of "kind word", and "turns away wrath". The proverb suggests through the parable that kind words often end disagreement, arguments, and fights.

"Every cloud can have a silver lining" (Outcalt 57).

The proverb is used as an explanatory commentary on the parable *The Last-Minute Pardon*. The parable is the story of a man who asked his wife to braid his hair into four parts. He sat under a tree and invited people to guess what each part represented. He also asked everyone to come

with a calf, and whoever guesses all the details correctly shall have the calves as a prize. The man told his wife what each part represented. Many people came to guess what those parts were but failed. The government officers became suspicious of the man as he was doing nothing. They decided to hang him if someone guessed the details correctly. One day, the man's nephew talked with his wife, inquiring about his uncle's plan. The wife could not keep the secret and told the nephew what the parts represented. The nephew went to his uncle and asked if he could guess the parts. As soon as the nephew guessed all the parts correctly, the officers came and took the man away to be hanged. Before he was suspended, he asked to meet his wife, who behaved like a stranger. He went to his barn and cried when his dog came near and protected him from the government officers. The officers then took him away when he met his half-brother, who asked for his fine robe in return for his tattered robe, which was of no use to him as he was to be hanged. At last, when the man was about to be hanged, his brother-in-law came and told the officers to leave his brother-in-law and hang him instead. Then the officers gathered together and asked the man why he played such a stupid puzzle. Then the man explained his motive. He wanted to show that his wife was a stranger just as his wife behaved. The dog is a loyal friend as his dog protected him. The half-brother is a stranger, as his half-brother proved. At last, the brother-in-law is a loyal friend as his brother-in-law came to his rescue. The officers understood the man's motive and released him. The above proverb indicates that he was saved even though the man was in danger. He faced the dangerous situation of being hanged, but he proved his innocence. The proverb is made of "every cloud", and "can have a silver lining". The proverb means that even though the cloud overshadowed the sun, the clouds will disappear and the sun will shine again. Similarly, the man was in danger but he came out of it. Thus, the proverb suggests that every difficult situation does not continue for longer time. The following proverb indicates the same message.

“The wise person always has hope of prevailing over his or her oppressors”

(Outcalt 58).

The proverb indicates that the man is a wise person who is about to be hanged by the soldiers. To overcome his difficulty, he explained why he played the puzzle. The man wanted to show that the wife is a stranger, the dog is a loyal friend, the half-brother is a stranger, and the brother-in-law is a loyal friend. Thus, he asked his wife to braid his hair representing the above.

No one could guess the puzzle, but his wife told his nephew the answers to his mystery, and the soldiers, as decided, came to take him away to hang. He was in danger, but he explained his motive, and the soldiers released him in the end. The proverb is made of “wise person”, “has hope”, “prevailing over”, and “his or her oppressors”. Thus, the proverb and the parable suggest that a wise person can come over any situation with his wisdom.

“Two heads are better than one” (Outcalt 61).

The commentary section of the parable *The Journey of Togetherness* uses the above proverb. The parable tells the story of a man who went into the forest for hunting, but he lost his way out. He tried to find the way out of the woods but wandered here and there. Finally, he saw a man approaching. With the hope to find a way out of the forest, the man asked the approaching man if he knew the way out of this forest. The man answered that he was also searching for a way out of the woods and knew that the way he came from does not go out of the forest, so he appealed that they both should find the way out. The proverb is made of “two heads”, and “better than one”. The proverb and the parable indicate that the man was lost and could not come out of the forest. He wandered alone but could not get out. He saw another man searching for a way out; hence, they decided to help each other find the way out. Thus, it suggested that it is better to have someone solve a problem than to find the solution alone. The man could not find a way out alone, but as soon as another man came who knew that the way he was coming from did not go out, they became sure that the other way may lead them out of the forest. Thus, the proverb suggests that it is better to have someone solve a problem rather than solve it alone because a lonely person may not find the solution to a problem. Together, people can solve any problem.

“When there is unity, there is power” (Outcalt 62).

The proverb finds its place in the commentary section of the parable *Bound Together*. The parable is a story of a father and his four sons. The father decided to teach a lesson to his four sons. He collected four sticks and tied them together, then he called his sons and told them to break the bundle of sticks. His four sons tried, but none could break the bundle with all their might. At last, the father untied the bundle and gave each son a stick; then, he asked them to break the stick. They broke the sticks quickly. The father advised them that no one can harm them when they are

together, but they can easily be harmed when they are separated. The proverb is made of “unity”, and “power”. The proverb and the parable indicate that no one could break the sticks when they were together. Similarly, the father tried to demonstrate that unity is strength. When the sticks were separated, they could easily be broken; thus, anyone can easily harm them when become separate. Thus, the proverb highlights the importance of unity and suggests that unity is strength and separation is weakness.

“God watches over beggars and fools” (Outcalt 64).

The commentary on the parable *The Rabbi’s Daughters* includes the above proverb. The parable tells the story of a rabbi and his three daughters. The family was impoverished, and the three daughters shared only one dress. When one of them went to the town wearing the dress, the others stayed at home. The rabbi prayed to god to reduce their sufferings as they had only crusts of bread to eat, and the old rooster was not enough to be made a meal out of. One day a holy man came to the rabbi’s house and asked for some food to eat; the rabbi told his daughters to catch the rooster and take it to the butcher to feed the holy man with it. The youngest daughter put on the dress and went to the market with the rooster in her hand. However, the rooster flew away from her hands. She ran after it and somehow managed to catch it, but her dress got torn from top to bottom. She was worried about going into the town and taking the rooster to the butcher. At that moment, she lost her enthusiasm and sat weeping by a tree. While she was weeping, she saw something glittering. She heard about the hidden treasures in the stories but never believed. When she dug, she found treasure. Meanwhile, the father and the holy man waited for the younger daughter to come. She went to her home with the treasure she found, but the father scolded her as he thought she had stolen it, but the holy man stopped him and told him that she had not stolen it, but God had listened to his prayers and bestowed him the treasure. The proverb and the parable indicate that faithful prayers result in God’s blessings. The rabbi and his family were very poor, and he prayed the God to end their sufferings. The youngest daughter found a treasure, and their poverty ended. The proverb is made of “God watches over”, and “beggars and fools”. The proverb does not indicate that the rabbi is a beggar or a fool but focuses on God’s provision of necessary things. In the context of the parable, God is the provider of the treasures. Thus, the proverb suggests that God provides everyone with essential things.

“It is always wise to think of others first, especially when danger is present”

(Outcalt 89).

The proverb is used in the commentary on the parable *Two Friends and a Bear*. The parable is the story of two friends walking through a jungle. Suddenly, a bear appeared, and one of them ran quickly to the tree and climbed on it while the other realized that he was left behind. The other friend laid down immediately as if he were dead. The bear came near and sniffed him. Believing him dead, the bear went away. The friend who hid among the tree branches climbed down the tree and asked the other friend what the bear said. The other friend told him that the bear advised him not to travel with the person who runs away in the presence of danger. The proverb is made of “it is wise”, “to think of others”, and “when the danger is present”. The parable and the proverb indicate that the friend who hid in the tree did not think of the other person when there was danger. On the other hand, he should have thought about his companion, but he thought of his safety only. Thus, the proverb suggests prioritizing the safety of others in times of difficulty proves the integrity of a person as a human.

“One good turn deserves another” (Outcalt 92).

The proverb is used in the commentary section below the parable *The Ant and the Pigeon*. It exemplifies the story of an ant and a pigeon. The ant in the parable went to a stream to drink water and was swept away. The pigeon saw the ant drowning and quickly plucked a leaf from the tree and threw it near the ant into the water. The ant climbed the leaf and managed to reach the ground. Thus, the ant’s life was saved. One day a hunter came into the forest to catch the pigeons. He was about to shoot the pigeon when the ant saw and stung him. The hunter missed the aim, and the pigeon flew away. Thus, the ant saved the pigeon’s life in return. The proverb indicates that the pigeon saved the ant from drowning. In return, the ant saved the pigeon’s life. The proverb is made of “one good turn”, and “deserves another”. The pigeon’s act of saving the ant’s life was good, and it deserved a good return which the ant performed by saving the pigeon’s life. Thus, the proverb and the parable suggest that one should not forget the other’s favours. If we are helped in difficult times, we should also help others in their difficult times.

“Those who can’t accept friendly advice make poor neighbors” (Outcalt 93).

The parable *Friendly Advice* exemplifies the above proverb. It is the story of a man who became angry very quickly. Minor misunderstandings, trivial worries, and even friendly advices made him very angry. One day, his two friends talked about him in front of his house. One of them said that he is a decent person until he is impatient. The other agreed with the first and said he is very kind-hearted, but he becomes angry about trivial issues. The man overheard both of them and ran behind them with rage. The proverb exactly pointed out the essence of the story as the man could not be a good neighbour because he became angry quickly. He could not accept the friendly advice of his friends and ran after them angrily. The proverb is made of “those who can’t accept friendly advice”, and “make poor neighbors”. The proverb through the parable suggests that a person who is not friendly with others cannot be a good neighbour. Accepting good advice makes one a good friend and a good neighbour.

“There are greater measures of friendship than rules and laws” (Outcalt 93).

The proverb finds its place in the commentary section of the parable *The Burden by the River*. The parable tells the story of two monks walking along a fast-flowing river. They saw a beautiful young woman struggling to cross the river on her own. Therefore, one of the monks picked up the woman and took her to the other side of the river. After a few days, the other monk asked the first monk if he had forgotten that they should not touch a woman. The first monk told the other monk that he had left the woman on the other side of the river, but his companion was still carrying her in his thoughts. The proverb and the parable indicate that the monk helped the woman beyond the rules of his faith as he knew that the limit of friendship goes beyond the rules and laws of his faith. The essence of help was of greater value than the rules. Thus, the monk believed in helping the needy woman. The proverb is made of “greater measures of friendship”, and “than rules and laws”. The proverb suggests that we should not abide by the rules and laws when a needy person requires a helping hand.

“Friendship is more valuable than gold” (Outcalt 95).

“Make new friends, but keep the old; One is silver, the other gold” (Outcalt 96).

The above proverbs are used in the commentary section of the parable *The Greatest Treasure*. The parable tells the story of a man who promised all his ten children that he would give each of them one hundred gold coins from his property. He was a wealthy person when he made the promise, but as he became older, his wealth decreased. When he was on his deathbed, he called all his children and gave a hundred gold coins to the first nine children. He asked all the nine children to leave the room and told his tenth child, a daughter, that he could not keep his promise as he had only twenty gold coins. The daughter argued that he should have split the gold coins into equal amounts, but he said he wanted to fulfill his promise to most of his children. Besides the twenty gold coins, the man offered his daughter the best ten friends who have been very helpful to him in his life. He told her to treat them well, and he died. The other nine children spent their gold coins as per their wish, but the daughter grew desperate day by day. She remembered her father's last words and decided to invite all his friends to dinner. She made sure that everyone was satisfied. The friends observed that only the daughter had treated them well out of all the children. They decided to repay her. Each of them gave her a hundred gold coins. Thus, the proverbs indicate that the man's friends proved that friendship is more valuable. The first proverb is made of “friendship”, and “valuable than gold”. The second proverb is made of “make new friends”, “but keep old”, “one is silver”, and “other is gold”. The first proverb compares friendship with gold, and the other proverb points out the importance of old friends. Both the proverbs explain the value of friendship. Thus, the proverbs suggest that friendship is more important than riches.

“One man's meat is another man's poison” (Outcalt 97).

The proverb is used at the end of the commentary section on the parable *The Difference between a Ditch and a Mound*. The parable tells the story of two farmers whose farms were very near to one another. One farmer had a ditch in the middle of his farm, and the other had a mound. The farmer who was having a ditch on the farm longed for a mound, and the farmer with a mound on the farm longed to have a ditch. One day when both the farmers were travelling along the road and the farmer having a ditch on the farm requested to sell his mound to him. The farmer with the mound happily told him that he should have asked for it long before. Thus, both of them fulfilled

their wishes. The proverb indicates the same thing as both longed for each other's things. The farmer with a mound wanted a ditch, and the other farmer wished for a mound. The proverb is made of "one man's meat", and "another's poison". Thus, the proverb suggests that something we think is useless is useful to someone else. Hence, mutual sacrifice helps to fulfill each other's needs.

"Tough times never last. But tough people do" (Outcalt 98).

The proverb finds its place in the explanatory section on the parable *Bearing the Burden*. The parable tells the story of a wise man and his disciples who decided to stay in a town. A wicked person spread rumours about them, and they could not earn their living. Many people abused them to the limit that one of the disciples suggested living in another town. The wise man asked if the people in the other city behaved in the same manner, then what they should do. The disciples answered that they should find another town. The wise man told them there would be no end to this; it is better to stay in the town. There are challenging and ordinary situations, sufferings, and happiness, and the harassment will stop as they come. The proverb through the parable indicates that the wise man suggested to his disciples that a difficult situation they are facing will not go on for a long time. It will end soon. Therefore, more robust are those who face difficult situations. The proverb is made of "tough times", "never last", and "tough people do". The proverb suggests that difficult and everyday situations are two sides of the same coin. As a difficult situation comes, they pass on easily, and this goes on. In such situations, only the strongest people last forever.

"No one is truly free who does not possess a pure heart" (Outcalt 102).

"From the heart comes all manner of evil" (Outcalt 102).

The proverbs are used in the explanatory section of the parable *Matters of the Heart*. The parable tells the story of a famous rabbi who questioned his followers about what a person should strive for in life. His followers answered an excellent eye, a good friend, a good neighbour, and sound wisdom, but in the end rabbi, Eliezer responded that one should strive for a good heart. The master of the rabbi said that of all the answers, Eliezer's response is more profound as all other answers are included in his reply. Then, he asked another question about what a person should avoid in life. All the fellow rabbis answered an evil eye, an evil friend, an evil neighbour, and a

borrower who does not return, but rabbi Eliezer responded that one should avoid an evil heart. Again, rabbi Eliezer's answer surpassed all other answers. The proverbs are generated out of the parable, just like the one who possesses a bad heart is not free, and the heart is the source of evil matter. The first proverb is made of "no one is truly free", and "who does not possess a pure heart". The second proverb is made of "From the heart", and "comes all manner of evil". In the context of the parable, the proverbs suggest that a person with a pure heart is free. The heart is the source of evil matter. Therefore, a person should strive to have a good heart and avoid having an evil heart.

"Some live to work; others work to live" (Outcalt 104).

The proverb finds its place in the commentary section of the parable *The Poor Artist*. The parable's story is about a poor artist who left his house to try his fortune. After three years, he thought of returning home with the three hundred pieces of gold. On the way home, the artist saw a temple where a grand spiritual ceremony was performed. He was impressed by the grandeur that he thought he was always thinking of making wealth but forgot that real happiness is not in wealth. Thus, he donated all his wealth to the temple. When he reached home, his wife asked what he had earned in the three years. The artist told his wife that he had earned three hundred pieces of gold, but he donated them to the monks in the temple. On hearing this, the wife became angry and took the matter to court. The judge asked the artist why he did it. The artist answered that when he came to the temple, he felt that true wealth is not in the gold but in the mind; therefore, he planted a seed of goodness just as farmers grow seeds in the soil then he felt true freedom. The judge and others were impressed by the artist's answer, and they began helping him to their possible capacity. Thus, the artist and his wife lived a happy life. The proverb indicates that the artist lived to work, and his wife and others were working to live. The artist found true happiness in performing his duties while his wife searched for happiness in worldly things. The proverb is made of "some", "live to work", "others", and "work to live". Thus, the proverb suggests that people searching for true happiness live to work, and people searching for happiness in materialistic things work to live. People who live to work become happy with what they do, but people who work to live always remain dissatisfied even after achieving everything in their lives.

“Never judge by appearance” (Outcalt 106).

The proverb finds its place in the parable *A Life of Leisure*. The parable is a story of a young donkey who complained to his father about the injustice they face as they worked diligently on the farm and the pigs spent leisure time. They got more food and became fatter day by day, and the donkeys got hardly any food to hide their ribs. The father donkey advised him that it was just one side of the fact he saw. In reality, when the pigs become fat, the master takes them to kill. Therefore, they enjoyed true freedom as they were not taken to be killed. The proverb indicates that the young donkey judged their life with the pig’s lives only on appearances. He was not aware that the master of the farm kept the pigs feeding to kill them for his food. The proverb is made of “never judge”, and “by appearance”. Thus, the proverb and the parable suggest that appearance is sometimes deceptive, just as the master’s act deceives the young donkey.

“It is always best to follow our ethics and beliefs” (Outcalt 107).

The comments section on the parable *The Mystery of the Palm Wine* uses the above proverb. The parable tells the story of a chief of a tribe who invited all the village men to a feast. He told them that the food would be served, but all had to bring a jug full of palm wine. A poor man living in the tribe did not have wine, so he thought he would take a jug full of water as it may not make any difference in the lot. Thus, he went to the festival, and the head of the tribe ordered his servants to distribute wine. When the people raised their glasses to drink the wine, all were surprised that they were drinking water as everyone thought that their share of water would not make any difference to the lot. Therefore, everyone brought water. The proverb indicates that the villagers did not follow their ethics as everyone brought water with them, thinking that their share of water would not make any difference in a lot of the wine. Those who could get the wine also brought water, which indicated unethical behaviour. As a result, all had to drink only water. Thus, they received what they brought. The proverb is made of “follow”, and “our ethics and beliefs”. The proverb suggests that persons who follow ethics receive the best of things, and those who do not follow ethics get what they deserve.

“The best decisions are those that honor others and bring dignity to our reputation”
(Outcalt 107).

The above proverb is used in the commentary section of the same parable. The people brought water to the feast, and everyone came to know that all of them had got only water. Thus, everyone’s reputation was at stake. The chief of the tribe and others realized what everyone thought, thus bringing embarrassment to them. The proverb is made of “best decisions”, “that honor others”, “bring dignity to”, and “our reputation”. Thus, the proverb suggests that if everyone thought of their reputation and brought wine as asked by the chief, everyone would have been saved from the feeling of embarrassment. Therefore, everyone’s decision would have saved their dignity. Everyone took it for granted that others would bring wine, and this decision degraded their dignity. Thus, the proverb throws light on our responsibility as dignified citizens of society.

“The wise are those who seek wisdom, and the fool is one who thinks wisdom has already been obtained” (Outcalt 112).

“God gives wisdom to the wise, and not to fools” (Outcalt 112).

The proverbs are used in an anonymous Jewish parable that tells the story of a noblewoman who went to a rabbi and asked why the proverb says God gives wisdom to the wise and does not provide insight to fools. The rabbi asked her a simple question if she had jewellery and if two people came to her to take the jewellery, one was rich and the other poor, whom she would give her jewellery. The woman answered that she would give her jewellery to the rich. The rabbi asked the reason for providing the jewellery to the rich. The woman explained that the rich would pay for it if it were lost. The rabbi pointed out precisely that it is the same case with wisdom that God gives wisdom to the wise and not to the fools. The proverbs indicate that wise people always look for wisdom, but fools think they already have wisdom. Therefore, God offers wisdom to the wise and not to the fools. The first proverb is made of “wise”, “seek wisdom”, “fool thinks”, and “wisdom has already been obtained”. The second is made of “God gives wisdom”, “to the wise”, and “not to fools”. The first proverb is used before the parable, suggesting that wise people are humble enough to acquire wisdom, and the fool thinks they are wise. The parable exemplified the next proverb as the noblewoman became ready to give her jewellery to the rich person on the proposition that s/he would be able to pay for the jewellery if lost and the poor would not be able

to do that. The rabbit pointed out the essence of her judgment in the form of a proverb as the rich would be able to pay for the lost jewellery in the same manner a wise offers wisdom to others. Just like the poor cannot pay for the lost jewellery, the fool cannot give wisdom to others. Therefore, the proverbs suggest that a wise person always looks for wisdom, and the fool takes it for granted that he/she is intelligent. Similarly, God gives wisdom to those who can provide it to others.

“Haste makes waste” (Outcalt 116).

“Shortcuts typically lead to ruin and despair” (Outcalt 116).

The above proverbs find their place in the commentary section on the parable *A Solid Foundation*. The parable tells the story of a rich but silly person who was very jealous of his neighbour’s three-story building. He wanted to build precisely the same building. Therefore, he hired a carpenter and told him to build the building. The carpenter started his work and laid down the foundation to build the first floor, then the second floor, and then the third floor. The man saw this and told the carpenter that he was not concerned with the foundation or the second floor. He told him to build the third floor rather than wasting time building the first and the second floor. Thus, both the proverbs indicate the foolishness of the man as he was in such a great hurry that he told the carpenter to build the third floor. The man wanted the carpenter not to waste time building the first and the second floor. With the man’s demand, the carpenter was unable to build the house in a lifetime. Thus, creating the replica of the building remains incomplete because of the shortcut and hasty demand of the man. The first proverb is made of “haste”, and “waste”. The second proverb is made of “shortcuts”, “lead to”, and “ruin and despair”. The proverb and the parable suggest that work done in haste is always a waste. Shortcuts never succeed.

“Bickering rarely settles disputes” (Outcalt 119).

The proverb is exemplified through the parable *Box, a Cane, and a Pair of Shoes*. The parable is the story of two demons fighting for a box, a cane, and a pair of shoes. A man passing by overheard their argument and asked them why they were fighting for trivial things. They answered that the box might contain something they needed like food, clothes, or wealth. With the help of the cane, they can overpower their enemies, and with a pair of shoes, they can walk in the air. The man told them that making an argument will not solve the matter. He asked them to stay

away and allow him to think over the solution to divide these things among them. When the demons were far away, the man picked up the box and the cane, put on the shoes, and went away. The proverb indicates that the two demons were arguing over things, and it did not end. The man intervened and took away everything. Thus, the demons were left with nothing. Therefore, the proverb and the exemplifying parable point out that the issue between the demons was not solved only by an argument. The proverb is made of “bickering”, and “rarely settles disputes”. Thus, the proverb exemplifies that those ideas that lead to more arguments remain unresolved. It also suggests that controversies should be resolved by discussion and not by more arguments.

“A bird in the hand is worth two in the bush” (Outcalt 120).

The proverb finds its place in the parable *Two Wise Stories from Avianus*. The parable tells the story of a fisherman who once caught a tiny fish. The fish told him to throw him back in the water as he is little and will not fulfill his hunger. The fish said he could catch him and have a decent meal when it grew. The fisherman listened to the fish and quoted the above proverb. The fish did not understand the proverb, so it asked what the birds had to do with it as it is not a bird. The fisherman did not listen to the fish and took him home to cook. The proverb indicates that the fisherman had caught only the small fish, and if he let it go, he might not have anything to eat for dinner; hence, he thought it is better to have the little fish now than to have big fish in the future. The proverb symbolically referred to the fish in hand and fish in the pond. The proverb is made of “a bird in hand”, “worth”, and “two in the bush”. Thus, the proverb suggests that it is better to enjoy what you have than to think of what you will enjoy in the future. There is no guarantee that something exactly will happen in the future.

“It is not wise to assume unnecessary burdens in life” (Outcalt 123).

The proverb is used in the explanatory comments on the parable *The Essence of Time*. The parable tells the story of a man going on a long journey. During his journey, he came to a river and saw that the other side was better for a walk; therefore, he decided to cross the river. He made a raft with grass and hollow wood pieces. When he reached the other side of the river, he thought that he had wasted his time building the raft and that it is better to carry it. Thus, the proverb and the parable indicate that the man had taken up the unnecessary burden of the raft in his journey.

The raft was made to solve his temporary problem. Even if he gets to another river to cross, it is not wise to carry the raft to another river. The proverb is made of “not wise”, “to assume”, and “unnecessary burden”. The proverb thus, suggests that we should not take an unnecessary burden on our shoulders if it is not necessary. The undue burden makes us slow in reaching the place of our desire. It makes the journey troublesome. Therefore, it is foolish to take over the needless responsibility of both things and thoughts.

“Watch out for those who plot to gain advantage through trickery and self-promotion” (Outcalt 124).

The proverb is used in the commentary section of the parable *One Wise Meatball*. It is the meatball story that met a Coyote down the road. The Coyote was very shrewd. He requested the meatball to let him have its bite as he was starving. The meatball gave him a bit and went ahead. However, the Coyote went ahead and waited for the meatball. This went on for some time, and the meatball said that he was the same Coyote who had been requesting a bite. Thus, Coyote’s plan was disclosed. The proverb is made of “watch out”, “who plot to gain advantage”, and “through trickery and self-promotion”. The Coyote plotted against the meatball to gain the advantage. He used a trick to mislead the meatball by telling him that he was hungry. Thus, the proverb suggests that we should be aware of the tricksters who plot against us and take undue advantage.

“The appearance of beggars can be deceiving” (Outcalt 124).

“There is more to a beggar than meets the eye” (Outcalt 124).

The proverb is used in the explanatory section of the parable entitled *One Wise Meatball*. The parable tells the story of a meatball rolling down the road and arriving beside a Coyote. The Coyote said to the meatball that he had been hungry for many days. The meatball offered him a bite and rolled down the road, but Coyote ran faster and sat beside the road. The meatball came to the Coyote again. The Coyote told the meatball that he was hungry. The meatball offered a bite again. The third time the same thing happened, and the meatball observed meat stuck in Coyote’s teeth. The meatball told Coyote that he was the same Coyote that ate a bite a few moments ago. The Coyote felt that he was caught and ran away. The core elements of the proverbs are “the appearances”, “of beggars”, and “can be deceiving” and “more to a beggar” and “than meets the

eye”. The two proverbs indicate that the Coyote’s appearance was deceptive as he lied to the meatball that he was hungry. There was something more than the Coyote had told the meatball. The parable, through these proverbs, suggests that a shrewd person always has something more than what he shows. The meatball offered bites to the Coyote in the story, but he took advantage of the meatball’s generous behaviour. The parable teaches us a moral lesson that opportunist like the Coyote always wants to make the most out of others. Thus, the proverb advises that we should be cautious as what we see may not always be true. Therefore, we should be alert against everyone who tries to take advantage of our generous behaviour.

“All that is possessed can be lost. All that is lost can be found” (Outcalt 126).

The proverb is used in the commentary section of the parable *The Visitation*. The parable is the story of a man who dreamed of good wealth only. One day a beautiful woman came to his house. He asked her who she was, and she told him that she was the goddess of wealth. The man was pleased to have her in his house. He treated her very decently and dreamed of having good wealth. The next day another ugly woman knocked on the door. He asked her who she was. She told him that she was the goddess of poverty. The man tried to drive her away, but she did not go. She told the man that she is the sister of the goddess of wealth. Wherever the goddess of wealth goes, she follows. Both the goddesses are inseparable. Yet, the man drove her away and went into the house. He found that the goddess of wealth was not in the house. Through the parable, the proverb indicates that the man had the goddess of wealth in his house, but he drove away the goddess of poverty, and the goddess of wealth also went. Thus, he lost the opportunity to earn wealth. The proverb is made of “all”, “possessed can be lost”, “all”, and “lost can be found”. Thus, the proverb suggests that what we have can be lost, and what we do not have can be found.

“It is impossible to achieve two goals at the same time” (Outcalt 127).

The proverb is used in the commentary section on the parable *A Honey Pot of Wisdom*. The parable tells the story of the fool boiling honey in an empty pot. His friend stopped by, and the fool wanted to offer him the honey as a refreshment, but it was hot. He did not want to take the pot away from the fire, and at the same time, he fanned the pot so that honey in the pot cooled down. The proverb pointed out that the fool wanted to offer cool honey to his friend, and at the same

time, he did not want to take the pot away from the fire. For honey to be cooled, the pot had to be taken away from the fire, but the fool was trying to do both things simultaneously, which was not possible. The proverb is made of “it is impossible”, “to achieve”, “two goals”, and “at the same time”. Thus, the proverb suggests that one cannot achieve two things simultaneously. In the context of the parable, the fool was trying to accomplish two interdependent things. To achieve one thing, the other has to be stopped. Thus, the proverb advises us to focus only on one thing at a time. If we try to do many things at the same time, none will be done successfully.

“It is never wise to devise a plan without considering the ramifications and the steps one will need to take to achieve the goal” (Outcalt 128).

The proverb exemplifies the parable *The Fox and the Vineyard*. The parable tells the story of a fox who came to a vineyard surrounded by a fence. He wanted to get into the vineyard and eat the grapes, but he could not find a space to get into the vineyard. However, there was a small gap in the fence. The fox tried to get into the vineyard through the gap, but he was too fat to get through the gap. Hence, he had to fast for three days to be lean enough to get through the gap. After three days, he got into the vineyard and ate the grapes till his belly was full. He could not get out through the gap as he was fat again when he tried to get through the gap. Thus, he had to remain hungry for three days to get through the gap. In the end, he got out of the vineyard and expressed his disgust by saying that the grapes were good, but it was of no use as he had to be hungry for three days to get in and get out. The proverb indicates that the fox had planned to get into the vineyard, but he did not think about how to get out. Thus, he had to suffer a lot due to his imperfect plan. The proverb is made of “never devise a plan”, “without considering the ramifications”, “for the steps”, and “to achieve the goal”. Hence, the proverb and the parable suggest that it is useless to plan without considering the remedy to the unprecedented events while achieving the aim.

“Too much talk at the wrong time or with the wrong people can prove disastrous” (Outcalt 130).

The proverb finds its place in the commentary section on the parable *The Talking Skull*. The parable tells the story of a hunter who went into a jungle for hunting and found a human skull. He asked the skull what brought it to the forest. The skull replied that talking brought it to the

woods. The hunter was overwhelmed to find that the skull was talking. He went to the king and told him that he had found a human skull that talked. The king wondered if the hunter was lying. He asked all of his wise men, but no one affirmed that such skull existed. The king ordered a guard to go with the hunter and see if the skull talks, and if the hunter is telling the truth, bring the skull to him, and if he is lying, then kill the hunter on the spot. The guard and the hunter went into the forest, and the hunter asked the skull what brought it there. The skull did not speak. The guard killed the hunter. After the guard went away, the skull asked the hunter what brought him there; the hunter answered that talking brought him there. The proverb indicates that the skull talked to the hunter, and the hunter informed the king, but the skull did not speak when the king's guard came to confirm the news. Thus, the hunter was proved wrong and was killed. The hunter should not have talked about the talking skull to anyone, but his enthusiasm put him in danger. The skull did not speak in front of the guard, and the hunter lost his life. When the guard went away, the skull spoke. Thus, the hunter was the wrong person whom the skull talked to, and the guard went away was the wrong time when the skull talked. The proverb is made of “too much talk”, “wrong time”, “wrong people”, and “prove disastrous”. The proverb and the parable suggest that talking at the wrong time and to the wrong person is not advantageous. Additionally, talking to the wrong person at the wrong time may have a disastrous effect on the person speaking or listening. Therefore, it advises not to talk to the wrong person at the wrong time.

“Perhaps a fool can have more luck” (Outcalt 145).

The proverb is used in the parable *A Better Life*. The parable tells the story of a couple who had two sons. One was clever, and the other was a fool. The clever son made the couple very proud of his intelligence. The foolish son sat in the house, ate the food, and did nothing. When both grew, the clever son saw what sacrifices his parents had made for them. Their home was the meanest. They hardly had things of enjoyment. With all this around the house, the clever boy decided to go out of the house and make some fortune for the family. He set himself on a journey, and his parents gave him all they had. On the journey, the son came across a filthy dog. The dog asked him to clean him up, and he would reward him, but the clever son rejected him. Later, he saw a well that was in bad condition. He was about to leave the well, the well asked him to clean it up, and it will repay him, but as usual, he ignored it. Further, he came across a pear tree which was withered. The

tree asked him to water it and cover its roots with soil, but he rejected it. Then he came to a town where he asked an innkeeper to give him a job for a year, and he could pay him whatever he thinks the best at the end of the year. The boy worked for an entire year, and when the time came to get his wages from the innkeeper, he asked him to choose whatever he wanted from his stable as his wages. The boy chose the best horse, wagon, and big chests and started his journey to home. While returning home, he came across the same pear tree that bloomed with the finest pears, but the tree did not allow him to take a single pear from the tree. Further, he was thirsty and saw the same well, which was in excellent condition, but the well did not allow him to drink water. In the end, he saw the same dog with a diamond collar around his neck. He tried to get the collar, but the dog did not allow him. When he came home, he went into the house and told his parents that he had come with all the fortune. It was a late night, but everyone, including neighbours, came to see what he had earned. They emptied the wagon and took everything in the house, and as the day broke, everything turned into a ruin. Thus, all the neighbours laughed at the family. The family felt embarrassed, and the foolish son could not stand the embarrassment, so he decided to go out to make a fortune. The parents laughed at him, but he insisted, and they allowed him by saying the above proverb. The proverb indicates that their clever son could not earn much fortune and they doubted what their foolish son can earn, but they could not stop him; hence, they thought he could perhaps be luckier than their clever son to earn a good fortune. The proverb is made of “a fool”, “can have”, and “more luck”. In the context of the parable, the proverb suggests that it is not true that clever people consistently earn a fortune. A fool can be fortunate to have luck. The story does not end here. It further proves that the foolish son was fortunate to earn the fortune. The following proverb is used for the next half of the story.

“Life is rarely fair, and often the best of life comes to those who have the most luck, rather than the most brains” (Outcalt 149).

The comments section on the parable *A Better Life* uses the above proverb. In the first half of the parable, the clever son of the family failed to earn a fortune for the family. The foolish son of the family decided to set himself on the journey out in the world to try his luck. The parents laughed as their clever son could do much and doubted what the foolish son can do. They refused him, but he insisted. At last, his parents bid him farewell. Similar things happened to the foolish

son. Unlike his clever brother, he came across a dirty dog. He cleaned and combed the dog. Then, he came to a tarnished well that he cleaned, unlike his clever brother. At last, he went to a withered tree to which he poured water. Then he went to the same innkeeper and worked there for a year. As he completed a year of work, he asked the innkeeper for his wages. The innkeeper asked him to take whatever he wanted from the stable. The foolish son thought that the innkeeper had been very generous to him, so taking good things would not be good, so he took the oldest of the horse, the meanest of the wagon, and a broken chest. Thus, he started his return journey to his home. On the way, he came to a tree full of golden pears. He asked the tree if he could pluck some pears as he was starving. The tree recognized him as he was the person who watered it. Therefore, the tree allowed him to take some pears. Then, he came to the same dirty well, but now it was spotless. The foolish son asked it if he could drink some water. The well knew him as he was the one who cleaned it. The well allowed him to drink the water and awarded him the silver cup. At last, he came across the dog whom he washed and combed. The dog came to him and told him to take the diamond collar from his neck. Thus, the foolish son made his fortune. His parents did not believe that their foolish son earned so much fortune. The proverb indicates that life was not fair as the foolish son made a fortune and the clever failed to do so. The stupid son had been lucky, and the clever son was unlucky. The proverb is made of “life is rarely fair”, “best of life”, “comes to those”, “who have”, “most luck”, and “than most brains”. Thus, the proverb suggests that sometimes a clever person cannot have the most luck compared to a foolish person.

“Change begins within” (Outcalt 150).

The proverb finds its place in the comment section of the parable *In Retrospect*. The parable tells the story of a famous rabbi sitting with his followers. He told his followers that he was so enthusiastic that he wanted to change everyone when he was young, so he prayed to God to give him the sense and strength to change everyone. When he was in his mid-life, he looked back in his life and found that he had changed no one. Thus, he prayed to God again to give him the power to change others, but he could not do so. Now, he is old, and his prayer has changed. He prays to God that he should get the power to change himself. The proverb and the parable thus indicate that the rabbi needed the strength to change the world, but he could not change it; in the end, he understood

that change begins from within. The proverb is made of “change”, “begins”, and “within”. Thus, the proverb suggests that any change we want to see in the world should begin with ourselves.

“Greed and impatience lead to wasted opportunities” (Outcalt 151).

The proverb is used in the comment section of the parable *The Last of the Golden Eggs*. The parable is the story of a farmer who had a hen that laid golden eggs. The farmer believed that the hen would be full of gold, so he killed the hen and saw that her insides were the same as that of other hens. Thus, he lost whatever profit he would have earned from the golden eggs of the hen. The parable and the proverb indicate that the farmer became greedy and impatient about accumulating wealth too early. In haste, he killed the hen without giving it a second thought and ended up in nothing. The proverb is made of “greed and impatience”, “lead to”, and “wasted opportunities”. The farmer decided to kill the hen to earn more gold, but it turned out to be a wasted decision. Thus, the proverb suggests that one should not take any decision that takes one to wasted opportunities. The following proverb also points out the essence of the parable in a different way.

“The wise person is one who waits patiently for results, and takes the profit as it comes” (Outcalt 151).

The parable and the proverb indicate that the farmer was not wise as he did not wait patiently to have the golden eggs laid by the hen. As mentioned in the earlier proverb, he was greedy and impatient to be rich quickly. Hence, he killed the hen. According to this proverb, a wise person waits patiently to achieve the desired result and enjoys the results. A fool is eager to achieve results in shortcut ways leading to loss. The proverb is made of “wise person”, “waits patiently”, “takes profit”, and “as it comes”. Thus, the proverb advises not to be a foolish person who impatiently cuts off the ways to earn profit. It informs us that great rewards are the result of great patience.

“The highest achievements in life can only be obtained through perseverance, sacrifice, or great effort” (Outcalt 151).

The proverb is exemplified in the comment section on the parable *A Greater Reward*. The parable tells two different stories to give advice through two different proverbs. The first story is

about a diver who went to the sea to get some pearls. As he dived deep into the sea, he experienced a strong current. He got a wound on his body. He saw a shark looking to attack him. However, the diver faced these difficulties and finally came out with a beautiful pearl. The parable and the proverb indicate that the diver experienced many adverse conditions in the sea as there was a strong water current and a shark was looking to attack him, yet he could find a beautiful pearl. The diver could get the pearl due to perseverance, sacrifice, and great effort. He was determined to get the pearl. He put his life in danger, but he found a rarely beautiful pearl with his outstanding efforts. The proverb is made of “highest achievements”, “obtained”, and “through perseverance, sacrifice, or great effort”. Thus, the proverb advises that if we want to achieve something great in our life, we need to be persistent, we need to sacrifice something in our lives, and we have to put in the extra effort. The following proverb is exemplified through the other story under the same parable.

“If we desire to reach a lofty goal, we will achieve it only after much pain and sacrifice” (Outcalt 152).

The story of a hermit who wished to climb the highest mountain. He threw his body against the swords to train himself for the climb. He used to walk through the fire and suffered great pain. At last, when he climbed the high mountain, he experienced a cool breeze on the top of the mountain. The parable and the proverb specify that the hermit wanted to climb a high mountain, but it was not easy as he had to undergo painful training to achieve his aim. The proverb is made of “lofty goal”, “can be achieved”, and “after much pain and sacrifice”. Thus, the proverb advises that acquiring a very high aim in life is not always easy. The person has to bear great pain and sacrifice many things. In the end, the achievement of the aim is worth it. Therefore, there is always a painful story of sacrifice behind a person’s success.

“Just because something is doable does not mean that it should be done” (Outcalt 158).

The proverb finds its place in the comment section on the parable *Come Together*. The parable tells the story of four persons. Three among them were very good at books, and the fourth was wiser than the three. One day, all four persons meet, and the three learned persons regretted that their learning is of no use if they do not apply it in real life. Hence, they decided to go out of their town to make a fortune with the help of their learning. The fourth person asked them if the

world had been different than what they had read in the books. The three scholars boasted that they would show him that their knowledge is more extraordinary than any wisdom. As soon as they left their town, they came across a forest. They decided to cross the forest. While going through the forest, they found a skeleton of a lion. The first scholar told the others that he had learned how to assemble animal skeletons and apply his knowledge to this skeleton. The second scholar said that he had studied how to make tissues and flesh of the animal. The third scholar said that he had studied how to put life into a body. The fourth person told them he did not know of this, but he could only bow to their knowledge. All three scholars tried to apply their knowledge when the fourth person reminded them that if they become successful in their work, the lion will be alive and kill all of them. The third scholar reprimanded him that the knowledge without application is a waste, so he should stop irritating them and watch quietly. The fourth person did not wait for them to complete and climbed a tall tree and watched from a safe distance. No sooner did they complete their work than the lion came to life and saw three persons standing near and killed them. The parable and the proverb indicate that the three scholars were overconfident to apply their knowledge in real life. Still, they were unaware of the situation in which they were using their knowledge. They only thought that they could apply their knowledge. The fourth person knew that it should not be done at the risk of life because something is possible. The three scholars in the parable knew what their action would lead to, but they were so proud of their knowledge that they forgot the impending danger. The proverb is made of “just because”, “something is doable”, and “should be done”. The proverb advises us that when there is a danger, we should not proceed. Just because we are capable of doing something does not mean that we should do it without thinking of the dangerous outcomes of our actions. A wise person is the one who knows that every effort has an equal and opposite reaction.

“When one has an inner strength and character, physical appearance is soon forgotten” (Outcalt 159).

The proverb finds its place in the comment section on the parable *The Way of Forgetfulness*. The short parable tells the story of a hunchback who was an eloquent speaker. He amused the prince with his way of dancing and hand movements. The prince liked the hunchback man so much that he forgot that he was a prince and behaved like an ordinary man. The proverb

and the parable showed that the hunchback man had the inner strength and character which overcame his physical deformity. Even the prince became very fond of his way of dancing and hand movements. The hunchback man hid his physical deformity through his eloquent speech, dance, and hand movement. The proverb is made of “an inner strength and character”, “enable physical appearance”, and “forgotten”. Thus, the proverb suggests that physical appearance is not essential when we have inner strength and character. Many people have physical deformities, but they overcome them by exhibiting their internal talent and skill. The following proverb highlights another aspect of the same parable.

“When people do not forget what to forget, but forget what not to forget, this is truly forgetting” (Outcalt 159).

The hunchback made the prince happy with his dance and hand tricks. The prince was so attracted to the hunchback man’s performance that he forgot that he was a prince and that the man dancing was a hunchback man. Thus, the proverb points out that the prince did not remember that the man is a hunchback and forgot that he is a prince. The prince forgot this and behaved like an ordinary man. The proverb is made of “people do not forget”, “what to forget”, “but forget”, “what not to forget”, and “this is truly forgetting”. The proverb suggests that people should forget things that are meant to be overlooked and should remember the things that are meant not to be ignored then it does not become forgetting.

“The only enduring gifts are the ones we give to others” (Outcalt 169).

The proverb finds its place in the parable *Sand Castles*. The parable tells the story of children building their sandcastle on the seashore. Everyone made their castle and told others not to touch their castle. However, one child ran over the sandcastle made by another, and others beat him as he broke the rule. Thus, the children played till the sun was setting. As the sun was setting, children thought of going home and forgot about protecting their castle. Some even broke their castle. When everyone went home, the tide came and washed away all the castles in the evening. The parable and the proverb indicate that the children fought with the child who broke the castle, and it was an everlasting memory that others gave him. The proverb is made of “enduring gifts”, and “we give to others”. The proverb and the parable symbolically suggest that humans behave

like children. We have possessiveness over our belongings, and we do not tolerate any harm. The way we behave with others while living is essential as we do not know what happens to our belongings after our death. Thus, our behaviour is a lifelong gift to others.

“Who says that two heads are better than one?” (Outcalt 170).

The proverb is used in the comment section on the parable *Heads and Tails*. The parable tells two different stories to exemplify the proverb. The first story is about a bird having two heads. One head of the bird saw that the other head was eating delicious fruit. It became jealous of the head eating the fruit and punished it by consuming poison. Thus, the bird died. Another story is about a snake whose head and tail constantly quarrelled on the issue of who leads. The head argued that the nature of being a head is that it leads, and the tail asserted that it should lead. Thus, their fight did not end. The tail tied itself to a tree and did not allow the head to lead. The head pulled with all might, the tail released the knot, and the snake fell into the fire. The stories in the parable indicate that jealousy leads to destruction. In the first story, one head was jealous of another head, and in the second story, the snake’s tail was jealous of the head. Thus, their jealousy led to their death. The proverb applies to both stories. In the first story, the bird had two heads, but one became jealous of the other, and the bird died. In the second story, the snake’s tail argued with the head to be the head, and the story ended with the snake’s death. The proverb is made of “who says”, “two heads”, and “better than one”. Thus, the proverb suggests that it is better not to be jealous of others. The proverb advises that it is always difficult to follow more than one leader. Hence, only one leader is better to follow than two.

“We become what we think about” (Outcalt 172).

The proverb finds its place in the comment section on the parable *How to Capture the Wind*. The parable tells the story of a follower who went to Father Poeman. He said that evil and awkward thoughts kept coming into his mind. He asked him how he could keep them away. Father Poeman took him outside and asked him to capture the wind with the help of his robe. The follower told Father Poeman that it is impossible. Father Poeman explained to him that it is similar to catching the wind. As it is impossible to capture the wind, it is also impossible to stop evil thoughts from coming into mind. We need to stand firm against them is the only way to keep them away.

The proverb indicates that the follower could not control the evil thoughts of his mind. As a result, he was afraid of becoming a bad person. Hence, he sought Father Poeman to give him the solution. The proverb is made of “we become”, and “what we think about”. Thus, the proverb suggests that we become similar to the thoughts that come to our minds. Therefore, we should be aware that the thought process makes our character and we should control our thoughts.

“Two looked out from the prison bars, One saw mud, the other stars” (Outcalt 177).

The proverb is used in the comment section on the parable *What the Caged Bird Knows*. The parable is the story of a caged bird. One day another bird flew near the cage and exclaimed to the caged bird that he is very fortunate to have a servant who brings him food regularly. The caged bird said that it is the only benefit he enjoyed. Otherwise, the outsiders cannot see the bars around. The parable and the proverb do not directly correspond to each other, but both highlight the matter of perspective. The point of view is significant in life. The caged bird enjoyed the food brought by the servant but could not enjoy the freedom, and the free bird enjoyed the freedom but found it very hard to search for the food. Thus, the perspectives of both the birds are different. The proverb is made of “two looked”, “one saw mud”, and “the other stars”. The parable directs the attention to the old proverb, which suggests when two people saw out of prison, one saw mud and became happy to be inside, and the other saw outside and saw stars and became sad about being in prison. Thus, the proverb indicates that everything depends on the point of view of a person. It also suggests that one should always look at the brighter side. A positive attitude provides the power to find solutions to the problems in life.

“The virtue of sacrifice is one that many aspire to, but it is most difficult to achieve”
(Outcalt 186).

The proverb finds its place in the comment section on the parable *Service*. The parable is the story of a Sufi who told his disciples that there are jewels scattered all around and why they are not collecting them. The disciples started looking for gems everywhere, but they could not see one. Then the disciples asked the Sufi where the jewels are. The Sufi answered service to others is what he was talking about. Thus, the Sufi advised his disciples that service to others is service to God. The proverb is made of “virtue of sacrifice”, “many aspire to”, and “but most difficult to

achieve”. The proverb and the parable suggest that everyone wants to go closer to God, but it is not always easy. To be close to God, one requires to deliver service. The Sufi advised his disciples to serve others, and then they will be able to go closer to God. He compared jewels with service, and the disciples are not collecting the jewels means they are not serving others. Thus, the proverb suggests that one must serve others to go closer to God.

“True authority rests in virtue rather than position” (Outcalt 190).

The proverb is exemplified in the comment section on the parable *A Time of Power*. The parable is the story of king Yao who told his heir Shun that he would attack the three neighbouring nations. He also confessed that he felt uncomfortable in the position of a ruler. Shun understood what king Yao said and told him that the rulers of these three nations are animals then why did he feel uncomfortable. Once ten suns illuminated the earth, but virtue was superior to the suns. Thus, Shun pointed out that position does not matter compared to virtue. The proverb indicates that king Yao was concerned with his position, but he had virtue. His heir reminded him that position does not matter. Only virtue is the ultimate thing. The proverb is made of “true authority”, “rests in virtue”, and “than in position”. Thus, the proverb suggests that virtue is far superior to a person’s position. If a person is virtuous, his position does not matter. Man with great virtue is always valued in any position. Virtue enables a person to achieve a particular position.

“Be yourself” (Outcalt 193).

The proverb is used in the comment section on the parable *The Donkey’s Disguise*. The parable is the story of a man who had a donkey. The man employed the donkey for challenging work; thus, the donkey became worn out. The man left the donkey to graze in the neighbour’s field and recover. The man put a panther’s skin over the donkey so that people stay away from him. The people saw the donkey in the panther’s skin and stayed away from him, assuming it was a big cat. Unfortunately, the landowner went to his land wearing a grey coat, saw the panther in his field, and ran away. When the donkey saw the man running, he mistook it for another donkey and ran after him. The man ran even faster. Naturally, the donkey brayed, and the landowner understood that the animal is a donkey. He took out his bow and arrow and shot the donkey dead. The parable and the proverb indicate that the donkey was hidden under the panther’s skin; hence, he was

mistaken to be a panther. Until he brayed, everyone kept a safe distance from him. Thus, his true identity was not revealed. When he brayed, his identity was disclosed, and the landowner killed him. The proverb is made of “be”, and “yourself”. Thus, it suggests that one should represent in actual appearance. Appearances are often deceptive. Therefore, one should not hide the identity.

“The best friends are those who can give us what we need without our having to ask for it” (Outcalt 199).

The proverb is used in the comment section on the parable *Spitting on the Rabbi*. The parable tells the story of a rabbi who preached in a synagogue every day. A woman moved by his words stayed late into the temple for a longer time. This went on for several days, and her husband asked her where she was after the synagogue was over. She told him that she was meditating in the temple, but he did not believe her. One day her husband demanded that she must spit on the rabbi’s face. She was a true devotee and was not ready to do it. The husband left home in anger. She told her two closest friends about what happened between her and her husband. Her friends went to the rabbi and told him everything. One day, the rabbi asked the woman and her friends to come and pray for him as his eyes were suffering. The woman started praying for him, and he turned to the woman and told her that his eyes would recover if an appropriate person spits in his eyes seven times. So, he asked her to spit in his eyes seven times. Thus, unwillingly she spat, and the rabbi told her to tell her husband that she spat on the rabbi’s face seven times. When others in the synagogue heard this, they expressed their outrage as the rabbi had stained his image, but the rabbi told them that his reputation is not more important than the relationship of a husband and wife. Thus, the parable and the proverb indicate that the rabbi has performed the role of a true friend as he saved the woman’s marital life. Her two friends also proved her real friends as they immediately consulted the rabbi. The rabbi quickly agreed to fulfill the demand of the woman’s husband to save her marital life. The proverb is made of “best friends”, “those who can give us”, “what we need”, and “without our asking for it”. Thus, the proverb advises that real friends do not ask what we need. They sense it and fulfill our needs before we ask for them. Hence, the proverb and the parable point out the quality of a true friend.

“If things are bad now—they could always be worse” (Outcalt 201).

The proverb is used in the comment section on the parable *God Is Good*. The parable tells the story of two travellers. One among them was a believer of God, and the other was a non-believer. They took with them a donkey, a lantern, and a rooster. The man who believed in God always said that God is good every time. The non-believer told him to wait and know how good God is. They decided to take a night halt when they came to a town. They searched for an inn, but all the inns were full, so they decided to rest under a tree. The non-believer asked if God was good to them. The believer said yes, and we will soon know about it. When they were about to sleep, there was a terrible roar of a lion. The lion came from the bushes, and they climbed on a tree. The lion attacked the donkey and took it into the forest. The non-believer asked if God was good. The other person said yes as the lion took the donkey and not one of them. When they were about to get down from the tree, they heard the cry of the rooster. They saw that a panther attacked the rooster and ate it. The non-believer asked if God was still good. The believer said yes because if the rooster had not cried, the panther would have attacked them instead. Finally, they experienced a strong current of wind that blew out the lantern, and there was only darkness. The non-believer asked if God was really good. The believer kept quiet. The following day, when they got down from the tree and went to the village searching for food, they heard that the robbers had come and robbed the entire village last night. The believer said to the non-believer that it was good that they did not stay in an inn; otherwise, they would have been robbed. The wind destroying the lamp was also good as the robbers did not come to rob them. The believer asked the non-believer if he could say God is not good. The parable indicates that the travellers' situations were good for them; otherwise, their conditions differed. The proverb is made of “if things are bad”, and “they could be worse”. Thus, the proverb advises that the situation at present is not always bad, but it could be worse. The proverb suggests that one should look at the brighter side of the situation.

“Justice is what we seek. Law is what we get” (Outcalt 211).

The proverb finds its place in the comment section on the parable *The Case of the Revolving Lawsuit*. The parable is the story of a thief trying to get into a house through the window, but the window broke, and the thief fell and broke his leg. The thief took the owner of the house to court. The house owner asked the judge not to sue him because the carpenter made the window. The

court summoned the carpenter. The carpenter asked the judge not to sue him, as the builder designed the window. The court called the builder. The builder asked the judge not to sue him because when he created the window, a beautiful woman distracted his attention. The judge summoned the woman. The woman asked the judge not to sue her as it was not her fault because she was wearing a beautiful dress which the dyer dyed. The judge thought that finally, the matter was about to be closed as soon as they knew who the dyer of the dress was. When the dyer of the dress was summoned, the person who came before the court happened to be none other than the husband of the woman and the thief himself. This funny parable indicates that the thief who went to the court for justice, faced the law. He blamed the house owner for his broken leg, and thus, the blame was transferred from one person to another, and finally, the thief was blamed as he dyed his wife's dress beautifully, which distracted the builder who designed a faulty window. The carpenter made the window with the defective design and put it on the house. The proverb is made of "justice", "we seek", "law", and "we get". Thus, the proverb and the parable advise us that we get the law when we go looking for justice.

"Happiness is a state of mind" (Outcalt 218).

The proverb is used in the comment section on the parable *Life, Liberty, and the Pursuit of Luggage*. The parable tells the story of a rich man sitting in a sad mood. A rabbi came to him and asked what was wrong. The man said to him that he was not happy with life. Being rich, he could do whatever he wanted, but nothing excited him in life. There was nothing in life that he thought was worth pursuing. At that time, the rabbi grabbed his suitcase and ran away. The man followed him, but the rabbi outran him. The rabbi stopped at a distance waiting for the man to come. When the man arrived, he immediately grabbed his suitcase and checked his belongings. When he found everything safe, he became happy. The proverb indicates that a few moments ago, the man was sad, and as soon as he found his belongings safe, he became delighted. It becomes clear from the incident that happiness is a condition of the mind. The proverb is made of "happiness", and "a state of mind". Thus, the proverb advises that we should try to be happy from within. The following proverb depicts a different aspect of the same parable.

“If life has grown weary and dull, shake things up a little” (Outcalt 218).

The above proverb is taken from the comment section on the parable *Life, Liberty, and the Pursuit of Luggage*. It is the story of a sad man whom a priest met. The priest asked the man why he was sad. The man told him that he had lost interest in life. He had much wealth and could travel wherever he wanted, but he had lost excitement in life. He found nothing worth pursuing. The priest caught hold of the man’s suitcase and ran away. The man followed the priest, but he outran him and stood very far from him. When the man came near the priest, gasping for breath, he seized his suitcase and found his belongings safe. He became happy. The proverb is made of the elements “weary and dull life” and “shaking of things”. The proverb suggests that though life seemed dull, there are things for which one still lives. The man in the story found nothing worthy of pursuing, yet he followed the priest for his suitcase. Therefore, the proverb tells us that even though we experience worthlessness, there are excellent things in life for which we live on. We need to shake things a little before knowing the essential things in life.

“A dose of humor wouldn’t hurt either” (Outcalt 219).

The proverb finds its place in the comment section on the parable *Stinking of Zen*. The parable tells the story of a disciple who went to his dying master and asked him if there was anything else he needed to know. The dying master answered him that there was nothing that he needed to know but only one thing. The disciple asked what it was. The master told him that he stank like Zen. The parable is humorous as we do not expect humour at the time of someone’s death, but the parable is evident of humour. The proverb indicates that the master was dying, yet he thought that a little humour did not make any difference at his death. The master accepted his death as death is ultimate, and no one escapes. Being aware that we are going to die, the master created humour. It shows the maturity of the master. The proverb is made of “a dose of humour”, and “would not hurt”. Thus, the proverb advises that one has to be happy every time.

“Never believe an absurd remark” (Outcalt 220).

“Do not grieve over the past” (Outcalt 220).

The proverbs are used in the parable *Foul Advice*. The parable tells the story of a man who caught a bird in a trap. As the man went to catch the bird, the bird said that it would give him three

bits of wisdom if he let it go. The first bit will be given when the bird is in the man's hand. The second will be given when the bird is on the roof, and the third will be offered when the bird is on the branch of the tree. The man was interested in the bird's wisdom, so he let it free. The bird sat on his hand and advised him not to believe an absurd remark. The second wisdom the bird gave was not to grieve over the past. The bird continued and told the man that there were many pearls in its body, but he set it free; he could not get it. The man started regretting. The bird reminded him of his advice not to regret the past and not to believe an absurd remark about how there can be many pearls in its body. The man asked the bird about the third piece of advice. The bird told him to make good use of the first two. The proverbs are pieces of advice given by the bird to the man. The bird advised the man not to believe an impossible thing and not regret the past. The first proverb is made of "never believe, and "an absurd remark" and the second proverb is made of "do not grieve", and "over the past". Thus, these proverbs give us the same advice the bird gave to the man in the parable.

"An ounce of prevention is worth a pound of cure" (Outcalt 221).

The proverb is used in the comment section on the parable *The Starving Donkey*. The parable tells the story of a man who always tried to save money no matter what happened. He had a donkey employed for his work. He saw that the donkey ate more. Therefore, he started reducing his food. As the food got reduced, the donkey starved, and one day the donkey died. The man told his neighbour that he would have made the donkey live without eating. The proverb indicates that the man tried to save money, but saving money cost him his donkey. The proverb is made of "an ounce of prevention", and "worth a pound of cure". The man was running behind saving money, but his crazy desire was dangerous enough to cost him his donkey. The proverb rightly points out that one should not choose the more difficult way to walk than the worth of the destination. The following two proverbs also exhibit other pieces of advice that can be extended.

"And when it comes to cutting corners, some corners cannot be cut" (Outcalt 221).

The man was crazy about saving money; hence, he reduced the donkey's food, resulting in the donkey's death. The man regretted that he failed to make the donkey live without food. The proverb and the parable indicate that the man expected too much from the donkey. The man forgot

that everything has a limit, and crossing the boundary is not helpful. In the context of the parable, the proverb suggests that there is a limit to everything, including saving money. The man tried to save money from the donkey's food, which seemed too much expectation. The proverb is made of "when it comes to cutting corners", and "some corners cannot be cut". It means that some things are not possible beyond a specific limit. Another proverb is used in the same parable. It highlights a different aspect.

"It's best to leave some things as they are" (Outcalt 221).

The proverb illustrates the parable *The Starving Donkey*. There was a thrifty man who was always looking for a chance to save money. He observed that his donkey ate more, so he reduced its food a little daily. He kept on reducing the donkey's food every day. As a result, the donkey died of hunger. He told his neighbour that if the donkey had not died, he would have successfully made the donkey live without eating. But the man suffered a loss in an attempt to save something. The proverbial elements in the proverb are "the best thing", "to leave something", and "as they are". The proverb teaches us the moral that it is a bad idea to expect too much out of something. The man in the parable failed to understand that some things need to be left as they are. If we try to make changes that do not change, we may suffer a significant loss. Therefore, the moral of the proverb is that some things should remain unaltered.

"Of making many books there is no end, and much study makes a person weary"
(Outcalt 222).

The proverb finds its place in the comment section on the parable *The Trouble with Books*. The parable is the story of Ibn Yusuf, who complained that many people kept coming to him with a book asking him his opinion, interpretation and some even came to him with a book they expected him to read. He was tired of this, so; he asked a doctor for a remedy. The doctor gave him a book and told him to give this to the person when someone came to him. Inside the book, a sentence advised that the time spent by the person reading this sentence could be utilized for something better. Thus, the parable indicated that Ibn Yusuf was troubled and wanted to get rid of people coming to him with their books. The proverb suggests that the books kept coming to Yusuf as there was no end to making the books, and too much of reading the books made Yusuf weary,

so he wanted to get rid of them. The proverb is made of “making many books”, “there is no end”, “much study”, and “makes a person weary”. Thus, the proverb suggests that knowledge is abundant, but people become weary of too much study.

“Those who know themselves cannot be swayed by the hurtful comments of others”
(Outcalt 223).

The proverb is used in the comment section on the parable *What a Fool Believes*. The parable tells the story of a fool person who went to a rabbi and said he knew that he was a fool, but he did not know what to do about it. The rabbi told him that he was not a fool if he knew that he was a fool. The fool again asked him why people still call him a fool. The rabbi thought about it and then told him that he is a fool if he believed what people say about him. The parable and the proverb indicate that the fool knew that he was not a fool but believed what people said about him. Thus, he was influenced by what others said about him even though he knew who he was. The proverb is made of “those who know themselves”, “cannot be swayed”, and “by the hurtful comments of others”. Thus, the proverb advises that we should not value what others say about us when we know who we are. When we consider what others say about us, we degrade ourselves.

“Focus is a key element in life” (Outcalt 224).

“Too many distractions can often lead to failure” (Outcalt 224).

The above proverbs find their place in the comment section on the parable *The Tale of a Loincloth*. The parable tells the story of a poor ascetic who went to the river to clean his loincloth. The loincloth was the only thing that belonged to him. After he hung the loincloth for drying, he saw that the birds had made holes into it. Then he decided to go into the village and beg for the loincloth. Someone told him that he needed a cat to protect his loincloth, so he begged for a cat. He received a cat, but he had to beg for milk to feed the cat. He was again advised to beg for a cow for milk. Thus, he got a cow. Now he had to beg for grass to feed the cow. He was again advised to have a farm to grow the grass. Thus, he got a farm as well. He had to look for some workers to tend the land to grow the grass. Therefore, he became a farmer, married, and had children. After an extended period, his master came to the village and enquired about the ascetic. Someone sent him to the new residence of the ascetic. When the master knocked on the door, the ascetic opened

the door and saw that his master had come to him. He immediately reached down to the master's feet, begging his mercy as everything began from the loincloth. The first proverb indicates that the poor ascetic lost focus of his life. He had only a loincloth, but he went on gathering worldly things to take care of the loincloth. The ascetic should aim at the devotion to God and sacrifice of belongings, but the ascetic forgot the prime aim and thus indulged in worldly things. The proverb is made of "focus", and "a key element in life". Therefore, the proverb advises us not to let other things distract our attention. Focus is an important part of our life, and if we lose our concentration, we lose our aim.

The next proverb on the same parable points out the reason for failure on the part of the ascetic as he indulged himself in many things. Initially, it was only the loincloth, but he acquired many other things to take care of a single belonging. Thus, the ascetic was diverted from his prime duty of devotion to God. The worldly things distracted his attention from his prime motive, and therefore he failed as an ascetic in front of his master. The proverb is made of "many distractions", and "lead to failure". Thus, the proverb advises that we should deal with only one thing at a time; otherwise, tending to many things simultaneously leads to failure.

Conclusion

I have examined the proverbs in the book *Candles in the Dark*. While studying the proverbs, I observed that they are infused in the comment section at the end of the parables in Todd Outcalt's book *Candles in the Dark*. The context for the exemplified proverbs in the respective parables is explained to understand the background. The parable and the related proverb clearly show the matching elements in them. The words in some proverbs are different than the relative context of the parables, yet the proverbs correspond to the circumstances of the parables.

Thus, it becomes clear from the above analysis that parables also give life lessons through the proverbs. It is not the case with parables where reading a proverb enables us to reach the parable's message. The proverbs in parables are small contextual components where the context of the proverb has to be understood around the entire parable yet limited to a specific context. Even though, wise men like rabbis, prophets, and priests used the parables to teach their followers. It has been one of the effective ways to teach wisdom through the parables. The reading of the parables and the corresponding proverbs makes us think ethically while living our lives.

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தமிழ் வினையடிகள் உவமை உருபுகளாக
இலக்கண மாற்றம் அடைதல்
Grammaticalization of Tamil Verbal Bases into
Comparative Particles

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1 முன்னுரை

பல வினையடிகள் அவ்வாறே அல்லது திரிபுற்று உவமை உருபுகளாக மாற்றம் உற்றுள்ளன. தொல்காப்பியர் காலத்திலிருந்தே இந்த இலக்கண மாற்றத்தைக் காணலாம். தொல்காப்பியரால் பொருளதிகாரத்தில் பட்டியலிடப்பட்டுள்ள உவமை உருபுகள் (தொல்.1232 மற்றும் 1233-1237) கீழே தரப்பட்டுள்ளன.

ஆன	கடுப்ப	பொருவ
ஆங்க	கள்ள	பொற்ப
இருப்ப	காய்ப்ப	போல
உறழ்	தகைய	மதிப்ப
எள்ள	நடுங்க	மருள
என்ற	நந்த	மறுப்ப
என்ன	நெளிய	மாற்ற
ஏய்ப்ப	நாட	மான
ஒட்ட	நிகர்ப்ப	வியப்ப
ஒடுங்க	நேர	விழைய
ஒப்ப	நோக்க	வீழ
ஒன்ற	புல்ல	வெல்ல
ஒட	புரைய	

சிலவற்றின் மாற்றுவடிவம் தொல்காப்பியத்தில் காணப்படுகின்றது. *காய்ப்ப*, *வியப்ப* என்பனவற்றிற்கு முறையே *காய்த்த*, *வியர்ப்ப* (தொல்.1237) என்ற மாற்று வடிவங்கள் உள்ளன. *ஆங்க* என்பதற்கு *ஆங்கு* (தொல்.1451) என்பதும் *போல* என்பதற்கு *போல்* (தொல். 931), *போலும்* (தொல்.1064), *போன்று* (தொல்.1607) என்பதும் மாற்றுவடிவங்கள் ஆகும். இந்த மாற்றுவடிவங்கள் பழந்தமிழ் இலக்கியங்களிலும் காணப்படுகின்றன.

உருபனியல் அமைப்பைப் பொறுத்தவரையில் தொல்காப்பியர் *செய* அமைப்பொழுங்கு மட்டும் தந்துள்ளார். ஆனால் *செய்த* (எ.கா. *காய்த்த*), *செய்*, *செய்யும்*, *செய்து* (எ.கா. *போல்*, *போலும்*, *போன்று*) தொல்காப்பியத்திலும் காணப்படுகின்றது. எனவே தொல்காப்பியத்தில் மட்டும் ஐந்து அமைப்பொழுங்குகள் காணப்படுகின்றன. (பழந்தமிழில் உவமை உருபுகள் பின்னர் தரப்பட்டுள்ளன).

தொல்காப்பியத்தில் உள்ள உவமை உருபுகளின் பட்டியலின் நெருக்கான கண்டறிதல், *ஆன*, *ஆங்க*, *தகைய*, *மான* என்ற நான்கு உவமை உருபுகளத் தவிர பிற உவமை உருபுகளும் வினை வேர்களிலிருந்து விளைந்ததாகக் கருத இயலும். பின்வரும் அட்டவணை இதைத் தெளிவுபடுத்தும்.

உவமை உருபு	வினை	பொருள்
இறப்ப	இறP	'போ'
உறழ்	உறழ்	'எதிர்'
என்ற	என்	'சொல்'
ஏய்ப்ப	ஏய்P	'சேர்'
ஒட்ட	ஒட்டு	'சேர்'
ஒடுங்க	ஒடுங்கு	'சுருங்கு'
ஒப்ப	ஒP	'உடன்படு'
ஒன்ற	ஒன்று	'சேர்'
போல	போல்	'ஓத்திரு'

வினையல்லாத வேர்களிலிருந்து ஆக்கப்பட்ட உவமை உருபுகளைப் பொறுத்தவரையில் *அன்ன* என்பது *அன்* 'இயல்பாக இரு' என்ற குறிப்பு வினையிலிருந்தும் *தகைய* என்பது *தகை* 'இயல்பு' என்ற பெயரிலிருந்தும்

ஆக்கப் பட்டுள்ளன; ஆங்க, ஆங்கு என்பன இட அல்லது கால வினையடைகளிலிருந்து ஆக்கப்பட்டிருக்கலாம். மான என்பதைப் பொறுத்த வரையில் எந்த வேரிலிருந்து என்பது தெளிவாகத் தெரியவில்லை. இது வினையுடன் தொடர்புடையது அல்ல. உவமை உருபுகள் அல்லது ஒப்புமை உருபுகள் பெயருக்கோ அல்லது வினைப்பெயருக்கோ பின்னர் வரும், ஆனால் ஆங்கு என்ற உருபு எப்பொழுதும் காலப் பின்னொட்டுகளால் தொடரப்பட்ட வினைக்குப் பின்னர் வரும். பின்வருவன எடுத்துக்காட்டுகளாகும்: உண்டாங்கு (புறநானூறு 230-13), நிவந்தாங்கு (குறுந்தொகை 205-2), பயந்தாங்கு (குறுந்தொகை 202-3), பயிர்ந்தாங்கு(குறுந்தொகை 139-4), பெட்டாங்கு (புறநானூறு 113-3), மறலியாங்கு (புறநானூறு 373-10), வேட்டாங்கு (குறுந்தொகை 178-3).

நடராஜன் (Natarajan 1977:230) தொல்காப்பியத்தில் வராத கூடுதல் உவமை உருபுகளை அடையாளம் காண்கிறார்: அவை ஏர், ஒத்த. ஏர் பின்வருமாறு வரும்:

மணி ஏர் ஐம்பால் (நற்றிணை 133-5)

மலர் ஏர் உன்கண் (அகநானூறு 320-6)

ஒத்த என்பதை ஒப் என்பதிலிருந்து ஆக்கப்பட்ட ஒப்ப என்பதன் உருபனியல் அமைப்பில் மாற்றமுற்ற வடிவாய்க் கருத இயலும். செய்த வினையெச்ச அமைப்பொழுங்கு தொல்காப்பியத்திலும் காணப்படுகின்றது (சூத்திரம் 1237இல் கேய்த்த).

பின்வரும் அட்டவணை கூட்டுதலான உவமை உருபுகளை எடுத்துக்காட்டுகளுடனும் அவை வரும் இடங்களுடனும் தருகின்றது.

உவமை உருபுகள்	எடுத்துக்காட்டுகள்	வரும் இடங்கள்
அனைய	விண்டு அனைய...பிறங்கல்	புறநானூறு 391-2
அணிந்து	மை அணிந்து எழுதரு மாஇரும்பல் தோள்	பதிற்றுப்பத்து 52-5
அமர்	மான் அமர் நோக்கம்	பத்துப்பாட்டு 8-25
ஆகிய	மனைக்கு விளக்காகிய வாண்டுதல் கணவன்	புறநானூறு 314-1
இயல்	கால் இயல் கடுமா	குறுந்தொகை 250-

		3
ஈர்	மை ஈர் ஓதி மாஅயோள்	குறுந்தொகை 199-5
உடங்கு	தானை வேந்தர் உடங்கு இயைந்து	புறநானூறு 71-2
உற	புகை உற புள்ளினுண் துவலை	அகநானூறு 294-2
உறக்கும்	முத்து உறைக்கும் எயிறு கெழு துவர் வாய்	ஐங்குறுநூறு 185-2
எதிர்	ஒடி எதிர் கழறும்	பரிபாடல் 3-243
எள்ளும்	இளங்கதிர் ஞாயிறு எள்ளும் தோற்றத்து விளங்கு பொன் கலம்	பத்துப்பாட்டு 3-243
ஏசும்	மணி ஏசும் இருங்கூந்தல்	கலித்தொகை 77-16
கொள் ~ கொண்ட	கார் கொள் கூந்தல் கதுப்பு யாழ் கொண்ட இமிழிசை	பரிபாடல் 12-15 கலித்தொகை 29-17
சால	துளிபடு மொக்குள் துள்ளுவன சால...பொகுட்டு தோன்றுவன	அகநானூறு 324-7
சினையிய	எரி மலர் சினினைஇய கண்ணை	பரிபாடல் 1-6
செத்து	புள்ளொலி செத்து ஓர்ப்ப விழிந்தன்று மாதவத்தெளிந்த என் நெஞ்சு	நற்றிணை 178-9
சேர்	குன்று சேர் வெள் மணல்	நற்றிணை 260-4
தேர்	ஒளி தேர் தீங்குரல்	அகநானூறு 33-7
தோய்	விசம்பு தோய் உள்ளம்	பத்துப்பாட்டு 10-559
நவில்	கால் நவில் புரவி	அகநானூறு 314-8
புனை	பொன் புனை நரம்பின் இன் குரல்	நற்றிணை 380-9
மயங்கு	காரிருள் மணி மயங்கு மேனியன்	பரிபாடல் 15-50
மலி	அழல் மலி தாமரை	பதிற்றுப்பத்து 19-20
வாங்கு	அமை வாங்கு மென் தோள்	கலித்தொகை 39-16

இந்த உவமை உருபுகளுக்குள், முதலாவது மட்டும் வினையல்லாத வேரானா அனை 'இயல்பாக இரு' என்பதிலிருந்து ஆக்கப்பட்டது மற்றும் பிற உவமை உருபுகள் யாவும் அவற்றின் வினை வேர்களிலிருந்து ஆக்கப்பட்டவை.

மேற்கண்ட விவாதங்களின் அடிப்படையில் முன் பழந்தமிழ் மற்றும் பின் பழந்தமிழ் இவற்றில் வரும் உவமை உருபுகளும் மற்றும் அவற்றின்

மாற்று

வடிவங்களும்

கண்டுபிடிக்கப்பட்டு

அட்டவணைப்படுத்தப்பட்டுள்ளன.

2. முன்பழந்தமிழ்

முன் பழந்தமிழில் வரும் உவமை உருபுகள் எடுத்துக்காட்டுகளுடனும் அவை வரும் இடங்களுடனும் பின்வரும் அட்டவணையில் தரப்பட்டுள்ளன.

உவமை உருபுகள்	எடுத்துக்காட்டுகள்	வரும் இடங்கள்
அணிந்து	மை அணிந்து எழுந்தரு மா இரும்பல் தோள்	பதிற்றுப்பத்து 52-5
அமர்	மான் அமர் நோக்கம்	பத்துப்பாட்டு 8-25
அன்ன ~ அன	பெரு வரை அன்ன மார்பு அமிழ்து அன மரபின் ஊன் துவை அடிசில்	புறநானூறு 209-18 புறநானூறு 390-19
அனைய	அருந்ததி அனைய கற்பு	ஐங்குறுநூறு 442-4
ஆகிய	மனைக்கு விளக்காகிய வாறுதல் கணவன்	புறநானூறு 314-1
ஆங்க ~ ஆங்கு ~ ஆஅங்கு		
ஆங்க		தொல்காப்பியம் 1232-4
ஆங்கு	என்றூழ்(க்) காலை...நீர் நிறைந்து தோன்றியாங்கு எமக்குப் பிறக்கும் செம்மலை	புறநானூறு 161-7
ஆஅங்கு	யாமை இளம்பார்ப்பு(த்) தாய்முகம் நோக்கி வளர்ந்திசினாஅன் கதுவே யையனின் மார்பே	ஐங்குறுநூறு 44-2
இயல்	கால் இயல் கடுமா	குறுந்தொகை 250-3
ஈர்	மை ஈர் ஓதி மாஅயோள்	குறுந்தொகை 199-5
இரப்ப		தொல்காப்பியம் 1233-1
உடங்கு	தானை வேந்தர் உடங்கு இயைந்து என்னோடு பொருதும் என்ப	புறநானூறு 71-2
உற	புகை உற புள்ளி நுண் துவலை	அகநானூறு 294-2
உறழ் ~		

உறழ் ~ உறழும் ~ உறழ்ந்த		
உறழ்	பெயல் உறழ் கனை சிதறி	பத்துப்பாட்டு 6-183
உறுழ்	வரை உறுழ் மர்பு	புறநானூறு 398-26
உறழும்	இரு மருப்பு உறழும் நெற்று	புறநானூறு 297-2
உறழ்ந்த	குன்று உறழ்ந்த கழிறு	புறநானூறு 387-22
உரைக்கும்	முத்து உரைகு எயிறு கெழு துவர் வாய்	ஐங்குறுநூறு 185-2
எள்ள ~ எள்ளும்		
எள்ள		தொல்காப்பியம் 1232-6
எள்ளும்	இளங்கதிர் ஞாயிறு எள்ளும் தோற்றத்து விளங்கு பொன் காலம்	பத்துப்பாட்டு 3-243
என்ற		தொல்காப்பியம் 1232-5
என்ன ~ என		
என்ன	செறி நடை(ப்) பிடியொடு களிறு புணர்ந்து என்ன(க்) குறு நடும் தூம்பொது முழவு புணர்ந்திசைப்ப	அகநானூறு 301-16
என	உரும் என எதிர்பட்டு முழங்கி	புறநானூறு 39-6
ஏய்ப்ப ~ ஏய்க்கும் ~ ஏய்		
ஏய்க்கும்	திங்கள் ஏய்க்கும் ... வான் கலம்	பத்துப்பாட்டு 4-480
ஏய்	பூ ஏய் கண்ணி	நற்றிணை 122-11
ஏர்	முத்து ஏர் வெண் பல்	ஐங்குறுநூறு 330-2
ஒத்த		தொல்காப்பியம் 1236-2
ஒடுங்க		தொல்காப்பியம் 1236-2
ஒப்ப~ ஒத்த ~ ஒத்து ~ ஒப்பின்		
ஒப்ப	நின் ஆடுகொள் வரிசைக்	புறநானூறு 53-14

	(க்)ஒப்ப(ப்) பாடுவன்	
ஓத்த	ஏனை மூன்றும் தத்தம் சார்பில் பிறப்பொடு சிவணி ஓத்த காட்சியில் தம்மியல்பு இயலும்	தொல்காப்பியம் 101-4
ஓத்து	பூ ஓத்து அலமரும்	குறுந்தொகை 72-1
ஓப்பின்	பெருநீர் ஓப்பின் பேளய் தேர்	நற்றிணை 84-4
ஓன்ற		தொல்காப்பியம் 1232-4
ஓட		தொல்காப்பியம் 1232-13
கடுப்ப ~ கடுக்கும்		
கடுப்ப	யானை வெண் கோடு கடுப்ப வாழை ஈன்று வை ஏந்து கொழு முகை	நற்றிணை 225-2
கடுக்கும்	தெள் நீர் ஆலி கடுக்கும் முத்தம்	அகநானூறு 282-7
கள்ள		தொல்காப்பியம் 1232-7
காய்ப்ப ~ காய்த்த		தொல்காப்பியம் 1232-8 தொல்காப்பியம் 1237-1
சால	துளிப்படு மொக்குழ் துள்ளுவன சால ... பொகுட்டு தோன்னுவன	அகநானூறு 324-7
செத்து	புள்ளொலி மணி செத்து ஓர்ப்ப விளிந்தன்று மாதவத்தெளிண்ட என் நெஞ்சு	நற்றிணை 178-9
சேர்	குன்று சேர் வெள் மணல்	நற்றிணை 260-4
தகைய		தொல்காப்பியம் 1232-8
தேர்	இளி தேர் தீங்குரல்	அகநானூறு 33-7
தோய்	விசம்பு தோய் உள்ளம்	பத்துப்பாட்டு 10-558
நடுங்க		தொல்காப்பியம் 1232-12
நந்த		தொல்காப்பியம் 1232-12

நவில்	கால் நவில் புரவி	அகநானூறு 314-8
நளிய		தொல்காப்பியம் 1232-12
நாட		தொல்காப்பியம் 1232-12
நிகர்ப்ப ~ நிகர்க்கும்		
நிகர்ப்ப		தொல்காப்பியம் 1236-2
நிகர்க்கும்	பல்லிதழ் நீலமொடு நெய்தல் நிகர்க்கும் தண் துறை ஊரன்	ஐங்குறுநூறு 2-4
நேர்~ நேர்		தொல்காப்பியம் 1237-2
நேர்	மின் நேர் பச்சை	புறநானூறு 308-2
புல்ல		தொல்காப்பியம் 1235-1
புரைய~ புரை ~ புரையும் ~ புரைஇய ~ புரைஇ ~ புரைய		
புரைய	வெருகின் முள்ளெயிறு புரைய...முல்லை	புறநானூறு 117-8
புரை	பால் புரை பிறை	புறநானூறு 91-5
புரையும்	வான் ஏறு புரையும் நின் தாள் நிழல் வாழ்க்கை	புறநானூறு 265-6
புரைஇய	மா இதழ் மா மலர் புரைஇய கண்	நற்றிணை 317-10
புரைஇ	வேயமை(க்) கண்ணிடை புரைஇ(ச்) சேய ஆயினும்	அகநானூறு 152-23
புனை	பொன் புனை நரம்பின் இன்குரல்	நற்றிணை 380-7
பொருவ ~ பொருத ~ பொருது ~ பொரு		
பொருவ		தொல்காப்பியம்

		1235-1
பொருத	வயங்குமணிப் பொருத ... வனப்பின்	அகநானூறு 167-1
பொருது	கண் பொருது இமைக்கும் திண்மணி	அகநானூறு 182-5
பொரு	விண் பொரு நெடு வரை கவாஅன்	அகநானூறு 173-7
பொற்ப	நெடுங்கொடி பொற்பத் தோன்றி	அகநானூறு 11-5
போல போல் ~போன்ற ~போலும்		
போல	மாரி போல கொடை மடம்	புறநானூறு 142-5
போல்	குன்று போல் குப்பை	நற்றிணை 138-1
போன்ற	தலை நாள் போன்ற விருப்பினன்	புறநானூறு 101-3
போலும்	நிறன் உற்ற அராஅபோலும் வறன் ஓரீஇ	புறநானூறு 382-15
மதிப்ப		தொல்காப்பியம் 123 5-2
மருள்~ மருள்		
மருள்	முன்னோர் மருள் வணங்கு(வில்)	அகநானூறு 127-5
மருள்	முழவு மருள் திருமணி மிடைந்த தோள்	புறநானூறு 368-17
மலி	அழல் மலி தாமரை	பதிற்றுப்பத்து 19-20
மறுப்ப		தொல்காப்பியம் 1232-9
மாற்ற		தொல்காப்பியம் 1232-9
மான	சிறுகண் இரும்பிடி தடக்கை மான ஒருங்கு பிணித்து இயன்ற...ஐம்பால்	அகநானூறு 177-4
வியப்ப~ வியர்ப்ப		தொல்காப்பியம் 1232-5 தொல்காப்பியம் 1237-2
விழைய		தொல்காப்பியம் 1235-1
வீழ	வானத்து எழும் சுவர் நல் இசை வீழ	குறுந்தொகை 323-3

	பெய்த புலத்து	
வெல்ல~ வென்ற		
வெல்ல		தொல்காப்பியம் 1235-2
வென்ற	வேங்கை வென்ற சுனங்கு	ஐங்குறுநூறு 324-4

2. பின் பழந்தமிழ்

பின் பழந்தமிழில் வரும் உவமை உருபுகள் எடுத்துக்காட்டுகளுடனும் அவை வரும் இடங்களுடனும் பின்வரும் அட்டவணையில் தரப்பட்டுள்ளன.

உவமை உருபுகள்	எடுத்துக்காட்டுகள்	வரும் இடங்கள்
அடு	துப்பு அடு செவ்வாய்	மணிமேகலை 28- 105
அமர்	மான் அமர் நோக்கி	சிலப்பதிகாரம் 3- 167
அன்ன ~ அன		
அன்ன	தளிர் அன்ன எழில் மேனி	கலித்தொகை 40-20
அன	அமிர்து அன நோக்கத்து அணங்கு ஒருத்தி பார்ப்ப	பரிபாடல் 12-57
அனைய	நிறை முத்து அனைய நகை	மணிமேகலை 20- 49
ஆங்கு~ ஆஅங்கு		
ஆங்கு	உறை பதி சேர்ந்தாங்கு பிரியாதிருக்க	பரிபாடல் 18-55
ஆஅங்கு	திரை விரைபு தன் கரை அமல் அடும்பு அளித்தாஅங்கு உரவு நீர்(ச்) சேர்ப்ப அருளினை	கலித்தொகை 127- 21
இயல்	கொடி இயல் நல்லார்	கலித்தொகை 88-1
உறழ் ~ உறழ்~ உறழும்~		

உறழ்பு~ உறழ்		
உறழ்	வேய் உறழ் மென் தோள்	கலித்தொகை 104-24
உறழ்	எரியுரு உறழ் இலவெ மலர	கலித்தொகை 33-10
உறழும்	அவை ஐந்தும் உறழும் அணி கிளர் மேனி	பரிபாடல் 13-43
உறழ்பு	கால் உறழ்பு எழுந்தவர்	பரிபாடல் 2-37
உறு	இடி உறு முழக்கு	மணிமேகலை 1-29
எதிர்	இடி எதிர் கழறும்	பரிபாடல் 2-37
என்ன~ என		
என்ன	மதி யென்ன...தண்மையும்	கலித்தொகை 100-4
என	விருப்பொன்று பட்டவர் உளநிறை யுடைத்தென வரை(ச்) சிறை உடைத்ததை வையை	பரிபாடல் 6-21
ஏசும்	மணி ஏசும் இருங்குந்தல்	கலித்தொகை 77-16
ஏய்ப்ப ~ ஏய்க்கும்		
ஏய்ப்ப	வெண் துகில் ஏய்ப்ப வாலிது கிளர்ந்த வெங்கால்	கலித்தொகை 15-16
ஏர்	கயல் ஏர் கண்	கலித்தொகை 127-8
ஒப்ப~ ஒத்த ~ ஒத்து ~ ஒக்க ~ ஒக்கும்		
ஒப்ப	சித்திர(ச்) செய்கை(ப்) படாம் போர்த்ததுவுவே ஒப்ப(த்) தோன்றிய உவனம் தன்னை	மணிமேகலை 3-169
ஒத்த	மாயோன் ஒத்த இன்னிலைத்தே ... இருங்குன்று	பரிபாடல் 15-33
ஒத்து	விருப்பு ஓர் ஒத்து மெய்யுறு புணர்ச்சி	பரிபாடல் 9-15
ஒக்க	பக்கம் ஏது(த்) திட்டாந்தங்கள் ஒக்க நல்லனவும் தீயவும் உள	மணிமேகலை 29-112
ஒக்கும்	மேற்பாட்டு உலண்டின் நிறன் ஒக்கும் புன்குறுக்கண்	கலித்தொகை 101-15

ஓட்டிய	மலர் ஓட்டிய கடை மணி	மணிமேகலை 3-21
கொள் ~ கொண்ட		
கொள்	கார்கொள் கூந்தல்	பரிபாடல் 12-15
கொண்ட	யாழ் கொண்ட இமிழிசை	கலித்தொகை 29-17
சினையிஇய	எரி மலர் சினையிஇய கண்ணை	பரிபாடல் 1-6
தேய்த்த	பண் தேய்த்த மொழியினார்	சிலப்பதிகாரம் 37
திகழ்	மணி திகழ் உரு	பரிபாடல் 3-3
நவில்	கல் நவில் தோள்	சிலப்பதிகாரம் 21-13
நிகர்த்து ~ நிகர்		
நிகர்த்து	நெஞ்சு இருள் கூர் நிகர்த்து மேல் விட்ட ... பூதம்	சிலப்பதிகாரம் 6-10
நிகர்	வான் நிகர் வங்கை	சிலப்பதிகாரம் 1-23
நேர்	முளை நேர் முறுவலார்	கலித்தொகை 98-37
பழித்த	பண்ணும் கிளையும் பழித்த தீஞ்சொல்	சிலப்பதிகாரம் 14-166
புரை ~ புரையும்		
புரை	பிறை புரை நுதல்	கலித்தொகை 45-23
புரையும்	பூவை விரி மலர் புரையும் மேனியை	பரிபாடல் 1-7
புனை	அழல் புனை அவிர் இழை	பரிபாடல் 21-24
பொருவு	பொற்கோட்டு இமையத்துப் பொருவு ஒரு பத்தினி	சிலப்பதிகாரம் 26-258
போல ~ போல் ~ போன்ற ~ போன்று ~ போலும்		
போல	நேமியான் தார் போல ... வயங்கு நீர்(த்) தண் சேர்ப்ப	கலித்தொகை 127-4
போல்	கொடுங்கழி வளைஇய குன்று போல் வால் எக்கர்	கலித்தொகை 127-6
போன்ற	வாழைத்தண்டே போன்ற குரங்கு	மணிமேகலை 20-

	இணை	61
போன்று	மாமலர் நெடுங்கண் மாதவி போன்று இவ் வருந்திறல் வேனீர் கலர்களைந்துடனெ	சிலப்பதிகாரம் 13-49
போலும்	தாது அவிழ் தண் போது இன் முகை வாய்த்த தடம் போலும் இளமையும் நிலையுமோ	கலித்தொகை 17-16
மயங்கு	காரிருள் மணி மயங்கு மேனியன்	பரிபாடல் 15-50
மருள்	மதி மருள் வெண்குடை	மணிமேகலை 4-27
வளர்	முளை வளர் இள நகை	சிலப்பதிகாரம் 7-16-3
வாங்கு	அமை வாங்கு மென் தோள்	கலித்தொகை 39-16
வென்ற ~ வென்று		
வென்ற	வேய் வென்ற தோள்	கலித்தொகை 20-15
வென்று	வேய் எழில் வென்று வெறுத்த தோள்	பரிபாடல் 11-94

3. முன் இடைத்தமிழ்

முன் இடைத்தமிழிலும் பின் இடைத்தமிழிலும் பல வினையடிகள் உவமை உருபுகளாக இலக்கண மாற்றம் அடைந்துள்ளன. முன் இடைத்தமிழில் வரும் உவமை உருபுகள் பின்வரும் அட்டவணையில் பட்டியலிடப்பட்டுள்ளன.

உவமை உருபுகள்	எடுத்துக்காட்டுகள்	வரும் இடங்கள்
அடு ~ அடுத்த		
அடு	காம்பு அடு தோள்	தேவாரம் 2-68-8-1
அடுத்த	அம்பு அடுத்த கண்ணாள்	தேவாரம் 2-3-3-4
அடைந்த	பஞ்சு அடைந்த மெல் விரலாள்	தேவாரம் 6-13-6-2
அணி ~ அணியும்		
அணி	நில விரி கதிர் அணி ... நெறி	சீவகசிந்தாமணி 2562-2
அணியும்	பிடி அணியும் நடையாள்	தேவாரம் 1-117-10-3
அணை	தண்டு அணை தோள்	தேவாரம் 3-103-8-1

அமர் ~ அமரும்		
அமர்	பொருப்பு அமர் புயத்தர்	தேவாரம் 4-72-7-1
அமரும்	கரும்பு அமரும் மொழி மடவாள்	தேவாரம் 6-1-6-1
அராவு ~ அராவும்		
அராவு	கொம்பு அராவு மருங்குல்	நாலாயிரத்திவ்விய பிரபந்தம் 786-3
அராவும்	எரி அராவும் சடை	தேவாரம் 3-30-9-2
அலைக்கும்	காம்பு அலைக்கும் பணைத்தோள்	தேவாரம் 4-110-1-3
அன்ன ~ அன		
அன்ன	முல்லை அரும்பு அன்ன பல்லினர்	நாலாயிரத்திவ்விய பிரபந்தம் 17-3
அன	தாமரை மொட்டு அன மென் முலை	சீவகசிந்தாமணி 880-4
அனைய	துடி அனைய இடை	தேவாரம் 6-61-2-3
ஆங்கு	அரி மான் ஓர் மேல் அணை மேல் மஞ்சை சூழக் கிடந்தாங்கு வேந்தன் கிடந்தானை	சீவகசிந்தாமணி 294-1
ஆடு ~ ஆடிய		
ஆடு	கனல் ஆடு திருமேனி	தேவாரம் 6-69-6-1
ஆடிய	சேலை ஆடிய கண்கள்	தேவாரம் 5-49-10-2
ஆர்~ ஆரும் ~ ஆர்ந்த		
ஆர்	பூ ஆர் அடி	தேவாரம் 4-96-1-2
ஆரும்	காந்தள் ஆரும் விரல்	தேவாரம் 2-120-1-2
ஆர்ந்த	வரை ஆர்ந்த தோள்	தேவாரம் 2-55-8-2
ஆம் ~ ஆன		
ஆம்	வாளை ஆம் நெடிய கண்கள்	சீவகசிந்தாமணி 1912-2
ஆன	செப்பு ஆன மென் முலை	தேவாரம் 2-11-6-1
இசையும்	பொன் இசையும் புரி சடை	தேவாரம் 6-65-10-1
இயலும் ~		

இயல்		
இயலும்	மின் இயலும் நுண் இடை	தேவாரம் 3-78-7-4
இயல்	கல் இயல் மனம்	தேவாரம் 7-67-5-3
இலங்கு ~ இலங்கும்		
இலங்கு	செந்திலங்கு மொழி	தேவாரம் 2-3-10-2
இலங்கும்	கொடி இலங்கும் இடை	தேவாரம் 2-75-7-4
இவர்	மின் இவர் நுகம்பு	சீவகசிந்தாமணி 2895-3
உடை	வரை உடை மார்பன்	சீவகசிந்தாமணி 1693-3
உண்ட ~ உண்டு		
உண்ட	பஞ்சு உண்ட அல்குல்	தேவாரம் 7-2-4-2
உண்டு	குன்று உண்டு ஓங்கு தோள்	சீவகசிந்தாமணி 1159-1
உலாவு~ உலாவிய ~ உலாம் ~ உலாவும்		
உலாவு	சங்கு உலாவு திங்கள்	தேவாரம் 2-101-5-1
உலாவிய	குன்று உலாவிய புயம்	தேவாரம் 7-64-5-3
உலாம்	மை உலாம் மணி மிடற்றான்	தேவாரம் 2-45-1-2
உலாவும்	அம்பு உலாவும் மீன்	நாலாயிரத்திவ்விய பிரபந்தம் 786-1
உறழ் ~ உறழ		
உறழ்	அமிழ்து உறழ் கீதம்	சீவகசிந்தாமணி 1941-3
உறழ	(தோன்றல்) பனிவருஞ் சிங்க நோக்கிற் பனை எருத்து உறழ நோக்கி	சீவகசிந்தாமணி 1569-2
உறு ~ உற்ற ~ உற்று ~ உற		
உறு	பஞ்சு உறு மெல் விரல்	தேவாரம் 2-109-2-1

உற்ற	வாள் உற்ற கண்ணால்	சீவகசிந்தாமணி 10-4
உற்று	தோள் உற்று ஓர் தெய்வம் துணையாய் துயர் தீர்த்த ஆறும்	சீவகசிந்தாமணி 10-2
உற	பரு வரை உற நிமிர்ந்தான்	தேவாரம் 1-118-9-4
உறை	வில் உறை புருவம்	சீவகசிந்தாமணி 1527-3
எதிர்	ஏவியல் கணை பிணை எதிர் விழி	தேவாரம் 1-123-1-2
என்ன ~ என	கடல் என காற்று என... உடை சின்ன உரும் என... தோன்றியது	சீவகசிந்தாமணி 973-1.2
ஏந்து	செப்பு ஏந்து இள முலை	தேவாரம் 7-79-7-4
ஏய் ~ ஏய்க்கும் ~ ஏயும் ~ ஏய்ப்ப		
ஏய்	மான் ஏய் நோக்கியர்	நாலாயிரத்திவ்விய பிரபந்தம் 2611-4
ஏய்க்கும்	முழு முதற் பவளம் ஏய்க்கும் கொத்து	தேவாரம் 4-74-1-1
ஏயும்	கங்கைக்கு ஏயும் பொற்பு ஆர் கலந்து வந்த பொன்னி	தேவாரம் 1-126-3-4
ஏய்ப்ப	அரவின் வாயின் முள்ளெயிறு ஏய்ப்ப அரும்பு ஈன்று	தேவாரம் 1-99-9-9
ஏர்	அரும்பு ஏர் முல்லை	சீவகசிந்தாமணி 734-1
ஏல்	தளவு ஏல் நகையாள்	தேவாரம் 7-10-9-1
ஒப்ப ~ ஒத்த ~ ஒத்து ~ ஒக்கும்		
ஒப்ப	சீத்திரளை ஒப்ப அய்க்கள்	நாலாயிரத்திவ்விய பிரபந்தம் 974-2
ஒத்த	மின் ஒத்த நுண் இடை	நாலாயிரத்திவ்விய பிரபந்தம் 324-1
ஒத்து	பேய் ஒத்து கூகை ஆனான்	தேவாரம் 4-31-7-2
ஒக்கும்	செம்போனெ ஒக்கும் மேனியன்	தேவாரம் 5-32-5-1
ஒட்டு	அரும்பு ஒட்டு முலை	தேவாரம் 6-17-9-1

ஓடிய	வால் ஓடிய துடங்கண்ணியர்	தேவாரம் 7-78-5-1
காட்டும்	மின் காட்டும் கொடிமரங்கள்	தேவாரம் 6-76-3-1
கெழு	உலம் கெழு தடங்கைகள்	தேவாரம் 2-30-8-2
கொப்பளித்த	கரும்பு கொப்பளித்த இன்சொல்	தேவாரம் 4-24-1-2
கொள் ~ கொண்ட		
கொள்	இடிகொள் வெங்குரல்	நாலாயிரத்திவ்விய பிரபந்தம் 960-2
கொண்ட	வாள் கொண்ட நோக்கி	தேவாரம் 4-97-7-3
சுளியும்	சுனையுள் நீலம் சுளியும் நெடுங்கணாள்	தேவாரம் 5-23-5-1
செய்~ செய்த		
செய்	மணி செய் கண்டன்	தேவாரம் 5-97-24-1
செய்த	கனல் செய்த கமழ் சடை	தேவாரம் 1-121-8-3
சேர் ~ சேர்ந்து		
சேர்	பவளம் சேர் தோள்கள்	தேவாரம் 2-67-2-1
சேர்ந்து	கனி சேர்ந்து இலங்கும்	நாலாயிரத்திவ்விய பிரபந்தம் 1486-1
தகு	மை(த்) தகு மேனி	தேவாரம் 1-100-8-1
தங்கு	கார் தங்கு வண் கைக்கழற் சீவகன்	சீவகசிந்தாமணி 881-4
தரு ~ தரும்		
தரு	பால் தரு மேனி	தேவாரம் 1-44-6-3
தரும்	எரி தரும் உருவர்	தேவாரம் 1-122-9-3
தயங்கிய	மின் தயங்கிய இடை	தேவாரம் 7-62-7-3
தழுவிய	மாப்பிணை தழுவிய மாது	தேவாரம் 4-11-10-1
தாங்கு	மின் தாங்கு செஞ்சடை	தேவாரம் 2-72-3-2
தாழ்	மின் தாழ் உருவு	தேவாரம் 1-71-4-2
திகழ் ~ திகழும்		
திகழ்	வரை திகழ் மதில்	தேவாரம் 1-123-6-4
திகழும்	பிறை திகழும் எயிறுப் பேழ் வாய்	தேவாரம் 6-65-3-3

தெளித்த	பொன் தெளித்த தாமம்	சீவகசிந்தாமணி 2919-3
தொலைத்த	விலை தொலைத்த புருவத்தாள்	நாலாயிரத்திவ்விய பிரபந்தம் 636-3
தோய்	திங்கள் தோய் குடை	சீவகசிந்தாமணி 291-1
நக்க	முன் நக்க நோக்கு	சீவகசிந்தாமணி 1866-3
நவில் நவிலும்	~	
நவில்	கல் நவில் தோளினாய்	சீவகசிந்தாமணி 1203-4
நவிலும்	கல் நவிலும் தோளான்	நாலாயிரத்திவ்விய பிரபந்தம் 1527-3
நாறு	பண் நாறு சொல்	சீவகசிந்தாமணி 2134-2
நிகர்	வேல் நிகர் கண்ணியர்	தேவாரம் 3-98-5-1
நிலாவிய	மலை நிலாவிய மைந்தன்	தேவாரம் 2-105-8-1
நேர்	மின் நேர் இடையாள்	சீவகசிந்தாமணி 1072-1
படு ~ பட ~ படும் ~ படுத்த		
படு	இடி படு குரல்	தேவாரம் 3-86-4-2
பட	மதம் ஆறு பட(ப்) பொழிய	தேவாரம் 7-10-1-3
படும்	துடி படும் இடை	தேவாரம் 3-86-4-1
படுத்த	சேல் படுத்த கண்ணீர் சுமந்து	சீவகசிந்தாமணி 1044-3
படைத்த	முல்லைப் படைத்த நகை	தேவாரம் 7-84-5-2
பழித்த	மதி பழித்த முக்குடை	சீவகசிந்தாமணி 2844-2
புரிந்த	மின் புரிந்த சடை	தேவாரம் 5-55-8-2
புரை புரைய புரையும் புரைவன	~ ~ ~	

புரை	வேய் புரை தோளி	தேவாரம் 7-62-2-1
புரைய	பேரமர் காதல் கடல் புரைய விளைவித்த காரமர் மேனி	நாலாயிரத்திவ்விய பிரபந்தம் 2549-3
புரையும்	மாணை(ப்) புரையும் மட மென் நோக்கி	தேவாரம் 7-41-8-3
புரைவன	(விந்த) வரை புரைவன திரை பொருது இழிந்து என்றும் திருமறைக்காடு	தேவாரம் 7-71-4-4
பல்கு	கொடி பல்கு மென் சாயல்	
பொரு	வரை பொரு தோள்	தேவாரம் 3-10-4-2
பொலி	வில் பொலி நுதல்	தேவாரம் 3-76-1-4
போல ~ போல் ~ போன்று ~ போன்ற ~ போலும் ~ போலே		
போல	ஊமர் போல(த்)தம் உரை அவிந்து	சீவகசிந்தாமணி 2760-2
போல்	தளிர் போல் மெல்லடி	தேவாரம் 7-26-5-1
போன்று	தேனை(ச்) சொரியும் மாரி போன்று திவ்விய கிளவி	சீவகசிந்தாமணி 581-1
போன்ற	அருவரை போன்ற வேழம்	தேவாரம் 4-2-9-2
போலும்	முகில் போலும் கருங்களிறு	தேவாரம் 5-23-7-1
போலே	சண்டத்தீ போலே ... நிரத்ததே தொடர்ந்த மங்கை	தேவாரம் 1-126-5-2
மரு ~ மருவு		
மரு	வேய் மரு தோள்	நாலாயிரத்திவ்விய பிரபந்தம் 3096-1
மருவு	தரு மருவு கொடை தடக்கை	தேவாரம் 6-76-5-3
மருட்டும்	துதி மருட்டும் நுண் இடை	சீவகசிந்தாமணி 2892-1
மருள்	வாய் மருள் தோளி	சீவகசிந்தாமணி 999-1

மலி மலிந்த	~	
மலி	மலை மலி மதில்	தேவாரம் 1-123-10-4
மலிந்த	மலை மலிந்த தோள்	தேவாரம் 7-30-11-4
மல்கு	மலை மல்கு தோள்	தேவாரம் 1-98-8-1
மன்னி	வயிரம் மன்னி அடித்தலம்	தேவாரம் 4-92-16-3
மான	மை மான வண்ணம்	நாலாயிரத்திவ்விய பிரபந்தம் 1560-4
மேவு மேவும் மேவிய	~ ~	
மேவு	உயிர் மாடம் நீடு வரை மேவு கொச்சை வயம்	தேவாரம் 2-83-6-4
மேவும்	இருள் மேவும் அந்தகன்	தேவாரம் 7-16-2-2
மேவிய	மாளை மேவிய கனி	தேவாரம் 7-33-4-3
வளர்	பல் வளர் முல்லை	தேவாரம் 3-104-10-4
வியப்ப வியக்கும்	~	
வியப்ப	விரி மணி வியப்ப மேனி	சீவகசிந்தாமணி 625-4
வியக்கும்	செம்பொன் வியக்கும் நிறத்தாள்	சீவகசிந்தாமணி 1975-4
விரி	மின்னை விரி புன் சடை	தேவாரம் 3-72-6-3
வளையும்	பசும் பொனின் விழையும் வெளொளி	சீவகசிந்தாமணி 1239-2
வென்ற	தானை வென்ற சொல்லால்	தேவாரம் 5-84-3-1

4. பின் இடைத்தமிழ்

பின் இடைத்தமிழிலும் பல வினையடிகள் உவமை உருபுகளாக இலக்கண மாற்றமுற்றுள்ளன. பின் இடைத்தமிழில் வரும் உவமை உருபுகள் பின்வரும் அட்டவணையில் பட்டியலிடப்பட்டுள்ளன.

உவமை உருபுகள்	எடுத்துக்காட்டுகள்	வரும் இடங்கள்
அஞ்சம்	வஞ்சி அஞ்சம் இடை	கம்பராமாயணம் 6-10- 13-2

அடர்	கந்து அடர் குவவு தோள்	வில்லிபாரரதம் 2-1-18-3
அடுத்த	நஞ்சு அடுத்த நயனியர்	கம்பராமாயணம் 2-12-11-3
அணை	கல் அணை மனத்தினை உடை கைகேசி	கம்பராமாயணம் 4-11-108-1
அன்ன ~ அன		
அன்ன	கொடி அன்ன மடவார்	கம்பராமாயணம் 1-14-12-4
அன	பஞ்சு அன மெல்லடி	கம்பராமாயணம் 6-2-16-2
அனைய	அருந்ததி அனைய நகை	கம்பராமாயணம் 6-9-25-1
ஆங்கு	உடைந்த வலிருள் நோற்று பலுரு கொடு அக்கதிர்(க்) குழாங்கள் மிடைந்தன மிலைச்சியாங்கு மெய்யணி பலவும் மின்ன	கம்பராமாயணம் 5-12-13-2
ஆண்டு	கல்லல் ஆண்டு உயர்ந்த தோள்	கம்பராமாயணம் 2-11-42-3
ஆர்	மின் ஆர் சடை	பெரியபுராணம் 3384-1
ஆற்று	வாள் ஆற்று கண்ணாள்	கம்பராமாயணம் 5-2-219-2
இசைக்கும்	குன்று இசைக்கும் வள் கோபுரம்	வில்லிபாரரதம் 5-4-69-2
இடு	முழவு இடு தோள்	கம்பராமாயணம் 6-36-60-1
இவர்	குன்று இவர் தோளினை	கம்பராமாயணம் 2-3-80-4
இயல்	புயல் இயல் கூந்தல்	கம்பராமாயணம் 4-11-77-4
உடை	பால் உடை மொழியாள்	கம்பராமாயணம் 2-6-66-1
உலாவு ~		

உலாம்		
உலாவு	தூண் உலாவு தோள்	கம்பராமாயணம் 1-12-47-2
உலாவும்	மீன் உலாம் நெடு மலர் கண்	கம்பராமாயணம் 4-13-71-3
உள	வேல் உள நோக்கினாள்	கம்பராமாயணம் 1-17-60-2
உறழ்	உரும் உறழ் கணை	கம்பராமாயணம் 6-17-131-1
உறு ~ உற்ற ~ உற		
உறு	அழை உறு குஞ்சுயர்	கம்பராமாயணம் 3-6-43-3
உற்ற	மின்னை உற்ற நடுக்கத்து மேனி	கம்பராமாயணம் 2-4-22-4
உற	துப்பு உற(ச்) சிவந்த வாய்	கம்பராமாயணம் 6-4-25-3
எதிர் ~ எதிரும் ~ எதிர்		
எதிர்	உலத்தோடு எதிர் தோளாய்	கம்பராமாயணம் 1-22-23-2
எதிரும்	இரவிக்கு எதிரும் திகிரி	கம்பராமாயணம் 2-4-32-1
என்ன ~ என		
என்ன	பொங்கு அனல் என்ன புகை கண்ணாள்	கம்பராமாயணம் 5-2-82-4
என	மருங்கென(த்) துவளும் உள்ளம்	கம்பராமாயணம் 6-9-46-2
ஏசிய	மலர் ஏசிய நாசியர்	கம்பராமாயணம் 2-9-22-1
ஏந்திய	பொருப்பு ஏந்திய தோள்	கம்பராமாயணம் 2-6-6-4
ஏய் ~		

ஏய்த்த		
ஏய்	மின்னை ஏய் உளையினான்	கம்பராமாயணம் 6-37-197-1
ஏய்த்த	வீரரும் ஏய்த்த தன்மையினால்	கம்பராமாயணம் 5-14-5-1
ஏர்	குமிழ் ஏர் மூக்கு	கம்பராமாயணம் 4-11-7-3
ஏறு	தீ ஏறு இகல் அரி யேறு என முகில் ஏறென(ச்)செறிந்தார்	கம்பராமாயணம் 3-6-101-4
ஒப்ப ~ ஒத்த ~ ஒத்து ~ ஒக்கும்		
ஒப்ப	ஊளி பேர் கடலை ஒப்ப உரவு தானை	கம்பராமாயணம் 5-11-7-4
ஒத்த	எழு ஒத்த புயம்	வில்லிபாரதம் 5-8-25-2
ஒத்து	முல்லை ஒத்து முறுவல் அரும்பின	கம்பராமாயணம் 4-10-36-4
ஒக்கும்	மஞ்சு ஒக்கும் அளக ஒதி	கம்பராமாயணம் 3-7-70-1
ஒன்று	குன்று ஒன்று தோளான்	கம்பராமாயணம் 2-4-132-4
கடந்த	வில் கடந்த நுதலியர்	கம்பராமாயணம் 5-14-16-4
கடுப்ப	கருங் கடல் கார் அகல் கடுப்ப வெய்ய வெய்யிடை வேவன ஒத்தன சில மீன்	கம்பராமாயணம் 6-6-27-3
காட்டிய	செம்பு காட்டிய கண்	கம்பராமாயணம் 3-6-145-1
காய்	மதி காய் குடை	கம்பராமாயணம் 6-17-7-2
குலா	கார் குலா நிறம்	கம்பராமாயணம் 2-6-65-1
குற்று	மின் குற்று ஒளிரும் ... வேல்	கம்பராமாயணம் 2-4-133-4
கூடும்	வில் கூடும் நுதல்	கம்பராமாயணம் 5-5-

		94-2
கெழுமி	கின்னரர் முறை நிறுத்தெடுத்த கிளையுறு பாடல் ... முழுவொடும் கெழுமி...அடமும் வையமும் அளப்ப	கம்பராமாயணம் 5-4- 11-3
கொள் ~ கொண்ட		
கொள்	வேய் கொள் தோள்	வில்லிபாரதம் 6-10-28-3
கொண்ட	வாள் கொண்ட கண்	கம்பராமாயணம் 1-19- 9-3
சாலும்	நெஞ்சொடு சாலும் அமர்	வில்லிபாரதம் 4-5-27-1
சிரிக்கும்	மின்னைச் சிரிக்கும் நுண் இடை	வில்லிபாரதம் 2-2-215-3
சிவண ~ சிவணும்		
சிவண	நெடு வரை எவையும் ஒருவழி திரண்டன சிவண... குண்டலம் அலம்பும்	கம்பராமாயணம் 5-4- 1-1
சிவணும்	பஞ்சமம் சிவணும் இன்னிசை பாட	கம்பராமாயணம் 6-10- 13-4
செய் ~ செய்த		
செய்	பொன் செய் தோளினாய்	கம்பராமாயணம் 6-5- 71-3
செய்த	இருள் செய்த கருங் கூந்தல்	பெரியபுராணம் 896-3
சேர்	வரை சேர் தோள்	கம்பராமாயணம் 4-8- 4-1
தக	பனி வரை தக மலர்ந்து பொலிந்து தயங்குவாள்	கம்பராமாயணம் 4-11- 22-4
தயங்கு	மின் தயங்கு நுண் இடையார்	பெரியபுராணம் 3410-3
தரு ~ தரும்		
தரு	தூண் தரு தோள்	கம்பராமாயணம் 1-18- 3-4
தரும்	அயில் தரும் கண்	கம்பராமாயணம் 4-10- 36-2
துன்று	குன்றல் துன்று கோதை	கம்பராமாயணம் 3-7-

		94-1
தொடர் ~ தொடர்ந்த		
தொடர்	காரொடு தொடர் மதம் களிறு	கம்பராமாயணம் 2-2-37-1
தொடர்ந்த	கல்லொடும் தொடர்ந்த நெஞ்சம்	கம்பராமாயணம் 5-4-39-2
தோற்கும்	மதி தோற்கும் முகம்	பெரியபுராணம் 868-3
நகு ~ நகும் ~ நகுவன		
நகு	மீன் நகு வான்	கம்பராமாயணம் 1-21-89-4
நகும்	மலைகளை நகும் தட மார்பர்	கம்பராமாயணம் 5-10-23-1
நகுவன	விழியினை (விதியினை) நகுவன அயில் விழி	கம்பராமாயணம் 1-2-44-1
நிகர்	அரன் நிகர் வரத	கம்பராமாயணம் 1-12-15-2
நேர்	மின் நேர் எயிறு	கம்பராமாயணம் 5-5-112-1
நோக்கிய	இந்து நோக்கிய நுதலி	கம்பராமாயணம் 3-5-91-3
படி	அசனி படி கணை கால் இரு கோடுடை மத வெஞ்சிலை	கம்பராமாயணம் 6-17-149-3
படு ~ படும்		
படு	கடம் படு முலைகள்	கம்பராமாயணம் 1-16-18-2
படும்	விதை படும் உயிரர் விழுந்தார்	கம்பராமாயணம் 5-8-28-2
பழித்த	யாழ் பழித்த சொல் பொன் அனார்	கம்பராமாயணம் 3-7-95-3
புரை ~ புரையும் ~ புரைவன		

புரை	இழை புரை மருங்குல்	கம்பராமாயணம் 5-4-15-1
புரையும்	மரை புரையும் துணை அடி	பெரியபுராணம் 1076-3
புரைவன	கஞ்சமும் புரைவன கழலும் கண்டிலள்	கம்பராமாயணம் 5-5-106-2
புறந்தரும்	நளினமும் புறந்தரும் நயனம்	வில்லிபாரதம் 2-2-103-4
புனை	அத்திரம் புனை யானை	கம்பராமாயணம் 5-2-170-1
பொரு ~ பொருவு ~ பொருவும் பொரும்		
பொரு	வல்லி பொரு சிற்றிடை	கம்பராமாயணம் 1-20-40-3
பொருவு	நுரை(ப்) பொருவு தூசு	கம்பராமாயணம் 1-20-36-2
பொருவும்	பரஞ்சுடர் ஒருவனை(ப்) பொருவும் பான்மை	கம்பராமாயணம் 5-12-2-4
பொரும்	பிறங்கு முலை தெங்கின் குரும்பைகள் பொரும் செவிலி மங்கையர்	கம்பராமாயணம் 2-5-11-2
போல் ~ போல ~ போன்று ~ போலும்		
போல்	துடி போல் இடை	கம்பராமாயணம் 1-19-36-1
போல	மலை கிடந்தது போல வணங்கினான்	கம்பராமாயணம் 6-15-71-4
போன்று	வெள்ளி போன்று இருந்த செப்பு	கம்பராமாயணம் 6-8-31-4
போலும்	ஊட்டரக்கு உண்ட போலும் நயனத்தான்	கம்பராமாயணம் 5-11-1-3
மகிழ்	கயல் மகிழ் கண்	கம்பராமாயணம் 5-11-

		49-1
மான மானும்	~	
மான	துடி புரை இட மான(த்) துவள்வன மானும்	கம்பராமாயணம் 2-7- 16-4
மானும்	சிலை வீரன் மேனியை மானும் ... பொய்கை	கம்பராமாயணம் 5-6- 25-2
வெல்லும் வென்ற வென்று	~ ~	
வெல்லும்	மின்னை வெல்லும் சோதி	வில்லிபாரதம் 2-2-172-4
வென்ற	மின்னை வென்ற நுண் இடை	கம்பராமாயணம் 3-7- 76-3
வென்று	மாக்குன்றை வென்று உயர் பெருந்தோள்	கம்பராமாயணம் 3-5- 21-1

5. இரண்டு உவமை உருபுகள் வருதல்

ஒரு உவமை உருபைத் தொடர்ந்து மற்றொரு உவமை உருபு வரும் நேர்வுகளைப் பழந்தமிழிலும் இடைத்தமிழிலும் காணலாம்
முன் பழந்தமிழில் இரண்டு உவமை உருபுகள் வருதல்

உவமை உருபுகள்	எடுத்துக்காட்டு	வரும் இடம்
எனக் கடுக்கும்	கால் எனக் கடுக்கும் கவின் பெறு தேரும்	பத்துப்பாட்டு 6-388
நேர் ஒப்பின்	மகளிர் ... கண் நேர் ஒப்பின் கமழ் நாறு நெய்தல்	நற்றிணை 283-2

பின் பழந்தமிழில் இரண்டு உவமை உருபுகள் வருதல்

உவமை உருபுகள்	எடுத்துக்காட்டு	வரும் இடம்
அன ஒப்பார்	மக்களே போலவர் கயவர் அவரன்ன ஒப்பாரி யாங்கண்டு இல்	திருக்குறள் 1071

புரை ஏர்	பிரை புரை ஏர் ருதல்	கலித்தொகை 67-19
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முன் இடைத்தமிழில் இரண்டு உவம உருபுகள் வருதல்

உவமை உருபு	எடுத்துக்காட்டு	வரும் இடம்
ஒத்த அனைய	பால் ஒத்த அனைய மொழியாள்	தேவாரம் 1-70-2-9
இயல் ஒத்த	கலசத்தியல் ஒத்த முலை	தேவாரம் 2-24-1-1
ஏர் தரு	பொன்னேர் தரு மேனியன்	தேவாரம் 2-24-1-1
செய் தரு	கொண்டல் செய் தரு திரு மிடறு	தேவாரம் 3-88-9-3
நிகர் ஒப்பன	மழைக்கு நிகர் ஒப்பன வன் திரைகள்	தேவாரம் 7-4-1-3
நேர் ஆர்	தேன் நேர் ஆர் தமிழ்விர கனமொழிகள்	தேவாரம் 1-126-11-2
போல் ஆம்	பட நாகம் போல் ஆம் அல்குல்	சீவகசிந்தாமணி 1094-2

பின் இடைத்தமிழில் இரண்டு உவம உருபுகள் வருதல்

உவமை உருபு	எடுத்துக்காட்டு	வரும் இடம்
ஆம் என	கனல் ஆம் என(ச்) சுளித்தான்	கம்பராமாயணம் 6-17-170-1
என திகழும்	மின் என திகழும் மெய்யாள்	கம்பராமாயணம் 4-8-2-4
நிகர் ஒத்த	நிலை பெற்றுடைய அசலம் நிகர் ஒத்த மனம்	வில்லிபாரதம் 5-8-25-1

உவம உருபுகளுக்கு முன் இன் என்ற உவமைப் பின்னொட்டு வரும் சில நேர்வுகள் முன்பழந்தமிழிலும் காணப்படுகின்றன.

இன் உவமை உருபு	எடுத்துக்காட்டு	வரும் இடம்
இன் மான	தேரை ஒலியின் மான சீர் அமைத்து	அகநானூறு 301-19
இன் மானும்	கய மூழ்கு மகளிர் கண்ணின் மானும் தண்ணந்துறைவன் கொடுமை	குறுந்தொகை 9-6

-இன் பின்னொட்டுடன் இரண்டு அல்லது மூன்று உவம உருபுகள் வரும் நேர்வுகள் அதிகமாக இடைத்தமிழில் காணப்படுகின்றது. பின்வரும் அட்டவணை இதைத் தெளிவு படுத்தும்.

இன் உவமை உருபு(கள்)	+ எடுத்துக்காட்டு	வரும் இடம்
இன் ஆர்	சேல் இன் ஆர் கண்	தேவாரம் 3-28-6-3
இன் ஏர்	அம்பின் ஏர் தடங்கண்	தேவாரம் 2-51-4-1
இன் நிகர்	மலையின் நிகர் மாடம்	தேவாரம் 3-72-2-2
இன் நேர்	பாலின் நேர் மொழி	தேவாரம் 2-50-4-3
இன் அன்ன	மீனின் அன்ன புருவம்	கம்பராமாயணம் 6-15-77-3
இன் நேர் அன	சேலின் ஏரன கண்ணி	தேவாரம் 2-50-4-1
இன் நேர் அனார்	திருவின் நேர் அனார்(கள்)	தேவாரம் 2-101-8-3
இன் நேர் தரு	வேலின் நேர் தரு கண்	தேவாரம் 3-111-1-1

6. உவமை உருபுகளின் உருபனியல் அமைப்பு

உவமை உருபுகளின் உருபனியல் அமைப்பு கருத்தில் கொள்ள வேண்டியது ஆகும். உருபனியல் அமைப்பைப் பொறுத்த வரையில் உவமை உருபுகள் கிட்டத்தட்ட ஒரே அமைப்பொழுங்கைப் பழந்தமிழிலும் இடைத்தமிழிலும் காட்டுகின்றன.

பழந்தமிழ்

பழந்தமிழைப் பொறுத்தவரையில் பின்வரும் ஆறு அமைப்பொழுங்குகளை நாம் காணலாம்.

- 1)செய் (வினை வேர்) அமைப்பொழுங்கு
- 2) செய்த (பெயரெச்ச) அமைப்பொழுங்கு
- 3) செய்யும் (பெயரெச்ச) அமைப்பொழுங்கு
- 4) செய (வினையெச்ச) அமைப்பொழுங்கு
- 5) செய்து (வினையெச்ச) அமைப்பொழுங்கு

6) செய்யின் (நிபந்தனையெச்ச) அமைப்பொழுங்கு

இடைத் தமிழ்

இடைத்தமிழைப் பொறுத்தவரையில் பின்வரும் ஆறு அமைப்பொழுங்குகளை நாம் காணலாம்.

- 1)செய் (வினை வேர்) அமைப்பொழுங்கு
- 2) செய்த (பெயரெச்ச) அமைப்பொழுங்கு
- 3) செய்யும் (பெயரெச்ச) அமைப்பொழுங்கு
- 4) செய (வினையெச்ச) அமைப்பொழுங்கு
- 5) செய்து (வினையெச்ச) அமைப்பொழுங்கு
- 6) செய்வன (வினைமுற்றெச்ச) அமைப்பொழுங்கு

இடைத்தமிழில் முதல் ஐந்து அமைப்பொழுங்கும் பழந்தமிழ் போன்றே வருகின்றது. ஆறாவது அமைப்பொழுங்கு பழந்தமிழிலிருந்து வேறுபடுவதைக் காணலாம். ஆறாவது வினைமுற்று எச்ச வடிவாகும். உவமை உருபுகளுடன் *போலே* என்ற தேற்ற இடைச்சொல் சேர்ந்து வரும் நேர்வுகளைக் காணலாம். எனவே இதை புதிய உருபனியல் அமைப்பொழுங்காக எடுக்க இயலாது. *செய்யின்* அமைப்பொழுங்கு நமது இடைத்தமிழ் தரவில் காணப்படவில்லை.

7. உவமை உருபுகளின் பொருண்மையில்

பொருண்மை அடிப்படையில் உவமை உருபுகள் ஒருபொருள் பன்மொழிகளாக வருவதைக் காணலாம். இதன் அடிப்படையில் *போல*, *ஒப்ப* என்பனவற்றை 'ஒத்த' என்ற பொருளில் ஒரு குழுமமாகவும் *ஒட்டு*, *ஒன்று* என்பனவற்றை 'இணை' என்ற பொருளில் மற்றொரு குழுமமாகவும் *கூடு*, *கெழுமு*, *சிவணு* என்பனவற்றை 'சேர்' என்ற பொருளில் மற்றொரு குழுமமாகவும் கொள்ள இயலும்.

8. வரலாற்று அடிப்படையிலான முன்னேற்றம்

வரலாற்று அடிப்படையிலான முன்னேற்றத்தைப் பொறுத்தவரையில் பின்வரும் விளக்கங்களைப் பெறலாம்.

பின் பழந்தமிழில் உவமை உருபுகளின் சேர்க்கை

பின்வரும் பன்னிரண்டு உவமை உருபுகள் பின் பழந்தமிழில் புதிதாகச் சேர்க்கப்பட்டுள்ளன; அதாவது பன்னிரண்டு புதிய வினை வடிவுகள் உவமை உருபுகளாகச் செயல்படுகின்றன.

1) அடு, 2) எதிர், 3) ஏசும், 4) ஓட்டிய 5) கொள் ~ கொண்ட, 6) சினைஇய, 7) திகழ், 8) தேய்த்த, 9) பழித்த, 10) மயங்கு 11) வளர், 12) வாங்கு

முன் இடைத்தமிழில் உவமை உருபுகளின் சேர்க்கை

பின்வரும் நாற்பது உவமை உருபுகள் முன் இடைத்தமிழில் சேர்க்கப்பட்டுள்ளன. அதாவது நாற்பது புதிய வினை வடிவுகள் உவமை உருபுகளாகச் செயல்படுகின்றன.

1) அடைந்த 2) அணை, 3) அராவு ~ அராவும் 4) அலைக்கும், 5) ஆடு ~ ஆடிய, 6) ஆர் ~ ஆரும் ~ ஆர்ந்த, 7) இசையும், 8) இலங்கு ~ இலங்கும் 9) இவர், 10) உடை, 11) உண்ட ~ உண்டு, 12) உலாவு~ உலாவிய~ உலாம்~ உலாவும் 13) ஏந்து, 14) ஏல், 15) காட்டும், 16) கெழு, 17) கொப்பிளித்த, 18) சுளியும், 19) செய் ~ செய்த, 20) தங்கு, 21) தரு ~ தரும், 22) தயங்கிய, 23) தழுவிய, 24) தாங்கு, 25) தாழ், 26) தெளித்த, 27) தொலைத்த, 28) நக்க, 29) நாறு, 30) நிலாவிய, 31) படு ~ பட ~ படும் ~ படுத்த, 32) படைத்த, 33) புரிந்த, 34) பொலி, 35) மரு ~ மருவு, 36) மருட்டும், 37) மல்கு, 38) மன்னி, 39) மேவு ~ மேவும் ~ மேவிய, 40) விரி

பின் இடைத்தமிழில் உவமை உருபுகளின் சேர்க்கை

பின்வரும் இருபத்தி ஒன்று உவமை உருபுகள் பின் இடைத்தமிழில் சேர்க்கப்பட்டுள்ளன. அதாவது இருபத்தி ஒன்று புதிய வினை வடிவுகள் உவமை உருபுகளாகச் செயல்படுகின்றன.

1) அஞ்சு, 2) அடர், 3) ஆண்டு, 4) ஆற்று, 5) இசைக்கும், 6) இடு, 7) உள, 8) ஏறு, 9) கடந்த, 10) குலா, 11) குற்று, 12) கூடும், 13) கேழ்மி, 14) சிரிக்கும், 15) சிவண ~ சிவணும், 16) துன்று, 17) தொடர் ~ தொடர்ந்த, 18) தோற்கும், 19) படி, 20) புறந்தரும், 21) மகிழ்

பின் பழந்தமிழில் உவமை உருபுகளில் மாற்றுவடிவங்கள் அல்லது மாற்றுருகளின் சேர்க்கை

பின்வரும் ஏழு மாற்றுருபுகள் பின்பழந்தமிழில் புதிதாகச் சேர்க்கப்பட்டுள்ளதை ஒப்பிட்டு அறியலாம்.

1) உறழ்பு, 2) உரு, 3) ஒக்க~ ஒக்கும், 4) நிகர் ~நிகர்த்து, 5) பொருவு, 6) போன்று, 7) வென்று

முன் இடைத்தமிழில் உவமை உருபுகளில் மாற்றுவடிவங்கள் அல்லது மாற்றுருகளின் சேர்க்கை

பின்வரும் இருபது மாற்றுருபுகள் முன் இடைத்தமிழில் புதிதாகச் சேர்க்கப்பட்டுள்ளதை ஒப்பிட்டு அறியலாம்:

- 1) அடுத்த, 2) அணி ~ அணியும், 3) அமரும், 4) ஆம் ~ ஆன, 5) இயலும், 6) உற்ற ~ உற்று, 7) உறை, 8) ஏயும், 9) ஒட்டு, 10) ஓடிய, 11) சேர்ந்த, 12) தகு, 13) திகழும், 14) நவிலும், 15) புரைவன, 16) புல்கு, 17) போலே, 18) மலிந்த, 19) வியக்கும், 20) விழையும்

பின் இடைத்தமிழில் உவமை உருபுகளில் மாற்றுவடிவங்கள் அல்லது மாற்றுருபுகளின் சேர்க்கை

பின்வரும் பதினைந்து மாற்றுருபுகள் முன் இடைத்தமிழில் புதிதாகச் சேர்க்கப்பட்டுள்ளதை ஒப்பிட்டு அறியலாம்:

- 1) எதிரும், 2) ஏசிய, 3) ஏந்திய, 4) ஏய்த்த, 5) ஒன்று, 6) காட்டிய, 7) காய், 8) சாலும், 9) தக, 10) தயங்கு, 11) நகு ~ நகும் ~ நகுவன, 12) நோக்கிய, 13) பொருவும் ~ பொரும், 14) மானும், 15) வெல்லும்

பின் பழந்தமிழில் உவமை உருபுகளின் இழப்பு

பின்வரும் இருபது உவமை உருபுகள் பின் பழந்தமிழில் இழக்கப்பட்டுள்ளதை அல்லது வழக்கிழந்துள்ளதை ஒப்பிட்டு அறியலாம்:

- 1) ஆங்க, 2) ஈர், 3) இறப்ப, 4) உடங்கு, 5) எள்ளு ~ எள்ளும், 6) என்ற, 7) ஒட்ட, 8) ஒடுங்க, 9) கள்ள, 10), செத்து, 11) தேர், 12) நடுங்க, 13) நந்த, 14) நளிய, 15) நாட, 16) பொற்ப, 17) மதிப்ப, 18) மறுப்ப, 19) மாற்ற, 20) வீழ

முன் இடைத்தமிழில் உவமை உருபுகளின் இழப்பு

பின்வரும் மூன்று உவமை உருபுகள் முன் இடைத்தமிழில் இழக்கப்பட்டுள்ளதை அல்லது வழக்கிழந்துள்ளதை ஒப்பிட்டு அறியலாம்:

- 1) சினைய, 2) மயங்கு, 3) வாங்கு

பின் இடைத்தமிழில் உவமை உருபுகளின் இழப்பு

பின்வரும் இருபத்தி ஆறு உவமை உருபுகள் பின் இடைத்தமிழில் இழக்கப்பட்டுள்ளதை அல்லது வழக்கிழந்துள்ளதை ஒப்பிட்டு அறியலாம்:

- 1) அடைந்த, 2) அராவு ~ அராவும், 3) அலைக்கும், 4) ஆடு ~ ஆடிய, 5) இசையும், 6) இலங்கு ~ இலங்கும், 7) உண்ட ~ உண்டு, 8) ஏல், 9) குப்பளித்த, 10) சுளியும், 11) தங்கு, 12) தழுவிய, 13) தாங்கு, 14) தாழ், 15) தெளித்த, 16) தொலைத்த, 17) நாறு, 18) நிலாவிய, 19) படைத்த, 20) புரிந்த,

21) பொலி, 22) மரு ~ மருவு, 23) மருட்டும், 24) மல்கு, 25) மன்னி, 26) மேவு ~ மேவும் ~ மேவிய

பின் பழந்தமிழில் உவமை உருபுகளில் மாற்றுவடிவங்கள் அல்லது மாற்றுருகளின் இழப்பு

பின்வரும் பத்து மாற்று வடிவங்கள் அல்லது மாற்றுருபுகள் பின்பழந்தமிழில் இழக்கப்பட்டுள்ளதை ஒப்பிட்டு அறியலாம்.

1) ஆங்க, 2) உற, 3) உறழ்ந்த, 4) ஒப்பின், 5) நிகர்ப்ப ~ நிகர்க்கும், 6) நேர, 7) புரைஇய ~ புரைஇ 8) பொருவ ~ பொருத ~ பொருது, 9) மருள, 10) வெல்ல

முன் இடைத்தமிழில் உவமை உருபுகளில் மாற்றுவடிவங்கள் அல்லது மாற்றுருகளின் இழப்பு

முன்இடைத்தமிழில் ஒன்பது மாற்று வடிவங்கள் அல்லது மாற்றுருபுகள் இழக்கப்பட்டுள்ளதை ஒப்பிட்டு அறியலாம்.

1) அணிந்து, 2) ஆகிய, 3) ஆங்கு, 4) உறழ்பு, 5) உறைக்கும், 6) ஒக்க, 7) தகைய, 8) வியர்ப்ப, 9) விழைய

பின் இடைத்தமிழில் உவமை உருபுகளில் மாற்றுவடிவங்கள் அல்லது மாற்றுருகளின் இழப்பு

பின்இடைத்தமிழில் பத்து மாற்று வடிவங்கள் அல்லது மாற்றுருபுகள் இழக்கப்பட்டுள்ளதை ஒப்பிட்டு அறியலாம்.

1) அடு, 2) ஆரும் ~ ஆர்ந்த, 3) உலாவிய ~ உலாவும் 4) ஏந்து, 5) காட்டும், 6) கேழு, 7) காய்ப்ப ~ கய்த்த, 8) தாங்கிய, 9) நக்க, 10) பட ~ படுத்த

9. உவமை உருபுகளின் மாற்றத்தோற்றம்

முந்தைய இயல்களில் நாம் மாற்றம் பற்றி கூறும் போது சில கூறுகள் கிளை மொழிகளில் இருப்பதை அனுமானிப்பது போல் நாம் முந்தைய மற்றும் பிந்தைய கால அடிப்படையில் உவமை உருபுகளை ஒப்பிட்டு நோக்கும் போது அவற்றின் இருப்பை கிளைமொழிகளில் அனுமானிக்கவேண்டும்.

முன் பழந்தமிழில் பட்டியலிடப்பட்டுள்ள சில உவமை உருபுகள் பின் பழந்தமிழ் காணப்படாமல் முன் இடைத்தமிழில் காணப்பட்டால் பின் பழந்தமிழில் இந்த உவமை உருபுகளின் இழப்பை மாற்றத்தோற்றம் எனலாம். பின் பழந்தமிழில் இவை கிளைமொழிகளில் காணப்பட்டதாய் கருதவேண்டும். இது போன்று முன் இடைத்தமிழில் காணப்படாமல் பின் இடைத்தமிழில் காணப்படும் உவமை உருபுகளின் இழப்பை

மாற்றத்தோற்றம் எனலாம். முன் இடைத்தமிழில் காணப்படாத உவமை உருபுகள் அக்காலத்தில் கிளைமொழிகளில் காணப்பட்டதாய் கருதவேண்டும். எடுத்துக்காட்டாக *அணிந்து*, *உறைக்கும்*, *ஓட்ட*, *வியப்ப* (சீவகசிந்தாமணி 624-4) என்ற முன்பழந்தமிழில் காணப்பட்ட உவமை உருபுகள் பின் பழந்தமிழில் காணப்படாமல் முன் இடைத்தமிழில் காணப்படும் போது அவை பின் பழந்தமிழில் இருந்ததாய்க் கருதப்படவேண்டும்.

இது போன்று *ஒன்ற*, *கடுப்ப*, (வில்லிபாரதம் 5-4-58-2) *சால*, *புனை* (கம்பராமாயணம் 5-2-170-1) போன்ற உவமை உருபுகள் முன் இடைத்தமிழில் காணப்படாமல் பின் இடைத்தமிழில் காணப்பட்டால் அவை முன் இடைத்தமிழில் இருந்ததாய்க் கருதப்பட வேண்டும். இருப்பினும் *கடுப்ப*, *புனை* என்ற உவமை உருபுகள் மட்டுமே அவ்வாறே காணப்படுகின்றன; ஆனால் பிற அவற்றின் வேறுபட்ட உருபனியல் வடிவத்தில் காணப்படுகின்றன. அவ்வாறு இருக்கையில் உவமை உருபுகளின் அடிப்படையாய்க் கருதப்படுகின்ற வினையடிகள் கிளைமொழிகளில் இருந்ததாய்க் கருதப்படவேண்டும்.

உருபனியல் அமைப்பில் மாற்றம்

வரலாற்று அடிப்படையில் முன் இடைத்தமிழில் கூடுதல் ஒரு உருபனியல் அமைப்பொழுங்கு, அதாவது *செய்வன* அமைப்பொழுங்கு காணப்படுகின்றது.

உவமை உருபு	எடுத்துக்காட்டு	வரும் இடம்
புரைவன	வரை புரைவன திரை பொருது இழிந்து எற்றும் திருமறைக்காடு	தேவாரம் 7-71-4-4
நகுவன	விழியினை நகுவன அயில் விழி	கம்பராமாயணம் 1-2-44-1)

இந்த அமைப்பொழுங்கின் தொடக்கத்தைப் பின்வருமாறு விளக்கலாம். இது ஒரு முற்று வினையானாலும் இது ஒரு வினையெச்ச வடிவமாகக் (முற்றெச்சமாக) கருதப்படவேண்டும். (முற்று வினை வடிவம் கொண்ட ஆனால் முற்றாத வினையாக செயல்படும் வடிவம் முற்றெச்சம் ஆகும்.) பொதுவாக உவமை உருபுகள் வாக்கியங்களிலிருந்து சில மாற்ற விதிகளால் ஆக்கப்பட்டதாய் கருத இயலும்.

உருபனியல் அமைப்பில் மற்றொரு மாற்றம் *செய* என்ற அமைப்பொழுங்கின் விளைவாக்க இழப்பாகும். இடைத்தமிழில் புதிய வினையடிகள் *செய்த*, *செய்யும்*, *செய்* அமைப்பொழுங்கில் உவமை உருபுகளாகப் பயன்படுத்தப்படுகின்றன. இது *செய* அமைப்பொழுங்கின் விளைவாக்கத்தைப் பரிந்துரைக்கின்றது. மேலும் *எள்ள*, *கள்ள* என்ற *செய* அமைப்பொழுங்கால் விளைந்த உவமை உருபுகளின் இழப்பு பிந்தைய காலத்தில் *செய* அமைப்பொழுங்கு விளைவாக்கத்தை இழந்துள்ளதைக் காட்டுகின்றது.

புதிய உவமை உருபுகளின் சேர்ப்பை ஒருபொருள்பன்மொழியின் சேர்ப்பாக விளக்கலாம். எடுத்துக்காட்டாக, *இடு*, *செய்* போன்ற புதிய உவமை உருபுகளின் வரவு *உறு* என்ற முன் பழந்தமிழின் ஒருபொருள்பன்மொழியின் வரவாகக் கூறலாம். இது போன்று பின் பழந்தமிழ், முன் இடைத்தமிழ், பின் இடைத்தமிழ் இவற்றில் *பழி*, பின் பழந்தமிழில் *ஏசு*, பின் இடைத்தமிழில் *சிரி* மற்றும் முன் இடைத்தமிழிலும் பின் இடைத்தமிழிலும் *நக்கு* என்பன முன் பழந்தமிழில் இருந்த எள்ளு ~ எள்ளும் என்பதுடன் கொண்ட ஒருபொருள்பன்மொழித்தன்மையால் விளைந்ததாய்க் கருதலாம்.

10. சுருக்கவுரை

தமிழ் வினையடிகள் பல வகைகளில் வினைகளின் இலக்கண மாற்றம் அல்லது இலக்கணமயமாக்கம் (grammaticalization) அடைந்துள்ளது. திரிபு வகுப்புகளில் மாற்றம், வினைகள் வினையாக்கிகளாக்க மாறுதல், வினைகள் துணைவினைகளாக மாறுதல், வினைகள் உவமை உருபுகளாக மாறுதல் ஆகிய நான்கு இலக்கணமாற்றங்கள் ஆயப்பட்டுள்ளன (இராசேந்திரன், 2008). இக்கட்டுரை வினையடிகள் காலப்போக்கில் உவமை உருபுகளாக மாறுவது பற்றி எடுத்துக்காட்டுக்களுடன் காலவாரியாக விளக்குகின்றது.

துணைநூல்பட்டியல்

பயன்படுத்தப்பட்ட இலக்கியங்கள்

அகநானூறு. திருநெல்வேலி: தி சவுத் இந்தியா சைவ சித்தாந்த வர்கஸ் பப்ளிசிங் சொசைட்டி.

ஐங்குறுநூறு. திருநெல்வேலி: தி சவுத் இந்தியா சைவ சித்தாந்த வர்கஸ் பப்ளிசிங் சொசைட்டி.

கலித்தொகை. பாகநேரி தன வைசிய இளைஞர் தமிழ் சங்கம். கம்பராமாயணம் (வை.மு.கோபாலகிருஷ்ணமாச்சாரியர் உரை) மதராஸ்: வை.மு. கோபாலகிருஷ்ணமாச்சாரியர் கம்பெனி.

குறுந்தொகை. திருநெல்வேலி: தி சவுத் இந்தியா சைவ சித்தாந்த வர்கஸ் பப்ளிசிங் சொசைட்டி.

சிலப்பதிகாரம். பாகநேரி தன வைசிய இளைஞர் தமிழ் சங்கம்.

சீவகசிந்தாமணி. திருநெல்வேலி: தி சவுத் இந்தியா சைவ சித்தாந்த வர்கஸ் பப்ளிசிங் சொசைட்டி.

இலக்கணக்கொத்து மூலமுன் உரையும். டி.வி. கோபாலஜயர் (பதிப்பு) தஞ்சாவூர்: சரஸ்வதி மகால்.

திருக்குறள். திருநெல்வேலி: தி சவுத் இந்தியா சைவ சித்தாந்த வர்கஸ் பப்ளிசிங் சொசைட்டி.

திருக்குறள் சொற்பொருள் அகர வரிசை. திருநெல்வேலி: தி சவுத் இந்தியா சைவ சித்தாந்த வர்கஸ் பப்ளிசிங் சொசைட்டி.

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Spiritual Echoes: Unveiling Transcendental Ideals in Gerard Manley Hopkins' Verses: *The Starlight Night* and *Spring*

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Abstract

This intensive study embarks on an in-depth exploration of the intricate relationship between Transcendentalist philosophy and the timeless poetry of Gerard Manley Hopkins. This study aims to shed light on the strong relationship between Hopkins' literary work and the fundamental perceptions of Transcendentalist ideology by evaluating two of his most significant and symbolic poems - *The Starlight Night*, and *Spring*. Through a careful examination of themes such as nature, individual experience, and spiritual revelation as depicted in Hopkins' poetry, this study unveils insightful parallels with the core ideals adopted by Transcendentalist thinkers. This article contributes to a deeper understanding of Hopkins' poetic vision within the context of Transcendentalist thought.

Keywords: Gerard Manley Hopkins, *The Starlight Night*, *Spring*. Transcendentalism, poetry, nature, spirituality, individualism.

"The heavens declare the glory of God; the skies proclaim the work of his hands. Day after day they pour forth speech; night after night they reveal knowledge." Psalm 19:1-2.

Gerard Manley Hopkins is widely recognized in English literature for his unique way of writing poetry and his deep understanding of spirituality. His poetry, characterized by innovative linguistic techniques and rich symbolism, has left an unforgettable imprint on the literary scene. Hopkins' keen sensitivity to the beauty of the natural world, combined with his spiritual insight, imbues his works with eternal relevance that captivates readers even today.

The chosen poems *The Starlight Night* and *Spring* serve as poignant exemplars of Hopkins' poetic genius and his keen sensitivity to the spiritual essence of the natural world. *The Starlight Night* immerses the reader in the cosmic realm, inviting contemplation of the celestial heavens and the divine order therein. *Spring* celebrates the cyclical renewal of nature, evoking a sense of awe and reverence for the inherent beauty and vitality of the natural world.

Hopkins begins the poem *The Starlight Night* with an exclamation *Look at the stars! look, look up at the skies!* (Ln 1) – The poet urges the reader to look up at the stars and the skies. As the word “look” is repeated, it also stresses the urgency of seeing the beauty of night. It is a reflection of how Hopkins thinks of nature almost as an expression of God- more specifically, the heavens. The stars offer a prompt to seek out God's presence within the Order of Nature. The term "fire-folk" is used to describe the stars, giving them a more lively and magical quality. Hopkins gives the image of a mystical and otherworldly feel by depicting the stars as living entities. The stars are portrayed as celestial residents rather than just objects in the sky, implying that nature is alive and full of divine energy. This reflects the Transcendentalist idea that nature embodies the divine.

Ralph Waldo Emerson's work *Nature and Other Essays*, (21-23) often stress the importance of wonder in viewing nature. The stars are compared to "boroughs" and "circle-citadels," expanding on the idea of the night sky as a heavenly city. These phrases convey a

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feeling of order and grandeur, emphasizing that the stars are not randomly distributed but are being a part of the divine world. In the work of Hillis Miller *The Disappearance of God* (210-212) implies that the divine presence could be seen through nature and universe. The idea of "citadels" implies that these stars are spiritual strongholds, mirroring the Transcendentalist belief that the universe reflects divine power.

The focus shifts from the sky to the earth, suggesting that divine light is reflected even in the "dim woods." The metaphor of "elves'-eyes" introduces as an element of mysticism, implying that even in the darkest, most obscure places, the divine shines through. Nature was a source of revelation and truth, and even in its shadows, one could discover spiritual insight. The "diamond delves" stands for hidden spiritual richness and suggesting that nature has divine importance, including the unnoticed areas.

Hopkins contrasts the "grey lawns" with the "gold" of stars to demonstrate how the divine transforms the commonplace. The term "quickgold" refers to the stars' life-giving energy, serving as a metaphor for nature's vibrancy. In the perspective of transcendentalism that nature is a living force infused with divine energy, and this poem line "The grey lawns cold where gold, where quick gold lies!" exemplifies how the light of the stars can animate even the cold, grey soil, reflecting the divine's omnipresence in everything. According to the belief of transcendentalists like Emerson "The Natural elements convey spiritual energy" *Nature and Other Essays* (25) nature is connected by the divine breath of life. The poet uses the image of the trees whitebeam and abeles being moved by the wind connect nature's physical movement with spiritual powers. In transcendentalist thinking, the wind frequently represented the spirit or soul, traveling invisibly across the earth and stimulating life. The "flare" of the trees implies that they are illuminated by the spiritual energy of the stars.

The grey lawns cold where gold, where quickgold lies!

Wind-beat whitebeam! airy abeles set on a flare! (Ln 5-6)

The floating "flake-doves" convey an ethereal lightness, highlighting the concept of nature's spiritual component. Doves are usually connected with serenity and purity, and their graceful flight here can be viewed as a mirror of the soul's ability to fly upward and connect with higher spiritual levels. Nature's symbols, according to transcendentalists like Emerson, serve as gates to discovering spiritual reality. The link between worldly turmoil and heavenly flight exemplifies the idea that minor earthly occurrences can have tremendous spiritual importance. The beauty of the stars, and the divine connection through nature, is something to be "purchased" or "prized." The poem line perfectly aligned with the transcendentalist belief that the spiritual truths found in nature are accessible to all but require an active effort to perceive it. Transcendentalism often emphasized the importance of individual effort and personal enlightenment. The poet Hopkins insists that the richness of the natural world is a spiritual treasure, has to be valued rather not to be taken for granted.

The richness of the natural world can be valued through the spiritual currency like "prayer, patience, alms, and vows," these qualities help one to properly feel and appreciate the divine presence in nature. Spirituality was deeply personal and linked to moral activity. Individual deeds and personal thought are used to connect people to the divine and this echoes transcendentalist ideas, which promote introspection and ethical conduct in order to gain deeper spiritual insight. The stars are compared to early spring blossoms specifically the "mealed-with-yellow" appearance of sallow trees and on orchard boughs in the month of May, a season of rejuvenation and abundance, which is a depiction of flourishing life, represents the transcendentalist notion of nature as a metaphor of eternal rebirth and renewal. This comparison with orchard boughs implies that the stars, like the blossoms, are symbols of beauty and spiritual richness, waiting to be admired and those who seek them will understand the manifestations of the divine process of life, death, and regeneration. Nature, for Hopkins as for transcendentalists, is a living entity that reflects the endless cycles of spiritual renewal and growth.

Hopkins connects the stars to a barn full of harvested grain, with "shocks" representing bundles of wheat, implies that the stars are spiritual nutrition, stored and ready to be consumed.

From a transcendentalist view, this might be seen as nature supplying nourishment for the soul. Just as a barn holds physical grain to support the body, the stars and nature provide spiritual nourishment to sustain the soul, relating with the concept that spending time in nature cultivates one's inner spiritual life.

Look, look: a May-mess, like on orchard boughs!

Look! March-bloom, like on mealed-with-yellow sallows!

These are indeed the barn; withindoors house

The shocks. (Ln 10-12)

In the last two lines of the poem *The Starlight Night*, Hopkins uses religious iconography to depict the stars as the boundary around the homes of Christ, Mary, and the saints. The word “Paling” referred as a separation between the divine realm and the earthly world. However, from a transcendentalist viewpoint, the divine and natural worlds are not separate but interconnected. The natural world, symbolized by the stars, acts as a gateway to divine understanding and also nature was not a barrier but a bridge to the divine. Hopkins sees the stars as the point where heaven and earth meet. The poet concludes the poem with a vision of Mary and Joseph, "vail'd and invisible," living beyond the earthly sphere.

The veil signifies the hidden nature of the divine, indicating that spiritual truth is present but often unseen. Transcendentalists believed that the material world was just a shadow of the deeper spiritual reality and that insight and intuition could reveal this hidden truth. In Hillis Miller's interpretation, for instance, Hopkins' poetry often transcends mere observation, presenting natural elements as windows into a divine truth—a perspective that directly reflects Transcendentalist thinking about nature as a medium for spiritual insight *The Disappearance of God* (155). Hopkins' description reflects this duality between the visible world and the invisible, spiritual world, reinforcing the idea that nature offers access to divine truths that lie just beyond ordinary perception.

The opening line of the poem *Spring* gives a statement “nature (spring) as the highest expression of beauty”. Ralph Waldo Emerson and Henry David Thoreau believed that nature was the ultimate source of truth and beauty. The season spring represents the symbol of renewal and rebirth, which is the purest expression of the divine in the natural world. This reflects Emerson’s belief that nature is a direct manifestation of the spiritual. The weeds growing “long and lovely” exemplifies the transcendentalist belief that even the lowest aspects of nature are beautiful and valuable. Transcendentalism ignores hierarchical differences in nature, claiming that everything, including weeds, has the same divine force. Hopkins emphasizes the vibrancy and lushness of the natural environment, celebrating its inherent goodness, which is consistent with transcendentalist beliefs about the connectivity and beauty of all life forms. The eggs of the bird thrush look like “little low heaven,” the divine is present in all elements of nature, including small things.

This reflects Emerson's concept of Nature, in which even the most basic forms of life are regarded as sacred and full of spiritual significance. The melody of the thrush's song reverberates through the trees, representing the harmony of nature and spirit. Transcendentalists claimed that nature could "echo" or reflect divine truths, implying that natural sounds have spiritual value beyond their material existence. The term "rinse and wring" means a purification process, implying that nature washes and renews both the ground and the human soul, which is linked to spiritual and emotional rebirth. Hopkins employs the powerful metaphor of lightning to express the impact of the bird's song, revealing how nature can create sudden moments of spiritual enlightenment, similar to the transcendentalist concept of intuitive knowledge.

“The glassy pear tree leaves” refers to the clarity and purity of the natural world, symbolize a transparency or clarity through which one can see the divine. Nature was often considered by Transcendentalists as a transparent glass through which one could see the workings of God. The brushing of the leaves and blossoms represents the divine's delicate, almost visual presence in the world. The "descending blue" refers to the sky or heavens, evoking the sense of divine presence flowing down to meet the ground. The "rush" of the blue sky

symbolizes the rapidity and abundance of spiritual energy in the natural world, reflecting the transcendentalist belief that spiritual insight is readily available to those who are willing to accept it. Hopkins observes the lambs racing joyfully, expressing the freedom and vitality of life. In the view of transcendentalists, animals and other creatures are seen as pure expressions of life and joy, untouched by the complications of human society. The lambs' unhindered movements symbolize a direct connection to nature and divine energy. This excitement in nature is consistent with the transcendentalist appreciation of life's inherent beauty and goodness, which can lead to a sense of spiritual fulfillment.

Thrush's eggs look little low heavens, and thrush
Through the echoing timber does so rinse and wring
The ear, it strikes like lightnings to hear him sing; (Ln 3-5)

Hopkins is amazed by the abundant quantities of life and energy found in nature, he is asking a question emphasizing nature's mystery and awe, which transcendentalists believe is the way to spiritual enlightenment. "Juice" and "Joy" are expressions of divine life, supporting Emerson's idea that nature is a manifestation of God's spirit. The poet's sense of amazement coincides with the transcendentalist belief that real understanding begins with amazement in the face of nature's mysteries. "The beginning" refers to the initial stage of creation of the earth by God especially shredding lights in the Garden of Eden, which is a reflection of the divine before being polluted by human civilization. Nature viewed as a direct link to a state of spiritual innocence and divine harmony. The spiritual richness is available to those who recognize it but he also warns that due to overexposure to material concern dulls the spiritual sense. The sweetness of nature can be corrupted by sin, hinting that human activities can damage nature's spiritual purity. This expresses the transcendentalist concern that civilization and materialism have harmed the individual's connection to nature and the divine. The reference to Christ means that redemption is possible, but transcendentalists believe that redemption occurs through personal spiritual experience and a return to nature, not through institutional religion.

Hopkins parallels youth's innocence with the freshness of May, a season of natural regeneration. For Transcendentalists, children's innocence was often seen as a model for the way adults should deal with the world—pure, uncorrupted, and in harmony with nature. Thoreau, in specific, regarded childhood as a period of closer relationship with the divine, free of the intellectual and moral difficulties of adulthood. Hopkins stresses innocence, stating that this state of purity is needed for experiencing the full spiritual ecstasy of nature. The term "maid's child" signifies Christ, Mary's child, and Hopkins highlights that Christ's innocence is the supreme goal. From a Transcendentalist point of view, this may be viewed as an expression of the divine standard for which all people should strive: a return to innocence, purity, and unity with the divine. Transcendentalists often viewed the divine as accessible through personal spiritual practice and introspection, and Hopkins' Christ represents the ultimate example of spiritual perfection.

In both *The Starlight Night* and *Spring*, Gerard Manley Hopkins captures the divine presence in nature, echoing transcendentalist ideas. In *The Starlight Night*, Hopkins portrays a star-filled sky as a manifestation of spiritual wonder, where nature serves as a doorway to the divine. This illustrates the transcendentalist belief in nature's ability to reveal spiritual truth. The stars show the boundless beauty of the universe and urge the readers to reconnect with this celestial force, also resonating with Transcendentalist ideals of finding spiritual truth through nature. *Spring* implies renewal and spiritual rebirth. Nature's rebirth in the springtime indicates purity and innocence. Like Transcendentalism, the poem emphasizes the harmony between humanity and nature, suggesting that through reflection on nature's beauty, one can access higher spiritual truths. Both poems illustrate Hopkins' spiritual vision through vivid natural imagery, aligning with transcendentalism's emphasis on individual intuition, nature's divinity, and the interconnectedness of all life.

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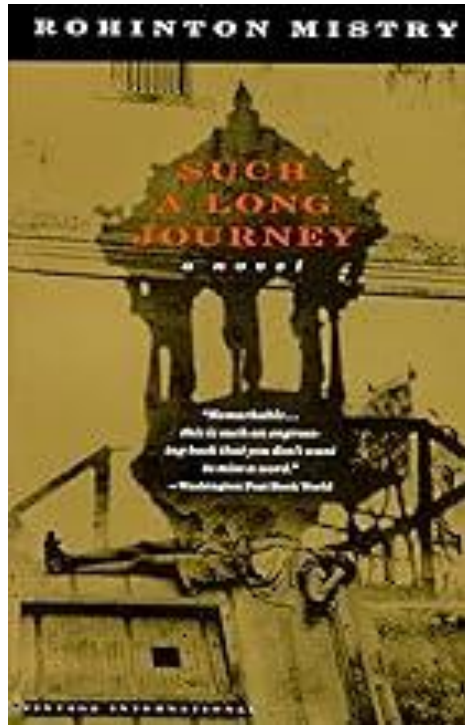
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Exploring Identity and Psychoanalysis in Rohinton Mistry's *Such a Long Journey*: A Study of Individual and Societal Influences

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Courtesy: www.amazon.com

Abstract

Rohinton Mistry in his novel *Such a Long Journey*, explores the struggles of individuals in maintaining their sense of self amid societal pressures, family expectations, and personal aspirations. Through the lens of psychoanalysis, it is clear to visualize insight into the conscious and unconscious drives that shape the actions, thoughts, and relationships of the characters. This

paper seeks to analyse the nuanced portrayal of identity formation, family dynamics, workplace influences, and societal impacts within the framework of psychoanalytic theory. It also delves into the intricate interplay between individual psychology, familial dynamics, and societal pressures.

Keywords: Rohinton Mistry, *Such a Long Journey*, struggles, family dynamics, psychology, psychoanalysis

Introduction

Rohinton Mistry's *Such a Long Journey* is a celebrated novel that provides a detailed exploration of human behaviour, identity, and psychological complexity within the realms of family, society, and selfhood. As one of the most prolific contemporary authors, Mistry captures the essence of individuals navigating the multifaceted challenges of life while seeking a sense of belonging and self-definition. Set against the socio-political backdrop of India in the 1970s, the novel allows readers to delve into the intricate inner lives of its characters, making it a compelling text for psychoanalytic interpretation. delves into the intricate interplay between individual psychology, familial dynamics, and societal pressures. Through a psychoanalytic lens, the novel offers profound insights into the complexities of human behaviour and the enduring struggle to reconcile competing desires and needs within the fabric of society. Jhabwala writes, "The concept of the family rests on the happiness of the heart and contentment of the mind. It has but little to do with how you live or what you earn. Only that you must. It is but a psychological question." (Jhabwala 78, 79).

The family in this novel serves as a microcosm for examining broader social issues and the intricate web of human connections. Mistry's nuanced character development allows readers to empathize with everyone's struggles and triumphs, highlighting the psychological underpinnings that drive their actions. By exploring the intricate layers of the characters' psyches, the novel provides valuable insights into the ways in which personal and collective experiences influence behaviour and relationships. The novel *Such a Long Journey* not only tells a compelling story but also invites readers to reflect on the deeper psychological forces at play in the lives of its characters, making it a powerful tool for understanding the complexities of human relationships and society.

Identity Formation and the Role of the Family

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Personal identity is central to Mistry's narrative, shaped by a blend of internal desires and external demands. Gustad Noble, the protagonist in the novel *Such a Long Journey*, exemplifies the complex formation of identity as he juggles multiple roles within his family and community. His identity as a father, husband, friend, and employee encompasses a spectrum of expectations, each contributing to his perception of self.

One of the most prominent aspects of Gustad's identity is his relationship with his son, Sohrab. Gustad's aspirations for Sohrab to attend the prestigious Indian Institute of Technology (IIT) reflect his desire to secure a stable and prosperous future for his son. However, Sohrab's reluctance to follow his father's path reveals a generational conflict that disrupts Gustad's vision of familial unity. This father-son dynamic highlights a psychological struggle between imposed identities and personal autonomy, a theme central to psychoanalytic theory. Sohrab's resistance is an assertion of his own emerging identity, defying Gustad's expectations to establish his unique selfhood. 'Why can't you just accept it? IIT does not interest me it was never my idea, you made all the plans. I told you I'm going to change to the arts program, I like my college, and all my friends here'.

Gustad could not contain himself no longer. 'Friends? Friends? Don't talk to me your friends! If you have good reasons, I will listen. But don't say friends! You must be blind if you cannot see my own example and learn from it' (48-49 *SLJ*)

Through psychoanalytic theory, particularly Freudian concepts, this conflict reflects the tension between the ego and the superego. Gustad's superego, which embodies societal and familial expectations, clashes with Sohrab's emerging ego, symbolizing the desires for self-expression and individual identity. This father-son relationship represents a psychological tug-of-war, in which both parties grapple with the need for understanding and acceptance. "Gustad's own ambition was diminishing and unfulfilled, so it led him to hope that his spoilt ambition will be fulfilled by his elder son Sohrab." (507 Ram Lalit)

Identity and Professional Context

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Mistry also examines the workplace as a site of identity negotiation and self-expression. Gustad's relationship with his colleague, Dinshawji, provides a humorous yet insightful look at how identities are shaped and negotiated in a professional setting. Dinshawji, with his satirical humour and unorthodox behaviour, contrasts with Gustad's more restrained and conscientious demeanour. For instance, Dinshawji's playful description of his wife as a "domestic vulture" and his unconventional habit of bringing leftovers to work in a briefcase reflect his unique outlook on life and his attempts to lighten the stress of everyday life.

In a psychoanalytic framework, Dinshawji's humor and nonconformity serve as coping mechanisms that allow him to manage the monotony and pressures of his job. Through the lens of Freud's id, ego, and superego, Dinshawji's behavior exemplifies a balance between his id's desire for amusement and the ego's awareness of social boundaries. Gustad, in contrast, embodies the superego's adherence to societal norms, which occasionally constrains his ability to freely express his emotions.

Societal Influence on Identity Formation

Set during a period of political and social turmoil, the novel underscores the profound impact of societal forces on personal identity. The socio-political climate of 1970s India, marked by political corruption, communal tensions, and economic hardship, looms over the characters' lives, shaping their perceptions and actions. For Gustad, these external pressures compound his personal anxieties, intensifying his need to protect his family and assert control over his life.

Mistry's depiction of societal influence is further enhanced by the minority status of the Parsi community, which forms the backdrop for much of Gustad's experiences. The political and cultural tensions faced by the Parsi community amplify Gustad's sense of vulnerability, shaping his identity as a protective and resilient family man. This theme resonates with psychoanalytic concepts, particularly Jungian theories of collective identity. Gustad's identity is not solely defined by his individual psyche but is also shaped by the shared experiences, fears, and values of his cultural community.

Psychoanalytic Interpretation: Conscious and Unconscious Motivations

The novel's characters grapple with both conscious desires and unconscious motivations, reflecting the depth of their psychological complexity. Gustad's conscious desire to ensure his family's well-being and Sohrab's success is juxtaposed with his unconscious fears of failure and societal disapproval. This internal conflict aligns with Freud's theory of the id, ego, and superego. Gustad's superego represents his internalized values and societal expectations, while his id harbours his unspoken anxieties and desires.

Similarly, other characters exhibit unconscious motivations that drive their actions. Dilnawaz, Gustad's wife, demonstrates her protective instincts through superstitions, guided by the belief that ritualistic actions can shield her family from harm. Her reliance on superstitions reflects an unconscious need to exert control over unpredictable circumstances, providing her with a sense of security amidst the uncertainties of life. This behaviour can be analysed through psychoanalysis as an expression of the ego's attempt to manage fears that the conscious mind cannot directly address.

Resolution and Transformation of Identity

As the novel reaches its conclusion, Sohrab's reconciliation with his father symbolizes a significant transformation in both characters' identities. This reunion illustrates the healing potential of acceptance and understanding, as both father and son set aside their egos to embrace mutual compassion. The reunion reflects the necessity of reconciling conscious and unconscious motivations, as the characters come to terms with their desires, fears, and responsibilities. "Another tragic event that upsets Gustad Noble extremely is his son Shorab's strange behaviour. Shorab's action breaks his heart when Shorab utterly refuses to enroll himself as an IIT student ... Gustad Noble has great expectations for his son Shorab's future prosperity. But his dreams are shattered. when Shorab's violent tempers spoils the 9th birthday of his dear daughter Roshan, culminating in his desertion of his home." (Jaydipsinh K Dodiya 9)

In psychoanalytic terms, the resolution between Gustad and Sohrab represents an integration of the superego's moral constraints with the id's desires for connection and emotional fulfillment. The bond between father and son illustrates the importance of compromise and

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emotional openness in sustaining family relationships, underscoring the psychological resilience that arises from empathy and acceptance.

Conclusion

Rohinton Mistry's *Such a Long Journey* presents a compelling exploration of identity, family dynamics, and societal influence through the lens of psychoanalysis. Mistry masterfully examines the interplay between personal desires, societal expectations, and familial roles, highlighting the complexities of human relationships in the context of psychological theory. By portraying characters who navigate the tensions between their conscious and unconscious motivations, Mistry underscores the universal quest for self-understanding and connection.

The novel's exploration of identity formation offers valuable insights into the psychological underpinnings of human behaviour, illustrating how individuals forge their identities within the intricate web of personal, familial, and societal influences. Through its richly drawn characters and nuanced portrayal of family and society, *Such a Long Journey* invites readers to reflect on the enduring impact of psychoanalysis on literature, psychology, and the human experience.

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Verb Serialization in Ezaa Igbo

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Abstract

The phenomenon of verb serialization (VS), also regarded as serial verb construction (VS), describes the linguistic situation of verb occurrence or appearance in series in given constructions. This study describes VS in Ezaa dialect of the Igbo language. Data were drawn from both primary and secondary sources. Descriptive method, content analysis, systematic review and interpretive tools were employed in the analysis of the gathered data. The Chomsky's Minimalist Program is adopted for its theoretical framework and used as the lens for realising that Ezaa possesses VS, because it meets the Universalist conditions for being a VS language or dialect. The analysis shows that the phenomenon of VS obtains and operates shabbily in Ezaa, thereby exhibiting peculiar and general constituents and features like inadequate tense marking, implicit negation marker, ordering structure and minimalism, and object sharing and deletion. The study concludes that VS obtains and operates in Ezaa in both specific and general contexts. Among others, it recommends that Ezaa younger generations should be taught their dialect. Besides, they should consistently make efforts to master VS and other linguistic aspects of their dialect.

Keywords: Ezaa Igbo, serial verb, agreement, syntactic features.

1. Introduction

This paper examines Verb serialization in Ezaa, a dialect of Igbo. Verb serialization involves the occurrence of verbs in series. The occurrence of verbs in such manner is regarded as verb serialization (VS henceforth). VS describes a linguistic situation in which verbs are characterised by two or more verbs acting together as a single predicate and marking a single event (Omachonu, 2012). Herein, VS and serial verbal construction (VS) will be used

interchangeably to mean or refer to the same subject matter. VS was first introduced or formalised by Balmer and Grant (1929) and later reintroduced by Stewart (1963). Before then, Christaller (1875) had talked about VS in Twi, while Westermann (1973) discussed VS in Ewe. Both Twi and Ewe are Western African languages belonging to the Niger-Congo family or branch of the Kwa group of languages (Omachonu, 2012).

The occurrence of VS is said to be without any interruption (Ndiribe, 2019). This linguistic situation of VS obtains in all languages of the world. That is why scholars across all the continents of the globe have carried out studies (Matisoff, 1973; Li & Thompson, 1973; Sebba, 1987). Some others are Agbedor (1994), Ejele (1995), Onuoha (2014), Okorji and Mbagwu (2008) and Sanusi and Umeozor (2015). Verb serialization varies from one language to another. For over four decades now, the theme of VS has remained of interest to different scholars in the field of Linguistics and English Studies.

Thus, linguistics studies on VS among languages and dialects vary considerably. While some languages and dialects have had appreciable volumes of scholarly work on VS, others have not or are yet to gain appreciable scholarly attention and engagement. That of Ezaa dialect of Igbo language is yet to gain scholastic attention and exploration. This study is an attempt in that direction to rouse deserving scholarly attention to the VS of Ezaa dialect of the Igbo language.

Ezaa, which is also referred to as Ezza or Ezza-Ezekuna, is spoken in the northeastern part of Ebonyi State in southeast Nigeria (see Olson 1996, Falola 2009). According to Algor (1988: 92), the Ezaa speakers are believed to be direct descendants of Anakiwha, the founder of Umuekumeyi, which includes Nnoyo, Nnodo, and Ezekuna communities. The majority of Ezaa speakers reside in twenty-two (22) settlements that are spread across six (06) local government areas in the present day Ebonyi State. The National Bureau of Statistics estimates that there are more than a million speakers in Ezaa as of 2018.

2. Aim and Objectives of the Study

The aim of this study is to examine the phenomenon of VS in Ezaa dialect of the Igbo language. The study has the following objectives:

- (i) Establish the existence of VS in Ezaa dialect of Igbo.

- (ii) Look at how VS obtains in Ezaa.
- (iii) Analyse VS in Ezaa to show its inherent constituents and features.

3. Research Questions

The following questions are designed to guide this study:

- (i) What is the phenomenon of VS in Ezaa dialect of Igbo?
- (ii) How does VS obtain in Ezaa?
- (iii) What are the core inherent constituents and features of VS in Ezaa?

4. Methodology

The study employs qualitative research method, based on its nature and concerns. The method allows for a purposive population, accuracy, qualitative data and in-depth analysis of data using the suitable interrogatory tools. Ezaa communities of Ebonyi State make up the research area. A concise population of twenty (20) participants, who are resident in Ezaa was designed for purposive representation. Gathering verbs and verbal constructions involves lexicostatistics. This is the linguistic techniques. Effective mannered communication is a suitable communicative technique for eliciting firsthand data.

Data are collected using both primary and secondary sources. The primary sources are focus group and observation, with thirty participants. The secondary data are sourced from library and internet materials, which include textbooks, journal and chapter articles, theses, and conference and seminar papers. These are both online and offline materials. The analysis of the gathered data is done in line with the adopted methods, approaches and tools. These include critical observation, interpretive, descriptive and analytical tools.

5. Theoretical Framework

The study is anchored on Chomsky's (1995, 1999, 2002) the Minimalist Program (MP). MP situates in the linguistic theory of cognitive science. MP attempts to give a Universalist account of linguistic elements (Asher, 1994). MP basically considers linguistic elements to be what universally obtains or what should obtain in all languages of the world. It accounts 'for the rapidity and uniformity of language learning' (Ndiribe, 2019, p. 155). MP spells out linguistic

conditions that must be met by all languages or in the generation of linguistic elements and constructions in languages.

Chomsky (2001) posits that the interface levels provide instructions to two types of performance systems- articulatory-perception (A-P) and conceptual-intentional (C-I). He maintains that all syntactic conditions must express properties of these levels, reflecting the interpretive requirements of language and keeping to very restricted conceptual resources. The minimalist approach to linguistic theory is formulated and progressively developed on the theory of principles and parameters and in particular of economy of derivation and representation.

The economy of derivation is a principle stating that movements (i.e. transformations) only occur in order to match interpretable with *uninterpretable* features. Chomsky (1995) gives an example of an *uninterpretable* feature using the plural inflection on regular English nouns e.g. ‘dogs’. The word dogs, according to Chomsky (1995) can only be used to refer to several dogs, not a single dog and the inflection contributes to the meaning, making it interpretable. Economy of representation, according to Chomsky (1995), is the principle that grammatical structures must exist for a purpose.

The three economy principles that have been most written about in literature thus far are Shortest move, Procrastinate and Greed. Shortest move, in the words of Napoli (1996, p. 394) “tells us that a constituent must move to the first position...that is the hierarchically closest position in an upward direction...of the right kind from its source position”. Shortest move prevents movement from passing over an intervening node, whether that intervening node is lexically filled or empty. Thus, a verb could not move directly to AGRs (Agreement subject) for example, skipping over the head T (Tense). Instead, it must move into T and from there into AGRs. This movement is because if a verb were to move directly to AGRs, its tense feature would not be checked and the derivation would crash in PF (Phonetic form).

Violations of shortest move can result in ungrammaticality even without comparing alternative derivation. MP is the most recent version of the Transformational Grammar, which employs fewer linguistic apparatus to construct syntactic structures. The apparatus are operations Select, Merge and Agree. Operation Select takes required word items from the lexicon and put them in the numeration to build syntactic structure. Numeration is a place where selected items needed for building syntactic structure are stored. The lexical items in the numeration are in turn

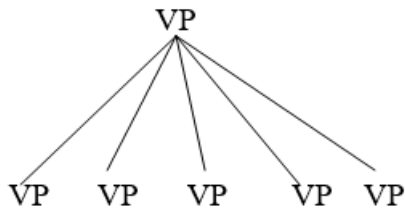
put together by an operation dubbed Merge (Olaogun, 2017). The foregoing explanation shows that the MP theory is apt for this study.

6.1. Concept of Verb Serialization

Verb serialization (VS) has been defined by Welmers (1973) as a syntactic phenomenon generally known as ‘serialization’ (p. 336). This definition is shared by George (1975). This definition suggests VS concerns the order in which verbs occur in given constructions in different languages and dialects. Consider the diagrammed representation of VS below:

1a. $VP \longrightarrow VP (VP^n)$

b.



According Alerechi (2018), VS is ‘sometimes referred to as serial verbs and naively called by some split verbs’ (p. 18). She observes that VS is a common distinguishing syntactic feature of West African languages, particularly the Niger-Congo family of Kwa languages, such as Yoruba, Igbo, Edo, Esan, Tiv, Yatye, Nupe, Akan and Ewe, among others. It is also noted to be a common feature of Mandarin Chinese, Thai, Tok Pisin, and so on (Alerechi, 2018).

Bámgbóṣé (1974) has said, “the term ‘serial verbal construction’ or ‘serial verbs’ has been applied to the combination of verbs found in many West African languages where all the verbs share a common subject in the surface structure” (p. 17). Schachter (1974) defines VS as what refers to ‘constructions in which two or more verbs, including their possible complements, are juxtaposed without overt conjunction, and share a common surface subject and one or more common aspect, tense or polarity markers’ (p. 254). The definition is shared as well as sustained by Williamson (1989), who has agreed that the two or more verbs, which share the same subject noun phrase (NP), may or may not have an intervening object between them. On verb sequence, Ikoro (1996) agrees with them, as he observes that ‘the sequences of verbs indicate a

simultaneous action performed by a common subject, but not necessarily applying to the same object' (p. 250).

VS is described by Aikhenvald (2006) as 'a sequence of verbs which act together as a single predicate, without any overt marker of coordination, subordination, or syntactic dependency of any other sort' (p. 1). Aikhenvald (2006) defines VS as 'a sequence of verbs which acts together as a single predicate, without any overt marker or conjunction, subordination or syntactic dependency of any sort' (p. 1). It should be noted that not having overt marker is better to say than saying they have no overt connector. Aikhenvald (2006) also states that VSs are mono-clausal structures having 'intonation properties that are the same as those of a mono-verbal clause, and they also have one tense, aspect, and polarity value' (p. 1).

Besides, VSs, Aikhenvald (2006) notes, 'may also share core and other arguments' (p. 1). He emphasizes that 'each component of an VS must be able to occur on its right' (p. 1). Omachanu (2012) describes VS as a syntactic phenomenon in which two or more verbs or verb phrases are strung together in a single clause. This definition captures what make up VS and the syntactic categories and functions of what make up the VS.

6.2. Types of Serial Verbs

There are three kinds of VS (Williamson, 1989; Medua, 2010). These are unmarked, consecutive and concordial VSs (Williamson, 1989, p. 30). Williamson (1989) has noted that the consecutive VS has the first verb fully marked, while the later ones bear a general marker showing that they are 'consecutive' to the first (p. 30). Consecutive VS obtains where the second action is dependent on the first action or verb (Ikoro, 1996). The unmarked VSs involve the full marking of the first verb (in SVO languages) or the last verb (in SOV languages) for tense, aspect or polarity while the others occur as bare stems.

Different types of VS in Igbo, Kana, Degema, Echie and other languages have been identified by scholars, such as Emenanjo (2015, 1978), Martins (2010), Nwogu (2005), Kari (2003) and Ikoro (1996). The commonly identified types of VS are comparative, instrumental, manner, accompanimental, direction, and simultaneity. For Martins (2010), the aforementioned types of VS are the semantic types of VSs in Ikwere. Benefactive and sequential VSs are two other types of VS in Ikwere language identified by Alerechi (2018). In other words, although

Alerechi (2018) sustains the comparative, instrumental, manner, accompanimental, direction and simultaneity types of VS in Ikwere, as affirmed by Martins (2010), she adds two other types (benefactive and sequential VSs) to the other six (comparative, instrumental, manner, accompanimental, direction and simultaneity) types.

6.3. Related Studies

As Emenanjo (2015) shows, in Igbo, ‘a serial verb construction is a complex syntactic structure internally made up of a series of verbs with their complements, which go together without an overt linker, or conjunction (pp. 541-2). He the foregoing point with:

1. (a) A nà-ejì mmà àsụ ọrū, ègbu anū, ègbu osisi, alù aghā (‘People use the knife for cutting the bush in preparation for farming, for slaughtering animals, for cutting trees (and) for fighting wars.’).

The above sentence contains five verbs without any connectives or conjunctions linking them in spite of the gloss. They are all accompanied with their complements. The verbs all function syntactically as one consistent unit or whole in terms of subject NP. The underlying or deep structure of the above sentence is shown in the example below:

1. (b) A nà-ejì mmà na-àsụ ọrū, na-ègbu anū, na-egbù osisi, na-alù agha (‘People use the knife for cutting the bush in preparation for farming, slaughtering animals, cutting trees and fighting wars.’)

Emenanjo points out that (a) and (b) have exactly the same meaning as demonstrated in the gloss. The only difference is that the simple progressive/durative marker, the auxiliary, na, has been deleted in (a) because VS requires that all the verbs agree in terms of affirmation and aspect. However, ‘if (a) becomes a case of futurity, the future marker will be found in the deep structure with the first verb, while other verbs will retain their simple participle or narrative form’ (Alerechi, 2018, p. 22).

Emenanjo (2015) emphasises that ‘one of the most problematic issues in Igbo VS is how the different sentences have come to be (p. 542). He states that it is easy to postulate and prove that the (b) above is the underlying or deep structure of the (a) above (Emenanjo, 2015, p. 543). It is not easy to do so with (a), whose semantics is the same in spite of obvious differences in

surface structure. The structural difference in the surface structure suggests two different deep structures.

VS in Obio dialect of Ikwere language is described by Martins (2010). He identifies ‘comparative, instrumental, manner, accompanimental, directional and simultaneity VSs’ as the semantic types of VS in Ikwere language (Martins, 2010, p. 33). He exemplifies with:

2. Ézé tòrù ógólógó kárú Uche
PN be -tall tall surpass PN

Eze is taller than Uche (Martins, 2010, p. 33).

The above Example 2 shows that the verb kárú ‘surpass’ is used to mark comparison in Obio dialect of Ikwere language. Clearly, Martins (2010) identifies the unmarked variety of VS in Obio. Alerechi (2018) notes that ‘serial verb constructions in Ikwere may reflect series of two or more verbs without an intervening conjunction, coordination or complement between the verbs’ (p. 4). Up to four verbs can co-occur in a sequence without an intervening object NP. This is particularly true with imperative sentences, which require the presence of the addressee at the point of speaking. Therefore, the presence of the addressee presupposes the fact that the addressee is perfectly aware of the context of speaking and may not require explanation to certain issues as he would when absent.

Martins (2010) states that based on Williamson’s (1989) classification of VS into: unmarked, consecutive and concordial VSs, Ikwere records the unmarked VS (p. 37). As ‘an SVO language, the first verb in the language is fully marked for tense, aspect or polarity, while others occur as bare stems’ (Martins, 2010, p. 37). This means that ‘the initial verb and non-initial verb(s) share a common tense, aspect or polarity in a VS of the Ikwere language’ (Alerechi, 2018, p. 26). Alerechi (2018) points out that similar to Kari’s (2003), observation in Degema, ‘the VS in Ikwere is derived from two or more underlying sentences by deleting all, but the first subject NP in the serial construction’ (p. 275).

Ndiribe’s (2019) journal paper entitled ‘Serial verb constructions in Igbo: A critical assessment’ is a relevant empirical literature. The paper investigates VS Igbo language, using transformational generative grammar (TGG) and a minimalist framework of analysis. Its aim is to ascertain whether or not qualifies in Igbo can be classified as VS. The paper relied on extant secondary data. It shows that VS obtains in Igbo in a slight different way from how it obtains in

other African languages. Some VSs in Igbo incorporate NPs covertly. They are realised using the concept of Empty Category Principle (ECP) [e], which co-indexes the first NPs with all other NPs in the sentence and some others have disjointed NPs.

The foregoing finding of Ndiribe (2019) disproves the claim made by Okorji and Mbagwu (2008) that Igbo language does not qualify to be described as an VS language. Ndiribe (2019) show that the following VSs obtain in Igbo: object sharing and deletion, the multiple covert object NP in the deep structure, and peculiar VS negation. Ndiribe's (2019) offers a landing ground for this present study. While it explored VSs in Standard Igbo, the present study seeks to explore VSs in the Ezaa dialect of Igbo.

Medua (2010) confirms the existence of unmarked variety of VS in the Akwukwu dialect of Igbo. Among other observes she that the perfect tense (aspect) is marked by attaching a perfect suffix to the initial verb while the non-initial verb remains bare (Medua, 2010). In the case of the concordial VS, each verb refers back to the subject by means of a concord marker or pronoun (Alerechi, 2018). Alerechi (2018) observes that 'of the three varieties of VS (unmarked, consecutive and concordial), the unmarked variety is typical of the Ikwere language' (p. 20).

Taiwo's (2009) article entitled 'Derivation of serial verbal constructions' is an important literature here. It notes that previous studies failed to engage with VSs, the deletion method adopted is incapable of accounting for the derivation of the modified type of VS. Employing the Minimalist Program (MP), a theoretical construct of generative syntax, the article shows that the derivation of the modified VS type problematic.

Kari (2007) confirms the existence of the concordial VS in Degema, noting that the concordial VS with only subject clitic. He observes that "it is the type of VS where the only subject clitic that occurs in the serial construction precedes the initial verb" (Kari, 2007, p. 12). Kari (2007) observes that the verbs in series *tá* 'go' and *dẹ́* 'buy' concord with the subject NP *Ohoso* in person and number, and that the subject clitic *ō* precedes the initial verb *tá* 'go' (p. 12).

Ikoro (1996) points out that the position of a derivative suffix depends on the particular suffix involved. Suffixes marking causative, instrumental, reciprocal, etc. occur on the second verb, whereas those marking repetition and modality occur on the first verb. One criterion for identifying VS, as in Kana, is negation. This is additional to a succession of verbs. It is noted that 'negation occurs only once on the first verb, but in a non-serial construction, a negative marker

may occur more than once, (Ikoro, 1996, p. 253). Ikoro finally identifies five types of VSs in Kana viz: ‘instrumental, benefactive, allative, source and comparative constructions’ (Ikoro, 1996, p. 253).

7. Data Presentation and Discussion

From the corpus of data collected for the purpose of the present study, the following examples represent cases of verb serialization in the language of concern.

- 3a. Nweke la-ata awhuwuhu.
Nweke is going to suffer.
- b. M’ agu epfu le ulo uka ntanu.
I am going to sing in the church today.
- c. O tekwaru enya nshi kutata hu.
I have been calling you.
- d. Ndehunu eka ishi noduts?
Where have you been staying?
- e. M’ agu ekwo mu le enyanshia.
I am going to read my book this evening.
- f. M’ anwu nwa le onwa.
I am going to put to bed this month.
- g. O bu onye oka nwata la awha odo.
She is going to be a professor by next year.
- h. E ge o bule osokwa te odu, Anyi le emeriri agha ono.
In all, we are going to win the battle.
- i. Ishi chotata opfu nkeshi
You have been looking for trouble.
- j. O mebukwaro uche ya.
She is going to do her mind.
- k. O kwa nri anyi bu oshi ritata.
She has been eating our food for long.
- l. A suakwari y ate okwaphu.
He has been told to pack out.

- m. M' eri nri shi echite.
I am going to eat plenty of food tomorrow.
- n. Echi ya igwe ntanu.
He will be crowned the king today.
- o. Q lapfu nna ija ntanu.
She is going to meet his father today.

As evident in the sentences above, tense marking in the VS of Ezaa Igbo is compulsory for the V₁, while that of the V₂. That is, the V₁ must be assigned the [-rV] suffix past tense marker, the V₂ may or may not be assigned the [-rV] tense marker. The [-rV] suffixation of the V₂ is a must because without it, the sentence becomes ungrammatical. Thus, the sentences can assign the [-rV] past tense marker to V₂ or be without the [-rV] past tense suffix.

In what justifies the above, Ndiribe (2019) states that the only basic thing is that the V₁ must have the [-rV] past tense marker. For the past tense marker to spread to the V₂ or V₃ depends on the structure involved. Ndiribe (2019) and Sanusi and Umeozor (2015) observe that the verb *jì* 'use', which incorporates preposition and instrumentation in its frame might not be a very good example in the analysis of the characteristics of VS in the Igbo language. The V₂ theta marks the NP₂, which is deleted at the point of the S-structure. The same NP₁, which is the object of V₁ is also the object of V₂. As such, there is no movement of NP₂ to V₁. Also, it is realised that tense marking in the VS of Ezaa is not appropriate. Ndiribe (2019) confirms this about VS in Igbo language as a whole.

Onuoha (2014) claims otherwise that the verbs in VSs in Igbo are marked with [-rV] suffix, which is the marker of the simple past tense in Igbo. She maintains that this [-rV] suffix could be marked on both the V₁ and the V₂ in verb serialization (Onuoha, 2014). This present study argues that the said suffix cannot or do not mark other tenses. Suggesting that it should be used to mark other tenses implies making such a suggestion to cover up for the inadequacy of tense marking in Igbo VS. Negation in Ezaa VS is implied or infused interpretively. No real or obvious negation markers for negation in VS. Ndiribe (2019) confirms that Igbo VSs have no real but interpreted negation markers. For Ndiribe (2019), verb serialization obtains in some cases in Igbo and does not in other cases. Sanusi & Umeozor (2015), Okorji and Mbagwu

(2008), Emenanjo (1978) and some other scholars argue that VSs do not realistically obtain in Igbo.

8. Conclusion

Verb serialization (VS) obtains in Ezaa. While some extant studies claim that the Igbo language does not have or exhibit verb serialization, others argue that it does. It follows that if Igbo language does not possess the linguistic feature of verb serialization, Ezaa does not too and vice versa. However, the fact that serial verb construction (VS) obtains in Ezaa, though shabbily, is a proof that the Igbo language possess VS. The concept of object verb suffix (OVS) is used to refer to an affix that is attached to a root verb in order to enhance the semantic content. The attachment must be based on the principle of vowel harmony. OVS gets removed from verb root when there is need for past tense or negation marker. This study represents a call on the African linguistics community to examine phenomena in the language from a dialect basis perspective instead of unifying everything in view of the standard. It is in the dialectal variation that one is able to understand the resources available in the Igbo language in general.

9. Recommendations

The following recommendations are made:

- (i) Ezaa speakers of Igbo should endeavour to learn and teach the younger generations their dialect so as to get familiarised with the phenomenon of serial verb construction.
- (ii) Teaching and learning of Igbo should not be centred on the Standard Igbo alone, but the different dialects too.
- (iii) More studies should be carried on Ezaa VS and its other aspects of linguistic analysis.
- (iv) A comparative study on Ezaa VS and those of other dialects of Igbo would be more revealing, engaging and expository.

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