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Sujata Patel, M.A.
Ph.D. Research Scholar
Indian Institute of Technology Patna, Bihta, Bihar, 801106
sujatapatel0987@gmail.com

Dr. Smriti Singh, Ph.D.
Professor at the Department of Humanities and Social Sciences
Indian Institute of Technology Patna, India
smritichotu@gmail.com
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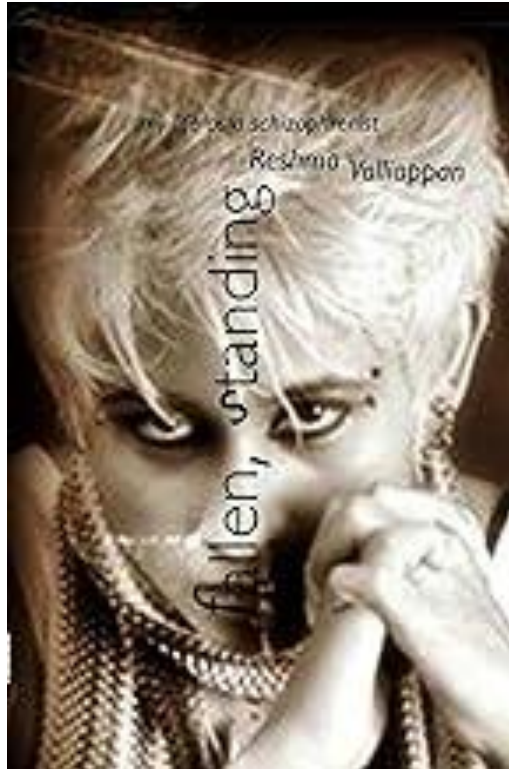
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Abstract

The prevalent narrative surrounding mental health conditions in India often perpetuates harmful stereotypes, linking mental health conditions with madness. These persistent misconceptions are reinforced through numerous literary texts and films, profoundly

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influencing public perceptions of mental health conditions in negative ways. In addition to these cultural representations, supernatural explanations further compound the understanding, attributing mental health conditions to factors like evil, spirit possessions, or a consequence of past misdeeds. In response to these challenges, life writing emerges as a powerful tool for marginalised voices to reclaim their narratives and provide a more nuanced understanding of the daily experiences of an individual with mental health conditions. By employing close reading and interpretive analysis, this study attempts to explore Reshma Valliappan's memoir *Fallen, Standing: My Life as a Schizophrenia* (2015) to understand the way it challenges and counters the dominant discourse surrounding mental health conditions within the cultural context of India.

Keywords: Reshma Valliappan, *Fallen, Standing: My Life as a Schizophrenia,* mental health, schizophrenia, culture, media presentations.

Introduction

Mental Health narratives are crucial in shaping how societies understand and approach mental health conditions. These narratives are deeply embedded in culture, media, literature and daily discourses and can either help dismantle stigma or perpetuate harmful misconceptions about mental health. Arthur W. Frank argues that narratives are crucial in shaping public perception because they provide frameworks through which illness is understood and communicated (13). Mental health issues in many cultures are associated with deep-rooted taboos, and the prevailing narrative often links mental health conditions with notions of madness, danger, and weakness, contributing to a widespread culture of fear and misunderstanding.

In India, the narrative surrounding mental health conditions remains particularly fraught. The cultural understanding of mental health conditions in Indian society remains deeply rooted in an archaic and stereotypical manner. Sahi and Bhagat highlight that mental health conditions are frequently associated with madness, with derogatory terms such as 'pagal' (mad) and retard used indiscriminately (172). This association stems from the fact that Indian cultural and religious traditions have long intertwined illness and disability with moral failings or spiritual disturbances, and mental condition is no exception to this. Indian films have often depicted individuals with mental health conditions as either violent and dangerous or tragically comedic figures. Such type of representation reinforces a fear-based narrative that does not

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reflect the lived realities of mental issues and often perpetuates stereotypes and marginalisation of individuals. The persistent narrative is particularly harmful given the high prevalence of mental health conditions in India.

According to the National Mental Health Survey conducted in 2015-2016, approximately 193.7 million people are grappling with mental issues, and every sixth person in the country needs help (Murthy 21). Despite these staggering numbers, awareness and understanding of mental health remain limited. Several studies have shown that the stigma surrounding mental health in India leads to a vicious cycle of shame and social exclusion, where individuals are reluctant to seek help for fear of being labelled as mad or ostracised by society (Lauber and Rossler 159).

The societal expectations and family honour further compound the problem, as people with mental illness are often viewed as disgracing their families, leading to forced isolation and mistreatment. This reluctance to seek professional help further entrenches the stigma around mental health, perpetuating a cycle of suffering in silence. The stigma surrounding mental health is not just a cultural one but also a public health crisis.

In this context, the memoir and other personal narratives are potent means of challenging these narratives. Life writing, particularly memoirs by individuals who have experienced mental health challenges, offers an intimate and personal insight into the realities of living with mental health conditions. Unlike the fictionalised or stereotyped portrayal, memoirs present a more authentic and humanised narrative that can shift public perception, foster understanding, and break down the stigma surrounding mental health.

G. Thomson Couser highlights how the first-person voice in a memoir can humanise medical conditions and dismantle the impersonal, dehumanised approaches often seen in popular media and culture (79).

The memoirs written in India are especially significant given the persistent stigmatisation of mental conditions in the country. Narratives that recount personal struggles with mental health allow for a reframing of mental health as a legitimate concern rather than a source of shame.

This study analyses the memoir of Reshma Valliappan's *Fallen, Standing: My Life as a Schizophrenist*, published in 2015, which offers a narrative that counters the damaging

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stereotypes surrounding mental health conditions prevalent in Indian culture. It delves into her diagnosis and acceptance of schizophrenia and the social stigma she faces in her daily life. Valliappan also explores the complex intersections between gender and mental health, addressing the unique challenges that women with mental health conditions face in Indian society. The memoir engages with broader social and medical issues, including the inadequate mental health care system in India.

Throughout the memoir, Valliappan challenges the dominant cultural narrative that has long framed mental illness as something shameful and a personal failing. This paper explores how the memoir challenges and counters the dominant discourse surrounding mental health conditions in India. By employing close reading and interpretive analysis, this study aims to examine how personal narratives like Valliappan's memoir provide a nuanced understanding of mental health, especially schizophrenia.

Review of Literature

Memoir as a genre has increasingly emerged as a powerful tool for challenging and reshaping societal constructions of mental illness, offering nuanced representations that disrupt dominant cultural narratives. Scholars such as Barbara Stone explore how memoirs can provide a unique platform for individuals to voice their experiences with mental health, enabling them to reframe their identities against the stigmatised labels often imposed by society. Stone's work *How Can I Speak of Madness? Narrative and Identity in Memoirs of 'Mental Illness'* highlights the capacity of memoirs to articulate complex personal narratives that defy the reductionist views of mental health conditions commonly portrayed in popular media and culture. By using first-person accounts, these memoirs challenge the pathologizing labels of 'madness' and create space for authentic representation of mental health.

Similarly, E. Young's *Memoirs: Rewriting the Social Construction of Mental Illness* emphasises that memoirs can serve as a form of social critique, rewriting the dominant narrative that has historically framed mental health as a purely medical issue or a moral failing. Young argues that memoirs push back against the clinical gaze that tends to define individuals solely by their diagnosis. Instead, they offer alternative constructions that emphasise personal agency, resilience, and the broader sociocultural context in which mental narrative exists. This shift is significant in deconstructing the social stigmas attached to mental health conditions and in facilitating greater public empathy and understanding (Young 114).

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Memoirs address the social and cultural dimensions of mental health and intersect with other critical issues, such as migration and identity. In *Migration and Mental Health in Two Contemporary Memoirs*, L. Englund examines how experiences of migration compound mental health struggles, adding layers of cultural dislocation and alienation. Englund's analysis highlights how memoirs by migrant authors navigate both mental health issues and challenges of assimilation, reflecting on the impact of cultural identity and geographical displacement on mental health. These narratives provide insight into the intersectionality of mental health experiences, complicating the often monolithic portrayal of mental health by incorporating factors such as ethnicity, migration and social belongings.

The visual forms of life writing, such as graphic memoirs, further enrich this discourse by embodying illness experiences that challenge normative health and wellness ideas. In *Representation of Health, Embodiment, and Experience in Graphic Memoir*, C Donovan explores how graphic memory visually depicts the embodiment of mental health. The medium of graphics memoir allows authors to convey the often intangible and interior experience of mental health struggles through visible metaphors and fragmented narratives, providing readers with a more visceral understanding of the condition.

The text highlights that the visual representation contributes to a deeper, more embodied engagement with the experience of illness and wellness, challenging dominant narratives that prioritise linear recovery and coherence. Memoirs also play a therapeutic role, as discussed by Baines and Dwyer in their study *Memoir Writing as Narrative Therapy*. They argue that memoir writing allows individuals to reframe their experiences and reclaim the agency over their narratives, making it a powerful form of narrative therapy. This process of writing about one's mental health journey fosters self-reflection. It can contribute to personal healing by allowing individuals to confront and make sense of closure or empowerment that counters the societal stigma attached to mental health conditions.

K.M Greif's article *This Muddled In-between: A Case Study of Innovative Contemporary Women's Mental Health Memoirs* explores the innovations in form and content that characterise contemporary mental health memoirs. These works often blur the boundaries between genres and challenge traditional narrative structures, reflecting the fragmented nature of mental health itself. He further argues that these innovative forms are particularly effective

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in representing the non-linear, unpredictable experiences of mental health conditions, allowing for more honest and complex portrayals of mental health struggles.

Indian memoirs have also contributed to this growing body of work, addressing the unique challenge of mental health care in the Indian context. MS and Das, in their study *Mental Healthcare Spaces, Ambivalence of Caregiving, and Indian Memoirs of Psychiatric Patients*, highlight how Indian memoirs bring attention to the complexities of mental health care in a society where stigma and a lack of resources create significant barriers to treatment. These memoirs reflect on the ambivalence of caregiving and the challenges faced by both patients and caregivers in navigating a fragmented and often dehumanising mental healthcare system (MS and Das 87).

Human rights and medical ethics are two significant aspects of memoirs dealing with mental health, as explored by N. Sundaram in the *Human Rights and Medical Care Narrative*. He highlights how memoirs can serve as critiques of mental health care practices that infringe on individuals' autonomy and dignity.

G. Thomas Couser, in *Signifying Bodies: Disability in Contemporary Life Writing*, brings these themes together by emphasising the role of memoir in challenging the medicalisation of illness and advocating for a more humanised and narrative-based understanding of disability and illness. Couser highlights how memoirs can serve as a site of resistance against the dominant medical models of disability and illness, offering more personal and nuanced accounts of individuals living with mental conditions. The existing literature highlights the role of memoirs in breaking stereotypes surrounding mental health.

In this context, this paper attempts to explore Reshma Valliappan's memoir to understand the complexities of living with schizophrenia and the societal stigma associated with it.

The Cultural Discourse of Mental Health Conditions in India

The discourse surrounding mental health conditions is profoundly influenced by socio-cultural, religious, and historical factors, which have led to stigmatisation and marginalisation. Despite the global focus on mental health, discussion in Indian society is still met with discomfort and silence. According to the National Mental Health Survey of India, more than 10% of the Indian population suffers from mental health conditions such as anxiety, depression,

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bipolar disorder, and schizophrenia. However, the treatment gap remains alarmingly high, with estimates ranging from 70% to 92%. This highlights that the majority of individuals with mental health conditions do not receive appropriate care and support. Several factors contribute to this care gap, including limited access to mental health services, a shortage of mental health professionals, and deeply ingrained societal stigma. India has a population of over 1.4 billion people, but only one psychiatrist per 100,00 people is available in the country; this is far below the World Health Organisation's recommendation (World Health Organisation). Moreover, most mental health services are concentrated in urban centres, leaving rural populations, who constitute the majority, remain significantly underserved.

One of the significant barriers to mental health care in India remains the stigma associated with mental health. This stigma is manifested through derogatory language, social ostracisation and misrepresentation in media and popular culture. In general, the term 'pagal' (mad) is used to refer to these individuals, further reinforcing the negative stereotypes. Mental issues are often associated with beliefs in Karma and divine retribution. As a result, families may turn to religious or traditional healers rather than medical professionals when dealing with mental health issues. The social impact of this cultural discourse is profound. The individuals face shame, isolation, and discrimination upon revealing mental health conditions. Several studies also reveal that people with mental illnesses often struggle with marriage, employment, and social relationships due to these negative perceptions. Women, in these cases, are doubly marginalised by societal expectations that stigmatise mental illness as a failure to adhere to traditional caregiving roles.

The representation of mental health in media also contributes to this problematic discourse; Indian films and television programs often depict individuals with mental health conditions as violent or irrational. For instance, movies like *Kartik Calling Kartik* and *Bhool Bhulaiya* exoticise and dramatise mental illness without offering insight into the lived experiences of those affected. Such repetitive portrayals perpetuate fear and misunderstanding rather than fostering empathy and awareness.

In response to these issues, the Indian government enacted the Mental Healthcare Act of 2017, a significant milestone in mental health legislation. The act recognises mental health as an integral part of well-being and asserts that every person has the right to access mental health care without facing discrimination. However, the condition remains unsatisfactory in the

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country, and cultural misconceptions persist. In this challenging environment, memoirs and other personal narratives serve as critical tools for reframing mental health narratives.

Countering the Narrative: An Analysis of *Fallen, Standing: My Life as a Schizophrenist*

Reshma Valliappan's memoir is a pivotal text in the landscape of Indian mental health narratives. The memoir offers a counter-narrative to the stigmatised and often dehumanising portrayals of mental conditions that pervade Indian society. The central focus of the memoir is on Valliappan's journey with schizophrenia- a condition that dramatically alters her perception of reality. By using the term 'schizophrenist,' Valliappan resists the label of 'schizophrenic,' emphasising her active engagement with the condition rather than passively accepting a mental diagnosis. The reclamation of identity and agency serves as a critical intervention against the traditional mental health discourses that often reduce individuals to their illnesses.

Schizophrenia, in the context of Indian society, is frequently shrouded in fear, misunderstanding and superstition. Individuals diagnosed with this condition are often regarded as unstable, which reinforces negative stereotypes that perpetuate stigma. Valliappan's memoir directly confronts these stereotypes by portraying schizophrenia not as an alien force that takes over her life but as one of the many facets of her complex existence. Her narrative subverts the binary between madness and sanity, rejecting the cultural notion that mental health condition is something to be feared. Instead, she positions herself as an individual navigating the challenges posed by her mental health conditions while refusing to be defined by them.

The memoir's significant contribution lies in its exploration of the complex relationships between schizophrenia, identity, and agency. Valliappan does not frame schizophrenia solely as a burden but rather as an element of her life that she must negotiate on her terms. This reframing of schizophrenia counters traditional medical narratives that treat mental illness as a condition to be cured or eliminated. In *Fallen, Standing*, schizophrenia is something Valliappan lives with - something that she integrates into her life, using it to reshape her identity in ways that are empowering rather than limiting. She thus opens up a space for individuals with mental health conditions to view themselves not as passive sufferers but as active participants in their own lives.

This memoir is also a profound critique of the Indian mental healthcare system. She describes instances where her voice and experiences were dismissed by medical professionals

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who regarded her condition only through the narrow lens of pathology. This reflects Arthur W. Frank's observation that traditional medical narratives often silence patients, positioning them as objects of medical knowledge rather than individuals with an identity. The memoir challenges this power dynamic by centring Valliappan's voice and emphasising the importance of listening to the perspectives of those with mental conditions. Her memoir calls for a re-evaluation of mental healthcare, one that recognises the importance of patient agency and lived experience alongside medical expertise.

By telling her own story, Valliappan resists the objectification that often accompanies mental health diagnoses. The theme of reclaiming narrative agency is one of the most powerful elements of her memoir. As such, the memoir functions as a form of resistance to the dominant narratives that pathologise and dehumanise people with mental conditions. Additionally, Valliappan foregrounds the intersection of mental health and gender, offering a feminist critique of how women with mental health conditions are treated within patriarchal societies. Valliappan addresses the additional societal burdens placed on women in India, who are often expected to serve as caretakers and emotional anchors for their families. Mental conditions can be perceived as a failure to fulfil these roles, leading to further marginalisation and stigmatisation. Her narrative highlights how these gendered expectations exacerbate the stigma surrounding mental health, placing women in a particularly vulnerable position. The memoir also sheds light on the importance of support systems in the lives of individuals with mental health conditions. Valliappan details the role of family, friends, and therapy in helping her manage her schizophrenia. This emphasis on support networks challenges the notion that mental health conditions must be dealt with in isolation. Instead, Valliappan advocates for a more holistic mental health care that recognises the importance of community and emotional support in addition to medical treatment.

Conclusion

Reshma Valliappan's *Fallen, Standing: My Life as a Schizophrenist* exemplifies the potential of memoirs to challenge and reshape the cultural discourse surrounding mental health in India. By reclaiming her identity and resisting the reductionist labels often imposed by society, Valliappan offers a counter-narrative to the stigmatising portrayals of mental health conditions that pervade Indian culture. Her memoir demonstrates that mental condition is not a singular, defining aspect of a person's identity but rather a facet of their lived experience. Her

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redefinition of schizophrenia empowers individuals to negotiate their conditions on their terms, disrupting the medical and cultural narratives that traditionally marginalised them. Through Valliappan's memoir, this paper also highlights the inadequacies of the mental health care system, particularly how it silences patients and fails to address their needs.

Memoirs like *Fallen, Standing: My Life as a Schizophrenist* is vital in the ongoing effort to destigmatise mental conditions and foster a more inclusive understanding of mental health in India. By portraying the daily experiences, they challenge harmful stereotypes, offer a new perspective on mental health and encourage society toward greater acceptance and support for individuals with mental health conditions.

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Revisiting the Phonemic Inventory of the Kashmiri Language: A Comprehensive Analysis of Consonants, Vowels, Diphthongs, and Nasal Vowels

Tariq Ahmad Dar, M.A. Linguistics, Ph.D. Research Scholar
Department of Linguistics, University of Kashmir
Hazratbal, Srinagar190006, Kashmir, India
tariq.haider686@gmail.com

Dr. Sajad Hussain Wani, Sr. Assistant Professor
Department of Linguistics, University of Kashmir
Hazratbal, Srinagar 190006, Kashmir, India
wani.sajad@gmail.com
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Abstract

This paper presents a comprehensive analysis of the phonemic inventory of the Kashmiri language, focusing on consonants, vowels (monophthongs), diphthongs, and nasal vowels. By analyzing both historical and contemporary data, the research focuses on the dynamic roles of vowels, consonants, diphthongs, and nasal vowels within Kashmiri phonology. The study confirms the consistency of consonant and monophthong inventories with previously documented findings, while offering new insights into the diphthongal and nasal vowel systems.

Key findings include the identification of a newly recognized diphthong [oi] and the classification of 14 nasal vowels as distinct phonemic categories with substantial variation across dialects: the central urban dialect exhibits the widest range, while central rural, southern, and northern dialects show a reduction in diphthongs, often replaced by monophthong variants. This discovery highlights the need for revising existing descriptions of Kashmiri diphthongs.

The examination of nasal vowels identifies fourteen distinct types, organized into front, central, and back categories, and highlighting their phonemic status contrasting with previous

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studies that had not fully recognized their phonemic relevance. The study's findings challenge traditional views on the category of nasal vowels and contribute to a refined understanding of Kashmiri phonology. This research enriches the phonological analysis of Kashmiri, providing a detailed account of its diphthongs and nasal vowel systems and suggesting directions for further exploration in phonemic theory.

Keywords: Kashmiri Phonology, Phonemic Inventory, Diphthongs, Nasal Vowels, Dialectal Variation.

1. Introduction

The Kashmiri language, a prominent member of the Dardic subgroup within the Indo-Aryan Languages, has long been a focal point of linguistic research. Since the late 19th century, scholars have endeavoured to document and analyze its phonological and grammatical intricacies. The pioneering work of Ishwar Kaul in 'Kashmira Shabdamitam' (1879) marked the beginning of a detailed exploration of Kashmiri grammar. This foundational study was followed by Grierson's 'Standard Manual of the Kashmiri Language' (1911), which offered an extensive description of Kashmiri phonetics, grammar, and vocabulary, significantly contributing to the field.

In subsequent decades, researchers such as Kachru (1969) and Bhat (1987) provided more refined analyses of Kashmiri's phonological and morphological systems. Kachru's 'A Grammatical Study of Kashmiri' (1969) introduced a systematic outline of Kashmiri grammar, including phonetic and phonemic aspects. Bhat's work further elaborated on Kashmiri phonology, morphophonemics, and morphology, providing crucial insights into the language's sound system and its phonological processes.

Despite these extensive studies, the phonological description of Kashmiri has experienced notable revisions. Grierson's (1919) classification of 54 sounds, including 29 consonants and 25 vowels, and his identification of 'Matra vowels' were initially influential. However, the validity of the Matra vowels was later disputed, and Grierson's recognition of two diphthongs— [/ai/ and /au/]—was subsequently refuted by later researchers. Kelekar and Trisal (1964) revised the phonemic inventory to 43 segmental phonemes, including 25 consonants and 14 monophthongs,

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and acknowledged only two diphthongs— [/ua/ and /au/]. Bhat (1987) identified a slightly expanded inventory of 43 segmental phonemes and introduced four diphthongs, which contributed to the evolving understanding of Kashmiri vowels. Recent scholarship has continued to refine the phonological inventory. Razdan (2000) listed 42 segmental phonemes, excluding diphthongs, while Ahmad (2002) expanded the inventory to include seven diphthongs. Koul and Wali (2006) provided an updated count of 44 segmental phonemes and three diphthongs, and Kak and Panzoo (2011) reported 46 segmental phonemes along with eight diphthongs. These ongoing revisions reflect the dynamic nature of Kashmiri phonology and highlight the need for continuous examination.

This paper aims to offer a comprehensive re-evaluation of the Kashmiri phonemic inventory, focusing particularly on the roles of diphthongs and nasal vowels. By synthesizing historical and contemporary findings, the study seeks to clarify the phonological system of Kashmiri and provide a comprehensive understanding of its phonemic structure. The analysis not only addresses the complexity of Kashmiri phonology but also contributes to broader discussions on language variation, phonological theory, and the implications of language contact. Through this comprehensive investigation, the paper aims to enhance our understanding of Kashmiri phonology and its theoretical implications, advancing the discourse on the phonological features and processes that characterize this linguistically significant language.

2. Methodology

This study employs a multifaceted approach to re-evaluate the phonemic inventory of the Kashmiri language, with a particular focus on diphthongs and nasal vowels. The methodology integrates both historical data and contemporary empirical analysis, utilizing a combination of phonological theory, fieldwork, and data analysis.

a. Data Collection

A comprehensive review of existing literature on Kashmiri phonology was conducted, including foundational works such as Grierson's Standard Manual of the Kashmiri Language (1911), Kachru's A Grammatical Study of Kashmiri (1969), and more recent studies by Bhat

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(1987), Ahmad (2002), Koul and Wali (2006), and Kak and Panzoo (2011). This historical data provided a baseline for understanding previous phonological descriptions and revisions. Fieldwork was conducted to collect primary data on contemporary Kashmiri phonology. This involved recording native Kashmiri speakers from diverse dialectal backgrounds to ensure a representative sample. Audio recordings were made in controlled settings to capture natural speech patterns, focusing on both standard and regional variations of Kashmiri.

b. Phonetic Analysis

The recorded data were analyzed using acoustic phonetic methods to identify and categorize diphthongs and nasal vowels. To account for dialectal variation, the study included a cross-dialectal analysis of Kashmiri phonology. This involved comparing the phonological features observed in different dialects to identify common patterns and variations. The analysis aimed to determine the extent to which diphthongs and nasal vowels are consistent across dialects and to explore any dialect-specific phenomena.

3. Validation and Reliability

3.1. Data Triangulation

To ensure the reliability of the findings, the study employed data triangulation by comparing results from multiple sources, including historical data, empirical recordings, and theoretical analysis. This approach provided a sturdy validation of the phonological inventory and processes identified in the study.

3.2. Peer Review and Expert Consultation

The findings were reviewed by experts in Kashmiri phonology and phonological theory to validate the accuracy and interpretation of the data. Feedback from these consultations was incorporated to refine the analysis and ensure its scholarly rigor.

3.3. Ethical Considerations

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All participants in the fieldwork provided informed consent prior to recording. The study adhered to ethical guidelines for conducting research involving human subjects, ensuring that participants were fully aware of the purpose and use of the recordings.

4. Data Analysis and Findings

This section provides a detailed analysis of phonemic inventory of the Kashmiri language, concentrating on diphthongs and nasal vowels. The study confirms that the consonant and vowel inventories of Kashmiri are consistent with previously documented findings. However, it addresses discrepancies in the classification of diphthongs by integrating data from Central, Northern, and Southern dialects, as well as both urban and rural regions. This comprehensive approach highlights variability in diphthong identification across different studies and seeks to standardize their classification. Additionally, the research delves into nasal vowels, which had previously been explored primarily in terms of secondary articulation phenomena but had not been assigned phonemic status. By evaluating the phonemic significance of these nasal vowels, the study fills a crucial gap in the literature. The comparison of new findings with historical phonological descriptions is crucial for assessing the accuracy and reliability of past analyses and refining the phonemic inventory of Kashmiri, thus contributing valuable insights into its phonological structure.

a. Consonants and Vowels of Kashmiri Language

The study observed that the consonants and monophthongs of the Kashmiri language remain largely consistent with findings from earlier research, showing no substantial deviations. Given this stability, the study opted not to explore these phonemic categories in depth. Instead, it provides detailed charts that depict the consonants and vowels (monophthongs) inventories of Kashmiri, emphasizing their alignment with previously documented data. By focusing on these charts, the study reaffirms the reliability and uniformity of consonant and Vowel (monophthongs) system of Kashmiri Language, while redirecting attention towards more variable aspects of the phonological system, such as diphthongs and nasal vowels. This approach allows for a concise

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presentation of the established phonemic inventory, without redundant reiteration of well-documented consonant and Vowel (monophthongs) of Kashmiri Language.

4.1. Consonant Chart

Consonants (Pulmonic)	Labial		Coronal				Dorsal			Laryngeal	
	Bilabial	labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b pʰ		t d tʰ			ʈ ɖ ʈʰ		k g kʰ		▓	
Nasal	m			n				ŋ		▓	▓
Trill							▓				▓
Tap/Flap				r			▓				▓
Fricative		v		s z	ʃ						h
Affricate				ts tsʰ	tʃ dʒ tʃʰ					▓	▓
Approximant	w		l				j				▓

4.2. Vowel Phoneme Chart (Oral Vowels)

VOWELS			[-back]	[+back	
			[-round]		[+round
[+high]	[-low]	[+ATR]	/i/		/uː/
		[-ATR]	/iː/	/ɨ/ /ɨː/	/u/
		[+ATR]	/e/		
[-high]				/ə/ /əː/	/o/ /oː/
		[-ATR]	/eː/		/ɔ/ /ɔː/
	[+low]	[+ATR]		/a/ /aː/	

Table 2: Description of Vowels sound of Kashmiri Language

5. Diphthongs

This study re-evaluates the diphthongs in the Kashmiri language by examining them across various dialects. Historically, the number and types of diphthongs in Kashmiri have been contentious, with some scholars affirming their presence and others rejecting the notion entirely. Disagreements also exist among those who recognize diphthongs, particularly regarding their quantity and variety. This controversy may stem from the fact that some researchers, such as

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Grierson, Kelkar, and Morgenstierne, were non-native speakers, while others, though native, based their conclusions on limited linguistic samples.

Key studies have significantly contributed to the understanding of Kashmiri diphthongs. Grierson (1919) initially identified two diphthongs, [ai] in [aith] (eight) and [au] in [gauv] (cow). Kelkar and Trisal (1964) expanded the inventory with [ua] in [khuar] (foot) and reiterated [au] in [nau] (nine). Bhat (1987) documented four diphthongs, including [ui] in [shiur] (children) and [u:i] in [gu:ir] (milkmaid), offering a broader analysis. Ahmad (2002) identified seven diphthongs, such as [u:a] in [u:al] (nest) and [ɨa] in [ɨaʈ] (eight), highlighting their diversity. Koul and Wali (2006) focused on three main diphthongs: [uɨ] in [shuɨr] (child - feminine), [u:ɨ] in [gu:ɨr] (milkmaid), and [oːə] in [oːəl] (nest), refining previous analyses. More recently, Kak and Panzoo (2011) identified eight diphthongs, including [uɨ] in [guɨr] (mare) and [ei] in [mei] (I/me), reflecting the evolving and complex nature of Kashmiri diphthongs.

The present study identifies nine distinct diphthongs and their variants across different dialects, underscoring the language's rich phonetic landscape. The description of the diphthongs and their Variants present in the dialects of Kashmiri Language is as follows:

1)   [ai]

The diphthong, characterized as a 'closing diphthong,' transitions between the low central unrounded vowel [a] and the high front unrounded vowel [i]. Documented by Grierson (1991), Ahmad (2002), and Kak and Panzoo (2011), this study confirms its presence across all Kashmiri dialects, validating its phonological significance and uniformity. No alternative variants were observed in any dialect, indicating a consistent realization throughout the Kashmiri language.

	Central		**Northern**	**Southern**
Urban	**Rural**		**Urban/Rural**	**Urban/Rural**
[kʰai] (rust)	✓	✓		✓
[dai] (God)	✓	✓		✓

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[sai] (down payment)	✓	✓	✓

Table 3: Examples of [ai] diphthong and its presence (shown by check symbol such as '✓') in dialects of the Kashmiri language

2) **[ei]**

The [ei] diphthong, classified as a 'closing diphthong,' involves a transition from the mid-front unrounded vowel [e] to the high-front unrounded vowel [i]. It primarily occurs in word-final positions within Kashmiri. Documented by Kak and Panzoo (2011), this diphthong is present across all three Kashmiri dialects. However, in the northern variety, it is occasionally replaced by a monophthong, with the preceding consonant undergoing palatalization.

Central Urban	Rural	Northern Urban/Rural	Southern Urban/Rural
[mei] (i)	✓	[mij]	✓
[tsei] (you)	✓	[tsij]	✓
[rei] (ant)	✓	✓	✓
[kʰei] (eat 'fem.')	✓	✓	✓

Table 4: Examples of [ei] diphthong and, its presence and variation (shown in the respective columns) in dialects of the Kashmiri language

3) **[oə]:** The [oə] diphthong, classified as a 'centring diphthong,' involves a transition from the mid-back rounded vowel [o] to the mid-central rounded vowel [ə]. It appears in both word-initial and word-medial positions in Kashmiri. Documented by Bhat (1987), Ahmad (2002), and Kak and Panzoo (2011), this diphthong is confirmed in the central urban and rural dialects. In contrast, the northern dialect rarely uses [oə], favouring monophthongs like [o:] and [u]. The southern dialect also largely replaces [oə] with [u:] and [o:]. Examples of words showcasing this diphthong and its variants are provided across different dialects.

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	Central		Northern	Southern
	Urban	Rural	Urban/Rural	Urban/Rural
[oəl] (nest)		✓	[o:l]	[oəl]
[goəl] (circle)		✓	✓	[goəl]
[tsoəʈ] (short)		✓	[tsuʈ]	[tsoʈ]
[loəl] (love)		✓	[lo:l]	[loəl]

Table 5: Examples of [ei] diphthong and, its presence and variation in dialects of the Kashmiri language

4) **[uɨ] :** The [uɨ] diphthong, classified as a 'centring diphthong,' transitions from the high-back rounded vowel [u] to the high-central unrounded vowel [ɨ]. It is typically found in word-medial positions in Kashmiri. Documented by Ahmad (2002), Koul and Wali (2006), and Kak and Panzoo (2011), [uɨ] is confirmed in the central urban dialect. However, in the central rural, northern, and southern dialects, this diphthong is largely replaced by the monophthong [u].

	Central		Northern	Southern
	Urban	Rural	Urban/Rural	Urban/Rural
[guɨr] (mare)		[guɖin]	[guɖin]	[guɖin]
[ʃuɨr] (child 'fem.')		[ʃur]	[ʃur]	[ʃur]
[tuɨl] (mulberries 'plu.')		[tulʲ]	[tul]	[tulʲ]

Table 6: Examples of [uɨ] diphthong and, its presence and variation in dialects of the Kashmiri language

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5) **[uːɨ]:** The diphthong [uːɨ], classified as a 'centring diphthong,' transitions from the high-back rounded vowel [u] to the high-central unrounded vowel [ɨ]. In Kashmiri, it typically occurs in word-medial positions and is integral to the language's phonological structure. Documented by Ahmad (2002), Koul and Wali (2006), and Kak and Panzoo (2011), [uːɨ] is confirmed in all three Kashmiri dialects. No additional variants of this diphthong were found, suggesting a consistent phonological realization across the dialects.

	Central		Northern	Southern
Urban	Rural		Urban/Rural	Urban/Rural
[huːɨn] (dogs 'plu.')	✓	✓	✓	
[suːɨz] (sent 'plu.')	✓	✓	✓	
[muːɨd] (died 'plu.')	✓	✓	✓	

Table 7: Examples of [uːɨ] diphthong and, its presence and variation in dialects of the Kashmiri language

6) **[uːa]:** The diphthong [uːa], an 'open diphthong,' transitions from the high-back rounded vowel [uː] to the low-central unrounded vowel [a]. In Kashmiri, it typically appears in both word-initial and word-medial positions, contributing significantly to the language's phonological structure. Ahmad (2002) first documented [uːa], and the current study confirms its presence in the central urban, central rural, and southern dialects. In contrast, the northern dialect often uses monophthong variants like [uː] and occasionally [oː], sometimes with palatalization of the preceding consonant. This variation illustrates the phonological diversity of [uːa] across Kashmiri dialects.

	Central	Northern	Southern

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Urban	Rural	Urban/Rural	Urban/Rural
[buːam] (sad)	✓	[buːm]	✓
[suːan] (our)	✓	[suːn]	✓
[mʲuːan] (mine)	✓	[mʲuːn]	✓
[buːaz] (listen)	✓	[boːz]	✓

*Table 8: **Examples of [uːa] diphthong and, its presence and variation in dialects of the Kashmiri language***

7)　　**[ɨːa]:** The diphthong [ɨːa], an 'opening diphthong,' transitions from the long high-central unrounded vowel [ɨː] to the low-central unrounded vowel [a]. In Kashmiri, it typically appears in word-initial and word-medial positions. Ahmad (2002) and Kak and Panzoo (2011) documented this diphthong, but the present study confirms its occurrence only in the central urban dialect. Other dialects do not feature [ɨːa] and instead use variants such as [əː] and [ɔ̃ː], highlighting regional phonological differences. This illustrates the phonetic diversity and dialectal variation within Kashmiri phonology.

Central Urban	Rural	Northern Urban/Rural	Southern Urban/Rural
[ɨːar] (plum)	[əːr]	[əːr]	[əːr]
[dɨːan] (pomegranate)	[dəːn]	[dəːn]	[dəːn]
[lɨːar] (cucumber)	[ləːḍ]	[ləːḍ]	[ləːḍ]

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/dɨ:ar/	/də:r/	/də:r/	/də:r/

(window)

*Table 9: **Examples of [ɨ:a] diphthong and, its presence and variation in dialects of the Kashmiri language***

8) **[ia]:** The diphthong [ia], an 'opening diphthong,' transitions from the high-front unrounded vowel [i] to the low-central unrounded vowel [a] and generally appears in the word-medial position in Kashmiri. Documented by Kak and Panzoo (2011), it is present exclusively in the central urban dialect. In contrast, the central rural and southern dialects use the monophthong [e:], while northern dialects employ [e] and [e:]. This distribution highlights the phonological variation within Kashmiri.

Central		Northern	Southern
Urban	**Rural**	**Urban/Rural**	**Urban/Rural**
[tsiar] (delay)	/tse:r/	[te:r]	[tse:r]
[kial] (banana)	[ke:l]	[kel]	[ke:l]
[niar] (kettle)	[ne:r]	[ne:r]	[ne:r]
[jiar] (wool)	[je:r]	[je:r]	[je:r]

*Table 10: **Examples of [ia] diphthong and, its presence and variation in dialects of the Kashmiri language***

9) **[oi]:** The [oi] diphthong in Kashmiri, resembling the diphthong in the English word 'boy,' is a closing diphthong transitioning from the mid-back rounded vowel [o] to the high-front vowel [i]. Typically occurring in word-final positions, [oi] was previously undocumented in Kashmiri phonology. The current study has identified its presence across all three dialects, showing no variant forms and suggesting a consistent phonological realization. This finding adds

to the understanding of Kashmiri's phonetic inventory and affirms the need for further investigation into its phonological aspects.

	Central		Northern	Southern
	Urban	Rural	Urban/Rural	Urban/Rural
[roi] (face)		√	√	√
[boi] (smell)		√	√	√
[kʰoi] (temper, habit)		√	√	√

*Table 11: **Examples of [oi] diphthong and its presence in dialects of the Kashmiri language***

The following section presents a diagrammatic representation of the diphthongs in the Kashmiri language.

Kashmiri Diphthongs

Closing   Centring   Opening

Ending in **[i]**   Ending in **[i]**   Ending in **[a]**   Ending in **[a]**

[ai]   **[ei]**   **[oi]**   **[ui]**   **[ui]**   **[oa]**   **[ua]**   **[ia]**   **[ia]**
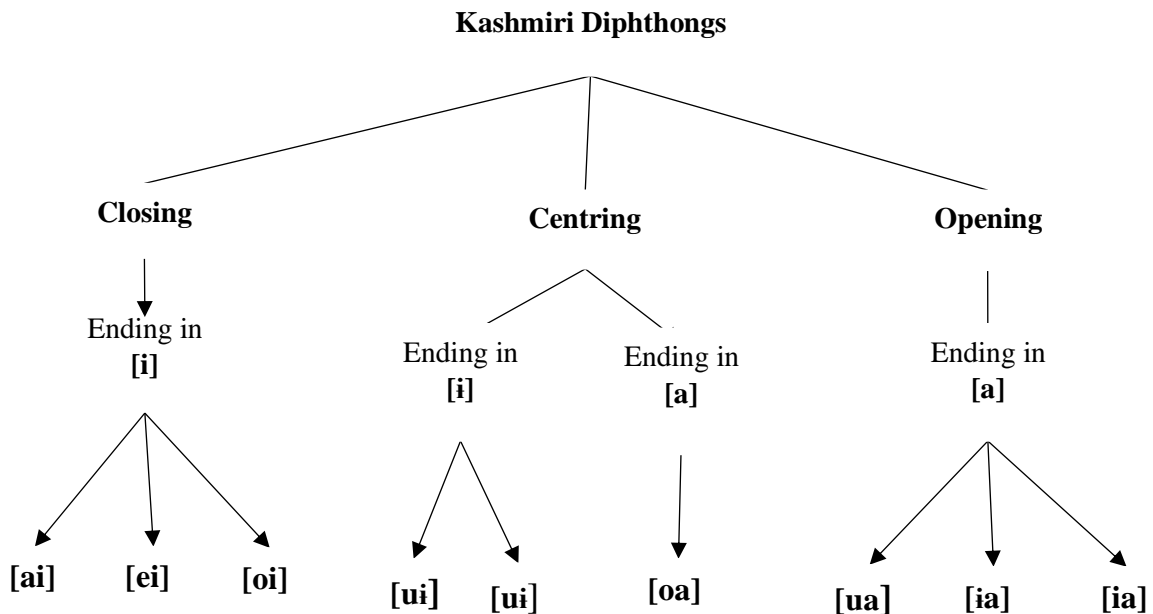
Figure 1: Diagrammatic representation of Kashmiri diphthongs

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The analysis identified nine distinct Kashmiri diphthongs, divided into three categories: closing diphthongs ending in [i] (e.g., [ai], [ei], [oi]), centring diphthongs ending in [ɨ] (e.g., [uɨ], [uːɨ]) and [ə] (e.g., [oə]), and opening diphthongs ending in [a] (e.g., [uːa], [ɨːa], [ia]). The central urban dialect had the widest range, including all nine diphthongs, and is the standard reference for Kashmiri phonology. The central rural and southern dialects each had six diphthongs, with some monophthong substitutions, indicating a trend towards simpler vowel structures. The northern dialect showed the most reduction, with only four diphthongs and more monophthong replacements, reflecting a preference for simplification. The study reveals a gradient of diphthongal variation from the central urban to the northern dialect, demonstrating regional phonological influences.

The comparative analysis juxtaposed the current findings with historical accounts from Grierson (1919), Kelekar and Trisal (1964), Bhat (1987), and others. Grierson's initial identification of two diphthongs [/ai/] and [/au/] was found to be inconsistent with later studies, which refined the diphthong inventory to include additional elements. The current study's results align with the expanded inventories proposed by Ahmad (2002) and Kak and Panzoo (2011), and including the newly identified diphthong [oi]. confirming the presence of nine diphthongs in Kashmiri Language.

6. Phonological Implications

The identification of [oi] and other diphthongs has significant implications for Kashmiri phonology. The study explores how these diphthongs interact with adjacent phonemes, influencing both phonotactic constraints and morphological processes. For instance, the presence of [oi] affects vowel harmony and assimilation patterns in word formation. Additionally, the study examines the role of diphthongs in stress patterns and syllable structuring, providing insights into their phonological behaviour and their impact on the overall sound system.

7. Nasal Vowels

The analysis of Kashmiri nasal vowels revealed a total of fourteen distinct nasal vowels, categorized based on their phonemic significance rather than mere allophonic nasalization. Nasal

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vowels are characterized by their articulation with the velum lowered, allowing airflow through both oral and nasal cavities. Unlike allophonic nasalization, which is a phonetic phenomenon influenced by adjacent nasal consonants, phonemically distinctive nasal vowels contrast with oral vowels and function as separate phonemes. The study meticulously documented these nasal vowels, presenting them in a tabulated format to illustrate their phonemic distribution and significance within the Kashmiri language.

Nasal Vowels	Description	Occurrence Or Distribution	Examples Words	Oral and Nasal Vowel Contrast
[ĩ:]	High front unrounded long Nasal vowel	Word medial and final position	[rĩ:ʈ] 'hem of cloth', [pĩ:ts] 'a pinch, tiny bit'	[ri:tʰ] 'tradition' [rĩ:ʈʰ] 'hem of cloth'
[ẽ]	Mid front unrounded short Nasal vowel	Word medially	[sẽd] 'sind river', [kẽh] 'some' [nẽnd] ~ [nẽd] 'weeding' [grẽd] 'counting'	[sed] 'enter (imp.)' [sẽd] 'Sind river'
[ẽ:]	Mid front unrounded long Nasal vowel	Word medially	[krẽ:kʰ] 'gem stone' [bẽ:kʰ] 'base; roots'	[krẽ:kʰ] 'gemstone' [kre:kʰ] 'shout'

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[ɨ̃]	High central unrounded short Nasal vowel	Word medially	[nɨ̃z] 'house' or 'shed' (in northern dialect), [kʰɨ̃z] 'to skin off; bribe'	[bɨz] 'roast' [kʰɨ̃z] 'to skin off; bribe'
[ɨ̃ː]	High central unrounded long Nasal vowel	Word medially	[kɨ̃ːts] 'younger, fem.' [kɨ̃ːz] 'buttermilk'	[kɨːts] 'how much (fem. sg.)' [kɨ̃ːts] 'younger (fem. sg.)'
[ə̃]	Mid central unrounded short Nasal vowel	Word initial and medial position.	[pə̃z] 'monkey. Fem' [ə̃zrun] 'to solve' [gə̃zrun] 'to count'	[pəz] 'truthful (fem. sg.)' [pə̃z] 'monkey (fem. sg.)'
[ə̃ː]	Mid central unrounded long Nasal vowel	Word initial and medial position	[ə̃ː] 'yes' [hə̃ːz] 'fisherman', [pə̃ːsɨ] 'paisa (in southern dialect)', /pə̃ːts/ 'five'	[əːʈʰ] 'eight' [ə̃ːʈ] 'drupe'
[ã]	Low central unrounded short Nasal vowel	Word medially	[kãh] 'anyone', [gãɖ] 'knot', [gãɖɨ]~[gãnɖɨ] 'onion'	[kah] 'eleven' [kãh] 'someone'

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[ã:]	Low central unrounded long Nasal vowel	Word initial, medial and final position	[bã:g] 'azan' [aztã:] ~ [aztã:n] 'till today' [ã:tʃa:r] 'pickle', [krã:k] 'gemstone'	[ba:g] 'garden' [bã:g] 'azan'
[ũ]	High back rounded short Nasal vowel	Word medially	[gũdɨ]~[gũndɨ] 'hooligan' [kũdʲ] 'iron' [kũz]~ [kũ:z] 'key'	[gudɨ] 'a Kashmiri proper name' [gũdɨ] 'hooligan'
[ũ:]	High back rounded long Nasal vowel	Word medially	[lũ:ʈ] 'corner' [kũ:s] 'youngest, masc.' [wũ:ʈ]~[wũ:nʈ] 'camel' [pʲũ:t] 'a pinch'	[lu:ʈʰ] 'loot' [lũ:ʈ] 'hem'
[õ]	Mid back rounded short Nasal vowel	Word medially	[põz]~[põnz] 'monkey, masc.' [brõh] 'before'	[poz] 'truth' [põz] 'monkey (masc. sg.)'
[õ:]	Mid back rounded long Nasal vowel	Word medially	[wõ:t] 'fathom' [gõ:tsɨ] 'moustaches'	[wo:t] 'reached' [wõ:t] 'fathom'

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			[ʃõːʈʰ] 'ginger'	
[ɔ̃]	Low back rounded short Nasal vowel	Word medially	[kɔ̃g]~[kɔ̃ng] 'saffron' [rɔ̃g] 'clove' [mɔ̃g] 'green gram' [ʃɔ̃g] 'sleep, (imp.)'	[hɔɖ] 'obstinateness' /hɔ̃ɖ/ 'hundi'

Table 12: Nasal vowels, their description, distribution, oral nasal contrast of nasal vowels of the Kashmiri language.

The analysis of the Kashmiri nasal vowel system uncovers a diverse array of nasal vowels that contrast with their oral counterparts. All oral vowels, except for [i] and [ɔː], have nasalized variants, though their distribution varies across different phonological environments. Nasal vowels predominantly occur in word-medial positions, with [ĩː] appearing in both medial and final positions, and [ãː] found in initial, medial, and final positions. Conversely, [ɔ̃] and [ɔ̃ː] are limited to word-initial and word-medial positions. The study identifies a total of fourteen nasal vowels, categorized into three front, six central, and five back nasal vowels. The front and central nasal vowels are unrounded, while the back nasal vowels are rounded. This detailed inventory highlights the complexity and phonemic importance of nasal vowels in Kashmiri.

8. Conclusion and Research Findings

This study provides a comprehensive re-evaluation of the phonemic inventory of the Kashmiri language, with a particular focus on diphthongs and nasal vowels. Through a combination of historical review, empirical data collection, and theoretical analysis, the research has yielded several significant findings that contribute to the understanding of Kashmiri phonology. In revisiting the phonemic inventory of the Kashmiri language, this comprehensive analysis offers substantial insights into its consonants, vowels (Monophthongs), diphthongs, and nasal vowel system of the language. The consonant and vowel (monophthong) inventories largely align with

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previously documented findings, demonstrating a stable phonemic structure that represents the consistency of these categories within Kashmiri phonology.

The investigation into diphthongs identifies a total of nine distinct diphthongs, illustrating notable variations across different dialects. The central urban dialect displays the most extensive range of diphthongs, while the central rural, southern, and northern dialects show varying degrees of diphthongal reduction and substitution with monophthong variants. This discovery of previously undocumented diphthongs, such as [oi], and the differential use of diphthongs across dialects reveal significant phonological diversity and suggest that existing descriptions of Kashmiri diphthongs may need revision.

The analysis of nasal vowels uncovers a complex system of fourteen distinct nasal vowels, categorized into front, central, and back nasal vowels. This detailed categorization highlights the phonemic significance of nasal vowels in Kashmiri, where all oral vowels, except [i] and [ɔː], have nasalized counterparts. The positional distribution of nasal vowels—primarily in word-medial positions, with specific vowels occurring in word-initial and final positions—adds depth to our understanding of their phonological behaviour. The study's findings challenge the traditional view of nasal vowels as mere allophonic variants and support the notion of their phonemic status.

The theoretical implications of these findings extend to phonological theory, particularly in the areas of phonemic inventory and variation. The identification of additional diphthongs and the detailed classification of nasal vowels contribute to refining phonemic models and highlight the need for more detailed approaches to account for regional variation. This research highlights the importance of considering dialectal and positional factors in phonological analysis, which can enhance the accuracy and completeness of phonemic inventories.

Overall, the study enhances the understanding of Kashmiri phonology by providing a comprehensive account of its diphthongs and nasal vowels. It not only elucidates the stable and variable aspects of Kashmiri phonemic categories but also offers valuable insights into the broader theoretical implications for current phonological theory, emphasizing the need for continued exploration and refinement in phonemic analysis.

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9. Implications for Phonological Research

The updated phonemic inventory and the refined understanding of diphthongs and nasal vowels have important implications for ongoing research in Kashmiri phonology and related fields. The study highlights the need for continued exploration of phonemic variation and the impact of dialectal differences. Future research may benefit from further examination of the interaction between diphthongs, nasal vowels, and other phonological features, as well as the influence of language contact on phonological evolution.

10. Contributions to Linguistic Theory

The findings of this study offer valuable insights into the complexities of vowel systems and phonological processes. By revisiting the phonemic inventory of Kashmiri and providing a detailed analysis of diphthongs and nasal vowels, the research contributes to a more comprehensive understanding of phonological theory. The study's results also emphasize the importance of empirical data in refining theoretical models and advancing knowledge in phonology.

11. Limitations and Future Directions

While the study provides a thorough analysis, there are limitations that should be addressed in future research. The scope of the study was primarily focused on diphthongs and nasal vowels. Future research could expand on these aspects to provide a more holistic view of Kashmiri phonology.

In conclusion, this study advances the field of Kashmiri phonology by offering an updated phonemic inventory and a deeper understanding of diphthongs and nasal vowels. The integration of historical data, empirical evidence, and theoretical insights has enriched the understanding of Kashmiri phonological processes, providing a foundation for future research and theoretical development.

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Abbreviations

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fem. = Feminine

sg. = Singular

imp. = Imperative

Plu. = plural

masc. = Masculine

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Structure of Asur Verbs

Zoya Khalid
Jawaharlal Nehru University, New Delhi
khalidzoya11@gmail.com

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Abstract

Asur / Asuri is a North Munda language of the Kherwarian branch; a sister language to Mundari and Ho. The Munda verb morphology in general and especially the tense and aspect marking on verbs have been complex and hard to analyze; this is also the case with the Asur language. The study is a preliminary investigation into the verb morphology of the Asur language. Asur language has remained largely undocumented and undescribed by documentary linguistics and therefore, the study along with analysis of verb morphology also provides primary data. It attempts to delve into the complex tense-aspect encoding system of Asur verbs and the need to consider the presence and absence of transitivity markers *-n* and *-ḍ* alongside tense-aspect markers. Within the scope of the study, tense aspect encoding, passivation, narrativization, reciprocal marking, serial verb construction, copula and auxiliary in the Asur language have been investigated.

Keywords: Asur Verbs, passive, causative, reciprocal, tense, aspect, copula.

1. Introduction

In modern Munda languages, the verb morphosemantics have been complex, posing difficulties in categorizing the inflectional categories. The tense and aspect marking in Munda languages have been particularly complex (Anderson, 2011, p. 101). Asur / Assur / Asuri[1] (ISO-639-3: asr) is a North Munda language of the Kherwarian branch of languages that has less than 10,000 speakers (Eberhard et al., 2023); and has been categorized as an endangered language

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[1] Although the term 'Asuri' is used more commonly in linguistics and ethnographic studies, the word 'Asur' has been used in the study because the community prefers this term and calls their community and language 'Asur' and not 'Asuri'. The addition of the derivational suffix '-i' in the end is Indo-Aryanic addition, just like Hindustani, Bihari, Marathi and so on.

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(van Driem, 2007, p.322). Figure 1, adapted from Eberhard et al. (2023) depicts the position of the Asur language in the Austroasiatic family tree. The language is spoken by the Asur community who are mostly found in some parts of Latehar and Gumla district of Jharkhand. Asur language does not have a script, and is written by few native speakers using Devanagari script; however, the orthography remains unstandardized. The language has not been implemented in education and is still lacking in grammars and primers. As a North Munda language, the verb morphology of Asur is something that poses difficulties in categorization and analysis. The study uses mostly primary data to analyze the verb inflections of Asur. The study investigates the tense aspect encoding, passivation, causativization, reciprocal marking, serial verb construction, copula and auxiliary in the Asur language.
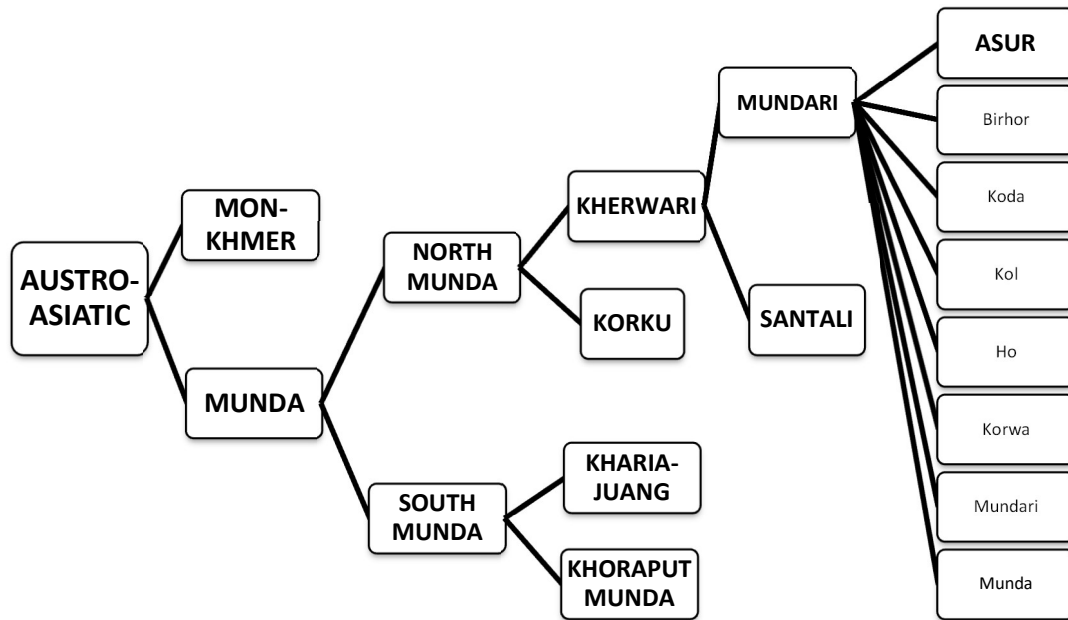

Figure 1: The position of Asur in the Austroasiatic family tree.

2. Asur Verb Morphology

Asur verbs mark causatives, passives, TAM, transitivity, referent indexing or agreement. The tense and aspect markings are preceded by passive, causative, reciprocal markers and are followed by the *-n/-ḍ* (transitivity) marker, agreement and mood marking. Although the verb morphology of Asur, like Munda languages appears to be very complex, a basic structure of the

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verb can be identified. The following figure shows the basic structure of Asur verbs based on the available data.

Verb stem	-o(passive), -ci (causative), -opṯiŋo (reciprocal)	-ṯa, -ṯahi, -ki, (-ne) (aspect/auxiliary)	-l, -kw/ -k/ -ke/- ko/-ku (tense)	-n, -ḏ (Transitivity/ Tense-Aspect)	Indexing: Obj + Subject	Mood: -a (indicative) -e (imperative) hui (potential)

Figure 2: Asur verb stem, affixations and clitic

It should be noted that none of the inflectional slots on the verb are obligatory; their presence or absence depends on the intended meaning. For example: The verb can exist only along with the mood like in example 1; it could also appear with only subject agreement/indexing, as in example 2.

1. iŋ   =ḏo   huni   =lo   kɑ=iŋ   eneg?-ɑ
    1SG   =CFM   3SG   =COM   NEG=1SG   play-IND
    "I don't play with him."   (=CFM: Contrastive focus marker; =COM: comitative)

2. iŋ   roj   ul   jom=iŋ
    1SG   everyday   mago   eat=1SG
    "I eat mango every day."

Other than the stem, no other slot is obligatory in a verb phrase. Asur does not have an overt marker for infinitive; and since it is an infinite verb, the TAM markings also remain absent, as shown in example 3.

3   iŋ   =ke   ul   jom   bes   ɑdɑyo?
    1S   =DAT   mango   eat   good   feel
    "I like to eat mango."

2.1 Passivizing Marker

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Passivity is marked in Asur by the marker *-o* that follows the verb stem, shown in examples 4 and 5. The positioning and the semantics of the passive marker in Asur is similar to Mundari in which passivity is marked by *–o* and it implies "non-volitionality" (Osada, 2008, p.130).

4. iŋ   =ke   gitiʔg-o-t̪ahi-n-ɑ

    1SG   =DAT   rest-PASS-ASP-n-IND

    "I had to rest."

5. ɑm   okɑ   =ṛe   jumɑ-o-ko-ɑm

    2SG   where   =LOC   meet-PASS-FUT=2SG

    "Where will you meet him?"

2.2 Causative Marker

Causativization of verbs increases the valency of the verb, and verbs can take more arguments. "A causative construction involves the specification of an additional argument, a causer, onto a basic clause. A causer refers to someone or something (which can be an event or state) that initiates or controls the activity" (Dixon, 2000, p.30). Morphological causativization takes place in many Indian languages. In Kherwarian languages, some common causative markers are *-ootʃo, -itʃo* or *-rika* (Anderson, 2011, p.30). In the Asur language as well morphological causativization is found, and the causative marker is *-ci*.

When in an (agentless) intransitive sentence, *-n* (intransitive marker) is used, the increase in the valency by one requires the verb to lose the intransitivity marker and incorporate agreement with the agent. When the *-n* maker is absent in an intransitive sentence, the incorporation of the agreement marker that agrees with the agent indicates an increase in valency. Example 6 is an intransitive sentence and example 7 is a transitive sentence. The causativization marker *-ci* along with the absence of intransitive marker *-n* increases the valency of the verb by two, therefore this is the second causativization marker. Example 8 is a ditransitive sentence in which the verb has the causativization marker *-ci.*

6. sekɑm   uyuʔ-n-ɑ

    leaf   fall-n-IND

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"Leaf fell"

7. ceŋɑ   ṭowɑ =ke   uyuʔ-l=ɑe
   child.3SGG   milk   =ACC   fall-PST=3SG
   "Child spilled milk."

8. iŋ   ceŋɑ =ke   ṭowɑ uyuʔ-ci-l=iŋ
   1SG   child =ACC   milk   fall-CAUS-PST=1SG
   "I made the child spill milk."

The causative marker *-ci* is not the same as particle *ci* which is used as a polar question particle, complementizer and quotative marker. These are homophonous morphemes having the same phonological form but different meanings.

2.3 Reciprocal Marker

Whenever there is a sense of reciprocity between the subject and the object, such that if subject and object are interchanged the statement is true; such reciprocated structure when encoded in language, is called reciprocal construction. In English examples of reciprocals are- one another, each other. In Asur, *-opɽiŋo* is the reciprocal marker which conveys the meaning of 'each other'. The reciprocal marker precedes the aspectual marker and follows the verb root. Examples 9 and 10 show the use of *-opɽiŋo* in Asur.

9. baɽiya   ceŋɑ=akin   =gi   lel-opɽiŋo-ṭan=akin   (adapted from
                                                                  (Khalid, 2021, p.63))
   two   child=3D   =EXP   see-RECP-PROG=3D
   'Two children are looking at each other.' (=EXM: Emphatic Exclusive Particle)

10. peyɑ   ceŋɑ=ku   =gi   lel-opɽiŋo-ṭan=aku   (adapted from
                                                                  (Khalid, 2021, p.63))
    three   child=3PL   =EXP   see-RECP-PROG=3PL
    'Three children are looking at each other.' (=EXM: Emphatic Exclusive Particle)

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Semantically, the passive, causative, and reciprocal can co-occur in a sentence, a phenomenon that requires further investigation. However, if two or more of these markers are present, their order of occurrence remains unclear due to limited data.

2.4 Polypersonal Agreement/Indexing on Verb

In most Munda languages subject and object are indexed on the verb; in modern Munda languages object marking on the verb is done through enclitic/suffix marking, however the subject marking occurs as both enclitic/suffix marker (in most North Munda languages) and occurs as proclitic/suffix marker (in most South Munda languages) (Anderson, 2011, p.64-83). Asur has two slots for agreement in the verb phrase and just like most North Munda languages has enclitic markers to index subject and object on the verb. Intransitive verbs index the subject, and transitive verbs index both the subject and object on the verb; however, this indexing is not obligatory on all the verb phrases, but becomes obligatory in pro-ḏrop situations, so that the person and number of the argument are known. In Asur, the object clitic precedes the subject clitic. Examples 11 and 12 show double agreement in Asur language.

11. iŋ   am=ke   kiṯab   emɑ-l=ɑm=iŋ

    1SG   2SG=DAT   book   give-PST=2S=1SG

    'I gave a book to you.'

12. iŋ   am=ke   lel-ḏ-i=m=iŋ

    1SG   2SG=DAT   see-ḏ-LNK=2S=1SG

    'I am looking at you.'

The following table shows the form that agreement markers/ pronominal clitic marker takes, as it attaches itself with verb and other words.

Persons	Singular	Dual	Plural
1st	=iŋ/ = n	=ɑlaŋ(inclusive)/ =laŋ	=ɑbu(inclusive)/ =bu
		=ɑliŋ(exclusive)/ =liŋ	=ɑle(exclusive)/ =le
2nd	=ɑm/ =m	=ɑben/ =ben	=ɑpe/ =pe

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| 3rd | =ɑe/ =e | =ɑkin/ =kin | =ɑku/ =ku |

Table 1: The pronominal clitic markers that attach to verbs in Asur.

2.5 Transitivity or Focus Markers: -n and -ḍ

Asur verbs mark transitivity or focus on its verb. Mundari, being a sister language to Asur also has the same markers *-n* and *-ḍ*. For these markers, Osada (1992, p.102) uses the terms 'transitive' and 'intransitive markers' for the *-ḍ* and *-n* respectively. Munda (1971, as cited in, Osada, 1992, p.103) uses the term focus marker for these markers in the Mundari language which is based on "whether the emphasis of action is on the subject or object"; where the presence of *-n* indicates an emphasis on the subject and *-ḍ* indicates an emphasis on the object. Transitivity markers occur inconsistently in Asur, as these inflections do not necessarily exist in all instances of verb use in Asur. The following examples show the use of both the transitivity markers for a transitive verb *jom* "eat".

13. rɑm   gʰoṭo   jom-ke-n=ɑe
    Ram.3SG   food   eat-ke-n=3SG
    'Ram used to eat food.'

14. rɑm   gʰoṭo   jom-ke-ḍ=ɑe
    Ram.3SG   food   eat-ke-ḍ=3SG
    'Ram has eaten food.'

In sentences 13 and 14 above, the verb *gʰoṭo* "to eat" is transitive but both the forms *-n* as well as *-ḍ* can be attached to the verb. Moreover, the *-n* and *-ḍ* markers in the above examples, are probably not just transitivity or focus markers and have some tense and/or aspectual connotations: example 13 has past habitual and 14 has present perfect aspect. Since it is clear that the marker *-ḍ* never occurs with intransitive verbs, it has been associated with the feature of transitivity. However, he marker *-n* occurs with both transitive and intransitive verbs.

2.6 Mood

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Moods convey the attitude related to what is being said. "Modality is concerned with the status of proposition that describes the event" (Palmer, 2001, p.1). It could express a factual statement, it could express desire or command or request, and so on.

2.6.1 Imperative Mood

Imperative mood performs the function of forming command, request or advice. "imperatives are used directly by a speaker as a speech act in order to get something done by the addressee" (Bhat, 1999, p.82). In Asur *-e* is the imperative marker which exists with second person agreement marker. The imperative marker follows the pronominal clitic marker for agreement on the verb, as shown in examples 15 and 16.

15. sen=ɑm-e

    go=2SG-IMP

    'Go!'

16. sen=ɑp-e

    go=2PL-IMP

    'Go!'

2.6.2 Indicative Mood

The indicative can be considered as mood which expresses assertion (Palmer, 2001, p.3). In Asur, indicative is marked by *-a*, which occurs word finally; shown in example 17.

17. iŋ   kɑ=iŋ   sen-ne-n-ɑ

    1SG   NEG=1SG   go-PST-n-IND

    'I did not go.'

2.6.3 Potential Mood

Potential mood expresses the probability or likelihood of the occurrence of an event or being in a state. In Asur *hui* is used to express potential mood, which is similar in form and function to *hoi* in Sadri, which is an Indo-Aryan language (Peterson & Baraik, 2021, p.236); the potential marker in Asur could be a result of Indo-Aryan influence. The *hui* in Asur exists as a

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separate word and follows the main verb, however, the order of occurrence of mood marker remains final in the verb, as in example 18.

18. iŋ   holɑ   ul   jom-ṭahi-l-iŋ   hui
     3S   yesterday mango   eat-PRF-PST-1S   POT
     'I may have eaten mango yesterday.'

2.7 Tense Aspect in Asur

      To understand the tense and Aspect in Asur the study will focus on the three slots shown below which are responsible for tense and aspect encoding in the language. It has been observed that there are constructions in which these three slots are vacant, and there are constructions in which there is overt realization of one or two constituents from one or two slots respectively, but an instance of overt realization of all the three slots altogether was not found (at least not in the data available). The members of the first slot are likely, auxiliaries, which bear aspectual sense; the second slot members mark past (*-l*) and future tense (*-kw/ -k/ -ke/ -ko /-ku);* and the members of the third slot are transitivity markers which also bear some tense-aspect meaning. This will be evident from the examples in the following sections.

Verb stem	-o (Passive), -ci (causative), -opṟiŋo (Reciprocal)	1	2	3	Indexing Obj + Subject	Mood
		-ṭa, -ṭahi, -ki, (-ne) (aspect/auxiliary)	-l, -kw/ -k/ -ke/-ko/-ku (tense)	-n, -ḍ (Transitivity/ Tense-Aspect)		-a (indicative) -e (imperative) *hui* (potential)

Figure 3: The three slots of tense, aspect and transitivity marking.

      Examples of occurrences of the second slot and third slot together was not found, except in reflexive sense; *-l-n* gives past tense reflexive meaning.

2.7.1 Present Tense

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When all the three slots are vacant, the verb is in simple present tense or present habitual, as shown in example 19.

19. huni   kʰali   ḏiri=ɑe

3SG.DEM.DIST   only   late=3SG

'He is always late.'

When the marker -ḏ is present in the third slot and other two slots are empty, it conveys present continuous meaning (when the verb is transitive), shown in example 20.

20. iŋ   ul   jom-ḏ=iŋ

1SG   mango   eat-ḏ=1SG

'I am eating mango.'

The marker -ṭa followed by intransitive marker -n, conveys present progressive meaning, as in example 21. Since, the -ṭa/ṭɑhi auxiliary consistently has a perfective meaning, this construction is an exception where the meaning is imperfective. Therefore, -ṭan (present progressive) has been interpreted as one marker. In Mundari, -ṭan has also been interpreted as progressive (Osada, 2008).

21. iŋ   nir-ṭɑn=iŋ

1SG   run-PRS.PROG=1SG

'I am running'

When the inflectional marker -ṭa is followed by -ḏ in a verb phrase, it conveys the meaning of present perfect, as in example 22.

22. rɑm   ul   jom-ṭa-ḏ=ɑe

Ram.3SG   mango   eat-PRS.PRF=3SG

'Ram has eaten the mango.'

2.7.2 Future Tense

Future tense constructions always have the *-ku/-ko/-kw/-k/-ke* marker. When the future tense marker exists without any inflection in the first and third slot, it conveys simple future

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tense meaning, as shown in example 23. There are many allophonic variants of this morpheme*: -ku/-ko/-kw/-k/-ke.*

23. iŋ   ɡɑpɑ   nir-kw=iŋ

     1SG   tomorrow   run-FUT-1SG

     'I will run tomorrow'

The auxiliary marker *-ṭahi* or *-ṭa* followed by the marker *-ku/-ko/-ke/-kw/-k,* has a future perfect meaning. Example 24 and 25 shows this construction in Asur.

24. ɡɑpɑ   ɑyub sanjʰ   =hariʔ nir-ṭahi-kw=iŋ

     tomorrow till   evening =ABL run-ṭahi-FUT=1SG

     'I will have had ran till evening tomorrow.'

25. rɑm   ɡɑpɑ   ul   jom-ṭɑ-k-ɑe   hui

     Ram.3SG tomorrow mango eat-ṭɑ-FUT-3SG POT

     'Ram would/might have eaten mango tomorrow.'

2.7.3 Past Tense

The tense market -l gives simple past tense meaning, as shown in example 26.

26. iŋ   ghoṭo jom-l=iŋ

     1SG   Food   eat-PST=1SG

     'I ate food.'

When the marker -n is present in the third slot and other two slots are empty, it conveys simple past tense (in which the subject is passive or non-volitional); this construction was-found only in intransitive sentences. Examples 27 and 28 show such constructions in Asur.

27. sekɑm uyuʔ-n-ɑ

     leaf   fall-n-IND

     'Leaf fell'

28. rɑm   =ɑlɑ   ṭiʔ   =re   gʰɑo-n=ɑe

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Ram   =GEN   hand   =LOC   hurt-n=3SG

'Ram's hand got hurt.'

Simple past-like meaning is also conveyed by marker -*ne* is followed by intransitive marker -*n*. Example 29 shows this construction.

29.   iŋ   kɑ=iŋ   sen-ne-n-ɑ

     1SG   NEG=1SG   go-ne-n-IND

     'I did not go.'

In Asur, when in transitive verbs, auxiliary marker -*ki* is followed by the transitive marker -*d*, the meaning is simple past, as shown in examples 30 and 31.

30.   ɑm   ul   jom-ke-ḍ=ɑm

     2S   mango   eat=ke-d=2S

     'You ate mango.'

31.   ɑbu   ghoṭo   jom-ke-ḍ=ɑbu

     1PL   food   eat-ke-ḍ=1PL

     'We ate food.'

The auxiliary -*tahi* followed by marker -*l*, it has past perfect meaning, as shown in example 32.

32.   iŋ   nir-ṯahi-l=iŋ

     1SG   run-ṯahi-PST=1SG

     'I had ran.'

When auxiliary -*ṯahi* or -*ṯʰi* is used with -n, the sense likely is past perfect. Examples 33 and 34 show this type of structure in Asur.

33.   iŋ   oɽɑ   sen-ṯʰi-n=iŋ

     1SG   house   go-ṯʰin=1SG

     'I had gone home.'

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34. iŋ   =ke   giti?g-o-ṭɑhi-n-ɑ
    1SG   =DAT   rest-PASS-ṭɑhi-n-IND
    'I had to rest.'

When auxiliary -*ki* is followed by intransitive marker -*n*, the meaning is past progressive or past habitual. This structure exists for both intransitive and transitive verbs. Example 35 shows this construction.

35. iŋ   roj   nir-ki-n-iŋ
    1SG   everyday   run-ki-n-1SG
    'I used to run every day.'

2.7.4 Reflexive

When the subject and object of the verb are the same (person or thing), those are reflexives. The construction with marker -*l* and -*n*, conveys past reflexive meaning. The marker -*n* here, actually does not have tense or aspect-related implications, but it marks for reflexivity, as in example 36.

36. iŋ   iŋ-i   humɑ-l-i-n=iŋ   (Adapted from
    1SG   1SG- R   hit-PST-LNK-n=1SG   (Khalid, 2021, p.62))
    'I hit myself.'

2.7.5 Discussion

From the above analysis, it can be said that the second slot is the tense slot :-*l* is past tense marker and -*ku/-ko/-kw/-ke/-k* are allophonic variations of the future tense marker. It is also observable that there are many categories for past tense, these categories may have some slight semantic or aspectual differences; decoding them would require a deeper study. The examination of the transitivity markers shows that these individual morphemes cannot be easily classified as a marker of certain tense aspects or transitivity, because they do not behave in a very consistent manner in all the environments. Given the complexity, it is best to state what the different combinations of the inflectional morphemes indicate.

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3. Serial Verb Construction

"A serial verb construction is a monoclausal construction consisting of multiple independent verbs with no element linking them and with no predicate-argument relation between the verbs" (Haspelmath, 2016, p.296). Example 37 shows serial verb construction in Asur.

37. iŋ   hoɽ=ku   =ke   raʔ-agu-kw=iŋ
    1SG   person=1SG   =ACC   invite-bring-FUT=1SG
    'I will call and bring people.'

4. Copula and Auxiliary

Asur language today has copulas borrowed from Indo-Aryan languages like Sadri like *eḏna*, *eḏaniya* and *hake*; which can be seen in examples 38-41.

38. iŋ   =ala   oɽa   gaɽʰaʈoli =re   eḏna
    1SG =GEN   house Garhatoli =LOC   COP.PRS
    'My house is in Garhatoli.'

39. riṯu   siṯa   =ṯara   cʰoʈe   eḏaniya
    Ritu   Sita   =ABL   small   COP.PRS
    'Ritu's is smaller(younger) than Sita.'

40. mamu   =ṯ=iŋ   =ala   oɽaʔ   polpol   ḍihi   =re   eḏna
    maternal uncle =GEN=1SG   =GEN   house Polpol   village =LOC   COP.PRS
    'My maternal uncle's house is in Polpol village.'

41. sila   suman   =ṯara   bes   kuɽi   hake
    Sheela   Suman   =ABL   good   girl   COP.PRS
    'Sheela is better girl than Suman.'

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Other than the borrowed forms, the *ʈan* and *ʈʰin/ʈahin/ʈahi* form are also used as copula, as in examples 42-44; they also appear as auxiliaries and with verbs.

42. ceŋa   bor   ʈan=ae
     child   afraid   COP.PRS.PROG=3SG
     'The child is scared'

43. am   oka   =ɽe   ʈahin=am
     2SG   Q   =LOC   COP=2SG
     "Where were you?"

44. gapa   iskul   band   ʈahi-ko-a
     tomorrow   school   closed   COP-FUT-IND
     'Tomorrow school will remain closed.'

Auxiliaries exist with a main verb and often bear tense or aspect markers. Auxiliary verbs exist with "lexical verbs" to form a "monoclausal verb phrase with some degree of (lexical) semantic bleaching which perform some more or less definable grammatical functions" (Anderson, 2006, p.5). The aspect forms (or the members of the first slot i.e *-ʈa, -ʈahi, -ki*, and *-ne*) could be understood as auxiliary forms in Asur language which have tense, transitivity, agreement and mood-related inflections. They mostly appear phonologically conjoined to the verb stem, and therefore, they are fused auxiliary forms. However, there are examples where they occur as phonologically separate words. The pronominal enclitic marker in Asur is a promiscuous marker which can attach to various categories of words. In the following examples, 45 and 46, the enclitic marker exists twice in the verb phrase, first it attaches to the main verb and the second to the auxiliary.

45. un=aku   opɽiŋo-ʈan=aku
     pull=3PL   RECP-PROG=3PL
     'They are pulling each other.'

46. iŋ   ḍas rupiya =rena   cini   kir=iŋ   ʈa-ḍ=iŋ

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1SG ten rupees =GEN sugar buy=1SG PRS.PRF=1SG

"I have bought sugar for ten rupees."

Furthermore, *-ṭahi* and *-ṭʰin* are the grammaticalized forms of the verb *ṭahin*, which means 'to stay' in Asur. In Santali which is also a North Munda language, the word *ṭahen* or *ṭahẽ* also means "to remain, to reside" or "to stay"(Campbell, 1899, p.606). "Auxiliary verbs generally derive from lexical verbs and as they gradually lose their independent lexical meaning, they become specialized in function of marking a particular grammatical category, often ultimately further becoming fused with the associated lexical verb as a verbal affix" (Anderson, 2011, p.229). When a word goes through the process of grammaticalization, the word is semantically bleached or goes through some reduction in semantic value, and is accommodated in the grammar as a functional marker; which can be seen in the case of lexical verb *ṭahin* being semantically reduced to an auxiliary verb or a tense/aspect inflectional marker.

5. Summary and Conclusion

The study focused on analyzing the markers present in Asur verbs. It investigated the construction of verb phrases in Asur and the inflection and derivational categories that constitute Asur verb morphology. In Asur, the passivization, causativization, and reciprocal marker precede the aspect, tense and transitivity markers. This is followed by the object and subject clitic marker, followed by the marking for mood. **The study showed that none of the inflectional/derivational markers' slots are obligatory to be filled; and the verb could have a null marking for any of the categories and their presence and absence depend on what needs to be conveyed.** In Asur, passivizing marker is *-o,* the causative marker is *-ci* and reciprocity is marked by *-opṛiŋo*. The imperative, indicative and potential moods are marked by *-e*, *-a* and *hui,* respectively. The study investigated the tense and aspect markers in Asur, and the role of transitivity markers *-n* and *-ḍ*. Asur copulas and auxiliary markers are *-ṭan, ṭahi/ṭʰin* and the copulas borrowed from Indo-Aryan are *hake, eḍaniya* and *eḍna.* The scope of the study was constrained by the limited availability of linguistic data.

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Folklore Stories and Proverbs by Sara E. Wiltse, and *Proverb Stories* by Louisa M. Alcott - An Analysis

Dr. Dipak P. Ganmote
Assistant Professor
SKN, Sinhgad College of Engineering
Pandharpur, Solapur, Maharashtra, India
dganmote09@gmail.com
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Abstract

The present paper examines proverbs in *Folklore Stories and Proverbs* by Sara E. Wiltse, and *Proverb Stories* by Louisa M. Alcott. It is an attempt to understand the proverbs deeply rooted in other cultures. The stories are set in different contexts and cultures hence, they might use different proverbial functions. The contexts, the culture, and the elements related to natural, social, and traditional aspects vary from one culture to another. The intentions, implications of actions, and traditional beliefs differ. Therefore, it becomes difficult to understand the proverbs used in other societies. I have tried to understand and interpret the proverbs in the best possible way using the context provided by the story. The analysis hopefully provides a better understanding of the proverbs used in these short stories.

Keywords: Sara E. Wiltse, Louisa M. Alcott, Folklore Stories, Proverbs Stories, Proverbs in other societies

Sara E. Wiltse

Sara Eliza Wiltse was a teacher but was noted for storybooks for children. She wrote one hymn, "A Prayer for Each Season". She has written, edited, gathered, and illustrated many folk stories for children. Among her notable works are *Kindergarten Stories and Morning Talks With Over 125 Illustrations*, *Little Mouse Who Lost His*, *Stories for Kindergartens and Primary Schools*, *Kindergarten Stories and Morning Talks,* and *Grimm's Fairy Tales*. She along with other editors,

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and illustrators simplified books like *Grimm's Fairy Tales* for children. She was also the author of other scholarly works like *The Place of the Story in Early Education: And Other Essays*, and *Myths and Motherplays*.

Louisa M. Alcott

She was an American short story writer, poet, and novelist known for her works *Little Women* published in 1868, and its sequel *Good Wives* published in 1869. Her well-known books include *Little Men* published in 1871, and its sequel *Jo's Boys* was published in 1886. She started writing at an early age. She was influenced by her contemporary authors like Margaret Fuller, Ralph Waldo Emerson, Nathaniel Hawthorne, and Henry David Thoreau. Publication of her *Hospital Sketches* in 1863 when she was working as a nurse during the American Civil War earned her recognition on the literary platform. She also used her pen name A. M. Bernard to write gaudy short stories and sensation novels for adults.

"The wise can learn of fools."
"Better alone than in bad company" (Wiltse 10).

The above proverbs are used in the folktale *Henny Penny*. The story is about Henny Penny picking peas in the yard. Suddenly, a pea fell on her head with such a force that she thought as if the sky was falling. She decided to tell the king about this. On her way, she met a cock whom she told everything about. The cock accompanied the hen, and they went further. They met a chicken to whom they told everything, and he also joined them. Later they met a duck, and he also joined the company. They went further and met a goose. The goose also joined them. They all went further and met a turkey. They explained everything to the turkey, and they went together. They all reached the king's palace and told the king that the sky was falling. The king told them that the sky could not fall. The hen explained to him how it happened. The king saw the hen's back and found a tiny pea. The tale ends with the above proverbs. The first proverb indicates that the others who joined the hen without thinking learned a lesson from her. The king told them the reality and showed them the foolishness of hen. The proverb is made of "the wise", "can learn", and "of fools". Thus, the proverb suggests that wise people can learn out of the ignorance of a fool. The second

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proverb indicates that others should have avoided the company of the hen as her experience was wrong. They should have told the hen about reality, but they believed her and became fools. The proverb is made of "better alone", and "than in bad company". Thus, the proverb advises that one should prefer loneliness to bad company. The company of a bad person always leads to severe consequences.

> **"Wisdom is better than riches"**
> **"A grain does not fill the sack; but it helps"**
> **"Every day a thread makes a skein in a year" (Wiltse 18).**

The proverbs find their place in the folktale *Big Spider and Little Spider*. The tale is the story of a big and a small spider. One day the big spider saw the small spider spinning her first web. The big spider took swings on her rope. A fly came and asked the big spider why she was swinging. The spider told her that the small spider had spun her first web. The fly went buzzing and met a bumblebee. The bumblebee asked Fly why she was buzzing. She answered that the small spider had spun her first web; the big spider was swinging on her rope. The bumblebee went humming and met the grasshopper. The grasshopper asked the bumblebee why she was humming. The bumblebee told him that the small spider had spun her first web; the big spider was swinging on her rope; and the fly was buzzing. The grasshopper thought that he would cry out loud. He went making a loud noise and met an ant. The ant asked him why he was making a loud noise. He told her that the small spider had spun her first web; the big spider was swinging on her rope; the fly was buzzing. The ant thought about doing something. The ant ran here and there and met a butterfly. The butterfly asked the ant why she was running here and there. The ant told the butterfly that the small spider had spun her first web; the big spider was swinging on her rope; the fly was buzzing; the grasshopper was making noise. After listening to this, the butterfly decided to float in the air to express joy. The butterfly heard the children asking questions about the spider's spinning web and swinging, buzzing of the fly, crying of the grasshopper, running of the ant, and floating of the butterfly. The wise men told the children that they do so because the children should learn wisdom. The first proverb indicates that children should become wise because wisdom is superior to wealth. The proverb is made of "wisdom", and "better than riches". Thus, the proverb prioritizes

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wisdom over wealth. The second proverb indicates that children's inquiry gives them worldly knowledge and makes them responsible citizens. The proverb is made of "a grain", "does not fill the sack", and "but it helps". Thus, the proverb suggests that the addition of knowledge does not burden a person but helps in difficult situations. The third proverb indicates that the wisdom of children makes them wiser gradually. The proverb is made of "every day", "a thread", and "makes a skein in a year", Thus, the proverb suggests that wisdom earned slowly makes a person wiser day by day. A person does not become wise in a day, but it takes time to be wise.

"'T is good to travel east and west,
But after all a home is best" (Wiltse 32/36).

The proverb finds its place at the end of the folktale *The Sheep and the Pig*. The tale is about a sheep and a pig who decided to build their house together far from the men's houses. They met a goose and told her what they planned to do as they were going. The goose asked them to take her with them. They asked her what she could do for them. She told them that she could fill in the cracks of the wall. So, they took her with them. They went further and met a rabbit. The rabbit asked them to take him with them. They asked the rabbit what he could do. The rabbit told them that he could make pegs and fit them into the wall. Thus, they took him with them. At last, they met a cock who asked them to take him with them. They asked him what he could do. The cock told them that he could make them wake up early. They agreed and took him with them. They found the right place to build the house. Every one among them helped to build the house and lived happily. The proverb indicates that even if we travel the whole world, a house is the only best place. The sheep, pig, goose, rabbit, and the cock did not have their own home, but when they built their own house, they felt better. The proverb is made of "'t is good", "to travel east and west", "but after all", and "a home is best". Thus, the proverb suggests that home is far better than the world as we get the feeling of security, safety, and a sense of belonging in our home.

"Gold and silver do not make men better" (Wiltse 42)

The proverb is exemplified at the end of the folktale *The Sole*. The folktale tells the story of unruly fish who became tired of a lack of discipline. Hence, they all decided to choose a king who would make rules for them. Everyone wanted to be king, but they agreed that the fish that swims fast and helps others should be chosen as their king. So, they went to the shore and began the race at the signal of the pike with its tale. Everyone swam as fast as they could, but Herring won the race, and the little sole who was at the bottom of the sea tried so hard to look at their new king that his eyes popped out to one side of the head. From that time onwards, the soles have their eyes in this position. The proverb indicates that the fish looks golden, but it looks ugly due to his odd eyes. The proverb is made of "gold and silver, and "do not make men better". Thus, the proverb advises that wealth does not make a person better, but his nature does. Exterior looks may project a person as descent, but his true identity is reflected through his behaviour.

"Well begun is half done"
"Once well done is better than twice ill done" (Wiltse 61).

The above proverbs are used in the folktale *The Three Bears*. The folktale is about a girl named Goldilock who goes into the forest to collect flowers. In the forest, there was a house of three bears. Among the three bears, the first was a big bear who was a father, the second was a medium-sized bear who was a mother, and the last was a small bear who was their child. Each bear had a chair, bed, and bowl according to size. Goldilocks came to the doorstep of the bear's house. A crow was sitting on the edge of the house. The crow asked her to enter the house. When she entered the house, she saw three chairs. She tried to sit on the chair but could not fit into the bigger chairs. She sat on the chair for the small bear. She smelled the porridge in the bowls. She did not like the porridge in the bigger bowls and ate the porridge in the small bowl. Then she felt sleepy, so she went to bed. She tried all three beds and slept on the small bed. When the bears returned home, the small bear saw pink slippers at the doorstep. They went into the house and found that someone was sitting on their chairs. They also came to know that someone had tasted their porridges, and when they went to their bed, they understood that someone slept on their beds. However, the little bear found Goldilocks sleeping in his bed. They saw the girl and made her comfortable. She apologized to them for entering the house without their permission. She took out

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the berries that she collected and gave them to the little bear. She became ready to go home and invited the bears to her home. The story ends with the above proverbs. The first proverb indicates that Goldilocks found herself in danger, and thus she began apologizing as she entered their house without their permission. Hence, she was not harmed by them. The proverb is made of "well begun", and "is half done". The proverb suggests that one should start doing something very well at first. Thus, it gives better results. The second proverb indicates that Goldilocks did her best to get out of the bear house at once. Instead of beating around the bush, Goldilock straightaway expressed her apology and left the house. The proverb is made of "once well done", and "better than twice ill done". Thus, the proverb suggests that one should do something perfectly in the first instance instead of doing it wrong twice.

> **"What is worth doing at all is worth doing well"**
> **"Everything is difficult at first"**
> **"Do as you would be done by" (Wiltse 65).**

The proverbs find their place at the end of a well-known folktale *The Lion and the Mouse*. One day the lion was sleeping in his cave when a mouse came and sat under his paw to protect himself from the cold. The lion saw the mouse and became angry. The lion threatened the mouse to kill him, but the mouse implored him not to kill him. The lion took pity on the mouse and released him. When the mouse was free, he promised the lion to help him whenever needed. One day the lion was caught in the net spread by the hunters. The lion tried to get out of it but could not free himself. He cried loudly for help. The mouse heard the lion's cry and came for his help and soon cut down the ropes with his sharp teeth. Thus, the lion was saved. The above proverbs indicate different aspects of the story. The first proverb suggests that the lion released the mouse, which was worth it as the mouse later saved him. If the lion had not shown pity on the mouse, the hunters would have taken him away. Thus, it becomes clear that releasing the mouse was a worthy decision for the lion. Similarly, the mouse promised the lion to help him, and the mouse helped him genuinely. The proverb is made of "what is worth doing", and "is worth doing well". Thus, the proverb advises that if something is good to be done, it should be done very well. The second proverb indicates that the lion thought that the help of a mouse was an impossible thing at first,

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but the lion received the help in the hour of need. The proverb is made of "everything", "difficult", and "at first". Thus, the proverb suggests that everything seems difficult initially, but it is not a fact. The third proverb indicates that the lion showed pity on the mouse as he needed to be shown in the same situation. The proverb is made of "do", and "as you would be done by". Thus, the proverb suggests that we should do the same thing to others as we expect others to do to us.

"With the good we become good" (Wiltse 79).

The above proverb is used in the folktale The Tortoise and the Earth. The folktale is among many stories of the tortoise and the earth. One of the stories is about baby Apollo who became a man in three hours. He made a lire of tortoise shells and played such sweet music that everyone in nature, including birds, animals, stones, and even the dead, felt the music's joy. Even the tortoise must have been happy with the beats of the music. The proverb indicates that the animals, birds, stones, and even the dead became delighted in the company of music. Thus, it suggests that other things become good in the company of good things. The proverb is made of "with the good", and "we become good". Thus, the proverb advises us that we should remain in the company of good to become good. It reminds us of another proverb that the man is known by the company he keeps.

Proverb Stories by Louisa M. Alcott

"A stitch in time saves nine" (Alcott 05).

The proverb is used at the beginning of the story *Kitty's Class Day*. The story expounds on the proverb. It is the story of a girl named Kitty whom Jack invited to Class Day. She was very enthusiastic as she dreamed of it. She asked her sister to suggest to her what to wear. Kitty wanted a new dress for her Class Day. Pris listened to her sister's plan to buy a new dress with the money she received from her grandfather. She did not want to disturb her with her disapproval, so she listened to her quietly. Pris warned her that it is terrible to imitate being rich with her smile of approval. Somehow Kitty managed to get her dress ready. It looked ridiculous, but her sister did not dare tell her and demoralize her. Kitty went to her Class Day the next day, and Jack received

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her. They went in, and Jack took her with him everywhere. Kitty had neglected Jack and flirted with another boy for the first time. Her dress made her a laughingstock at the party, and Jack took her out of the party. She cried tragically over the torn train of her dress. Jack consoled her embarrassment and asked her to get ready for the party, but she insisted on going home. She thought about him as he tolerated her with all her shame. Both Jack and Kitty felt love for each other at the party. When a boy called Fletcher was making fun of Kitty at the party, Jack looked at him with anger. As Jack looked at his pocket watch, they realized that it was getting late, so they left the party. When Kitty returned home, Pris asked her if she had had a good time. Kitty answered that her Class Day was wasted, but she found a true man in Jack. The proverb is made of "a stitch in time", and "saves nine".

The proverb indicates that Kitty is fond of riches, and to show that she is also rich, she spends the money she has, but she comes to know that the boys she tries to attract are insensitive. She found Jack sensitive, and thus, they decided to get married. She should have understood this early, but her false considerations about others resulted in finding her real companion. This would have been avoided if she had understood it beforehand, but, indeed, man does not comprehend the above proverb until personal experience teaches the lesson. Thus, the proverb suggests that one should become aware of the probable loss and find the remedy earlier.

"Children and fools speak the truth" (Alcott 26).

The proverb finds its place at the story's beginning, *Aunt Kipp*. The story is about Aunt Kipp who did not have any children. She was about to make her will and distribute her property among her kin. Her nephew, Polly's father, was among her loved kin so she would allow him his share, but she did not do it. As a result, Polly was angry with her. She argued with her mother about why they were living a dull life and when they would get the money that Aunt Kipp had promised them. They needed money very much. Today quotes Aunt Kipp's advice as she tells him not to postpone the activity till tomorrow if it could be done today. He told her mother that he would ask Aunt Kipp to follow her advice and die immediately rather than later. On this, Polly's mother scolded Toady to behave himself and not say such a thing about Aunt Kipp. The proverb is made of "Children and fools", and "speak the truth". The proverb indicates that Toady and Polly

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spoke the truth about Aunt Kipp, but they did not know that such things should not be said about anyone else. Polly and Toad are children, and they speak the truth. The proverb thus proves itself that children and fools speak the truth. The next proverb used in the story highlights a different point of view.

"Never to put off till to-morrow what can be done to-day" (Alcott 27).

The proverb finds its place in the story *Aunt Kipp*. The story begins with the conversation between Polly and her mother. Polly's mother asked her why she sighed. Polly told her mother that she was tired of working and waiting. She needed to have fun while having it at the moment and not later. Polly's mother told her that she could have fun the way she was having but she was helpless. Polly told her mother that if Aunt Kipp gave them the money she had promised them, they could have fun but why they should wait for her to die? She complained about how she lived life and allowed no one to live a comfortable life. She further exclaimed that it would be better if Aunt Kipp died. Polly's mother told her not to say so. At the same time, Toady complained that Aunt Kipp always advised him in the form of the above proverb to do things that can be done today and not delay them tomorrow. The proverb is made of "never to put off till to-morrow", and "what can be done to-day". The proverb indicates that Aunt Kipp advised Toady not to postpone things till tomorrow if he can do them today. The reason behind using the proverb was that Toady was disturbed because he expected Aunt Kipp to follow her advice and die immediately so that they could enjoy the money she had promised them. Thus, the proverb suggests that one should not delay the work till tomorrow if it can be done today as it is said that tomorrow never comes.

"Handsome is that handsome does" (Alcott 55).

The proverb is exemplified at the beginning of the story *Psyche's Art*. The story is about a wave of craziness about painting in a city. Everyone was so mad about the art that nothing was left alone without painting. The fences, walls, trees, houses, and everything were covered with artwork. Gradually the artists gathered in groups for their daily dose of gossip. One such group gathered daily at the spot called Raphael's Room. A girl asked Psyche Dean to expound on her adventures

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to others. She said that she had not been a famous artist as she dropped her portfolio and a man lifted it. Miss Cutter told her that she was a genius, but Psyche Dean tried to hide her real talent. Psyche Dean was an introvert who did not talk openly about her observations, but the kind of conversation with others made her express what she observed and saw. They spoke of the appearance of the man who picked up her portfolio, and unknowingly, Psyche Dean described him precisely as he was. This made others believe that she was lying to them by saying that she did not have a good look at the man. Psyche was disturbed by the things at home and could not concentrate on her work. She asked others where Giovanni was. The other ladies told her that he might be upstairs playing truant. She went to call him to get some relief. She did not know how long she stood there, but her solitude was disturbed by a whistle. She saw an Italian boy standing. She asked Giovanni who did the statue. It was Paul Gage who made it. She appreciated it with a true heart. When she returned, she was asked if she had found Giovanni. She abruptly said yes and went away. She told the other girls that she would not be coming to the club as she decided to work at home.

Her artwork and household duties proved very difficult for her. She tried to keep up with the domestic work and her artwork, but she was interrupted by domestic responsibilities now and then. She asked her sister to help her work, but she played with the sick child. Psyche's sister died, after which her brother asked her to open the abandoned studio to make a bust of a child. She thought she had lost her ability but made a better attempt than before. Earlier, she tried sculptors with the theme of love and romance, but when she tried sculptors related to the memories of her family members, her artwork became more beautiful. The proverb is made of "handsome is", and "that handsome does". The proverb thus indicates that Psyche was a good artist, but she did not have the right direction. She tried to hide her thoughts from others, but as the proverb indicated, she was judged by her actions and not by her appearance. Other girls understood Psyche by explaining the man she met when her portfolio was dropped. Thus, the proverb suggests that one can understand a man by his actions rather than appearances.

"A handful of good life is worth a bushel of learning" (Alcott 84).

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The proverb finds its place at the beginning of the story *A Country Christmas*. The story begins with a letter from Sophie Vaughan to Emily inviting them for Christmas. She was sure that Emily would come as she might be exhausted by the city life and needed a change. Everyone was busy preparing for Christmas and the arrival of the city guests. They talked about the likings of the city guests and prepared their farmhouse for them. The next day they came to know that their invitation had been accepted and the guests will arrive. After the arrival of the guests, they settled in the house and started talking about their lives. The hosts offered them food, and the guests accepted. The guests and the hosts sat down, talking about many things about the city and country life. Among the guests was a novelist, Randal, who regularly published his novel's episodes. He thought that the people of the countryside might not read whatever was published, but he was wrong as Saul asked him about the future episodes of his novels. Randal asked them if they read whatever he wrote in the episodes. Aunt Plumy argued that even though they live in the country, they have access to education, a library, and regular magazines. Saul reads the magazines to them during the long winter evenings. She explained what she perceived of his writing. Everyone was astonished to listen to her criticism, and Randal felt very happy that she had pointed out his weak points. Thus, the talk about his writing goes on.

With the help of Saul, Aunt Plumy, and Ruth, Sophie was able to show her guests how a country Christmas is celebrated and the simple life they live in the country. She successfully showed them how one can live a simple life and not needed fancy and extremely overdone things in life. Even though Emily had her reservations about city life, Sophie indicated what is essential in life, and merely a show is of no use. The proverb is made of "a handful of good life", and "is worth a bushel of learning". The proverb suggests that Emily and Randal thought they were learned, and modern people and their hosts are country people. Yet, they realized that Randal's novels were also being read and criticized in the country. They also come to know that they miss a good life and the learning of city life. Thus, the proverb suggests that a good life is better than plenty of knowledge.

"Better late than never" (Alcott 124).

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The proverb is used at the beginning of the story *On Picket Duty*. The story is about four people named Phil, Dick, Flint, and Thorn on their picket duty. While on duty, they started telling each other about how they and their wives met. Flint was more interested in the neighbour's information. In the beginning, Dick told how he met his wife Kitty and married her. When he finished, Flint was asked to guard, and Thorn was supposed to describe how he met his wife. Thorn was reluctant to say any word, but he began to speak about his first meeting with his wife as Phil comforted him. He saw her first time when she was stealing apples from a stall. Thorn saw her and asked about her condition. She did not have a home to live in or money to take care of her, so he kept her in the house of a woman of his acquaintance. Then they met very often. He was on duty, so he could not give her time, and she felt as if in prison and left him one day. His deep sighs told his listeners how much he loved her. At the end of Thorn's story, he went to relieve Flint. Flint came to them and started telling his story about meeting his wife. Flint told his story interestingly. He went through many ups and downs as he met his wife and married her. At last, Flint asked Phil to describe how he met his wife. Phil told them they thought he was from Virginia, but he was not. He was from Alabama. Everyone became cautious, but he told them that they need not worry about him as whoever he was just because of his wife. Everyone completed their story of how they met their wives and how it influenced their lives. The proverb is made of "better late", and "than never" and it indicates that even though they were on their duty, they expressed their innermost feelings about their family to their friends. It happened accidentally that they told themselves; otherwise, their emotions would not have had a way out. Thus, the proverb suggests that one needs to do the things that have never been done, even though late. The characters in the story had never told their first meeting with their wives to anyone, but they told it to their companions while doing their duty rather than telling it to no one.

"All is fair in love and war" (Alcott 156).

The proverb is exemplified at the beginning of the story *The Baron's Gloves* or *Amy's Romance*. The story is about girls named Amy and Helen. They arrived at a hotel in Germany and were discussing their travel experiences. They found a pair of hand gloves with S.P. inscribed on

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them. Thus, they started guessing the name and the person. They checked out the list of people present in the hotel to find the full name of S.P. and Amy began fantasizing about the man. If he happens to be a gentleman, she decides to go with him for dinner. When they went for dinner, they started looking for the person, but they could not find him. Amy and Helen were dining when they heard the man's name, and they also heard about him from others that he was eating at another table. As the men met him, Amy looked at them to see who the man was. She quickly followed the men with Helen. When she tried to open the door, she could not open it. At that time, the man whom Amy and Helen were searching for opened the door for them. She asked her uncle to take those gloves to him. When he returned, they asked him if he had found him. He told them that he would come the next day. They were sleeping in their room when they heard a song. They went into the balcony, and Helen saw a bouquet dropped with her name on a card. However, the singer was singing a song with the name of Amy. The next day an attendant came and took them in a carriage. Later, they took a train, but Helen got out to take sunset pictures at an unknown station. The scene attracted her so much that she forgot the train was leaving. She was left at the station, and the attendant got out of the train to look for Helen. The attendant inquired about another train, and they stayed there waiting for the next train.

The next train came, but there was no space to occupy. Helen asked the attendant to stay with her. At first, he hesitated, but Helen ordered him to stay with her. At midnight the train met with an accident, and Helen was trapped in the carriage. She and the attendant were rescued somehow by fellow passengers. Thus, she was saved and sent away to the palace with her friend Amy. Helen and Amy were unaware that their uncle knew everything about the men who liked them. He and the men played a prank on them, and they were united in the end. The proverb relates to the happenings in the story. The proverb is made of "all is fair", and "in love and war". The above proverb indicates that whatever joke they played on Amy and Helen was fair as they loved them very much. Thus, the proverb suggests that everything is acceptable in love and war.

"He who serves well need not fear to ask his wages" (Alcott 251).

The proverb finds its place at the beginning of the story *My Red Cap*. The story begins with the farewell to an army troop that will face the war. Everyone was bidding them farewell, and the

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writer saw Joe Collins lonely standing aside. She went to him and offered him her last remaining apple. He seemed very quiet, so she asked him questions about his family. There was his mother, sick brother, and fiancée. She offered him some cigars and tobacco, and they parted. The writer met Joe in Washington Hospital when he was hurt six months later. The writer happened to be a military nurse. She recognized him when Joe's men put their names on their beds. She asked him very carefully how it happened. Joe had been in the hospital for two months. The writer learned about Joe's family through the letters she wrote for him and the letters he wrote to her. Thus, Joe and the writer parted again. Later, in November, the writer saw a man in a red cap standing opposite her house in front of the hotel. He did not have one hand and wore a blue army coat. She used to call him Red Cap. She did not meet him until she got a parcel to which she wrote an answer, and he asked her if she was the same woman who treated him in the Washington Hospital. She remembered him and told him that she had been watching him but was not sure if it was him. She offered him a seat to sit, and they talked about his family. He was left alone and was working for the parcel delivery firm. Then he went, and she told Bob about Joe. Joe kept visiting her house for gossip and inquiring about the refugee house for soldiers. In the following spring, Joe and the writer again parted.

In the following autumn, when the writer returned, she found a strange man working in place of Joe. She inquired about him and came to know that he had died. No one knew how he died. She started working for a charity, and one of her friends, Mrs. Flanagin, told her that there had been a man with one arm who took care of the children. She immediately thought of Joe and went to see the man, and he turned out to be Joe. She was so happy to see Joe alive, and she told him to get ready to go to his home. Joe became delighted and prepared to go with her. She managed to get Joe into the refugee home, and he was adequately taken care of. Thus, Joe received whatever he was worthy of. The proverb is made of "He who serves well", and "need not fear to ask his wages". The proverb indicates that Joe had served his country with his life. He lost his arm and family for the country; therefore, he must receive good facilities in the time of his necessity. He was so proud that he never begged and worked to earn his bread and butter. Thus, the proverb suggests that one need not fear to ask for his share in return. Joe had been very proud that he did not seek help from his fiancée. He had relatives in other cities, but he refused help. He was a proud person who believed in himself, and with one arm gone, he managed to live.

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Conclusion

This paper analyzed the proverbs presented in the works of two authors: ***Folklore Stories and Proverbs*** by Sara E. Wiltse and ***Proverb Stories*** by Louisa M. Alcott. It is evident that proverbs used in these Short Stories are infused within the specific context, and they do not directly affect the overall story. Proverbs can be understood based on a particular context yet it becomes challenging unless one reads the complete story. While analyzing the stories and the proverbs, it is observed that the story cannot be summarized using its corresponding proverb only because the proverb means something else, and the contextual story depicts something else. Thus, the interdependence of the stories and the proverbs is not evident. In some cases, the proverbs could be understood only in specific contexts without understanding the entire story. Still, in other cases, the whole story indirectly became the context of the proverb. And yet through appropriate conversations and conventions, we can follow the inferences of proverbs more easily if these are presented in our languages. Foreign proverbs are understood more easily if there are similar proverbs in our languages.

When proverbs are integrated in the stories in our textbooks, they will help encourage the students to read stories and improve their language skills.

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Human-Animal Relationship: A Study of *White Fang*

Divya Lekshmi M. S., M.A., M.Phil.
Prof. M. Raja Vishwanathan, M.A., M.Phil., Ph.D.
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Courtesy: www.amazon.com

Abstract

    White Fang is a novel by Jack London. The protagonist of the novel is White Fang, a wolf-dog. This paper aims to understand the merits of the human-animal relationship and the compassionate ways in which animals comprehend things and adapt themselves to a harmonious-domestic life. Born in the wild, White Fang adapts to domestic life with Weedon Scott and his family. The role of White Fang in their life is commendable as implied in how the family treats him.

    The framework adopted here is the human-animal relationship and animal emotions as explained by Margo DeMello in 'Animals and Society: An Introduction to Human-Animal Studies'. Ethologists admit that animals share with humans not only the primary human emotions of happiness, fear, anger, surprise and sadness but also secondary emotions such as

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regret, longing or jealousy. White Fang undergoes many of these primary and secondary emotions as Jack London vividly portrays it throughout the novel.

Psychologist Michael Fox has introduced four categories of pet-owner relationships: object-oriented relationships, utilitarian relationships, need-dependency relationships, and actualising relationships. White Fang and Weedon Scott share an actualizing relationship in which the person's relationship with the animal is fully equal and based on mutual respect.

Animals are sentient beings. Having a relationship with animals can have a positive impact on both humans and animals. The suffering of animals demands some kind of moral consideration and empathy from humans.

Keywords: Jack London, *White Fang,* human-animal relationship, emotions, cognition, sentient, empathy.

Introduction

Human-animal interaction is vital in current times. Anxiety and stress are very common, but the time spent with a pet animal can bring a lot of positivity to grieving and stressed humans. The bond between humans is degrading in a self-centred lifestyle. Animals can be good companions to erase loneliness and depression. They are beings that are loyal, and trustworthy.

In the history of Western philosophy, animals have been devalued as lacking in reason. "In denying animals capacities for reason, language, and belief, Aristotle denies them the richness and complexity of mental experience that is evident in human beings. . ." writes Gary Steiner in his book *Anthropomorphism and Its Discontents* (63). But ethologists like Jane Goodall understand animal emotions and behaviour. She lived with chimpanzees in the Gombe National Park, Tanzania for decades and through in situ observation and experiments, discovered that animals possess reasoning skills and language abilities. Goodall in her book *In the Shadow of Man* observes that "My wonder was not only scientific as I watched in astonished delight. . . I could only watch, and marvel at these wonderful creatures. With a performance of such strength and energy, ancient man himself might have challenged the heavens" (27).

Jack London is renowned for his Alaskan novels *The Call of the Wild* (1903) and *White Fang* (1906). Both these novels explore the relationship between humans and animal companions. While *The Call of the Wild* is about the story of Buck and his transformation from a domesticated dog to a wild being, *White Fang* explores the reversal of this context, i.e., the sea change in the life of a wild wolfdog to a domesticated companion animal.

In Jack London's *White Fang*, the protagonist is a wolf-dog born in the wild with all its primal instincts but later destiny takes him on a stroll and gets him adopted by a good-hearted man Weedon Scott, who rescued the dog from ruthless hands. The novel begins in the wild and ends with the domestic life of White Fang. Jack London remarks that "The cub's fear of the unknown was an inherited distrust, and it had now been strengthened by experience . . . He would have to learn the reality of a thing before he could put his faith into it" (69).

White Fang's Submission to Grey Beaver

In every stage of his life, White Fang comes across different men ('gods' as London denotes) who capture and control him like any other dog. In the wild, he was a happy-go-lucky grey cub until his mother, Kiche, the she-wolf, surrendered before Gray Beaver to escape starvation and death. Thereafter White Fang had no choice but to succumb to the harsh reality as his mother. The fresh meat in the camp and hunger drew White Fang to Grey Beaver and he surrendered himself voluntarily to the new master.

> Of his own choice, he came in to sit by man's fire and to be ruled by him. White Fang trembled, waiting for the punishment to fall upon him. There was a movement of the hand above him. . . . Grey Beaver was offering him one piece of the tallow! Very gently and somewhat suspiciously, he first smelled the tallow and then proceeded to eat it. Grey Beaver ordered meat to be brought to him, and guarded him from the other dogs while he ate. After that, grateful and content, White Fang lay at Grey Beaver's feet, gazing at the fire that warned him, blinking and dozing, secure in the knowledge that the morrow would find him, not wandering forlorn through bleak forest-stretches, but in the camp of the man-animals, with the gods to whom he had given himself and upon whom he was now dependent. (London 109)

According to White Fang, "The aim of life was meat. Life itself was meat. Life lived on life. There were the eaters and the eaten. The law was: EAT OR BE EATEN" (London 77). When the summer brought starvation, to escape death, out of little choice, White Fang had to return to Grey Beaver. "He knew an overpowering desire for the protection and companionship of man" (London 107). Kiche has been sold to a trader and White Fang experiences terrible loneliness and he cries to the wilderness.

> He pointed his nose at the moon. His throat was afflicted by rigid spasms, his mouth opened, and in a heart-broken cry bubbled up his loneliness and fear, his grief for Kiche, all his past sorrows and mysteries as well as his apprehension of sufferings and dangers to come. It was the lone wolf-howl, full-throated and mournful, the first howl he had ever uttered. (London 107)

White Fang's Covenant with His Master Grey Beaver

The loyalty of an animal to the provider (master) is observable in the relationship between White Fang and Grey Beaver. Even amidst the cruel treatment, the poor animal is obliged to obey his commander to avoid death and punishment. White Fang guarded his master's property with all loyalty. Grey Beaver gave him encouragement and training, which heightened his sense of loneliness and made him strong and steadfast. Though he served his master, it was not out of love.

> White Fang's was a service of duty and awe, but not of love. He did not know what love was. He had no experience of love. Kiche was a remote memory. Besides, not only had he abandoned the Wild and his kind when he gave himself up to man, but the terms of the covenant were such that if ever he met Kiche again he would not desert his god to go with her. His allegiance to man seemed somehow a law of his being greater than the love of liberty, of kind and kin. (London 118)

The above passage reflects White Fang's loyalty to his master. Though he doesn't receive love, he faithfully serves Gray Beaver. But he missed his mother Kiche very much and hoped to meet her someday which never came. Poor White Fang has been traded to a cruel man called Beauty Smith. He was treated badly by the new savage master. For White Fang, he is a "mad god". Animals can sense and identify the energy of humans–whether it is positive or not.

Entire cultures are held together by human empathy, which is a vitally crucial ability. De Waal (2016) claims that it is significantly more essential to existence (130). Animals associate with empaths better and embark on a lasting relationship. Empathy fuels our interest in others, according to De Waal in *Mama's Last Hug* (111). Animals are authentic, claims Jessica Baron in her online article 'Empaths and Animals'. Empaths have nothing to worry about sharing their emotional baggage with animals because they are neither dishonest nor deceitful. Barbara Smuts says, "Open your heart to the animals around you and find out for yourself what it's like to befriend a nonhuman person" as she wraps off *The Lives of Animals* (120). The following passage shows why Beauty Smith is a mad god to White Fang.

> With the simpler creatures, good and bad are things simply understood. The good stands for all things that bring easement and satisfaction and surcease from pain. Therefore, the good is liked. The bad stands for all things that are fraught with discomfort, menace, and hurt, and is hated accordingly. White Fang's feel of Beauty Smith was bad. From the man's distorted body and twisted mind, in occult ways, like mists rising from malarial marshes, came emanations of the unhealth within. Not by reasoning, not by the five senses alone, but by other and remoter and uncharted senses, came the feeling to White Fang that the man was ominous with evil, pregnant with hurtfulness, and therefore a thing bad, and wisely to be hated. (London 141)

Beauty Smith was a brutish bourgeois. To make money, Beauty Smith forces White Fang to fight with other dogs in the match regardless of the poor dog's bruises and weakness. It is inconsiderate to think that animals are insentient. Animals should be treated with care and be free from any sort of cruelty. They do possess emotions like humans. Ethologists admit that animals share with humans not only primary human emotions of happiness, fear, anger, surprise and sadness but also secondary emotions such as regret, longing or jealousy. Animals can feel pain and they carry the emotional scars associated with that pain. People who work with abused animals, such as chimpanzees whose mothers were killed for bushmeat, former circus elephants, dogs that had been mistreated or abandoned, and former laboratory rabbits, can attest to the fact that the animals will suffer from emotional trauma for years after the incident, according to Margo DeMello. (362–363)

White Fang's Second Return from the Wild: The Bond with Weedon Scott

Weedon Scott was an empath like no other in White Fang's life. He is the first human in whom White Fang found a loving heart and he experienced the emotion of 'love' through Scott. For White Fang, Weedon Scott is his love-master and human-animal relationship is evident through the strong bond between them.

He talked to White Fang as White Fang had never been talked to before. He talked softly and soothingly, with a gentleness that somehow, somewhere touched White Fang. In spite of himself and all the pricking warnings of his instinct, White Fang began to have confidence in this god. He had a feeling of security that was belied by all his experience with men. (London 172)

Though the human-animal bond was unknown to White Fang, there was a yearning in him to be taken care of by a man. As time passed, the wild instincts of the wolf-dog dwindled and he became closer to his new humane master. Becoming a companion animal to Weedon Scott was a slow and steady process; dodging the prime instinct of wild nature was not that easy for White Fang.

But the god talked on softly, and ever the hand rose and fell with non-hostile pats. White Fang experienced dual feelings. It was distasteful to his instinct. It restrained him, opposed the will of him toward personal liberty. And yet it was not physically painful. On the contrary, it was even pleasant, in a physical way. The patting movement slowly and carefully changed to a rubbing of the ears about their bases, and the physical pleasure even increased a little. Yet he continued to fear, and he stood on guard, expectant of unguessed evil, alternately suffering and enjoying as one feeling or the other came uppermost and swayed him. (London 174)

Efforts were made at both ends to process the human-animal relationship. Bonding is natural, but it demands time and trust to sustain itself. Weedon Scott and White Fang made it through with passionate loyalty to each other.

It was the beginning of the end for White Fang–the ending of the old life and the reign of hate. A new and incomprehensibly fairer life was dawning. It required much

thinking and endless patience on the part of Weedon Scott to accomplish this. And on the part of White Fang it required nothing less than a revolution. He had to ignore the urges and promptings of instinct and reason, defy experience, give the lie to life itself. (London 175)

The harshness that has come with maturity needs to be tempered for White Fang during the revamp. To be moulded to a new life required some rupture and remake. It is quite similar to the experience of a human adult; to be transformed into a new one, the repudiation of old ways needs to be carried out consciously.

. . . In short, when all things were considered, he had to achieve an orientation far vaster than the one he had achieved at the time he came voluntarily in from the Wild and accepted Grey Beaver as his lord. At that time he was a mere puppy, soft from the making, without form, ready for the thumb of circumstance to begin its work upon him. But now it was different. The thumb of circumstance had done its work only too well. By it he had been formed and hardened into the Fighting Wolf, fierce and implacable, unloving and unlovable. To accomplish the change was like a reflux of being, and this when the plasticity of youth was no longer his; when the fibre of him had become tough and knotty; when the warp and the woof of him had made of him an adamantine texture, harsh and unyielding; when the face of his spirit had become iron and all his instincts and axioms had crystallised into set rules, cautions, dislikes, and desires. (London 175)

The wolf-dog found comfort in the lordship of Weedon Scott. Affection to the new master shone through his loyalty and love. Day by day the bond was nourished by relentless commitment to each other.

. . . it was the thumb of circumstance that pressed and prodded him, softening that which had become hard and remoulding it into fairer form. Weedon Scott was in truth this thumb. He had gone to the roots of White Fang's nature, and with kindness touched to life potencies that had languished and well-nigh perished. One such potency was *love*. It took the place of *like*, which latter had been the highest feeling that thrilled him in his intercourse with the gods.

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But this love did not come in a day. It began with *like* and out of it slowly developed. . .. The lordship of man was a need of his nature. (London 176)

Distance from the master instilled a longing for love and care in White Fang. Animals indeed feel isolated and rejected if they are not taken care of. Social bonding and mutual assistance are desired by animals too.

As the days went by, the evolution of *like* into *love* was accelerated. White Fang himself began to grow aware of it, though in his consciousness he knew not what love was. It manifested itself to him as a void in his being–a hungry, aching, yearning void that clamoured to be filled. It was a pain and an unrest; and it received easement only by the touch of the new god's presence. At such times love was joy to him, a wild, keen-thrilling satisfaction. But when away from his god, the pain and the unrest returned; the void in him sprang up and pressed against him with its emptiness, and the hunger gnawed and gnawed unceasingly.

White Fang was in the process of finding himself. In spite of the maturity of his years and of the savage rigidity of the mould that had formed him, his nature was undergoing an expansion. There was a burgeoning within him of strange feelings and unwonted impulses. (London 177)

Fang's Fraternity with Scott's Family

What is of value to Weedon Scott was valued by White Fang and what was dear to the master was cherished and guarded by him. This is how White Fang overcame his inhibition in accepting the new people in his life, the family of Weedon Scott.

There were many persons to be considered. . . . blood-ties and relationship he knew nothing whatever and never would be capable of knowing. Yet he quickly worked it out that all of them belonged to the master. Then, by observation, whenever opportunity offered, by study of action, speech, and the very intonations of the voice, he slowly learned the intimacy and the degree of favour they enjoyed with the master. And by this ascertained standard, White Fang treated them accordingly. What was of value to the

master he valued; what was dear to the master was to be cherished by White Fang and guarded carefully. (London 203)

The master's disapproval of something was a pang for White Fang. The bond with Scott meant so much to him that even a slight reproach was hard to take.

But most potent in his education was the cuff of the master's hand, the censure of the master's voice. Because of White Fang's very great love, a cuff from the master hurt him far more than any beating Grey Beaver or Beauty Smith had ever given him. They had hurt only the flesh of him; beneath the flesh the spirit had still raged, splendid and invincible. But with the master the cuff was always too light to hurt the flesh. Yet it went deeper. It was an expression of the maser's disapproval, and White Fang's spirit wilted under it. (London 205)

White Fang saved Judge Scott, his master's father from an escaped prisoner Jim Hall, who had been sentenced to fifty years. "He was innocent of the crime for which he was sentenced. . . Jim Hall was being "rail-roaded" to prison for a crime he had not committed." (London, 219). Judge Scott was ignorant and "he was party to a police conspiracy, that the evidence was hatched and perjured, that Jim Hall was guiltless of the crime charged" (219). The wolf-dog killed the intruder and saved his master's family. He sacrificed his life in the dual and the repercussions were one broken hind leg, three broken ribs that pierced his lungs, internal injuries three bullet shots and blood loss.

Then they turned to White Fang. He, too, was lying on his side. His eyes were closed, but the lids slightly lifted in an effort to look at them as they bent over him, and the tail was perceptibly agitated in a vain effort to wag. Weedon Scott patted him, and his throat rumbled an acknowledging growl. But it was a weak growl at best, and it quickly ceased. His eyelids drooped and went shut, and his whole body seemed to relax and flatten out upon the floor. (London 221)

Proper medication and care helped the resilient wolf-dog come back to life. Being born in the wild and having harsh experiences, he was no ordinary creature. He was resilient enough to cope with brutality.

White Fang had come straight from the Wild, where the weak perish early and shelter is vouchsafed to none. In neither his father nor his mother was there any weakness, nor in the generations before them. A constitution of iron and the vitality of the Wild were White Fang's inheritance, and he clung to life, the whole of him and every part of him, in spirit and in flesh, with the tenacity that of old belonged to all creatures. (London 222)

The wolf-dog turned out to be an amulet for the Scott family. He became their adored pet and his life changed from the wilderness of the Yukon to domestication in the hands of humans. He did indeed discover a new fascinating life with them.

It was a gala day. All Sierra Vista was gathered around. The master rubbed his ears, and he crooned his love-growl. The master's wife called him the "Blessed Wolf", which name was taken up with acclaim and all the women called him the

Blessed Wolf. (London 223)

Conclusion

For a wild creature, adapting to domestic ambience is quite tough. But White Fang made through it with sheer willingness. He had his primal instincts and the wilderness had a strong hold on him. But apart from this, he yearned for care from a human, whom he considered his master. Values of loyalty, faithfulness and love were brought into the domestic sphere with all its beauty in its own way. Both Weedon Scott and White Fang held in high regard the bond that grew between them. The presence of White Fang brought harmony to the Scott family. The human-animal relationship has its own merits and it adds meaning to life. Animals are sentient beings and they help in improving the psychological well-being of humans around them. Having a relationship with animals can have a positive impact on both human and animal life. The suffering of animals demands some kind of moral consideration and empathy from humans. Understanding animal emotions is a requisite. According to Erica Fudge, we can scarcely comprehend what humans are without an understanding of animals (6). It is high time to accept animals as they are by appreciating their uniqueness and admiring not only the similarities but also the differences they possess. One can always count on animal companions for their loyalty.

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Divya Lekshmi M S., PhD Student

Department of Humanities and Social Sciences

National Institute of Technology Warangal, Telangana

Warangal - 506004, TS, INDIA

dl22hsr1r03@student.nitw.ac.in

Dr. M. Raja Vishwanathan

Head, Department of Humanities and Social Sciences

National Institute of Technology Warangal

Warangal - 506004, TS, INDIA

vishwanathan@nitw.ac.in

Lexico-Semantic Analysis of Shaikh-ul-Aalam's(RA) Poetry

Rehana Qasim, M.Phil.
PhD Research Scholar, University of Kashmir
rqasimshah@gmail.com
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Abstract

Whenever we read poetry or any literature from different ages, we notice that language changes with time, noticeable in Kashmiri literature from different times. Since considering the poetry of *Shaikh–ul–Aalam* *(RA)*, the specimen of 14th-century Kashmiri literature, the Language of Shruks is perceived to be varied but still closer to our contemporary language, yet it demands an intense research study. The present work explores the lexical change, a Linguistic-based approach to the analysis of literature, specifically, poetry in Kashmiri language with special reference to kalam-e- *Shaikh–ul–Aalam* *(RA)* popularly known as *Shruks*. Lexical and semantic change technically describes a change in a word's usage or meaning and a generational advancement in people's preferences for particular words or phrases. Language changes most commonly occur through lexical changes, which are much more evident than other kinds of language change. Lexical change takes place at various levels hence diverse kinds of linguistic change the Kashmiri lexicon has undergone through the ages have been explored in this paper. Linguists claim that the lexicon is the most volatile part of language and most likely to undergo change due to superstate influence in a language contact situation.

Keywords: Shaikh-ul-Aalam, Poetry and Shruks, Language change, Lexical change, Lexicon.

The Objective of the Study

The purpose of the study is to provide a reference tool for examining the lexical change in the Kashmiri language with the help of the analytical study of the lexicon of the Shruks. This study aims to explore the linguistic change that has taken place in the Kashmiri language in the last 7 centuries. The Study will acquaint readers with historical, cultural, and linguistic aspects of *Shaikh–ul–Aalam's* *(RA* work and the richness of his language use. This Lexical change investigation will be especially valuable to translators and, more importantly, the young generations to read and interpret the Shruks unequivocally.

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Research Methodology

This study applies the methods and insights of linguistics to the description and interpretation of Shaikh ul Aalam's poetic diction using discourse-analytical parameters. Literature as a discourse is constructed with language, and for this reason a linguistic study is necessary. Suitable analytical techniques will be applied to examine lexical change in the selected data. Certainly, the implementation of qualitative methods, such as discourse analysis will provide deeper insights into specific instances of lexical change. The comparative method, that is comparison of data from different periods to identify changes like changes in patterns, semantic drift, or lexical borrowing from other languages, will be implied in this study to determine such changes in the Kashmiri lexicon. Moreover, various causes of linguistic change such as sociolinguistic, historical, or cultural factors that may have influenced the observed lexical changes would also be contemplated.

Introduction

A Brief Biography of Poet

Hazrat Shaikh -ul- Aalam Shaikh Nooruddin Noorani [RA], dearly known as Nund Reshi, is the most admired saint and poet of the valley of Kashmir. He is also represented as Alamdar-e-Kashmir. He is a revered and highly respected spiritual leader or scholar with profound knowledge, wisdom, and spiritual insight. Shaikh ul Aalam [RA] is regarded as a spiritual guide or a teacher who helps individuals on their path toward spiritual enlightenment and closeness to God. He was believed to have attained a high level of spiritual realization and was regarded as a source of inspiration and guidance for his followers. It is widely considered that he was one of the most potent personalities of the 13th century. In terms of narrative, style, and thinking, his poetry (Shruks) is exceptional. Shruks speak of international brotherhood, love, and compassion, primarily rooted in the Qur'an and Hadith.

As far as Nund Reshi's life, he was born in Qaimoh in Kulgam district, Jammu and Kashmir. An important characteristic of his work as a socio-religious reformer is his commitment to the principles of religious tolerance and human rights. Throughout his poetry, he emphasizes the importance of social reform and human dignity as the basis for his teachings. An ardent reformer of social and religious affairs, he condemns violence and extremism. In his teachings, he speaks about the elimination of grudges and lusts of the world by purifying the

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heart and soul. He usually speaks of attaining Allah's pleasure (Saifullah). He is regarded as one of the greatest social and religious reformers of all time due to his powerful and innovative ideology.

Shaikh Noor-Ud-Din Noorani [RA], besides being a prominent saint of Kashmir, was also an accomplished poet who employed intricate poetic techniques in his works, known as Shruks. The Shruks of Shaikh-ul-Aalam [RA] are deeply embedded in the phonological, semantic, and lexical framework of the 14th-century Kashmiri language, necessitating thorough linguistic analysis on multiple levels. One of the most remarkable features of his poetry is its ability to continuously evolve in meaning as one reads it. Given the adaptability of Shaikh's character, it is understandable that his poetry has been interpreted differently across various eras. This timeless relevance contributes to his lasting influence.

His Poetry (Shruks)

Poetry is a very unique literary form in literature because of the poetic language it inherits and the adept use of diction. Shaikh-ul-Aalam [RA] is a universal poet whose poetry is for every individual of all eras. He is the first to introduce the Kashmiri language so proficiently as a literary language and has affected sculpting the Kashmiri society and language. His poems gained widespread recognition, even among the uninitiated. Every word that Shaikh ul Aalam uses to convey his message, as well as all of his poetry, is satiated with philanthropic feelings. Every single word of his message is filled with the sentiments of philanthropy and his poetry is complete with such. His poetry enchanted nearly all of the people of his and later generations and are mesmerized by its beauty and depth.

Moreover, Shaikh-ul-Aalam's poetry is a vernacular literature, that is composed in a local language of the 14th-century era. He used this language to spread his message to the common people and skilfully made use of it to maximize the effect, to create clear moods and images, and to make his discourse and poems more vivid, powerful, and easy to understand.

It is common for every literary language to use metaphors, allusions, symbols, and similes, and Shaikh ul Aalam uses these symbols and metaphors from the local Kashmiri language that too in a very proficient way – and these symbols have sufficed him in accomplishing the aim of his poetry which is its spirit and work of great virtue. His fecund use of diction in his literary language has undertaken to develop a new sense of perception in the

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masses of the valley. The reader becomes enamoured with him through his poetry. He is recognized as the greatest Kashmiri poet of the 14th century.

Shaikh's verses reflect the emotions and desires of readers of all ages, and the poet does not disappoint them, because he has quoted thousands of such spectacular verses:

آدنِہ یِہِ کرَکھ تِہِ اَدِ نہ تگی

آدنِہ کرَکھ تِہِ لگی سِتی

یِم پٔہٗلی ووَکھ چھُتی یازگی

تِم أخرتس لونگھ کِتی

کیِہہ یٛیلہِ چھَتی دیہہ یٛیلہِ پگُی

نُنٛدی تِہ ڈِٹٛھی لگِہ نَے پانس سِتی

What you can do young, you can't do later;

What you do in youth, will surely stay.

The seeds you sow, white or brown;

In Hereafter, Its fruit you'll surely reap,

When your hair turns grey and frame weak;

Your deeds will follow; virtuous or cheap

Language Change -Lexical Change Analysis

Language change is the study of change in language and analyses the various forces that can bring about change in different domains of a language. Language change, also known as linguistic change, is the phenomenon where some linguistic traits change through time. It is a slow but ongoing process.

We have come to know different types of change in terms of the different components of language (phonology, morphology, syntax, semantics). However, there is at least one aspect

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that transcends these many language elements and unites these alterations. All of them have the potential to have a significant impact on the various and diverse components that collectively make up a language's lexicon. The frequent sound changes results in a very fundamental, rudimentary sort of lexical change. The pronunciation of lexical items containing a particular sound will change when that sound or class of sounds changes.

> For instance, when the Latin word for 'father', pater [pater], became Frenchpère [pɛr] as the result of regular vowel changes and the regular loss of intervocalic, the lexical item for 'father' changed. (Language History, Language Change, and Language Relationship Hans Henrich Hock and Brian D. Joseph)

Lexical change is, both the use and addition of new vocabulary to the lexicon, as well as the demise of lexical items with the passage of time. However, it has implications for the description of historical processes of semantic change (especially if viewed from an onomasiological perspective), and also for the loss of lexical items, to consider how new lexical items are created through processes of derivational morphology and borrowings from other languages. Changes in phonology and morphology involve dealing with limited numbers of basic units (phonemes, inflectional, and derivational morphemes) at any given time. Phonemes and morphemes are lost or added when phonological and morphological changes occur. Semantic change, on the other hand, involves an infinite number of elements (words) and semantic properties (meanings). A word's acquisition of a new meaning does not necessarily result in the (instant) loss of its prior meaning(s).

Lexical change can also result from analogical change. Analogical change, also known as analogical levelling or analogical reformation, is a type of language change that occurs when speakers modify a word or a grammatical form to make it more consistent with similar words or forms in the language. This process involves applying a pattern or analogy from one word or form to another, resulting in a regularized or simplified system.

For instance, the levelling of the sibilant: [r] alternation in OE ceosan [cˇeozan] :ceas [cˇeas] :curon :(ge)-coren in favor of-s- [z], ultimately yielding Mod. Engl. choose: chose : chosen may be said to have produced a change in the phonological forms of this lexical item. (Language History, Language Change, and Language Relationship Hans Henrich Hock and Brian D. Joseph)

Old English   *Modern English*

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pres.	*ceosan*	*Chose*
past sg.	*ceas*	*Chose*
past pl.	*curon*	*Chose*
past ppl.	*Coren*	*Chosen*

As far as the lexical study is concerned it is vital to examine how authors have employed language to convey meaning(s) in their works of literature. The present study examines the diction of Shaikh ul Aalam's poetry, focusing on lexical change categories such as lexical loss, lexical shift, taboo, semantic shift, semantic narrowing, pejoration, amelioration, and bleaching as linguistic patterns for encoding the language change in Kashmiri lexicon through centuries. The method involves classifying the textual features, indicating how the terms are used and the textual distinctiveness marking usages or language habits that stand out within the text (Leech and Short, 1985:47)

Each generation takes a language and makes it their own, pushing it in new directions. Language change occurs across all levels of language, including sounds, words, and grammar. At the end of the old English period in the 1100s, British speakers dropped a lot of suffixes, changing the language's grammar. In Historical linguistics, a general term referring to change within a language over a period of time is seen as a universal and unstoppable process. The phenomenon was first systematically investigated by comparative philologists at the end of the eighteenth century, and in the twentieth century by historical linguists and sociolinguists.

> Language change is a two-step process involving the generation of variations (innovations) and the propagation of a variant through a speech community. Speaker acts form utterances which replicate structures heard before, and structures combine in new ways form novel utterances as the variability of language use is exponential. (Baxter, G. J., Blythe, R. A., Croft, W. and McKane, A. J. 2009)

. Factors of Language Change

> Writes Brian (2003:118), "Language change takes place due to various factors like psychological factors, physiological factors, systemic factors, and social factors."

Besides the above-mentioned causes of language change, there are several other factors like economy and language contact situation which also play due role in the process of language change. Furthermore, Lexical change can be categorized into three factors: social factors,

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demographic factors, and institutional support factors, according to the Giles et al. (1977) Model of Language Shift and Language Vitality.

Language change takes place at different levels like phonetic, phonological, lexical, morphological, syntactic, and semantic, over a period of time. However, since a close look at all these levels would not be possible in this study, attention will only be given to the lexical and semantic level of language change. Lexical change can be divided into three categories: loss of lexical items, change of meaning, and creation of new lexical items. The result of this process is the addition of new words to the lexicon that need to be standardized and recognized as formal. There are various levels or concepts based on which these lexical and semantic changes are analyzed.

Analyzing the lexicon of *Shaikh–ul–Aalam* [RA], the following are given some of the classifications of lexical and semantic changes in the Kashmiri lexicon that have taken place through centuries.

Lexical Loss

It is a process in which a word loses its form over a period of time. e.g.; the word 'thee' was used in old English but now it is not used anymore.

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Lexical Item used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning	Word in Current Usage
Agin	Sanskrit	fire	*Naar*
Ahankaar	Sanskrit	Pride	*Gumand*
Gyan	Sanskrit	Knowledge	*Alim*

Lexical Shift

Lexical shift refers to a change in the use of a word or a generational shift in preference for one word over another e.g., the word 'wife' was derived from a Germanic term "wibam" used for all women but now is used only for wife.

Lexical Item Used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning	Lexical Shift (Word in Current Usage)
Mas	Sanskrit	wine	*Sharaab*
Peethir	kashmiri	Acting	*Drama*

Taboo

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It is the restricted use of words due to social constraints e.g. calling a person by the name of an animal such as 'cow', or 'bitch'.

Lexical Item used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning
Doomb	Sanskrit	Lower caste community
Kolai	Kashmiri	Wife
Tcharul	Kashmiri	Night watchman

Semantic Shift

It refers to any change in the meanings of a word over time. e.g; the word 'guy' was used to address the boys but its meaning has changed now it is used for both boys and girls.

Lexical Item used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning	Semantic shift (meaning in current usage)
Dah	Kashmiri	Fire	Ten
Khar	Persian	Wood-House	Donkey
Khaar	Kashmiri		Blacksmith

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		The cylindrical container over the grinding mill	

Semantic Narrowing

In semantic narrowing, words' meaning becomes more specific over time. It's also called specification. e.g. meat used to refer to all foods but now just refers to animal flesh.

Lexical Item used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning	Semantic Narrowing (meaning in Current usage)
Ann	Sanskrit	Food	To Bring
Daed	Kashmiri	Respect for women	Elderly women
Din	Kashmiri	wealth	To Give

Pejoration

The process by which the meaning of a word becomes negative over a period of time. e.g. 'silly' used to mean "blissfully happy" but now has changed its meaning to "stupid".

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Lexical Item used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning	Pejoration (meaning in current usage)
Shaikh	Arabic	Religious Scholar	Cobbler, Sweeper
Taph	Sanskrit	Yogic practices	Fever

Amelioration

It is the opposite of pejoration, where the meaning of a word becomes positive over a period of time. e.g.; 'Nice' used to mean "foolish and absurd" whereas now it means "kind and caring".

Lexical Item used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning	Amelioration (meaning in current usage)
Gul	Persian	Noise	Flower

Bleaching

It is such a kind of semantic change where a words' original meaning is reduced over time eg, 'horrible' and 'terrible' used to mean full of joy but now it's not used for any wonder anymore.

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Lexical Item used in Shaikh-Ul-Alam's Poetry	Etymology	Meaning	Bleaching (meaning in Current usage)
Koel	Sanskrit	Family	Stream
Maar	Persian	Snake	Hit/Beat
Wan	Kashmiri	Forest	To Speak

Carter and McCarthy (1988: 19) state: "The vocabulary of a language is in constant flux; old items drop out, new terms come in, and as the new replace and augment the old, so the internal relations of the whole set alter."

From the above lexical analysis, it is evident that lexical change has figured Kashmiri lexicon in a new certified form. It has been demonstrated that language contact naturally leads to language change through borrowing or lexical engineering. The above lexicon of Shaikh-ul-Aalam's poetry shows us that for the past 700 years Kashmiri language, like other languages, experienced contact with other languages, like English, Urdu, Arabic, Hindi, etc followed by the process of borrowing, relexicalization, and semantic shift.

Conclusion

Lexical change is a very gradual process although it takes decades and sometimes centuries to happen That is why it is not possible to show when this change has taken place. In the last 7 centuries, various languages like Persian, English, Hindi, and Urdu have been introduced in the valley through foreign invaders, central Asian *Saadats*, mass media, education, social-communicative sites, trade, etc, and have had a great impact on Kashmiri lexicon. It is assumed that youth play a vital role in adapting the words from foreign languages

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claiming an identity for themselves they are 'modern' as opposed to the older people and the rest of the community who are viewed as 'primitive.'

According to Cook (1977: 171) each generation of teenagers…proclaims its uniqueness through its vocabulary.'

The younger generation increasingly uses English, Hindi, and Urdu words in place of native Kashmiri words and believes that those who insist on speaking pure Kashmiri are primitive and unexposed to the modern world.

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Verb Formation in Bodo and Koch Rabha Language:
A Comparative Study

Bindu Basumatary, Research Scholar
Bodoland University, Kokrajhar
bindubasumatary0@gmail.com

Supervisor
Dr Indira Boro, Professor
Bodoland University, Kokrajhar.
indiraboro379@gmail.com
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Abstract

Northeastern States of India is a hub of various communities, ethnic groups and languages. Most of these languages have close affinities in the field of linguistic traits. These languages basically belong to the Sino-Tibetan language family. Among of these languages, Bodo and Koch Rabha belong to the cognate group of Tibeto-Burman groups of languages under the greater Sino-Tibetan Language Family. Linguistically, both Bodo and Koch Rabha languages have similarities in case of phonology, morphology, syntactic and semantically. The present paper intends to make a comparative study in the field of noun formation of Bodo and Koch Rabha languages and the similarities in its formation.

Keyword: Bodo, Koch Rabha, Language, Verb.

1.0 Introduction

Northeast India is the habitat of many tribes and ethnic groups with diverse ethnic origins. Linguists and scholars are of the opinion that the Bodo and Koch Rabha are known to be the cognate group of languages belonging to the Tibeto-Burman language under the greater Sino-Tibetan group of languages. The languages of Bodo and Rabha belong to the Bodo group of languages under the Bodo-Naga under the greater Assam-Burmese group of languages. There are different dialects in the Rabha group of languages viz. Rongdani, Koch, Maitori, Pati, Dahori,

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Totla and Hana. From this point of view, it is observed that there are linguistic similarities between Bodo and Koch Rabha languages in verb formation.

1.1 Statement of the Problems

The languages of Bodo and Koch Rabha are independent languages which originated from the Bodo group of the Sino-Tibetan language family. In a similar way, Assam-Burmese group originated from the Tibeto-Burman and the Sino-Tibetan groups. The Bodo and Koch Rabha languages also originated from the Bodo-Naga group under the Assam-Burmese group. There are not only racial similarities between the Bodo and the Koch Rabha but also linguistic similarities. There are close similarities between the two languages in many respects. Therefore, the researcher has taken up this topic to make a comparative study on the similarities of verb formation.

1.2 Objectives of the Study

The main objectives of the study are-

(i)   To study the formation of the Bodo verb.
(ii)   To study the formation of Koch Rabha verb.
(iii)   To study the linguistics affiliation and differentiation of verb formation of the Bodo and Koch Rabha.

1.3 Review of Literature

Researchers have done in different fields like culture, religion, customs and language of Boro, Rabha and Koch Rabha dialects. Some of these books related to this topic are-

(a) Basumatary Pukhan Ch.: Boro Raoni Mohorkhanthi (2000), Gumur Publication, Dhirenpara, GHY-25.

(b) Bhattacharya, P.C.: A Descriptive Analysis of the Boro Language (1977), Deptt. of Publication, Gauhati University.

(c) Brahma, MusukaBala: Bodo Rabha Vocabulary

(d) Brahma, MusukaBala: Comparative Study of Bodo, Garo and Rabha Phonology.

(e) Koch, Jibeswar: Rabha Dialects: A Linguistics Study.

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(f) Lokobok, Romeo Rwtin: English-Koch Rabha Language (A learners' Handbook).

(g) Rabha, Rupak Kumar: Language Shift and Language Maintenance Amongst the Rabhas of Meghalaya.

In reference to the present topic, the researcher has not seen any such specific book or study material on the comparative study of verb formation of Bodo and Koch Rabha languages.

1.4 Data Collection and Methodology

The work would be on the comparative study of noun formation of Boro and Koch Rabha languages from a linguistic perspective. The study would confine to the Kokrajhar district only. The study would be carried out by data collection from the primary and secondary sources.

2.0 Discussion

The term *Verb* denotes the meaning of action, state, or occurrence. It is an integral part of the parts-of-speech. Verb functions an important role in morphology and syntax. In Bodo and Koch Rabha languages, the verb may necessarily carry tense, aspect and negative markers. However, it is to be noted that the verb may be changed into the other class of words. This process may be called derivation. In both Bodo and Koch Rabha languages the verb may be classified into two categories:

(i)   Basic verbs, and

(ii)   Derivational verb.

2.1 Basic verb

Generally, the basic verbs are called verb roots. The verbs which are not fractioned in smallest meaningful segments are called verb roots or basic verbs. Structurally the phonemic structure of the verb both Bodo and Koch Rabha language can be found in the following phonemic structure-

(i)   Monosyllabic basic verb and

(ii)   Disyllabic basic verb

2.1.1 Monosyllabic Basic Verbs

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The monosyllabic verbs of both Bodo and Koch Rabha languages are found in the following phonemic structures VC, CV, CVV, CVC in Bodo and CV' CVV' CVC in Koch Rabha. The examples are given below-

Bodo:

VC. un 'to reduce to powder'

ɔr 'bite'

er 'toincrease'

ɔn 'to love'

CV. kha 'to plough'

za 'eat'

tha 'stay',

kha 'to bind'

CVV. zau 'to dig',

sau 'to burn',

maɔ 'do'

CVC. khar 'run',

bar 'to jump',

nar 'to press',

khɔn 'to collect'

Koch Rabha

CV. sa 'to eat'

sɔ 'to measure'

si 'to die'

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la 'to take'

phu 'to pour'

CVV. saa 'to pain'

sɯi 'to see'

lau 'to give'

phɯi 'to come'

lɯi 'to go'

CVC. ham 'to burn'

bɯth 'to pull'

zur 'run away'

luŋ 'to sing'

sɯŋ 'to ask'

From the above examples of both Bodo and Koch Rabha languages, it is seen that in Koch Rabha language there is no single verb beginning with vowel phoneme in comparison to Bodo language.

2.1.2 Disyllabic Basic Verb

In both Bodo and Koch Rabha languages the disyllabic verbs are found in the following morphophonemic structure- V-CV, V-CVV, V-CVC, VV-CV, VC-CV, CV-CV, CV-CVC, CV-CVC, CV-CVV, CVC-CVC etc. in Bodo and CV-CV, CV-CVV, CV-CVC, CVC-CV, CVC-CVV, CVC-CVC etc. in Koch Rabha language. Examples of both languages are given below-

Bodo-

V-CV.   e-lɔ 'to take out'

u-si 'to overflow'

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V-CVV.	a-lɯu 'to spicy'
	u-khɯi 'to hungry'
V-CVC.	e-rɔn 'to go out'
	a-zaw 'to catch'
VV-CV	au-li 'to melt'
	au-thi 'to melt by boiling'
VC-CV.	er-lu 'to poke'
	er-kho 'to take out'
CV-CV.	si-gi 'to
	phi-si 'to make wet'
CV-CVC.	za-laŋ 'to eat and go'
CV-CVV.	dugɯi 'to bath'
CVC-CVC.	khaɔ-laj 'to request'

Koch Rabha-   ɯŋɔ

CV-CV.	la-sa 'to accept'
	la-ha 'to bring'
CV-CVV.	ma-nai 'to obey'
	ba-khai 'to throw'
CV-CVC.	la-laŋ 'to take away'
	da-phakh 'be light'
CVC-CV.	dil-la 'loosen'
CVV-CVV.	phai-lau 'to distribute'

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suɯi-lau 'to watch'

CVC-CVV.   dun-lau 'to inform'

If observed the above examples ofdisyllabic patterns both Bodo and Koch Rabha languagethat some syllable patterns are not available in Bodo or Koch Rabha, such that syllabic patterns are- V-CV, V-CVV, V-CVC, VV-CV, VC-CV, and VC-CVCare not available in Koch Rabha language, whereas the syllabic patterns CVC-CV, CVV-CVV and CVC-CVV are not available in Bodo language. It is also seen that in Koch Rabha like monosyllabic basic verb the disyllabic basic verb also not begin with the vowel phonemes.

2.2 Derivational Verb

In the case of derivational verb in Bodo and Koch Rabha language the verbs are form by adding affixes with verb roots and by compounding with verb roots. In these regard in derivational verb the formation of verbs both Bodo and Koch Rabha languages can be discussed under the two heads-

a) By Affixation and
b) By Compounding

2.2.1 By Affixation

In this method of verbformation in Bodo and Koch Rabha language, there are lots of affixes to form the verb in both the languages. These affixes can be discussed under two heads.

a) Prefixation and
b) Suffixation

2.2.1.1 Prefixation

The prefix is an affix that is added before the root words to denote the meaning. Bodo and Koch Rabha both the languages have limited number of verbal prefixes in comparison to suffix. These are- {bi-}, {phɔ-}, {si-}, {suɯ-} in Bodo and {da-}, {tha-}, {ma-} in Koch Rabha. As discuss in the below:

Bodo-

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{bi-}: This prefix is added with limited numbers of verbs to form another new verb in Bodo language and when it is combined with the verbs it indicates the meaning of 'to make', 'to cause to'. As for examples-

bi- + v. si (to torn) > bisi (totear)

bi- + v.zir (to peel) > bizir (to make peel)

{phɔ-}: This prefix is also added to verb in Bodo language to form verb again. The examples are given below-

phɔ- + v. dɔm (to bent) > phɔdɔm (to make bent)

phɔ- + v. raj (to utter) > phɔraj (to read)

phɔ- + v. zɔ (to sit) > phɔzɔ (to cause to sit) etc.

{si-}: This is also a prefix thatattached to verb to form the new verb In Bodo language this prefix is added to verb to form new verb and it denote the meaning of 'to do', or 'to make'. As for examples-

si- + v. gi (to fear) > sigi (to make afraid)

si- + v. phaj (to bend) > siphaj (to make broken) etc.

{sɯ-}: It is a prefix that is appended to a limited number of verbs in Bodo language. It is attached with verb to represent the meaning of 'to do' 'to make', 'to cause to'. As for examples-

sɯ- v. gab (to cry) > sɯgab (to make cry)

sɯ- v. maw (to tremble) > sɯmaw (to make move)

Koch Rabha-

{da-}: This prefix is added before a verb in Koch Rabha language to form another verb. Like {bi-}, {phɔ-} and {phu-} of Bodo language, {da-} prefix in Koch Rabha language is used to represent the meaning of 'to make', 'to cause to'. The examples are given below-

da- + v. phakh (light) > daphakh (be light)

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da- + v. ban (to take in soldier) > daban (to forget)

{tha-}: This prefix is also appended before a verb to form the new verb. It is a negative marker of the Koch Rabha language. The examples are given below-

tha- + v. la (to to take) > thala (don't take)

tha- + v. phɯi (to come) > haphɯi (don't come)

tha- + v. bakh (to speak) > thabakh (don't speak)

{ma-}: It is a prefix attached to the verb in Koch Rabha to form the verb again. The examples are given below-

ma- + v. naj (to move) >manaj (to obey)

ma- + v. raj (to roll) >maraj (to make round)

{dun-}: It is also a prefix of the Koch Rabha which is added with verb root to form a new verb. As for example-

dun- + v. lau (to give) >dunlau (to inform)

2.2.1.2 Suffixation

The suffixation method is also a kind of to formation of verb in Bodo and Koch Rabha language. In comparison to Bodo language the verbal suffixes of the Koch Rabha is very limited in number. The details of suffixes are given below-

Bodo-

{-khɔ}: The suffix is used to verb to form verb again. This suffix is used to denote the meaning of 'to release' and 'to separate'. Examples are given below-

v. er (to stir) -khɔ > erkhɔ (to bring out)

v. kheb (to pinch) -khɔ > khebkhɔ (to release by pinching out)

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{-kha}: In Bodo this suffix is added after the verb to form another verb. The suffix {-kha} is used to convey a meaning separate from something else; it may be cutting, pulling, digging, etc. As for examples-

v. er (to stir) –kha > erkha (to stir out)

v. zaw (to dig) –kha > zawkha (to dig out)

{-khe}: It is the verbal suffix, attached to the verb to form the verb. When used with root it represents the meaning of 'a side'. For example-

v. er (to pull) + –khe > erkhe (to take aside)

v. dan (to cut) + –khe > dankhe (to cut aside)

{-khɯ}: This suffix is appended after the verb to form other verb. The suffix is used to denote the meaning 'upwards'. Examples are given below-

v. bɯ (to pull) + -khɯ > bɯkhɯ (to pull up)

v. khan (to comb) + -khɯ > khankhɯ (to dress hair)

{-khaŋ}: The suffix is added after the verb to form another verb. The suffix {-khaŋ} is used to express the meaning of 'finished', 'completed'.In addition to the above mentioned ones, sometime the suffix {-khaŋ} is also used to express the meaning of 'up' and 'increase'. The examples are given below-

v. la (to take) + –khaŋ > lakhaŋ (to have taken)

v. maw (to do) + –khaŋ > mawkhaŋ (to complete)

v. za (to be) + –khaŋ > zakhaŋ (to come up/to grow up)

v. zaw (to dig) + –khaŋ > zawkhaŋ (to dig out)

{-khɔb}: This suffix is appended to form verb from new verb. When used with verb it represents the meaning 'to make tight/to minimize'. As examples-

v. bɯ (to pull) + –khɔb > bɯkhɔb (to pull together)

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v. kha (to tie) + –khrɔb > khakhrɔb (to tie together)

The suffixes mention in the above examples there are {-khraŋ},{-khlɔ},{-khlaj},{-khleŋ},{-pha} and so on suffixes are appended with the verb roots in Bodo language to form new verbs.

Koch Rabha-

{-laŋ}: It is a verbal suffix of the Koch Rabha language which is added to verb root to form another new verb. When used with the verb it represents the meaning of 'to take away'. Examples are given below-

v. la (to take) + –laŋ>lalaŋ (to take away)

{-thɔkh}: This suffix is appended with verb roots to form another verb. After adding with verb it is denote the meaning 'take out' in Koch Rabha. For example-

v. dɔg (out) + –thɔkh > dɔgthɔkh (to take out)

{-khai}: This suffix is added to the verb root to form the verb in Koch Rabha.It isdenote the meaning 'taste' in Koch Rabha language. For example-

v. sa (to eat) + –khai > sakhai (to taste)

v. ba (to carry on back)+ –khai > bakhai (to throw)

2.2.2 By Compounding

It is also a primary way of forming the verbs in Bodo and Koch Rabha languages. In this compounding, two or more words are combined to form a new verb in both languages. The formation verb by compounding in Bodo and Koch Rabha language can be expressed as given below-

(a) Verb + Verb

A verb can be formed by combining two verbs in the Bodo and Koch Rabha language. Examples are given below-

Bodo-

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mawlaŋ (to do and go) < maw (to do) + laŋ (to take away)

zaphɯi (come and eat) < za (to eat) + phɯi (come)

ergar (to throw away) < er (to stir) + gar (to leave/to throw)

zalaŋ (to go after eating) < za (to eat) + laŋ (to take away)

khɔnza (to pick up and eat) khɔn (to pick up) + za (to eat) etc.

Koch Rabha-

sɯilau (to watch) <sɯi (to see) + lau (to give)

lausa (don't give) < lau (to give) + sa (to eat)

badalau (make prohibit) < bada (prohibited) + lau (to give)

sanaŋ (to eat and go) < sa (eat) + naŋ (take) etc.

As mentioned above in the examples of both Bodo and Koch Rabha languages, the two verbs are combined to form the verb again. If observed the above examples it can be found that sometimes both verbs are head words (co-ordinate) or neither head nor modifier words (exocentric), or either a head or a modifier word (endocentric) in both the languages. Taking two Bodo words 'ergar' and 'khɔnza' show that both have two base –'er-gar' and 'khɔn-za'; but there is no modifying word, both are found as head word.

b. Verb + Verb + Verb

It is possible in both Bodoand Koch Rabha languages that a verb can be formed by combining three verb roots. For example-

Bodo-

laŋphɯizɯb (to come and take all) laŋ (to take) + phɯi (to come) +zɯb (to finish)

thaŋphɯizɯb (to come and go all) < thaŋ (to go) + phɯi (to come) + zɯb (to finish)

zazɯblaŋ (to finish eating and go away) < za (to eat) + zɯb (to finish) + laŋ (to take)

Koch Rabha-

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lalaŋphɯi (to come and take all) <la (to take) + laŋ (to take away) + phɯi (to come)

sanaŋphɯi (to come and eat all) < sa (to eat) + naŋ (to take) + phɯi (to come)

In the above examples, it is seen that three verb roots are combined to form a new verb in both languages. If these examples are analyzed a semantic head and a modifier could be found. These are- 'za, thaŋ, la, laŋ' respectively used as head word in Bodo and Koch Rabha language because these are the principal key of the compound verb. Whereas other verb roots are attributes that modify the whole meaning.

3.0 Conclusion

Verb formation in Bodo and Koch Rabha languages has lots of similarities in the verb and verb formation. In the case of basic verbs in both the languages we find monosyllabic and disyllabic patterns. The derivational verb formation is found in two types- by affixation and compounding in both Bodo and Koch Rabha languages. From the above discussion we find that verbs in Bodo and Koch Rabha languages are formed by adding prefixes and suffixes with verb roots and also by combining two or three verbs. In Bodo language the verbs begin with both vowel and consonant phonemes. While in Koch Rabha, the verbs begin only with consonant phonemes.

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Bindu Basumatary, Research Scholar
Bodoland University, Kokrajhar
bindubasumatary0@gmail.com

Dr Indira Boro, Professor
Bodoland University, Kokrajhar.
indiraboro379@gmail.com

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Exploring the Integration of Technology, Pedagogy, and Language Skills (TPALS) in Language Education

P. Arul Nehru, PhD in English Language Education
Assistant Professor, School of Education
Azim Premji University, Bengaluru
arul.nehru@apu.edu.in

Agniva Pal, PhD in Linguistics
Assistant Professor
School of Education,
Azim Premji University, Bengaluru
agniva.pal@apu.edu.in

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Abstract

This paper aims to propose the Technological Pedagogical and Language Skills (TPALS) framework, an extension of the widely adopted TPACK model, with a specific focus on English Language Teaching (ELT). TPALS emphasizes the interactive relationship between technology, pedagogy, and language skills development to enhance learning experiences in acquiring English as a second language through the systematic integration of digital tools in the 21st century. Drawing on interviews with pre-service and in-service teachers from Southern India, the study explores the real-world implications of TPALS in English language classrooms. The findings suggest that systematic technology integration, alongside pedagogical strategies, fosters language proficiency while addressing diverse linguistic needs. Moreover, the challenges faced during the COVID-19 pandemic highlight the importance of equipping teachers with appropriate digital literacy skills and training for sustained success in integrating technology into language learning. This paper further explores the potential of multimedia tools, online platforms, and digital resources to create immersive language learning environments and contribute to the development of essential English language proficiency.

Keywords: English Language Teaching (ELT), TPALS, TPACK, Technology integration, Digital Tools.

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Introduction

As educators continually need to adapt to the dynamic landscape of modern education, the integration of Technology, Pedagogy, and Content Knowledge (TPACK) has emerged as a critical framework. (Mishra, 2008) Building upon the foundation laid by TPACK, this study introduces a new concept, the integration of Technology, Pedagogy, and Language Skills (TPALS), with a specific focus on English Language Teaching (furthermore to be referred to as ELT). The new concept TPALS aims to explore the interactive relationship between technology integration, pedagogical practices, and language skills development to enhance English language learning experiences. The researchers have taken an expedition to introduce and investigate the concept of TPALS, delving into its relevance, impact on English language teaching and explore systematically how the integration of technology can be strategically combined with pedagogical approaches to foster language skills development among English learners. Furthermore, the study examines how TPALS can empower educators to create meaningful and engaging language learning experiences in the digital era.

Based on the interactions with schoolteachers and teacher educators from Tamil Nadu, Andhra Pradesh, Telangana, Kerala and Karnataka, who attended professional development workshops conducted by Regional Institute of Education (NCERT) Mysuru, the researchers made very critical observation on the effective use of technology in their classroom. (Nehru, 2021, 2022) The introduction of technology without proper teacher training or workshops on its utilization for teaching, creating teaching and learning materials (TLMs), designing worksheets, conducting activities, managing online classrooms, motivating learners, and providing student orientation during the COVID-19 pandemic had a significant impact on teaching and learning, and faced a huge learning loss.

Limited access to online platforms, inadequate knowledge of digital tools and TLMs, and the absence of training sessions created anxiety among both teachers and learners. Although technology enabled the continuity of learning, it became evident that the phase of introducing technology and the expectations placed on learning outcomes were futile exercises. It was observed that a systematic integration of technology, pedagogy, and language skills had a more substantial impact on the teaching and learning process.

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This integration enables educators to design language learning activities that leverage technology to enhance communication, foster creativity, and promote language proficiency. By effectively incorporating digital tools, interactive multimedia, and online resources, TPALS empowers teachers to address the diverse linguistic needs of English language learners while encouraging active participation and academic language use.

Review of Literature

Researchers from various educational domains have widely embraced the TPACK theoretical framework, recognizing its potential in effectively integrating technology into teachers' practices and yielding promising outcomes. Empirical research findings provide evidence of the widespread implementation of technology in classrooms as a tool for teaching. (Gur, 2015) The rapid transformation of technology in the real world has given rise to new tasks and needs in language learning, thereby reshaping the landscape of language education. (González-Lloret & Ortega, 2014)

The TPACK framework, introduced by Punya Mishra and Matthew J. Koehler in 2006, focusses three essential knowledge domains for effective educational technology integration: Content Knowledge (CK), Pedagogical Knowledge (PK), and Technological Knowledge (TK). These domains overlap, and the cohesive integration of knowledge, skills, and abilities.

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Technological
Pedagogical Content
Knowledge
(TPACK)

Technological
Pedagogical
Knowledge
(TPK)

Technological
Knowledge
(TK)

Technological
Content
Knowledge
(TCK)

Pedagogical
Knowledge
(PK)

Content
Knowledge
(CK)

Pedagogical
Content
Knowledge
(PCK)

Contexts

The TPACK Image (rights free) © 2012 by tpack.org

Research examining the TPACK profiles of instructors engaged in professional development, which incorporates a holistic focus on pedagogy, content, and technology rather than solely technology training, can provide valuable insights for planning effective professional development programs. Effectively teaching in contemporary classrooms requires a balanced approach that incorporates and harmonizes all three domains. Such insights can have a significant impact on the design and delivery of training initiatives for instructors involved in online learning, aligning them with the evolving needs of 21st-century students. (Benson & Ward, 2013) For instance, the Taiwan project's use of a modified TPACK survey illustrates its effectiveness in evaluating technology use in teacher education programs. (Pamuk et al., 2015) Overall, TPACK enhances communication among educational technology researchers and practitioners, providing clarity in developing, testing, and implementing effective technology approaches. Specifically, Computer-Assisted Language Learning, as the practitioners of the CALL it is a collective

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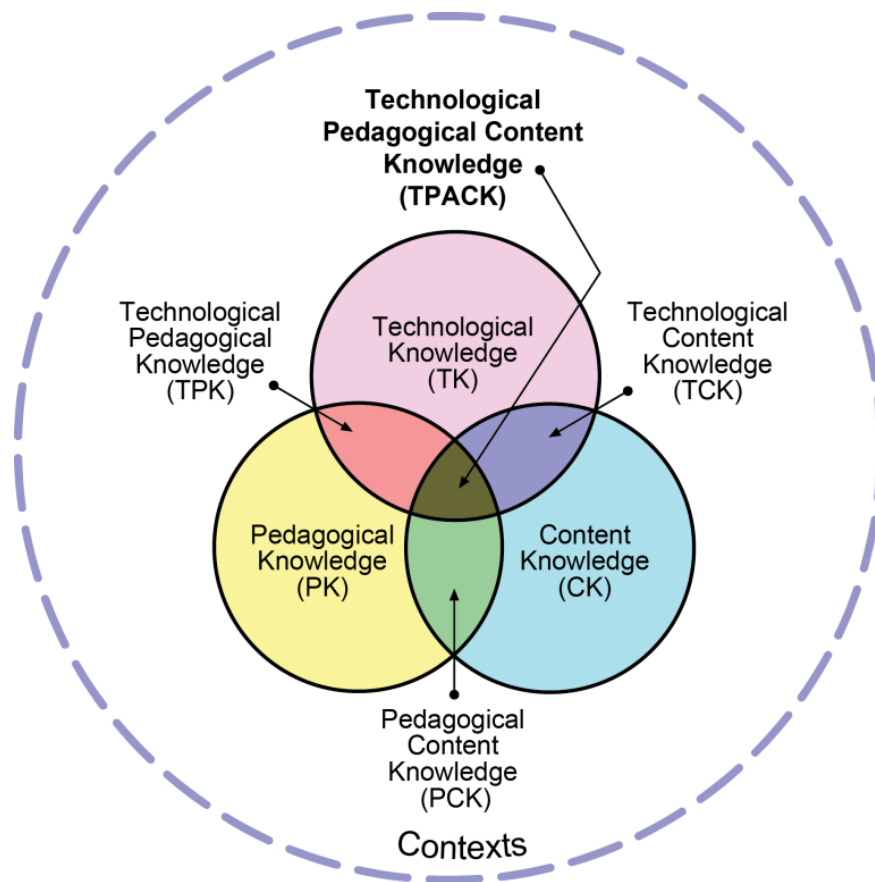P. Arul Nehru, PhD in English Language Education and Agniva Pal, PhD in Linguistics
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responsibility in promoting digital literacy in a fair and equitable manner that respects learners' educational and technological contexts. (Smith & González-Lloret, 2021)

Research Methodology

Interviews were conducted with pre-service teachers pursuing B.Ed., BA. Ed., BSc. Ed., MSc. Ed., and M.Ed., as well as in-service teachers who attended workshops organized by the Regional Institute of Education (NCERT) in Mysuru. These interviews provided insights into the use of TPALS and the effectiveness of this integrated and interactive framework in teaching and learning the English language. Feedback was collected from participants, and interactive sessions were observed and recorded as part of the data collection process.

Qualitative research was employed to understand the attitudes and opinions of both current and future teachers and language educators.

Innovative Pedagogical Approaches

TPALS explores the array of digital tools and platforms that can be employed to supplement communicative language teaching methods. It examines the potential of language learning apps, virtual classrooms, online language exchanges, and interactive language games to create immersive language learning experiences. By incorporating technology, educators can design activities that cater to individual learning preferences and foster language skills development in a personalized manner. TPALS examines pedagogical strategies that capitalize on technology to engage students in communicative language learning (CLT). It explores flipped classroom models, project-based learning, and collaborative online activities that encourage active participation, critical thinking, and creativity. By adopting such approaches, teachers can foster a learner-centered environment that nurtures language skills through real-world interactions and authentic language use.

Teachers' Views on TPALS and the Development of Language Skills

This study investigates the dynamics of Technological Pedagogical Language Skills (TPALS) and its effective development through pre-service and in-service teachers' experiences. At the core of TPALS lies the development of language skills. This study investigated how technology integration can support language acquisition in listening, speaking, reading, and

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writing. Teachers and Educators expressed their views based on their experience that they need to be well informed and given minimum training on the potential use of technology in their classroom. Moving from textbook based teaching to digital material and multimodal text-based teaching created anxiety among teachers and learners. Teachers were left without any proper instruction on how to conduct systematic language assessment online. Banas (2010) highlights the challenges of integrating technology, particularly when teachers consider young learners with limited experience using digital tools. However, it also emphasizes the positive shift in teachers' attitudes toward technology, as they increasingly recognize the value of using digital tools in more meaningful and effective ways, rather than simply as an add-on. These are the results of introducing technology hastily without a proper plan, training, orientation on the nature of technology and its use for teaching and learning.

During the COVID-19 pandemic, teachers and learners were suddenly required to use technology, shifting the physical classroom to an online platform without proper training, orientation, material development, principles of assessment, and so on. This created a significant level of anxiety, stress, and an inability to focus, hindering the achievement of educational goals within the given period. This situation made everyone realize the need to adapt effective frameworks like TPALS as an integrative approach. Even teachers who had the opportunity to attend webinars, where only technology was introduced and discussed, found that most teachers felt it was disconnected from their real teaching process, particularly in teaching language skills. After interacting with the teachers, we must appreciate their sincere effort to continue the learning process during COVID-19. To ensure effective integration of digital tools in language learning, both teachers and students must be thoroughly equipped. Observations on teachers' language efficiency and teaching styles reveal that without proper orientation, digital tools may hinder learning. Teachers need training on creating digital materials, conducting assessments, and providing feedback, while students require clear expectations and guidelines for participation. Since language learning thrives on interaction, workshops are crucial for helping teachers replicate the reciprocal teaching style of face-to-face classrooms using technology. These workshops should focus on fostering peer interaction and communication, ensuring that digital platforms promote active engagement and task completion, enhancing English language skills.

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Despite experiencing uncertainty, an inability to lead a normal life, fear, and exposure to daily news that brought various negative effects on mental health, teachers facilitated their learners and attended many webinars on the use of technology for continuous professional development. It is also a very sad reality that, at present, everyone has slowly reduced the use of technology in pedagogical processes. We found that continuous use and experience would have a significant effect on using technology effectively at any given point in time.

The study explored the potential of multimedia resources, speech recognition tools, interactive quizzes, and online writing platforms to facilitate language practice and feedback. Teachers with a wide range of experience expressed that most teachers started using mobiles and laptops for teaching for the first time in their life that revealed that digital literacy must be considered as a functional literacy in the digital era. TPALS recognizes that technology can cater to the diverse teacher communities and language proficiency levels of learners, supporting them in their language learning journey.

Conclusion

TPALS envisioned the convergence of technology, pedagogy, and language skills development in English language classrooms. It is built upon the TPACK framework by emphasizing the integration of language skills, including listening, speaking, reading, and writing, alongside technology and pedagogy. TPALS could be a groundbreaking concept encompassing the integration of technology, pedagogy, and language skills, and by embracing the framework, educators can create dynamic and immersive language learning experiences that cater to the unique needs of English learners in the digital age. The rapid shift to online education during the COVID-19 pandemic highlighted the importance of effective frameworks like TPALS, necessitating further research to understand its impact on teaching and learning outcomes. As educators and learners navigate the challenges of technology integration, future research on TPALS can provide valuable insights into optimizing its use, addressing gaps in training, orientation, and material development for enhanced educational experiences.

Investigating the long-term effects of TPALS implementation can contribute to a comprehensive understanding of its sustainability and adaptability, guiding educators in designing

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resilient and effective instructional strategies. The evolving educational landscape requires ongoing research on TPALS to explore its potential enhancements, ensuring its alignment with diverse teaching contexts and evolving technological advancements. Examining the experiences and perceptions of educators and learners with TPALS can offer valuable feedback, informing continuous improvement and refinement of this integrative approach for the evolving needs of education. It is observed that the transformative potential of technology when thoughtfully combined with pedagogical approaches to nurture language skills development and empower learners in their pursuit of English language proficiency.

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The Impact of a Bridge Course in Enhancing English Language Proficiency Skills among Post Graduate Students

Dr. Agniva Pal
PhD in Linguistics
Assistant Professor
School of Education
Azim Premji University
Bengaluru
agniva.pal@apu.edu.in

Dr. P Arul Nehru
PhD in English Language Education
Assistant Professor
School of Education
Azim Premji University
Bengaluru
arul.nehru@apu.edu.in

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Abstract

In a class filled with students, every student is at a different understanding level. They are taught using the same curriculum but, in the end, their levels of comprehension, understanding and application differs from person to person. This matters even more in cases where students enrol for a new course, and they are from different educational institutions, economic backgrounds, social backgrounds and geographical locations. Their backgrounds have a lot to do with their understanding of things and their current comprehension patterns. This is the scenario where a bridge course shines. This is a scenario in which a bridge course tries and brings them to a level playing field such that before the actual course begins, the students will be brought to a level understanding. The present research is an action research conducted at Azim Premji University, where students enrolling for post graduate programs are given the opportunity to pursue a short bridge course, before their actual course begins.

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Keywords: bridge course, linguistics, language, post-graduation, comprehension

Introduction

Bridging courses are often necessary, especially in the light of the knowledge gap and knowledge loss after the entire covid episode. Higher studies require a higher degree of understanding and knowledge than Bachelor's degrees (Puhl & Swartz, 1989). Bridge courses are designed to make sure students from different backgrounds and learning levels may be ready for an academic degree by levelling the differences through relevant curricular training (Perez & Mardapi, 2015). Students typically need help with transitioning from a specific pedagogical style while studying in their Bachelor's to a much more research oriented academic reading in their Master's degree. (Arlys van Wyk, 2001)

The present paper draws inspiration from a **Pathways Program** being run at **Azim Premji University** for new entrants to the Masters in Education (MA Edu) and Master of Development (MA Dev) program. Students with language difficulties were identified for language support and requested to be a part of this program which would help them develop, imbibe, and inculcate language proficiency as a necessity for the actual curriculum courses.

This course helps students gain the ability and confidence to deal with the actual readings to come their way, throughout the timeline of the MA Education and Development Programs. The course was a three-week intensive program meant to help students in gaining all round development in regard to language skills both academically and socially. The course went on from the 26th of June to the 14th of July 2023. This course has been running for some time now and was interrupted due to the entire covid period. It had been first re-run in the year 2022, followed by a full-scale execution of the program this year, 2023, based on feedback from the last year. This course is supposed to run for years to come as a help for bridging bachelor's students into post-graduation.

The present paper is an intellectual work which belongs to Dr. Agniva Pal and Dr. P Arul Nehru and the results and opinions declared in it have no relevance or relation to the opinions and declarations of Azim Premji University.

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Objectives of the Course

The course intends:

1. To develop four key skills of reading, writing, listening and speaking

2. To develop language proficiency in the students by inculcating practice and understanding of grammar (in a descriptive way, rather than typical prescriptive traditions)

3. To develop speaking skills with sessions on speaking and tips on it

4. To develop writing skills by practising annotations, summaries, paraphrases and by understanding how to write critically by identifying arguments and basing their arguments on key viewpoints

5. To inculcate critical reading habits in students by helping them understand the real meaning of critical and to improve their skills of reading in general through multiple readings.

6. To introduce them to research and main concepts about research.

7. To improve active listening skills and class annotating skills in order to make their note taking skills better.

8. To understand the art of mind mapping as a valuable tool to create notes for complex ideas.

9. To inculcate an academic style of writing English in the students

10. To engage students in teamwork in order to inculcate group reading behaviour and better problem-solving approaches.

11. To engage students in class presentations based on readings handed out to them in order to develop reading skills in them.

Participant and Sample Selection

The bridge course selected the students through the entrance test that all entrants must take to be selected for post graduate programs at Azim Premji University. The test has sections on language comprehension, analytical skills, general awareness, quantitative awareness and so on. Students who scored lower than a decided value in the entrance test in certain sections were sent out a mail and informed that they could take up the bridge course, before their actual courses began. The bridge course was a one-month course. The total number of students who enrolled in the course were around 90.

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Throughout the span of the bridge course, it was found out that students enrolled in the bridge course were generally from geographical locations which are far away from big cities, either belonging to economically lower backgrounds or middle class and from regions with multiple languages. Many of these students were also students who needed scholarship to sustain themselves. It was also found out that these students had to comprehension problems with their own home language but issues with speaking or understanding a foreign language like English.

Review of Literature

Most students in a country like India come from various and diverse backgrounds and there is a need for language proficiency before they start taking regular classes for a specific degree. There is a need to address the gaps in knowledge at times, when it gets to students enrolling for a degree. A bridge course helps in bridging that gap. It gets the entire student population who have newly joined the University, ready for the academic degree they have enrolled for. (Hess & Morton, 1996)

Students have also been seen to have left the degree midway in cases of paucity of comprehension throughout the degree. This happens due to their lack of readiness to attend regular classes for a certain subject. A bridge course may help them understand the basics of the subject well in advance before the actual course begins. A bridge course may help students in creating or paving a path for them into comprehending a course better. (Perez & Mardapi, 2015)

It is of utmost importance that students understand a language, at least to a certain level before they are educated or instructed in that language (Kusnandi & Linggar, 2012). They need to be brought up to speed with a certain language through means of a bridge course, in order to be taught using the given language (Khng, 2020). Students do not need to be masters in the language but understand the language and be able to speak or be comprehended in the language. (Puhl & Swartz, 1989)

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Methodology Employed

The present paper is the result of **action research** and is being written from the **first-person** point of view as researchers and teachers who have taught at the Pathways program. The present paper will be an action research-based narrative. The 42 candidates from both MA Edu and MA Dev programs attended the course. There were 9 instructors in all and a total of 48 sessions were planned for them. Depending on the fortes of the researchers and teachers present, they were allotted sessions. Language group educators, specialising in language research held sessions on Grammar, Vocabulary, Writing, Speaking and Reading while educators from Arts and Sciences domains helped students with a research-based orientation in general. Three students from the MA Edu senior year were chosen (they volunteered) to help with the smooth functioning of the program. They helped with the attendance, note sharing and university orientation. The first session started at 9.30 am and ended at 11 am, followed by the second session at 11.30 am, ending at 1 pm. The third session began at 2 pm and ended at 3.30 pm. The final session of the day was reserved for orientation done by the student volunteers.

Sessions and Teachings

We will only be sticking to the academic session for the following discussions. All sessions which have no relevance to academics will not be discussed here.

Day 1 Session 3 – Student introductions in a language they are proficient in followed by a session where students were told what to expect from the pathways course.

Day 3 Session 1 – A session on Listening skills with special reference to how a student may gain out of listening section.

Day 3 Session 2 – Integrating active listening skills in a class and how to gain from lectures.

Day 3 Session 3 – A Introduction to Grammar and Vocabulary through readings and problem solving. Students were given passages to read and teamed up for them to spot grammatical errors as well as make meanings of unfamiliar words.

Day 4 Session 1 – Introduction to Reading Skills. Students were helped with how to identify key words and main ideas in a text.

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Day 5 Session 1 – Deeper understanding of Reading and furthermore, note making. Students were introduced to the disciplined method of Mind Maps and were encouraged to make their own mind maps after the session.

Day 5 Session 2 and 3– Session on Summary Writing. The difference between summarising and paraphrasing was clarified. Students were read out a passage and then asked to summarize as well as paraphrase the passage, in teams. Students were then given a passage to read, following which they were again asked to summarize and paraphrase the passage.

Day 6 Session 1 – Introduction to types of writing and note making. Students were introduced to formal note making techniques in the class, as well as annotation techniques for reading.

Day 6 Session 2 and 3 – Introduction to Academic Writing. Students were introduced to the core structure of a research paper. They also explained the core concepts in research.

Day 7 Session 1 and 2 – Techniques of Writing – Summarizing and Paraphrasing were looked into and students were given ample practice with both. Students were also helped in identifying arguments and patterns in a text, in turn, helping them frame their own arguments.

Day 7 Session 3 – Students were told the importance of original work and what plagiarism is.

Day 8 Session 1 – Students were explained the ideas of a research paper and what kind of research they can expect to do at the University.

Day 8 Session 2 – Students practiced identifying arguments in a text as well as pointing out or circling out the central theme of texts, in order to incorporate it in their writing.

Day 8 Session 3 – Students made short presentations as groups on research abstracts, they wrote after day 8 session 1.

Day 9 Session 1 – Practice session on Grammar and Vocabulary using situations.

Day 9 Session 2 and 3 – Group discussions and dos and don'ts in group discussions. Students were also introduced to the concept of soft skills.

Day 10 Session 1 – Grammar and vocabulary using situations continued.

Day 10 Session 2 and 3 – Working as groups to present an idea. Students were formed into randomized teams and asked to present an idea selected by the instructor.

Day 11 Session 1 – Critical Reading skills – Students were introduced to inferences based on reading and critical comprehension skills.

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Day 11 Session 2 – Vocabulary building – Students were taught how to infer a meaning from context, using ample examples from the real world and textual references.

Day 11 Session 3 – Practicing Reading skills in the class.

Day 12 Session 1 – What all to consider before reading a text (per-reading tasks); the importance of asking questions. Students were also introduced to SQRRR method of comprehension (and text) reading (Survey, Question, Read, Review, Recite and summarize /paraphrase accordingly).

Day 12 Session 2 and 3 – Vocabulary building continued, usage of dictionary (offline, physical), worksheets on grammar.

Day 13 Session 1 – Critical Reading skills in relation to the KWL chart (what I know, what I want to know and what I want to learn)

Day 13 Session 2 and 3 – Critical Reading and Writing session with relation to actual reading and writing. The session inculcated the meaning of the word 'critical' to the students and then went ahead with explaining how a critical read can lead to better understanding of a text. In session 3, students were introduced to theoretical underpinnings of critical reading practices.

Day 14 Session 1 – Critical Reading and Writing continued as a practice session.

Day 14 Session 2,3 and 4 – Informal reflections by the students about the entire course and concluding the program; paving the way for the actual course. This was followed by formal feedback through pen and paper mode.

Feedback and Outcomes of the Course

The feedback collected from the students can be divided into two parts:

a. Informal – Oral feedback from volunteers and from students directly and observation-based feedback from the volunteers.

b. Formal – Through a physical form shared with all the students which they were allowed to fill in (The same questions were also asked to the students directly in a feedback session which was held in the last hour of the last day)

It must be noted that the following points were compiled from all sources mentioned above:

Responses to Direct Questions Asked to the students (either written or oral; anonymous)

1. What is one word or phrase that describes the outcome of the program for you?

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In answer students came up with the following words: Excellent, meaningful, enthusiastic experience, fearless now, not afraid of being judged, non-judgemental, comfortable, friendly, peer learning, group learning and reading, helpful, marvellous, adventurous, thinking better, better us.

2. What is one change you would want in the entire program?

Less number of classes and more practise sessions in order to practice what was being theorised in the theory classes. The entire duration can also be decreased. The students had to sit in class from 9:30 am to 5:30 pm and they had very less time for getting acquainted to the university campus. They want more time to get acquainted to the University. There can be more sessions on core grammar and vocabulary.

3. How many of you will volunteer in helping with the new batch of students?

Most students agreed to volunteer for the academic orientation for the entire batch. It must be noted that when they came to the campus, they were not open to conversations. The same students are now ready to volunteer in academic orientation for the whole batch.

4. What do you think has changed in you?

Students came up with many answers for this question and were enthusiastic to answer the same. Answers ranged from 'we have learnt that we are not inferior if we cannot speak English' to 'we are more confident about ourselves'. Some mentioned 'we are now ready to handle the actual semester after this pathways course'.

5. You were chosen on the basis of your performance in the written test, followed by the interviews. You were written to through mail and were asked to join the campus 3 weeks in advance to the actual classes beginning. How many of you faced an issue with the timelines? (it must be noted that out of the 90 people mailed, only 42 students joined the pathways program)

Every student responded positively to this question and stated that they have had no issued with the short time given them to join the course for this pathway program.

Changes Noticed as a Part of the Formal Feedback Forms from Students

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The following has been directly received and paraphrased from the student feedback forms for the Pathways program. This section has been divided into the number of questions administered to the students through the form. The answers given by the students have been paraphrased herein.

1. **Write a few words to describe your feelings about the completion of the Program.**
By being a part of the Pathways program, the students already felt like they were an important part of the University, even before the actual program was initiated. It was a good opportunity to brush up language skills and improve confidence. They felt immensely happy about not being judged and having the opportunity of a neutral learning environment, including elements of arts and culture, indirectly. The program also oriented them with the major pedagogical approaches used at the University and got them prepared for the journey to come. The students were happy that these lectures were more about involving them rather than boring long monologues normally done in classes. The students were also enthusiastic about learning new vocabulary words. The students got an opportunity to learn teamwork and are apparently happy that they got to collaborate with people from backgrounds vastly different from theirs.

2. **Do you think your language skills have improved so far in the Summer Program?**
The two most common answers noted here were 'Yes' and 'Maybe a little bit'.

3. **If your language skills have improved, what is the improvement?**
The students allegedly learnt to communicate better without having to worry about judgemental attitudes. They feel more comfortable speaking in front of others, as well as in classrooms now. They are also much more open to constructive criticism and understand the value of classroom-based feedback. They further understood that language of communication needs to be lucid rather than being complicated filled with difficult words. They have also learnt presentation skills. They have found grammar classes helpful in which they were taught situational grammar, rather than textbook (prescriptive) grammar.

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4. If you think that your language skills have not improved, why do you think so?

The program was not an extensive on, in regard to time and students want more in depth training with the tools used in classrooms. They found some lessons shallow at best and more time with them would have solved it.

5. What other skills do you think you need to develop more?

Some students feel the need to develop social speaking skills in order to speak freely in front of others, as well as a group of people. Students need help with understanding how to identify arguments and premises in an article / reading given to them, so as to use that knowledge later on. Students need more help with identifying some rigid structures in English grammar that need to be learnt, such that they make lesser number of mistakes. They want more help with presentation skills, communication skills practice and technical skills of using certain software. Students also stressed on the importance of having more group activity such that they can improve inter-personal teamwork skills. They also requested for a practice-based session such that they can be involved into the habit of reading. Some students stressed on the importance of learning punctuality, time management in classrooms as well as outside as well as more activities which would require them to speak.

6. Did the classroom atmosphere helped you participate and learn / prevent you from participating / kept you engaged?

All the students agree with the fact that they were kept engaged till the end and that the sessions were engaging.

7. Did you make friends with other people from different backgrounds in the program?

The students found that fact that there were so many students from varied backgrounds very amusing. While most of them found friends from varied backgrounds and had lunch, dinner, and occasional walks around the campus together, some found the flocking of similar language speaking students mildly irritating and exclusive. Nonetheless, they liked the fact that they were all included in all activities in the class equally.

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8. **Which specific aspects of the program did you find most helpful in enhancing your language skills?**

Presentations made in the class were very useful and usable. Students also found the articles shared with them very useful and important for their future in the course. The found the vocabulary shared with them to be useful, lucid, and helpful. They liked the video-based content presentations as well. Overall, they liked all the aspects of the classes.

9. **Did the program adequately address the four language skills: reading, writing, listening, and speaking? If not, which areas could have been improved?**

All students feel they have had a generous amount of hands-on training in all of the skills mentioned above. Few pointed out the need to have more speaking sessions where they get to speak a bit more, or the need to stress speaking skills to students who are mostly silent in the class. Some also pointed out that students who speak in the class may be politely asked to quieten down such that others may get an equal window to speak. Some have pointed out the need to have extensive listening-based activities since they will be listening to lectures all throughout their stay at the University.

10. **Were the program materials (readings, handouts, online resources) adequate and relevant for your learning needs? could you understand them easily? If there was any difficult material, can you please list them out.**

Students have faced difficulty with a couple of materials given to them. Students feel that if the teachers did a read along with them, along with preliminary simple explanations of difficult parts, they would be able to do much better. They are happy with articles pushing them out of their comfort zone, but they need some help all the more for the same.

11. **Did the program provide enough opportunities for practice and application of the language skills taught? If no, which part of the program do you think needs more time for practicing?**

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Students feel the need to have a better feedback mechanism during the entire duration of the Pathways program. They have had some assignments handed over to them which were graded but the feedback for the same was not given to them in details. They need more time with reading and writing. Some also felt the need for them to be pushed into more opportunities to present in front of the whole class.

12. Were the learning activities engaging and interactive? If not, what improvements would you suggest?

All activities were to the likings of the students however they felt the need to stretch out at times, especially in the classes after lunch. They also feel that while the sessions were very engaging, they needed to be shorter. They also pointed out the need to shorten the number of sessions held in a day, such that every session held in the day would have equal participation from their end. A couple of students have pointed out that some teachers involved were very serious and that was not to their liking. One student has pointed out the need to not make laptop-based skills compulsory.

13. Did the program encourage collaboration and peer interaction? If so, did it contribute to your learning experience? Explain.

Their sense of hesitation while speaking to others is now gone, according to their written feedback. They now feel the value of interaction while doing a group activity and the importance of getting to do things in a group. They have now learnt that the weaknesses of self can go away when working in a group. Some students have mentioned that some faculties have kept on forcing them to speak in English and that momentarily brought down their confidence in the class.

14. How well did the program foster your confidence and motivation in using the language skills you acquired? Explain in detail.

They have realised that no one gets to judge them even if they are making mistakes while speaking (because everyone makes mistakes). They have had a huge boost of confidence

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throughout this entire journey. They are not afraid to face the classes anymore, about to happen. They are now confident about speaking in front of a class, making a presentation and about their academic existence at the University.

15. Were there any particular challenges or difficulties you faced during the program? If so, please elaborate.

The biggest challenge students faced were in the reading materials given to them. They need more help with preliminary description of the readings or read along sessions with the teachers. Some wanted teachers to be bilingual such that they would be able to understand content better. Some faced difficulty in understanding the English accents of certain teachers. Some students felt like the classes were too lengthy and found it difficult to concentrate beyond a certain point in time. Some faced issues with the food because they were all new to the University, place and system. Many issues got smoothened out throughout the Pathways program but it's worth noticing that not all of them were addressed and if they were addressed, not all were equally addressed.

16. Were there any technology or logistical issues that affected your learning experience during the program? If so, how were they resolved?

They need more help with understanding how to use Moodle (Learning management system used at Azim Premji University) in order to read their assignments and submit their assignments. Some were new to using a laptop for academics and found it difficult at the beginning. Some want the library to be open 24x7. They feel like their issues were listened to and mostly addressed in very less amount of time.

17. What additional resources or support do you feel would have been beneficial to enhance your language competencies during the program?

One week in the program may be increased and class timings may be cut short. They have suggested that the class be kept mostly in the morning and classes be made shorter, especially after the lunch break. They feel that all classes should be made more hands on, rather than theoretical in approach.

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18. Would you like similar language/academic support to be provided on a continuous basis throughout the semester?

All of them answered with a 'Yes' to this question. They want some sort of regular language support class to happen which would be voluntary for them to join.

19. What other academic support do you think you would require further?

Students feel the need for feedback for the assignments they have submitted throughout the duration of the pathways program. Some students pointed out that the lack of licensed MS Office packages found them in dire straits due to the teachers extensively using the same in the class and while making demonstrations of tools. Some felt pressurised by the entire amount of content covered through the program. Some students pointed out that the language support classrooms may also include support in terms of presentation making.

20. What did you enjoy most about the summer program?

While most students answered this with 'vibing with friends', some liked exploring the various topics covered in the course and the inclusive environment it created for them to grow and flourish throughout it. They loved the fact that through this course, they could socialise, learn, explore and could be happy.

21. Please leave any further comment/suggestion.

The duration of the classes may be reduced and the number of sessions in a day may be reduced, while the overall duration of the course in days may be increased. Some feel the need for better snacks during their breaks.

22. Would you like to talk to us further with any suggestions. If 'yes', please leave your contact number.

A few students left their numbers in order to be contacted later on. Most suggestions were already made in the previous points on the form.

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Changes Noticed as a Result of Observations from Instructors and Volunteers

The following observations were noted:

1. Students are now better at understanding how to approach a text, summarise it or paraphrase it depending on how it needs to be processed. They were unaware of the fact that something like academic English existed. They are now fully aware of the fact that academic English is the language used for academics and it is different than the English used for everyday conversations.

2. Students typically already had knowledge about grammar and vocabulary but they were never explained the differences between the prescriptive schools of grammar and the more relevant descriptive schools of grammar. They now understand the importance of society (dialect, language identity and culture) as a relevant variable while speaking a version of the language. They understand the importance of being understood rather than being deciphered.

3. Students now understand how to coherently approach a piece of reading. They now know how to annotate all the texts they are about to read, throughout the semester to come.

4. Students now understand the value of peer learning or learning in groups. They realise that learning is better and easier when done in a group after preliminary readings on their own. After a lot of team activities throughout the pathways program they have come to realise and understand the importance of peer learning.

5. Students now know how to plan a certain reading they are coming across.

6. Students have gained a lot of confidence from the time they joined the pathways program to the day it ended. On the first day students were afraid to speak but by the end of the program, they understood the values of asking questions and dissenting wherever needed.

7. Students learnt the virtue of planning things on time while being a part of a university timetable. The pathways program went on from morning today like a normal university schedule would and this oriented them to be on time, organise every other activity around the timetable and learn the importance of punctuality in time for the main sessions to begin.

8. Students can now differentiate between core readings and additional readings. Students were not in a habit of reading articles or conference proceedings. They were used to reading notes from websites on the internet or from their teachers. Students now understand the

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value of reading text directly before shifting to tertiary additional material to substantiate the core text.

9. Students appreciate the openness and approachability of teachers they have found throughout the pathways program.

10. Students are happy about the highly practical method of teaching used at this university and that has brought up the class performances. There were very low number of absentees from every class.

Future Prospects and Follow Up

The following future endeavours are planned to follow up to the course run at Azim Premji University:

1. Students can primarily approach the teachers who have taught at the Pathways Program, to employ their help regarding topics they have taught at the program, in case they need to.

2. Selected instructors will be running an ELSC (English Language Support Course) course throughout the next semester which would serve as a follow up for the Pathways program. The Pathways program was the first step.

3. The next iteration of the Pathways program would consider all the feedback encountered during the Pathways program and make it better for the students such that the efficacy of the program increases.

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Negation Strategies in Markodi: An Exploration of the Mavilan Tribe's Indigenous Mother Tongue

Anurakhi. K. P., M.A., M.Phil.
Research Scholar, Department of Linguistics
Central University of Kerala
Tejaswini Hills, Periye (PO)
Kasaragod (DT), Kerala-671320
INDIA
kp.anurakhi@gmail.com

Abstract

Negation is a fundamental linguistic feature that has been extensively researched, particularly the standard negation strategies. However, negation strategies in Markodi, the speech form of the Mavilan tribal community in Kerala, commonly regarded as a dialect of Tulu remains unexplored. This paper aims to comprehensively examine both standard negation and clausal negation in Markodi, with a special focus on prohibitive constructions, negative replies and negation of non-verbal predicates. By examining these various facets, the paper aims to contribute to a deeper understanding of the negation system within this under-described speech form, while shedding light on the broader typological variations in negation strategies.

Keywords*:* Markodi, negation, prohibitive constructions, non-verbal predicates, South Dravidian

Introduction

The Mavilan community, a Scheduled Tribe inhabiting the Kannur and Kasaragod Districts of Kerala, has long been acknowledged for its tribal identity (Thurston & Rangachari, 1909). Despite this recognition, their classification shifted to a scheduled caste in 1956. Despite recommendations for scheduled tribe status in 1967, they remained classified as a scheduled caste until 2003. It was only in 2003, when the state passed the Scheduled Castes and Scheduled Tribes Orders (Amendment) Act 2002 that they were recognised as a distinct tribal group by the state.

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While their cultural heritage has since gained attention, the linguistic identity of the Mavilans has often been overlooked. Their speech form, often mistaken for Tulu, and the community's relatively higher population of 30,867 (Census, 2011) contributed to its exclusion from preservation efforts like SPPEL, the Government of India's initiative for protecting endangered languages. Classifying their speech through the Tulu-centric perspective has further led to its omission from linguistic databases such as Ethnologue and Glottologue. The present paper aims to provide a descriptive account of negation strategies in the speech form of Mavilans, commonly referred to locally as Markodi.

Anthropological Background and Linguistic Identity of the Mavilan Tribe

The Mavilan tribe, primarily settled in the Kasaragod and Kannur districts of Kerala, have historically been considered hunter-gatherers with Dravidian roots who have gradually transitioned into an agrarian lifestyle. Kurup (2000) believes that Mavilan was essentially a Dravidian tribe, and the people of this tribe were among the original inhabitants of Kerala. Referring to the Mavila forts in the Kasaragod region, Balan (2001) portrays Mavilans as having control over the land stretching from the seashore to the western Ghats before the advent of the Kadamba dynasty. Based on the myths circulating within the community, it is also suggested that the Mavilans served as soldiers under King Devarayar, the ruler of Tulunadu. Their livelihood was once largely reliant on forest resources, especially medicinal plants. The term 'Mavilan' is also etymologically linked to the medicinal plant '*Mavilavu',* which they traditionally sold.

The linguistic identity of the Mavilan tribe is deeply connected to their anthropological heritage. Their speech form, often documented as Tulu, is locally known as Markodi. Interestingly various interpretations exist regarding the term. While the Mavilan community exclusively speaks it, other communities find it difficult to perceive, leading them to associate it with something foreign or alien. Hence the term Markodi is commonly understood to mean 'alien' (Jayan, 2023). Another interpretation connects the term Markodi to the Mailvans' strong connection with betel leaves, which are crucial to their culture, including medicinal use, chewing, and ritual use. Etymologically, Markodi may also be derived from *'maraṯṯa koḍi'*, meaning 'betel leaves', symbolising the close connection between the language and the cultural practices.

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Review of Literature

The first and most comprehensive publication on the Mavilan tribe comes from Karippath (2005). His doctoral dissertation, later published as '*Malayile Mavilanmar'*, explored the tribal culture and folklore of the Mavilan community. Kunhambu's (2011) book '*Nikkerenna Putharu Ecche'*, portrays the Mavilan tribe as a Tulu-speaking aboriginal. The book sheds light on their historical journey. Jayan (2016), in his conference paper titled "A Study on Mavilan Language", argues for the status of Markodi as a separate language rather than a dialect of Tulu. Abraham, L.'s (2018) doctoral dissertation, '*The Songs of Mavilan Tribe, an Ecocritical Analysis'* explores the Mavilan community's songs within the ecocriticism theoretical framework. Another recent research on the language of the Mavilans is a report titled '*A Sketch Grammar of Mavilan*' by Ravi Sankar S. Nair (2019) submitted to the Department of Linguistics, Central University of Kerala, Kasaragod, as a part of the 'Project for the Documentation of Endangered Languages'.

Methodology

The data for the study were primarily collected from members of the Mavilan community residing in the Kuttikkol Panchayath, Kasaragod. In addition to the primary resources, secondary resources such as journal articles were utilised to shape the paper. The method of data collection involved direct elicitation through a structured questionnaire. Native speakers of Markodi were interviewed, and their speech data were recorded for detailed analysis.

Negation in Markodi

All native morphological markers for negation in Markodi are suffixes, primarily used with verbs. Nouns in Markodi do not take negative prefixes or suffixes.

Standard Negation

Standard negation refers to the fundamental means by which a language negates declarative verbal main clauses. In Markodi, standard negation in such clauses is expressed using the negative auxiliaries *iḍḍi* and *aṭṭi* which either function as the main verb or are affixed to lexical verbs to convey negation. Another Negation marker is the suffix *-aː*, which is attached to the finite form of verbs followed by the Person-Number-Gender (PNG) marker.

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(1) eːnɨ ammaːɭu

I   Ammalu

'I am Ammalu.'

(2) eːnɨ ammaːɭu aʈʈɨ

I   Ammalu NEG

'I am not Ammalu.'

(3) e-kkɨ   aja-na   ʈeɾivu

I-DAT he-ACC   know

'I know him.'

(4) e-kkɨ   aja-na   ʈeɾij-aːɳɖɨ

I-DAT he-ACC know-NEG

'I don't know him.'

(5) aji paʈʈa-ʈʈɨ   iɭɭ-e

He house-LOC be-PNG

'He is at home.'

(6) aji paʈʈa-ʈʈɨ   iɖɖi

he house-LOC NEG

'He is not at home.'

(7) ɹikke kalppugɨna aʈʈɨ

child play.INF   NEG

'The child is not playing.'

(8) aji eːpaːla aŋgaɖikkɨ poː-v-aːɳɖɨ

he always market   go-FUT-NEG

'He will not always go to the market.'

Negation in Non-declaratives

It is typologically common for negation strategies in imperatives to differ from those used in standard negation, which holds true in Markodi. The negation in imperative construction in Markodi relies solely on prohibitive markers to convey negative commands. Unlike in declarative

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sentences, where standard negation strategies apply, imperatives are marked by specific markers such as *-aː* (singular), *-eː* (plural) and *-oːɖʈʈi* (prohibitive).

(9)   *iːjjɨ icciki pall-a*

you here come-IMP.SG

'You come here.'

(10)   *iːjjɨ   icciki par-oːɖʈʈi*

you.SG here   come-PROH

'You dont come here.'

(11)   *ɳikkeːrɨ icciki pall-e*

you.PL here come-IMP.PL

'You come here.'

(12)   *ɳikkeːrɨ icciki par-oːɖʈʈi*

you.PL here come-PROH

'You don't come here.'

(13)   *iːjjɨ   poːl-a*

you.SG go-IMP.SG

'You go.'

(14)   *iːjjɨ   poːv-oːɖʈʈi*

you.PL go-PROH

'You don't go.'

Non-Verbal Negation

Non-verbal negation refers to negating a simple declarative sentence where the predicate is not a lexical verb. In Markodi, non-verbal predication is possible with or without a copula. The methods used to express non-verbal negation vary across languages. Some languages apply the same negation strategy in non-verbal predications as in standard negation, while others use distinct approaches. In Markodi, existential constructions feature an overt copula, while negative existential constructions are formed using standard negation. Markodi may or may not use an overt

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copula in other non-verbal predicate constructions. The negation strategy employed in non-verbal predications mirrors standard negation.

(15) *ḍeːveri iḷḷeri*
   God COP
   'God exists'

(16) *ḍeːveri iḍḍi*
   God NEG
   'Go does not exist.'

(17) *sːṭe ṭiːccari*
   Seetha teacher
   'Seetha is a teacher'

(18) *sːṭe ṭiːccari aṭṭi*
   Seetha teacher NEG
   'Seetha is not a teacher'

(19) *pusṭakam meːçe-ṭṭa miṭṭi iṇḍi*
   book table-GEN above COP
   'The book is on the table'

(20) *pusṭakam meːçe-ṭṭa miṭṭi iḍḍi*
   book table-GEN above NEG
   'The book is not there on the table'

The predicate in non-verbal predication can be an adjective, as in the examples below.

(21) *aṭi ɛḍḍaṭi*
   she good
   'She is good'

(22) *aṭi ɛḍḍaṭi aṭṭi*
   she good NEG
   'She is not good'

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Conditional Negative Marker

The conditional negative marker in Markodi is *-tta*. This can be seen in the examples (23) and (24).

(23)   *i:jɨ po:ji-tta   e:nɨ po:-v-ɛ*
        you go-COND.NEG I   go-FUT-PNG
        'If you do not go, I will go'

(24)   *i:jɨ e-kkɨ   paiçe   iṭṭe:-tta   ɳinna-nɨ e:nɨ ɳo:-pp-ɛ*
        you I-DAT money give-COND.NEG you-ACC I   beat-FUT-PNG
        'If you do not give me the money, I will beat you.'

Non-Clausal Negation- Negative Replies

Negative auxiliaries used in the standard negation are employed in Negative replies.

(25)   *aji parṭṭena?*
        He come-PST-IP
        'Did he come?'

(26)   *ɨɖɖi*
        NEG
        'No.'

(27)   *aṭɨ   ravi aṭṭ-a:?*
        that Ravi NEG-IP
        'Isn't that Ravi?'

(28)   *aṭṭɨ*
        NEG
        'No.'

(29)   *a:ɳɖɨ*
        yes
        'Yes.'

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Infinitive forms of the verb take both the negative auxiliaries *iḍḍi* and *aṭṭi* to denote two different meanings.

(30)   *kuŋŋu-guḷu kalppugina iḍḍi*
         child-PL   play.INF   NEG
         'The children are not playing'

(31)   *kuŋŋu-guḷu kalppugina aṭṭi*
          child-PL   play.INF   NEG
         'The children are not playing'

The first sentence implies a lack of interest in playing, while the second sentence implies that the children are not involved in playing; instead, they are doing something else.

Conclusion

The paper provides a descriptive account of negation in Markodi, exploring how negative markers function across various sentence types, including declarative, imperative and interrogative sentences, with illustrative examples. Given the limited research on Markodi, this study significantly enhances our understanding of its grammatical structure and contributes valuable insights into its linguistic features.

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Bedside Assessment of Dysphagia: A Retrospective Study at a Tertiary Care Hospital in Nepal

Ms. Prabha Dawadee
Speech-Language Pathologist, Lecturer
Maharajgunj Medical Campus
Institute of Medicine, TU, Nepal
prabhadawadee@gmail.com

Bebek Bhattarai
Pediatric Audiologist
Royal Hospital for Children
Glasgow, Scotland, United Kingdom
bebek.bhattarai@gmail.com

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Abstract

The bedside assessment of dysphagia is a crucial method for gaining essential insights into a patient's ability to swallow. This evaluation involves a thorough examination of the patient's medical and swallowing history, a detailed assessment of the anatomy of the mouth, throat, and voice box, and an evaluation of sensory and motor functions, behavior, cognitive abilities, and language skills, along with trying different foods and fluids. Despite being in the early stages of development in Nepal, addressing and treating swallowing disorders are vital efforts. The aim of this study is to document the data obtained from the bedside assessment of dysphagia, using a protocol developed at TUTH. Conducted retrospectively at a tertiary care facility, the evaluation included comprehensive history-taking and trials with food and fluids, along with the use of standardized outcome measures such as the FOIS and RBHOMRS. The results show that 114 out of 121 patients had varying degrees of dysphagia. Therefore, the bedside assessment protocol emerges as a reliable tool for evaluating dysphagia, especially in regions like Nepal where instrumental assessments for swallowing are not yet widely available.

Keywords: Dysphagia, Bedside evaluation, Swallowing, Deglutition, Speech-Language Pathologist

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Introduction

Dysphagia, characterized by difficulty in swallowing, often stems from either structural or neuromuscular issues affecting the oro-pharynx or esophagus. Following a stroke, dysphagia is a prevalent concern, with estimates ranging from 22% to 78% depending on various factors such as the underlying cause and timing post-stroke(O'Horo et al., 2015; Sk et al., 2000). This condition significantly contributes to complications like aspiration pneumonia, malnutrition, dehydration, heightened mortality rates, and prolonged hospital stays. Identifying and addressing dysphagia early on is crucial to mitigate the risk of pneumonia, reduce hospitalization duration, and enhance cost-effectiveness by minimizing the need for prolonged medical care.

Nepal, a small and developing country in South Asia, is still in the early stages of understanding swallowing disorders and dysphagia. A survey on the awareness of role of Speech-Language Pathologists (SLPs) for managing dysphagia among medical professionals in Nepal revealed a significant lack of awareness. Approximately 78.4% of professionals admitted to rarely referring patients with dysphagia to SLPs (Dawadee et al., 2017). Similarly, nurses working in tertiary care hospitals in Nepal displayed only a moderate level (62.39%) of knowledge about dysphagia(Nepal & Sherpa, 2019) . The lack of research on the incidence and prevalence of dysphagia in Nepal may be attributed to a shortage of professionals interested in dysphagia feild or the aforementioned lack of awareness. However, globally, the community prevalence of dysphagia ranges from 2% to 20%(Adkins et al., 2020)

In Nepal, between 2013 and 2015, lip and oral cavity cancer ranked sixth among the most common types of cancer, while larynx cancer ranked eighth. Interestingly, for males, lip and oral cavity cancer ranked second (Shrestha et al., 2020). A health services annual report from 2018 revealed that there were 866 patients diagnosed with head and neck cancer between 2016 and 2017. Although there is no specific data available on the prevalence of swallowing difficulties among head and neck cancer patients in Nepal, numerous global studies have been conducted. Approximately 50.6% of head and neck cancer patients experience oropharyngeal dysphagia. Among patients who undergo glossectomy, 72.4% encounter problems with solid food, and those who undergo chemotherapy exhibit the highest rate of dysphagia (García-Peris et al., 2007).

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Following chemo-radiation treatment for head and neck cancer, the incidence of aspiration can be as high as 68%(Eisbruch et al., 2002). However, not all patients who aspirate develop pneumonia; the reported incidence of aspirated pneumonia is around 14.54%(Nguyen et al., 2004). It was also found that 25.4% of head and neck cancer patients developed pneumonia after chemo-radiation, which adversely affected their treatment responses and survival rates(Shirasu et al., 2020). Between 2014 and 2015, a study conducted in a tertiary care center of Nepal highlighted cerebrovascular diseases as the most prevalent issue faced by neurologists, accounting for 43.40% of cases. Following closely were seizures, infections, and degenerative conditions (Pokharel & Amatya, 2019).

Stroke emerged as a significant cause of mortality in Nepal, ranking among the top five according to disability-adjusted life years (Shaik et al., 2012). Dysphagia, affecting 27% of self-sufficient elderly individuals and 47.4% of those in intensive care units requiring assistance, poses a considerable challenge. Moreover, dysphagia's prevalence varies across different conditions: it ranges from 13% to 15% among inpatients with dementia, 19% to 80% among those with Parkinson's disease, and 44% to 60% among individuals with neurodegenerative diseases (Ershov, 2021). Among stroke patients, dysphagia occurs in approximately 25% to 65% of cases, with a mortality rate of 20% to 24% among tube-fed patients (Jones et al., 2020).

Complications of dysphagia extend beyond mortality, with up to one-third of stroke patients experiencing pneumonia, and a 700% increased risk of aspiration pneumonia due to dysphagia(Altman et al., 2013; Sellars et al., 2007). Malnutrition affects 16.2% of dysphagia patients, while 49.7% experience dehydration (Mozzanica et al., 2018). Notably, mortality rates are higher in the dysphagia group compared to the non-dysphagia group (Feng et al., 2019). For children, data on the incidence and prevalence of swallowing issues are lacking, although malnutrition and pneumonia have been reported without clear etiology. Pneumonia ranks among the major illnesses affecting children aged 2 to 59 months (DoHs, 2015/2016).

Various swallowing evaluation protocols are practiced globally, categorized into instrumental and non-instrumental methods. Clinical bedside evaluation, a non-instrumental approach, encompasses medical and swallowing history, anatomical evaluation, sensory and motor function assessment, cognitive and language abilities evaluation, and trial feeding with various food consistencies. This method, with 42%-92% sensitivity and 59%-91% specificity, is

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considered safe and easily repeatable (Mari et al., 1997; Ramsey et al., 2003). Adding on some of the patient reported outcome measures and clinician reported outcomes measures provides us more information on swallowing status of the patients. However, instrumental evaluations like Fiberoptic Endoscopic Evaluation of Swallowing (FEES) and Video Fluoroscopic Swallow Study (VFSS) offer comprehensive insights into anatomical and physiological aspects of swallowing and are considered as gold standard for swallowing assessment.

One of the major roles of speech language pathologists is identifying patients with swallowing problems and providing intervention. They perform various types of assessments including bedside evaluation, clinical evaluation, screening and instrumental evaluation to determine the dysphagia. In Nepal, while some speech-language pathologists practice dysphagia assessment and management, standardized protocols and guidelines are lacking, underscoring the need for their development and implementation, also it has been very difficult to note instrumental practice. Despite the high risk of aspiration-related complications, there is a dearth of literature emphasizing the necessity of professional assessment and management of dysphagia in both adults and children. So, this is the one of the primitive studies documenting the bedside evaluation of dysphagia (non-instrumental) and highlighting the importance of standard protocol for dysphagia service in context of Nepal.

Methods

This retrospective descriptive study examines 121 dysphagia patients admitted to both the Ear, Nose, and Throat (ENT) department and Neurology department at Tribhuvan University Teaching Hospital (TUTH). These patients were referred to Speech-Language Pathologists by nurses, doctors, and residents, following a protocol established during in-house training. The professionals were trained to identify the difficulty of swallowing based on symptoms exhibited by the patient and a referral system was built. The protocol entails a comprehensive assessment, including demographic information, medical history, speech and communication status, Cranial nerve examination, current condition and food/fluid intake status.

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Each patient underwent a trial to determine suitability for food/fluid trials during bedside evaluations. Subsequently, various consistencies were introduced in a hierarchical manner, conforming to levels 4, 5, 6, and 7 for solids and level 0 for liquids, adhering to the classification of the International Dysphagia Diet Standardization Initiative (IDDSI), given the unavailability of thickeners in Nepal.

Upon completion of the fluid/food trial, the severity of dysphagia was perceptually graded by clinicians based on their expertise and knowledge. The Parramatta Hospital's Assessment of Dysphagia (Warms et al., 1991) served as a reference for classification. Furthermore, the status of swallowing was assessed using various clinician-based outcome measures such as the Royal Brisbane Hospital Outcome Measures Rating Scale for Swallowing (RBHOMRS)(Ward & Conroy, 1999) and the Functional Oral Intake Scale (FOIS) (Crary et al., 2005). In-patient case history form was developed to document the patient related history and week chart was maintained for better follow up. The collected information/data underwent thorough scrutiny and were subjected to descriptive analysis employing SPSS 23.

Result

A total of 121 patients, 54 of whom were female and 67 of whom were male, were included in this investigation. The cohort was categorized into six age groups. The predominant age bracket was 40-60 years, comprising 40 individuals, followed by those above 70 years and 60-75 years, with 28 and 27 patients respectively. Conversely, the age group 15-30 exhibited the fewest patients, numbering only 9. The highest incidence of dysphagia among males occurred in the 45-60 age range, while for females it was observed in those above 75, closely followed by the 45-60 age group.

		Gender		Total
		Male	Female	
	15-30	6	3	9
	30-45	9	8	17
Age	45-60	25	15	40
	60-75	15	12	27

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	above 75	12	16	28
Total		67	54	121

Table 1. Gender distribution among various age groups

The majority of patients were referred from the Neurology Department, with a smaller proportion coming from the ENT-HNS Department. Specifically, 87.6% (n=106) of patients originated from the Neurology Department, while 12.4% (n=15) were referred from the ENT-HNS Department.
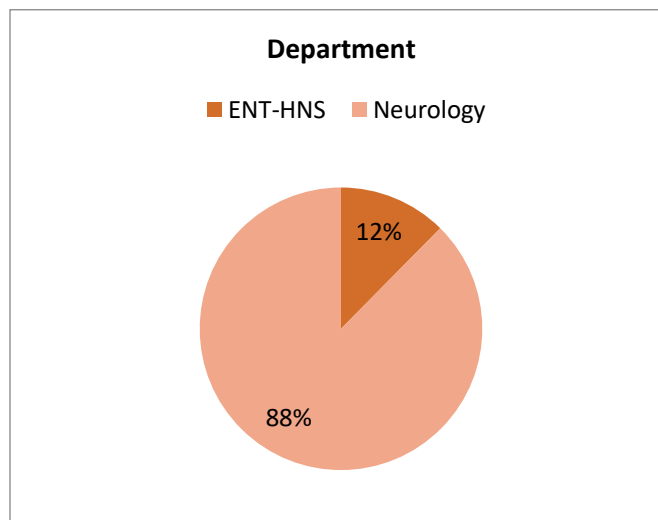
Graph 1. Percentage of patient referred from different department

The neurology department received referrals encompassing a spectrum of disorders, including cortical and subcortical strokes, brainstem involvement, Guillain-Barré Syndrome (GBS), meningitis, encephalitis, Parkinson's disease, dementia, osmotic demyelination syndrome, amyotrophic lateral sclerosis (ALS), and hypoxic brain injury. These were classified into stroke-related and non-stroke-related cases. Notably, 20.7% (n=25) of the referrals pertained to non-stroke patients. Among the stroke cases, of the total 80 incidents, 72.5% were diagnosed as ischemic strokes while 27.5% were identified as hemorrhagic strokes.

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Similarly, the Ear, Nose, and Throat-Head and Neck Surgery (ENT-HNS) department received referrals primarily concerning carcinoma of various head and neck regions (pharynx, oral cavity, epiglottis, larynx, and nasal cavity), suicidal lacerations to the throat, and necrotizing fasciitis. These referrals were distinguished between cancerous and non-cancerous conditions. Of these, 9.1% (n=11) were related to cancerous cases, while 4.1% (n=5) were associated with non-cancerous conditions.

Total Referral	Total Referral(121)			
Referral from		Neurology (106)		ENT (15)
Type of referral	Stroke (80)	Non-Stroke (25)	Cancerous (11)	Non-Cancerous (5)
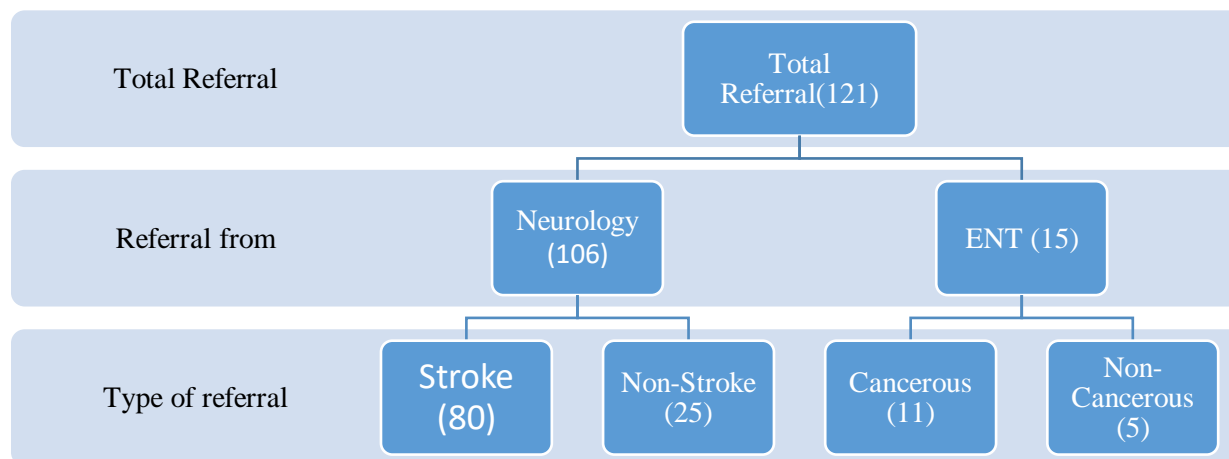
Flowchart 1. Demonstrating referral

During the course of the trial, it was noted that among the total patient cohort, 7 individuals declined participation in the fluid/food trial, while 16 patients were deemed appropriate candidates for NPO (nil per os) recommendation. Additionally, 7 patients exhibited completely normal swallowing functions. Upon further examination, it was found that 8 patients presented with mild oro-pharyngeal dysphagia, while 4 patients exhibited mild oral dysphagia, and an equal number displayed mild pharyngeal dysphagia. Furthermore, 2 patients demonstrated mild-moderate oral dysphagia, whereas 12 individuals showcased mild-moderate oro-pharyngeal dysphagia, and 1 patient manifested mild-moderate pharyngeal dysphagia.

Diagnostic categorization revealed that 17 patients were diagnosed with moderate oro-pharyngeal dysphagia, while 3 patients were diagnosed with moderate oral dysphagia, and only 2 patients were diagnosed with moderate pharyngeal dysphagia. In the moderate-severe category, 15 patients exhibited oro-pharyngeal dysphagia, 2 patients displayed oral dysphagia, and 1 patient

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was presented with pharyngeal dysphagia. Furthermore, a subset of patients fell into the severe category, with 18 individuals diagnosed with severe oro-pharyngeal dysphagia and 2 patients exhibiting severe pharyngeal dysphagia.

In summary, the prevalence rates indicate that 58.7% of patients experienced oro-pharyngeal dysphagia, while 13.2% and 7.4% of patients suffered from oral and pharyngeal dysphagia, respectively. Notably, no instances of esophageal dysphagia were identified or suspected during the assessment process.

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	Frequency	Percent
Patient refused	7	5.8
Mild oro-pharyngeal Dysphagia	8	6.6
Mild Oral Dysphagia	4	3.3
Mild pharyngeal Dysphagia	4	3.3
Mild-Moderate oropharyngeal Dysphagia	12	9.9
Mild-Moderate Oral dysphagia Mild-Moderate Pharyngeal Dysphagia	2	1.7
Moderate oro-pharyngeal dysphagia	17	14.0
Moderate Oral Dysphagia	3	2.5
Moderate Pharyngeal Dysphagia	2	1.7
Moderate-Severe oro-pharyngeal dysphagia	15	12.4
Moderate-Severe oral Dysphagia	2	1.7
Moderate-Severe pharyngeal Dysphagia	1	.8
Severe Oro-pharyngeal Dysphagia	18	14.9
Severe Pharyngeal Dysphagia	2	1.7
Mild-Moderate Pharyngeal Dysphagia	1	.8
NPO	16	13.2
Normal	7	5.8
Total	121	100.0

Table 2. Number of patients with various degree of dysphagia

The study utilized outcome measures to quantify swallowing function among dysphagia patients, employing the Royal Brisbane Hospital Outcome Measure for Swallowing (RBHOMRS), a 10-point scale administered by clinicians. Notably, the majority of patients, comprising 33 individuals, were classified at level 4, indicating that they had initiated oral intake and could manage small quantities of both thickened and thin fluids, albeit with the assistance of

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supplementation and nasogastric (NG) tube feeding for hydration and nutrition support. Moreover, 26 patients were categorized at level 5, signifying the introduction of modified dietary regimens or the continuation of previously tolerated consistencies, necessitating additional supplementation. Furthermore, 13 patients were situated at level 9, demonstrating their ability to maintain oral intake at pre-morbid levels.

		Frequency	Percent
	Patient aspirates secretion	2	1.7
	Difficulty managing Secretions but protecting airway	4	3.3
	Coping with secretion	10	8.3
	Tolerates small amounts of thickened/ thin fluids only-needs supplementation	33	27.3
	Commencing/continuing Modified diet-needs supplementation	26	21.5
	Commencing/Continuing modified diet-without supplementation	4	3.3
	upgrading modified diet	1	.8
	maintaining adequate oral intake at patients optimal level	5	4.1
	Maintaining adequate oral intake at premorbid/preadmission level	13	10.7
	Total	98	81.0
Missing	System	23	19.0
Total		121	100.0

Table 3. RBHOMRS score in patient with dysphagia

In the context of Functional Oral Intake Scale (FOIS) assessment, the predominant patient distribution was observed in level 2, indicative of a reliance on tubes for sustenance with minimal

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or irregular oral intake. Subsequently, a substantial proportion, encompassing 25 patients, progressed to level 3, characterized by a consistent oral intake supplemented by tubes. Notably, a subset of 10 individuals attained level 7, signifying comprehensive oral intake across all consistencies without any restrictions.

		Frequency	Percent
	No oral intake	13	10.7
	Tube dependent with Minimal/inconsistent oral intake	37	30.6
	Tube supplements with consistent oral intake	25	20.7
	Total oral intake of multiple consistencies requiring special preparation	7	5.8
	Total oral intake with no special preparation, but must avoid Specific food or liquid items	6	5.0
	Total oral intake with no restrictions	10	8.3
	Total	98	81.0
Missing	System	23	19.0
	Total	121	100.0

Table 4. FOIS score of patients with swallowing difficulty

During the initial assessment, a predominant reliance on nasogastric (NG) tube feeding was noted among patients referred to Speech-Language Pathologists (SLPs), with 114 cases, while 11 patients were on oral feeding and 2 had percutaneous endoscopic gastrostomy (PEG) tubes. During service provision, various oral hygiene issues such as halitosis, oral ulcers, dry mouth, and oral thrush were frequently observed, necessitating specialized counseling and demonstration by healthcare professionals. Most referrals to SLP occurred when patients were nearing discharge

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from the medical team, with some opting to leave against medical advice (LAMA), often due to financial constraints or cultural factors (A. Thapa et al., 2018; L. Thapa et al., 2013)

On average, patients received 3 assessment and treatment sessions during their hospitalization. Analysis revealed that patients were typically referred to SLPs 15 days after admission, with the longest delay being 91 days and the shortest occurring within a day. Moreover, the mean difference between referral and SLP consultation dates was 2.5 days. Upon discharge, approximately 85% of patients continued with NG tube insertion, while only 10-12% returned for outpatient follow-up. The fate of those who did not return remained unknown, leaving the status of their swallowing function untracked.

After the implementation of a dysphagia management protocol in the hospital, 9 referred patients exhibited normal or adequate swallowing function, while 119 patients presented with mild to severe oropharyngeal dysphagia. Notably, esophageal dysphagia was not ruled out during initial assessment. Given the nascent stage of service delivery, instrumental assessments were not yet conducted for any patients.

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Discussion

The data indicates that the protocol devised for bedside assessment of dysphagia effectively identifies and categorizes swallowing-related issues among patients with neurological conditions as well as those with Head and Neck pathologies. Out of 121 patients examined, 114 were diagnosed with some degree of dysphagia using this protocol. Consequently, this bedside evaluation method emerges as a primary investigative approach when dysphagia is suspected. Furthermore, the inclusion of clinician-reported outcomes such as FOIS and RBHOMRS aids in objectively quantifying the patients' swallowing function.

This protocol represents a significant advancement in the field, offering a preliminary framework for bedside assessment of dysphagia. However, it currently lacks the incorporation of patient-reported outcome measures (PROM). Integrating such measures would provide invaluable insight into patients' subjective experiences regarding their swallowing difficulties.

Conclusion

Swallowing transcends mere sustenance and hydration in cultures like Nepal, where communal dining is woven into the fabric of social interaction. Thus, any impediment to

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swallowing or feeding poses a direct threat to overall quality of life, affecting emotional, physical, functional, and social well-being. In the context of Nepal, where dysphagia services are nascent, the absence of standardized bedside assessment protocols exacerbates this challenge.

A protocol developed for dysphagia assessment in a tertiary care hospital in Nepal holds promise for wider application, not only within the country but also in similar resource-constrained settings globally. Its relevance extends to other developing nations grappling with the establishment of swallowing services amidst a backdrop of limited technological infrastructure and evidence-based practices. The significance of this protocol cannot be overstated, particularly in regions like Nepal where facilities for instrumental evaluation are limited or unavailable. By leveraging bedside evaluation, healthcare practitioners can effectively screen for and manage dysphagia, thereby enhancing patient care and outcomes.

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Ms. Prabha Dawadee
Speech-Language Pathologist, Lecturer
Maharajgunj Medical Campus
Institute of Medicine, TU, Nepal
prabhadawadee@gmail.com

Bebek Bhattarai
Pediatric Audiologist
Royal Hospital for Children
Glasgow, Scotland, United Kingdom
bebek.bhattarai@gmail.com

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Use of English Movies in EFL Classroom: A Study on the Cadet Colleges of Bangladesh

Md. Sadekur Rahman, M.A.

Lecturer, Mymensingh Girls' Cadet College, Mymensingh, Bangladesh
Mymensingh Girls' Cadet College Campus, Mymensingh- 2200, Bangladesh
jewelsrahman@gmail.com

Abstract

This research examines the attitudes and awareness of the EFL learners and teachers to the integration of English movies in their classes. Thus, the article will deal with the nature of using movies in EFL classroom by teachers and the acceptance of it by the learners. The study has been conducted on the teachers and learners of the Cadet Colleges of Bangladesh in the academic year 2022-2023. The participants in this study are English teachers of varied experience and students of pre-intermediate and intermediate levels, aged 12-18. The data are collected through two questionnaires prepared for teachers and learners respectively. Both qualitative and quantitative data are collected and used for preparing results. The results of the study have shown the impacts of using movies in EFL classroom and the problems and prospects of using it in the secondary level institutions of Bangladesh. The study concludes that movies are being used by some of the teachers but many are interested to use; and presenting the target language in a more natural way movies attract students' attention.

Keywords: EFL, movies, teaching and learning English, Bangladesh, multiple intelligences, post method pedagogy.

1. Introduction

Being a tradition of remarkable change, English language teaching followed several phases: Grammar-Translation Method, Direct Method, Audio-lingual Method, Silent Way, Communicative Language Teaching etc. In Bangladesh Grammar-Translation Method became very popular in last century. At the 21st century Communicative Language Teaching takes the

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place. Though Bangladesh has tried to adopt the changed method, it remained traditional in reality. So, a new dimension is the demand of time. One way of introducing new dimensions into the classroom teaching can be the use of movies in the classroom.

It is researched that learning from entertainment is quick and longer lasting. Movie is a good way of entertainment now-a-days and young generations are very keen to this media of entertainment. If movies and education can be blended, learning will be smoother. So, in case of English Language Teaching if we use English movies, the boring language classes can become a class of enjoyment, and the learner will be eager to learn from their area of interest.

Another important fact is that intelligence varies from learner to learner, teacher to teacher. It is very difficult for a teacher to develop the class plan according to the preferred kind of intelligence of each learner. It is nearly impossible to provide the materials of multiple intelligences (Howard Gardner, 1983) in a single class. But movies have the combination of multiple intelligences. If movies can be used as a material for language teaching the learners of different intelligences can easily pick up the target lesson of the class in an interesting way and the teacher can easily select and use his/her material for teaching in the era of post-method pedagogy effectively.

2. Literature Review

A review of the literature on the use of movies in the EFL/ESL classrooms provides that movies are greatly effective in the language classroom for a number of ends. Many linguists have worked on the pedagogical impact of audiovisual materials such as movies in language learning.

Dona Nur Faizah and Dian Novita (2021) in their research entitled "Short Film Animation as Media for Teaching Writing Skill" have divided a classroom into two segments namely controlled and experimental class. After giving four-week input in experimental group they have drawn the conclusion from data analysis that short film animation as media have an effect in improved the score of students' writing descriptive text. They have also elaborated that short film animation as a media is an effective way that can help students to improve their writing, their motivation to learn and write specifically in descriptive text. Besides, using short film animation media is more exciting and fun.

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Rebecka Åhl (2020), in her research titled "The Potential of the Moving Image in the EFL Classroom: A Study of how Teachers in Sweden Teach through Fictional Movies and TV Series", has found out that that most teachers use fictional movies to a greater extent than TV series. Furthermore, the results show that most teachers provide clear aims while showing movies and TV series in the classroom, as well as having clear connections to the different syllabuses. It is also evident that teachers watch movies and TV series as valuable resources when developing their students' language proficiency, literacy, and cultural knowledge.

Ramazan Goctu (2017) has done research titled "Using Movies in EFL Classrooms" where he has engaged 25 intermediate students studying English in Faculty of Education and Humanities. The learners were instructed to watch movies at home and then the movies were discussed in the following class. Several questions were asked to the learners which proves that students have positive attitudes towards the use of movies in their classes in terms of improving their language skills. He added that though suitable materials are very difficult to find out, there are many resources online with the advent of science and technology.

Feri Kurniawan (2016) claims in research entitled "The Use of Audio Visual Media in Teaching Speaking" that the use of Audio Visual Media (AVM) improves the proficiency of the learners. The researcher has taken tests before and after implementing AVM. The results indicate that the students had a positive response to using the AVM as 92% of the responses were positive towards the use of the AVM method for teaching speaking.

Merita Ismaili (2013) stated that visual images directly motivate student's perceptions whereas printed words can motivate student's perception indirectly. Merita advocates the importance of using verbal and non-verbal movements, in which the perception of the learners can be increased directly and indirectly regarding to the visual images that may be printed inside the learners' minds. Movie includes color, sound, and movement which are extra sensory experience than verbal language (reading).

Few research has been done on the impact of movies in acquiring English as a foreign language in the context of Bangladesh. Islam and Biswas (2013) in a research entitled "Influence of Doramon on Bangladeshi Children: A CDA perspective" have said that Bangladeshi children

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are highly influenced by animated movies and are prone to use many vocabularies and dialogues that they learn from different cartoons and often switch codes in real life conversation. Saifa Haque (2013), in her article entitled "Using Cartoons for English Language Teaching in Bangladesh: Progress, Problems and Possibilities" has figured out the positive impact of using animated movies in the language classrooms of Bangladesh. Her semi-structured interview with the teachers and collected data implies that though using cartoons could not get expected benefit yet, it has immense possibilities.

Berk (2009), after examining the use of video clips in college classrooms, has provided a detailed rationale and conceptual framework for the practice. Though the focus of Berk's study was the field of education in general instead of EFL or even SLA pedagogy, his list of "learning outcomes" and review of neurocognitive research are engaging and enlightening enough to merit consideration by EFL teachers interested in incorporating video in their classrooms.

Danan (2004) claimed that the subtitles of films can be powerful educational tools as it improves the listening comprehension skills of second/foreign language learners. Danan (2004) emphasizes that subtitles facilitate language learning by helping students visualize what they hear and lead to additional cognitive benefits, such as greater depth of processing.

Gardner (1982) in his socio-economic model named "Art, Mind and Brain: A Cognitive Approach to Creativity" identified a number of factors which are interrelated while learning a second language. These include the social and cultural milieu, individual learner differences (motivation, age, attitude, etc.), the setting or context in which learning takes place. Movies, if used carefully, can cater for most of the factors. Children are particularly interested in movies especially cartoons. Rate and success of second language acquisition are strongly influenced by the age of the learner.

The above-mentioned literature shows that using movies in EFL teaching is a useful method and has several advantages compared to the more traditional teaching styles. Although a good number of research works have been done on the use and effectiveness of using movies, no significant research has been done to investigate the perceptions of Bangladeshi EFL students as well as teachers regarding the usefulness of movies to improve students' language skills. The current study attempts to address this particular issue.

3. Objective of the Study

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a. To find out if the teachers use movies in EFL teaching at all and what are their purposes.
b. To find out if the learners enjoy movie-based-EFL classroom or not and if they can learn something from watching movies.

4. Rationale of the Research

Many researchers have done partial research regarding using English films in teaching EFL. For example, some researchers have shown the use of films in EFL classrooms from the perspective of teachers, and some have shown from the perspective of the learners. But no one has incorporated both perspectives. This research is done focusing the problems and prospects of teaching EFL and from both teachers and learners' point of view.

The researchers have conducted research regarding effectiveness of films for teaching EFL in their respective localities/areas. But this may not suit all the areas of the world for cultural and intellectual diversity as the geographical location is separate so as the perception levels. This research is conducted in an area where no research has been done regarding the problem.

This research will help the teachers and learners of Cadet Colleges of Bangladesh to teach and learn English language effectively in an interesting way if the result comes out positive.

This research will help not only to substitute the conventional materials used for teaching EFL in classroom but also will help to create autonomous learners who will be able to learn by themselves at home.

This research will help in the arena of post-method pedagogy as the teacher will be able to select the material according to the level, age, proficiency level and interest of the learners.

5. Methodology

5.1. Research Method

The researcher in the current study adopted an empirical approach in order to answer the aforementioned research questions. The researcher has collected quantitative and qualitative data from both teachers' and learners' end. The study employed a 5-point Likert Scale questionnaire to

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find out to what extent the teachers are using English movies and what are the reactions of them. Another questionnaire for learners is to measure to what extend the students believed watching movies could help them improve their language skills.

5.2. Research Setting, Sampling and Respondents

The present study has been done at the Cadet Colleges of Bangladesh. That is, this research has dealt only with the teachers and learners of the distinct cadet colleges of Bangladesh. In these institutions the medium of instruction is English. The teachers had completed their higher education from the reputed universities of the country following the same medium of instruction i.e. English. In Cadet Colleges, movies are available in their well-equipped ICT labs, libraries, and even in the interactive flat panels which the students can access under the supervision of the teachers.

The participants in this study are the students and teachers from the Cadet Colleges of Bangladesh. The total sample of participants is consisted of 60 students and 24 teachers, male and female, all in a multicultural classroom setting. The level of proficiency for the learners is pre-intermediate and intermediate and the teachers teach these age-group learners. The discussions of the findings is presented according to the research questions of the study. The study is carried out at different cadet colleges in the academic year of 2022-2023.

6. Presentation of the Results

In this section the results of the present study will be examined in the following order: firstly, the use of movies in EFL classroom is examined; secondly, the use of movies in five different areas of language teaching is dealt with and thirdly, the reaction of the learners regarding using films in their language lesson.

6.1. Respondents: Teachers

6.1.1. Background Information

The first part of the questionnaire consists of background information questions. The results of these questions are presented in Table 1.

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Table 1: Background information about the participants (presented in percentages and frequencies)

Gender	Female	Male				
%	83%	17%				
N	20	4				
Age	<30 years	30-39	40-49	50-59		
%	21%	46%	25%	8%		
N	5	11	6	2		
Experience as English teacher	<1 year	1-5	5-10	10-15	15-20	20<
%	13%	29%	25%	17%	8%	8%
N	3	7	6	4	2	2
Cooperation with other teacher(s)	Yes	No				
%	75%	25%				
N	18	6				
Interested in movies	Yes	No				
%	96%	4%				
N	23	1				
Material available	Yes	No	Neutral			
%	42%	54%	4%			
N	10	13	1			
Interested in material	Yes	No	Neutral			
%	84%	8%	8%			
N	20	2	2			

The age and gender of the respondent were the two first background questions. 20 out of the total 24 respondents (83%) were male and 4 (17%) were female. 5 (21%) of the respondents were under 30 years old, 11 (46%) were aged 30-39, 6 (25%) were aged 40-49, 2 (8%) were aged 50-59. The gender distribution of the respondents was rather close to what had been expected,

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since a clear minority of the English teachers reached was women. The age dimension of the respondents was a positive surprise, since there were respondents of different ages, which was one of the original aims of the study. The table shows that the majority of the respondents were experienced teachers with a long work history. This was an interesting matter, since usually the younger teachers use more versatile teaching methods and are more interested in different types of methods. Thus, the presupposition was that younger teachers would be more interested in filling a questionnaire about using movies in teaching. However, for some reason this time the older teachers were more active. It is also clear in the table that those who had co-operated with other teachers were clearly a majority compared with those who had not worked together with their colleagues.

The data reflects that 23(96%) respondents are found interested in movies and one respondent (45) is not interested.10 of the respondents (42%) think movie-based materials are available while, 13 (54%) do not think so and 1 (4%) has no opinion about it. This result was not surprising. Since using movies in teaching is a theme that has not been studied much, it is obvious that there is a need for material, which would help the teachers to get new ideas and use movies in their own teaching. The next question was also rather revealing. The final background question i.e. whether the teachers would be interested in this type of material which would provide instructions for using movies in teaching reveals that majority of the respondents, 20 (84%) are interested, 2 (8%) are not and 2 respondents (8%) do not have any opinion. Some of the reasoning were for instance:

Example 1: *"I use them regrettably seldom"* (Respondent 15)

Example 2: *"It would be easy to use movies in teaching with ready-made instructions and introduction."* (Respondent 21)

Example 3: *"I think that the students are usually interested in movies and such and thus the movies would motivate them"* (Respondent 24)

However, there were also some negative attitudes towards the material guiding to use movies in EFL teaching. One of the reasoning is:

Example 4: *"Whole movies are too time-consuming, finding shorter clips is difficult and I could not even show them, for now."* (Respondent 3)

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6.1.2. The use of movies in EFL classroom in general

The second part of the questionnaire (the first part being the background information) aimed at finding out teachers' opinions about using movies in EFL classroom. It consisted of both multiple-choice questions which the respondents were asked to answer and also give reasoning for their answers. There were also claims and the respondents were asked to answer the claims on a Likers-type scale from 1 to 5 (1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree).

The first question was whether the teacher uses movies in EFL teaching or not. 16 (67%) respondents out of total 24 agreed that they use movies in EFL teaching and the remaining 8 (33%) respondents do not use.

The second question was whether the teacher has used some of the following materials on his or her EFL class: a whole movie, parts of a movie (for instance scenes of a DVD film), video clips from movies (for instance from YouTube) or no audiovisual material concerning movies. The results are presented in Figure 1.

Figure 1: The use of movies in EFL classroom
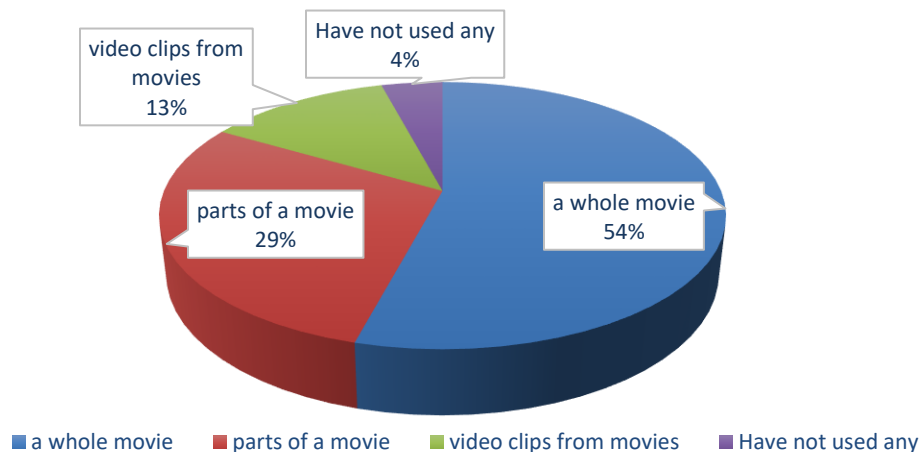
13 (54%) of the 24 respondents had shown a complete movie in their class. 7 (29%) of the respondents had used some scenes of a movie and only 3 (13%) had used clips of a movie (for instance from YouTube). This can have something to do with the age of the respondents: since only a minority of the respondents were aged 30 or younger, it is possible that the older teachers

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are not as oriented towards using computers in their teaching as younger teachers. Thus, the majority of the respondents may not be fully aware of the possibilities that the Internet provides in EFL teaching. Finally, only 1 (4%) of the respondents answered that they had not used any audiovisual material concerning movies. This result was expected, since at this point, we know that a clear majority of 96 % of the respondents was interested in movies and only small minority answered that movies do not interest them. Thus, this 1 respondent may actually be interested in movies but for some reason they have not used them in their own teaching. There can be several of these reasons, for instance lack of knowledge, lack of ideas or lack of time.

The respondents were also asked to give reasons for why they have used or have not used the types of materials presented earlier. Some of the comments were as follows:

Example 5: "Movies are really useful. Students can hear authentic language, and they can help with listening comprehension. They are also a great chance for variety in the middle of more traditional studying." (Respondent 8)

Example 6: "To cheer up the students and to broaden the theme, a whole movie to teach about the culture or as a base for an essay or oral presentation." (Respondent 12)

In conclusion, also the respondents noticed the positive effects of using movies. As for instance Stoller (1988), Allan (1985) and Champoux (1999) point out, movies diversify the curriculum and bring variety and entertainment into the classroom. Using movies also motivates the students and makes it easier for the teacher to handle even abstract themes and topics.

Nevertheless, there was also some reasoning for not using movies or any audiovisual material in EFL teaching. For example:

Example 7: "I feel that there is not enough time to use movies in addition to all the course material." (Respondent 10)

Thus, the lack of time seems to be why many teachers choose not to use movies in their own teaching. Since the curriculum should be the main tool guiding the teaching, the teachers perhaps feel that there is no time for any extra activities. The traditional point of view also emphasizes the role of course books and it may be difficult to combine the book and some additional materials.

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In the next question the respondents were asked to name some of the movies they had used at some point in their teaching. Some examples are Life of Pie, Harry Potter Series, Mr. Bean, and The Lord of the Rings, Romeo and Juliet, Back to the Future, Gulliver's Travels, Robinson Crusoe, Wall E., Twelve years a slave, and 300: The Rise of an Empire. The range of films used was thus quite wide. There were movies from both cartoons to drama films and from comedies to classics. There were also both classics and more contemporary films. In addition, it seems that the teachers actually use movies for several different purposes and have really put some thought into planning the lessons. Moreover, for instance Stoller (1988) and Allan (1985) emphasize the importance of planning the lessons well beforehand and choosing films that interest the students and thus motivate them to learn.

The next question was about how often the teachers use movies in their own teaching. The alternatives were 1=every week or more often, 2=a couple of times a month, 3=once a month, 4=every couple of months or more seldom, 5=never. The results are presented in percentages in Figure 2.

Figure 2 : Frequency of using movies in EFL teaching

- Every week Or more
- A couple of times a month
- Once a month
- Every couple of months or more seldom
- Never
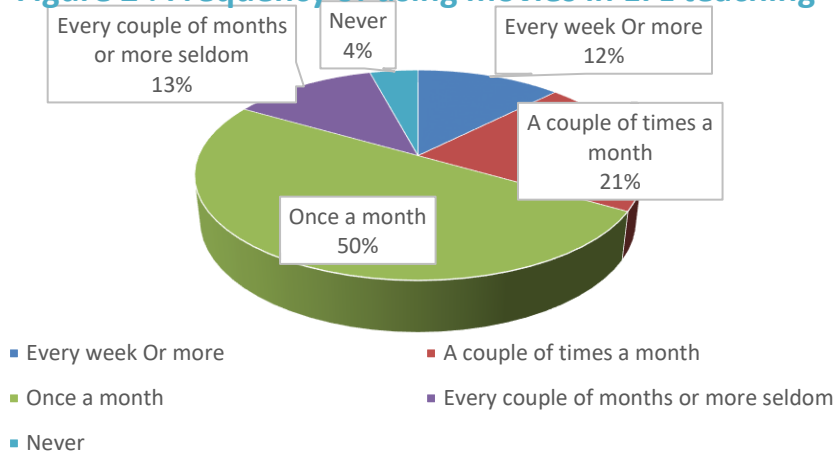
3 (12%) of the respondents answered that they use movies every week or more often. This was rather unexpected, since the presupposition was that only a few of the respondents would use movies this often. 5 (21%) uses movies a couple of times a month. 12 (50%) uses movies once a month. 3 (13%) uses movies every couple of months or more seldom and 1 (4%) says that they never use movies in their own teaching. The results of this question were rather as expected, however the high percentage on both extremes was somewhat unexpected.

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The next six questions were aimed for finding out the respondents' own opinions about using movies. The first claim was: "I think that using movies in EFL teaching is too time-consuming and takes time from other teaching." 4 (17%) answered "strongly disagree". 10 (40%) of the respondents answered "disagree". 1 (4%) answered "neutral". 7 (31%) answered "agree" and 2 (8%) of the respondents answered "strongly agree". The result was rather positive, since although many of the teachers had mentioned the lack of time being an important hinder in using movies, only 8% of the respondents strongly agreed with the claim and majority (40%) of the respondents disagreed with the statement.

The second claim was: "It is difficult to find suitable movies." The results are presented in percentages in Figure 3.

Figure 3: The difficulty of finding suitable movies
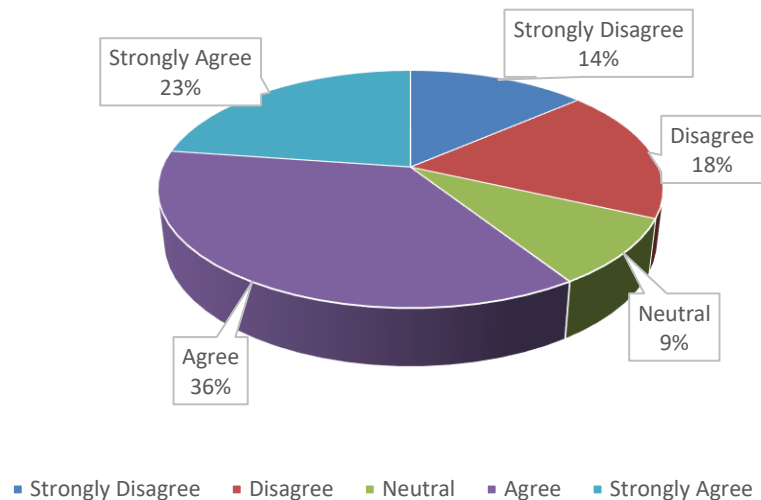
3 (14%) answered "strongly disagree". 4 (18%) answered "disagree". 2 (9%) answered "neutral". 8 (36%) answered "agree" and 5 (23%) answered "strongly agree". This shows that teachers would need guidance for using movies in teaching, since the majority (36%) of the respondents agreed with the statement.

The third claim was "Finding or coming up with suitable, movie-related assignments is difficult." The results are presented in percentages in Figure 4.

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Figure 4: Difficulty of finding suitable movie-related assignments
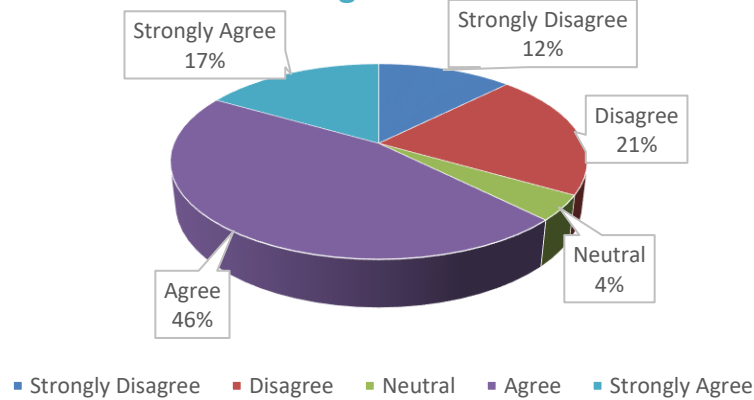
3 (12%) answered "strongly disagree". 5 (21%) disagreed with the statement and 1 (4%) was neutral. 11 (46%) agreed and 4 (17%) strongly agreed. The majority of the respondents agreed with the statement, which shows that there is a real need for some ready-made material.

The fourth claim was: "It is difficult to link the movies used in EFL class to the curriculum." The results are presented in percentages in Figure 5.

Figure 5: Linking the movies into curriculum
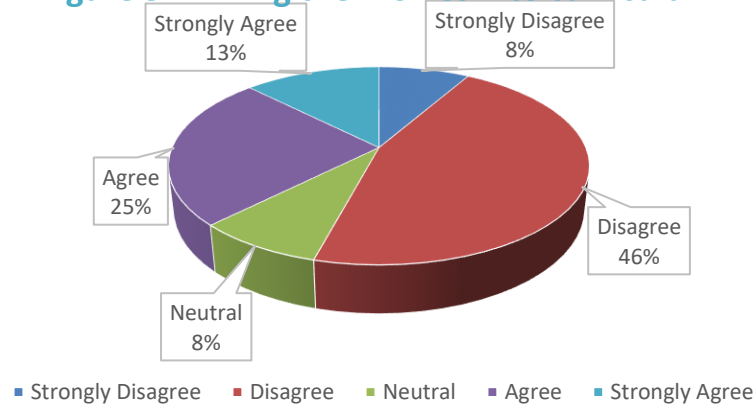
2 (8%) of the respondents strongly disagreed. 11 (46%) of the respondents disagreed. 2 (8%) of the respondents answered "neutral". 6 (25%) agreed and 3 (13%) strongly agreed.

The fifth claim was: "You do not have time to plan movie lessons." 5 (20%) answered "strongly disagree" and 11 (46%) answered "disagree". 1 (4%) was neutral. 4 (17%) agreed with the statement and 3 (13%) strongly agreed.

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Claims from one to five reveal that perhaps some ready-made material would encourage the teachers to use more movies in their own teaching.

The sixth claim was: "Movies are just time-fillers in EFL classes." 7 (30%) of the respondents strongly disagreed and 13 (54%) disagreed. 1 (4%) answered "neutral". 2 (8%) agreed with the claim and 1 (4%) agreed strongly. Even though the percentages of "agree" and "strongly agree" were surprisingly high, still the majority of the respondents either strongly disagreed or disagreed with the claim. This shows that the teachers' attitude towards using films is positive.
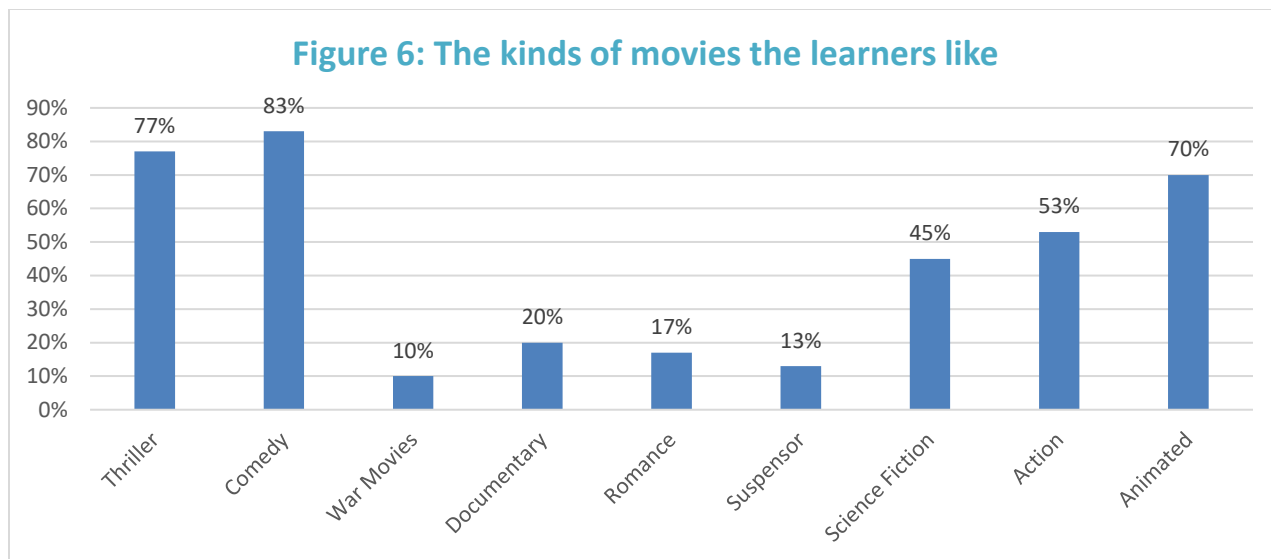
6.2. Respondents: Learners

The first part of the questionnaire consisted of background information questions. These questions concerned the sex, age and institution of the respondent. The second part of the questionnaire consists of 14 questions both open ended and closed ended (e.g. Yes or No, Multiple choice questions, a 5- point Likers scale ranging from "Strongly Disagree" to "Strongly Agree")

45 out of the total 60 respondents (75%) were male and 15 (25%) were female. 25 (42%) of the respondents were under 15 years old, 35 (58%) were aged 15-18. The gender distribution of the respondents was rather close to what had been expected, since a clear minority of the learners reached was female. The age dimension of the respondents was positive, since there were respondents of different age belonging to the secondary level.

The first question of the second part was *if the learners watch movies or not*. 100% of our respondents watch movies and it is not a matter of surprise because now-a-days movie is a popular media of entertainment especially for this age group.

The second question was *if they enjoy English movies or not*. 54 (90%) out of 60 respondents enjoy watching English movies and 6(10%) do not. The reason why 10% do not enjoy is found that they actually do not understand English movies.

The third question was *what kind of English movies they like*. The results are presented in percentages in figure 6.

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Figure 6: The kinds of movies the learners like

The majority of the respondents 50 (83%) out of 60 watch comedy, 46(77%) watch thriller, 42(70%) watch animated feature films, 32(53%) watch action, 27(45%) watch science fiction, 12(20%) watch documentary, 10(17%) watch romance, 8(13%) watch suspensor and the minority of the respondents 6(10%) out of 60 watch war-movies. This certainly portrays the psychology of teenagers.

The next questions were aimed at finding out the respondents' own opinions about using movies. A Likers-type scale from 1 to 5 (1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree) was used for responding to the claims.

The first claim was: *"Movies are useful in learning English"*. The results are presented in percentages in Figure 7.

Figure 12: Usefulness of movies in learning English

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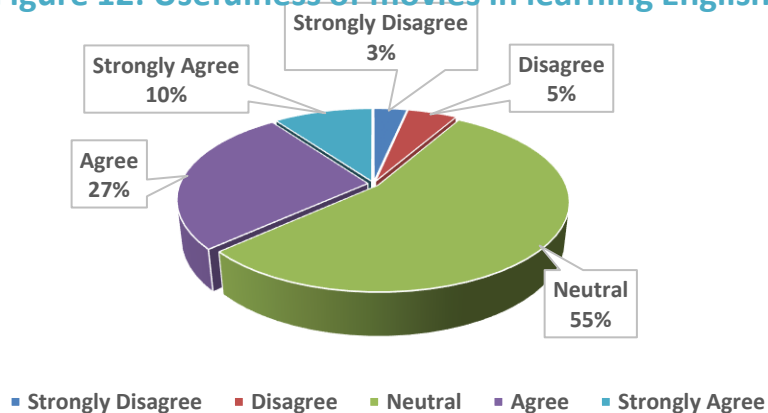
2 (3%) of the respondents strongly disagreed and 3 (5%) disagreed. 33 (55%) answered "neutral". 16 (27%) agreed with the statement and 6 (10%) strongly agreed.

The second Claim was: *"You have learned some English by watching English Films".* 2 (3%) strongly disagreed and 3 (5%) disagreed. 21 (35%) answered "neutral". 26 (44%) agreed and 8 (13%) strongly agreed.

The third claim was: *"The dialogues in the movie can be used in daily life."* 5 (8%) strongly disagreed and 10 (17%) disagreed. 25 (42%) answered "neutral". 12 (20%) agreed and 8 (13%) strongly agreed. The result shows that the respondents think that the dialogues of movies can be used in different socio-cultural situations of their daily life.

The fourth claim was: *"Watching movies improve guessing skills."* 3 (5%) strongly disagreed and 4 (7%) disagreed. 13 (22%) answered "neutral". 23 (38%) agreed and 17 (28%) strongly agreed. The result shows that the majority (66%) of our respondents agreed or strongly agreed with the claim. The reason behind this is that the plots and subplots of a movie create suspense in the mind of the viewer. So, the viewer must guess the connection between the happenings.

The fifth claim was: *"English subtitle in a movie is beneficial in learning English"* The results are presented in percentages in Figure 8.

Figure 8: Usefulness of English subtitle in learning English

■ Strongly Disagree   ■ Disagree   ■ Neutral   ■ Agree   ■ Strongly Agree

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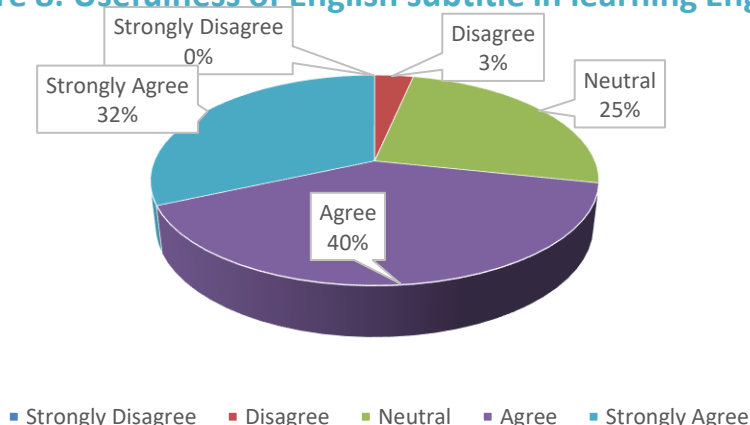None of the respondents strongly disagreed and 2 (3%) disagreed. 15 (25%) answered "neutral". 24 (40%) agreed with the statement and 19 (32%) strongly agreed. According to the respondents' feedback, using subtitle in a movie is a beneficial way to learn English language. The reason behind it is that if English subtitle is used, a viewer can listen and watch the linguistic characteristics at the same time which provoke the possibility to learn vocabularies with pronunciation and spelling together.

The final claim was: *"I am interested in learning English if the teacher uses English films as teaching materials."* The results are presented in percentages in Figure 9.

Figure 9: Interest of the learners to learn English from movie based EFL classroom
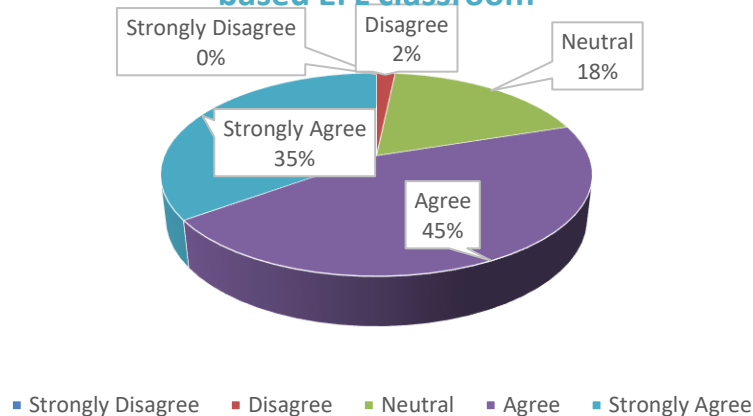
None of the respondents strongly disagreed and 1 (2%) disagreed. 11 (18%) answered "neutral". 27 (45%) agreed with the statement and 21 (35%) strongly agreed. According to the respondents' feedback, using movies as a teaching material in EFL classroom is attractive, engaging, motivating and effective.

The third part of the questionnaire was open-ended comments of the learners regarding the overall topic. The opinions were analyzed to complement the results of the questionnaires. Different participants commented on different issues. All the students agreed that the use of films provided an authentic and meaningful context for them to learn English.

As they watched the movies with plenty of conversations between native speakers, they felt a need to learn to speak English naturally and fluently in order to communicate with others. For example-

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Example 8: "I think movies help a lot in learning English, especially with speaking and listening. They provide us with more opportunities to hear native speaking of English and learn how they interact in normal conversations…." (Respondent 11)

Example 9: "…we can learn then how to use English more fluently in our daily lives and be more engaged when communicating with people." (Respondent 46)

The participants also reported that movies reduced their language anxiety and increased their confidence in speaking English after listening and being exposed to the authentic language used in the film. Two students mentioned-

Example 10: "….there was a group discussion about the characters and the events of the movie; this can help us in practicing our oral skills…" (Respondent 7)

Example 11: "…watching movies can develop our speaking skills…...we heard the native speakers' accent and may be this can help us to pronounce and communicate in a better way" (Respondent 22)

The questionnaire has indicated that movies are useful for EFL learners. The participants in the current study found themselves more involved in the English classes with the use of films and they were more willing to interact in English. Two participants commented-

Example 12: "The lessons are boring with only textbook and worksheets; we like to learn English by watching films in class." (Respondent 26)

Example 13: "…movies make learning English more fun. Discussing with others can allow us to share ideas of the movie, so we can learn from each other." (Respondent 32)

Participants in the study expressed their desire to have movies used regularly in their English classes. This is a clear indication that the integration of movies was intrinsically motivating in the participants' learning process. One participant mentioned,

Example 14: "I like to learn English in this way…I hope we can have the chance to watch movies and discuss them in the class in the future." (Respondent 43)

Overall, the findings show that integrating movies in the EFL classroom is effective pedagogical tools which can help students improve their language skills in terms of their speaking skills, fluency, listening skills, vocabulary acquisition, pronunciation, interactional skills, and

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colloquial slang. In addition, the findings also indicate that using movies in EFL classrooms can promote learning-oriented interaction, engagement among students, and active learning environment.

7. Discussion on the Results

7.1. Teachers' Point of View

The results of the present study indicate that almost all of the respondents are interested in movies in general and most of the teachers have also used some material concerning movies in their own teaching. Reasons for using movies differ but the most important point is that using movies is easy and natural when there is a common theme between the course book and the movie. Usually in these cases the movie is brought in to diversify the teaching and to motivate the students. The most important reasons for not using movies are lack of time and the difficulty of finding suitable films. Thus, the respondents pointed out exactly the same themes that for instance Stoller (1988), Katchen (2003) and Mishan (2004) have dealt with.

Most of the respondents use movies every couple of months or more seldom. On the other hand, only a minority have never used films. The respondents generally use varied types of movies, from comedies to drama, and from cartoons to romance.

An interesting fact is that even though several respondents have stated in several different answers that using movies is too time-consuming, there is still a majority of 46% who disagree with the statement *using movies is too time-consuming*. Perhaps the respondents would like to think that lack of time is not the main reason for not using movies, but somehow for some respondents it is still the main reason. However, another important hindrance in using movies is the fact that most of the respondents think that finding suitable movies is difficult. However, the majority of the respondents do not think that incorporating movies into the curriculum is very difficult. Nevertheless, a majority of the respondents state that they do have time to make lesson plan using movies and think that movies should not be just time-fillers. However, they think that finding suitable movies and assignments seems to be the greatest hindrance in using movies in EFL teaching. Otherwise, the respondents' opinions about using movies are rather positive and

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they think that movies should be included in the syllabus and thus should be a part of a bigger entity or theme instead of being watched just for fun, as also Allan (1985) has emphasized.

In conclusion, the greatest problems about using movies in EFL teaching seem to be the lack of time and the difficulty of finding suitable movies or movie scenes for the lessons. In addition, many of the teachers also state that they have never thought about using movies for teaching. Therefore, it would be very useful for the English teachers to have ready-made assignments or movie packages available. This would make it easier and less stressful for the teachers to use movies, since they do not have enough time to make any lesson using movies. It would also bring more ideas and help those teachers who have never used movies or who have otherwise stuck onto the old pattern of teaching English.

7.2. Learners' Point of View

The results of the present study indicate that almost all of the respondents are interested in movies in general and most of the learners have used some material concerning movies in their own learning. Reasons for using movies differ from person to person, but the most important point is that using movies is interesting, motivating and engaging. Among all genre learners enjoy comedy, animation and thriller most. The genre of the least choice is war movies.

The findings show that as movies are interesting to watch, it can be a part of their syllabus. Many learners already have learned something from watching films on their own, namely, new vocabularies for daily communication, pronunciation, and guessing skill. The findings also imply that as day-to-day life conversation is used in movies, learners can easily pick up that language and can use it in their conversations.

It is found from the study that movies improve guessing skills of the learners. While enjoying movies, learners try to make a connection among the web of the incidents of the movie and in the process, learners make guesses about what is going to happen next.

The study reveals that the respondents are eager to use subtitles while watching movies. This point indicates that subtitles help learners to understand the meanings of movies properly, on

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the one hand, and to learn vocabulary and the structures of sentences, on the other hand. Thus, they help to learn English language in a convenient way.

Finally, the learners are found too much enthusiastic in learning English language from movies if any framework can be designed by the teachers. According to them, movies will be the best material if they can be incorporated into the curriculum. The results also imply that films enhance English language skill development since they bring variety, reality, authenticity and flexibility into the EFL classroom and before anything, diversify the curriculum (Stoller, 1988).

8. Recommendations and Conclusion

8.1. Recommendations

1. Teachers should be trained to use the movies in EFL classrooms in a systematic way.
2. Material development should be done to incorporate theories in the classroom teaching.
3. Movies should be selected properly to carry out fruitful educative value.
4. Textbooks should be revised and contents should be developed keeping in mind that they contacts are interesting and can be adopted in audio-visual means.
5. Class times should be readjusted to implement movies and for a productive class.
6. Teachers should be aware of the recent trends to which learners are exposed, that is, teachers should be up to date with the movies first to select suitable one.
7. Assessment and testing method should be improvised to test all the four skills of language learners.
8. Audio-visual films should be made based on the curriculum.
9. Selection of the movies should be specific with the nature of the skills to be taught. That is, for grammar teaching class movies or movie extract should be focused on the sentence structure. On the other hand, for teaching speaking skill, the clip should contain day to day life conversation and so on.
10. Multimedia classroom, that is, digital classroom is a mandatory to implement the movie-based-EFL classroom method.
11. Lastly, learning should be interesting where the teacher will be able to select the appropriate approach and material following the post method pedagogy and learners should be given priority to ensure learner centric classroom.

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8.2. Conclusion

Using movies in the classroom can provide opportunities for the teachers and learners to evaluate the medium that they use in their daily life. Movies comprise authentic daily conversations also present parts of real life, and as such, they add fun and involvement to the language classroom. The results of the present study indicated that movies are important tools that can make classrooms entertaining comprising the elements of multiple intelligences. Thus, the teachers can break the monotonous classroom environment by adopting post-method pedagogy and the learners can learn English language in an interesting way. The present study also reveals that the participants in the study, both teachers and learners, have positive attitudes towards the integration of movies in their classrooms in order to improve their English. The study also showed that using movies in EFL classroom could enhance the students' motivation to learn the language. It is worth to note that, selecting appropriate movies for learners is also one of the remarkable factors in terms of reaching the expected objectives. The research confirmed that using movies in English teaching and learning with appropriately designed activities and tasks were not only valuable for the EFL learners, but also, they enhance students' self-motivation, and provided an enjoyable, educational experience for the students.

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<p style="text-align: center;"><u>**APPENDIX- 1**</u></p>

<p style="text-align: center;">**TEACHERS' QUESTIONNAIRE**</p>

	Part-1: Background Information			
1	Name			
2	Designation			
3	Institute			
4	Gender	o Male o Female	Age	………… Years
5	Experience as English Teacher			
6	Co-operation with other teachers	o Yes o No Comment:		
7	Are you Interested in movies?	o Yes o No Comment:		
8	Are materials available?	o Yes o No Comment:		
9	Are you Interested in using movies-based material?	o Yes o No Comment:		

	Part-2: The use of movies in EFL classroom in general	
1	Do you use movies in EFL teaching?	o Yes o No o Reason:
2	You have used the following materials on your EFL class	1. A whole Movie 2. Parts of a movie (DVD) 3. Video clips from movies (youtube) 4. Have not used any

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		Comment:
3	Names of some movies that you used in classroom.	
4	How often you use movies in EFL teaching?	1. Every week Or more 2. A couple of times a month 3. Once a month 4. Every couple of months or more seldom 5. Never
5	Using movies in EFL teaching is too time-consuming and takes time from other teaching.	1. Strongly disagree 2. Disagree 3. Do not know 4. Agree 5. Strongly agree
6	It is difficult to find suitable movies	1. Strongly disagree 2. Disagree 3. Do not know 4. Agree 5. Strongly agree
7	Finding or coming up with suitable, movie-related assignments is difficult.	1. Strongly disagree 2. Disagree 3. Do not know 4. Agree 5. Strongly agree
8	It is difficult to link the movies used in EFL class to the curriculum.	1. Strongly disagree 2. Disagree 3. Do not know 4. Agree

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		5. Strongly agree
9	You do not have time to plan movie lessons.	1. Strongly disagree 2. Disagree 3. Do not know 4. Agree 5. Strongly agree
10	Movies are just time-fillers in EFL classes.	1. Strongly disagree 2. Disagree 3. Do not know 4. Agree 5. Strongly agree

LEARNERS' QUESTIONNAIRE

Name: _____

Age: _____

Gender: O Male   O Female

Institute: _____ Class: _____

1	Do you watch movies?	o Yes o No
2	Do you Enjoy?	o Yes o No o Comment (why/why not):
3	What kinds of English movies do you like? (You can choose more than one.)	o Thriller o Comedy o War movies o Documentary o Drama o Romance o Suspensor

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		o Science Fiction
		o Action movie
		o Animated movie
4	Movies are useful in learning English	1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree
5	You have learnt some English by watching English films	1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree
6	The dialogues in the movie can be used in daily life	1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree
7	Watching movies improve guessing skill	1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree
8	English subtitles in a movie is beneficial in learning English	1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree

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9	I am interested in learning English if the teacher uses English films as teaching materials.	1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree

Comment (if you have any regarding the above-mentioned statements):

…. …. ….

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The Evolution of Tai Phake and Tai Turung Consonant Inventories: An OT Account

Indrani Gogoi, PhD Scholar
The English and Foreign Languages University, Hyderabad
indranigogoi3@gmail.com
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1. Introduction

Tai Phake and Tai Turung are two languages spoken in Assam, a northeastern state of India. Both belong to the Kra-Dai language family, also known as Tai-Kadai. This family of languages is predominantly spoken across regions such as Thailand, northern Vietnam, Laos, Myanmar, and the Southwestern part of China. A key feature of these languages is their tonal structure, and they are spoken by approximately 93 million people.

There are a total of six Tai languages spoken in Assam: Tai Ahom, Tai Khamti, Tai Khamyang, Tai Aiton, Tai Phake, and Tai Turung. These Tai languages face a critical threat as their speakers are predominantly bilingual, using Assamese (the lingua franca of the state) in their daily interactions and restricting their native tongue to familial contexts. The younger generation, in particular, exhibits greater fluency in Assamese compared to their ancestral language. This shift could be attributed to their educational environment, where English or Assamese are the primary mediums of instruction, as well as the perceived prestige associated with Assamese due to its wider usage.

The Tai-Kadai language family has been categorized into five branches by Weera Ostapirat (2005:128): a) Tai, the largest branch, spoken in Southern China and Southeast Asia, b) Kra, also known as Kadai, spoken in Southern China and Northern Vietnam, c) Kam-Sui, spoken in the southern part of China, d) Be, spoken in Hainan, and, e) Hlai, spoken in Hainan. TheKra-Dai languages spoken in the Northeastern state of Assam belong to the Tai branch of the Kra-Dai

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language family. Henceforth, this study will refer to the group of Kra-Dai languages spoken in Assam as Tai languages.

This study focuses specifically on Tai Phake and Tai Turung, examining the consonant systems of Proto-Tai and Proto-Southwestern Tai in general, and of Tai Phake and Tai Turung in particular. The aim is to trace how the Tai languages of Assam have evolved from their proto forms and to contribute to the literature on these languages, as they are critically endangered. The changes observed are accounted for in Optimality Theory.

The paper is divided into seven sections, with the introduction as the first. The second section deals with the history of these languages and the third section deals with the consonant system of Proto Tai followed by the consonant system of Proto-Southwestern Tai, Tai Phake and Tai Turung. The sections analyze the differences in their evolution by comparing these two languages with their Proto forms (PT and PSWT). Allophonic variations and cases of neutralization are accounted for using Optimality-theoretic constraints in section six and section seven puts forth a summary and a conclusion.

2. History of Tai Phake and Tai Turung

Tai Phake is predominantly found in the Buri Dihing valley of Assam and its villages include Namphake and Tipam Phake in the Dibrugarh district, and Borphake, Nigamphake, Faneng, Mounglang, Man Mau, and Man Long in the Tinsukia district. The Phake community is believed to have migrated from Men Mau in South China, across Myanmar before entering Assam via the Patkai hills. According to the 17th edition of Ethnologue (2013), the population of Tai Phake speakers was approximately 2000. Tai Phake is taught in primary schools and has been labelled "4 (educational)" by the Ethnologue, indicating that "the language is in vigorous use, with standardization and literature being sustained through a widespread system of institutionally supported education."

Tai-Turung, also known as Tairung or Tailung, is spoken across Jorhat, Golaghat, and Karbi-Anglong districts, with a significant number of speakers residing in parts of Arunachal Pradesh also. Turung is also considered to be a variety of Singpho language (Morey, 2010).

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While some consider Turung to be a variant of the Singpho (also called Jingpho) language, there is ongoing debate since Singpho itself is a cluster of varieties. However, native speakers identify themselves as part of the Tai (or Thai) language family. One of the main reasons for including Tai Turung in our study is to see if it has more phonological features of the Tai languages or of Singpho, which is a Tibeto-Burman language. According to the 2001 census, there are approximately 1200 Tai Turung speakers. Although labeled as "Extinct (10)" in the Ethnologue, the language is used within family settings among the elder generation.

There's ongoing debate over the language's original script. They do not have an agreed orthography for this language. Some prefer the Roman script, like Singpho, while others opt for the Assamese script for its familiarity to the younger generation. Those strongly connected to their Tai heritage favor the Tai script.

2.1 Tai Languages and Script

Tai Phake is written with a version of the Myanmar / Burmese alphabet known as Lik Tai. It is based on the alphabet used for Northern Shan in Myanmar / Burma. Tai Turung, on the other hand, uses the Eastern Nagari script, which is an Eastern Brahmic script. This clearly shows the influence of Assamese on Tai Turung.

3. Consonant System of Proto Tai

The consonant system of Proto-Tai was very complex with many marked segments like implosives and glottalized sounds; and voiceless sonorants (nasals, liquids and glides). Pittayaporn (2009) identified 36 consonants in Proto-Tai that can occur as simple onsets discussed in Table 1.

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Table 1 Inventory of PT Initial Consonants (Pittayaporn 2009:70)

		labial	alveolar	palatal	velar	uvular	glottal
stops	voiceless	*p	*t	*c	*k	*q	
	voiced	*b	*d	*ɟ	*g	*ɢ	
glottalized		*ɓ	*ɗ	*ˀj			*ʔ
fricatives	voiceless		*s	(*ɕ)	*x	*χ	*h
	voiced		*z	(*z)	*ɣ		
nasals	voiceless	*ʰm	*ʰn	*ʰɲ	(*ʰŋ)		
	voiced	*m	*n	*ɲ	*ŋ		
liquids and glides	voiceless	*ʰw	*ʰr *ʰl				
	voiced	*w	*r *l				

The consonants in Proto-Tai can be categorized into four groups based on their manner of articulation: 1) stops, 2) fricatives, 3) nasals, and 4) liquids and glides. Regarding places of articulation, Pittayaporn (2009: 71) identified six distinct categories for Proto-Tai consonants: 1) labial, 2) alveolar, 3) palatal, 4) velar, 5) uvular, and 6) glottal. Regarding phonation type, Proto-Tai exhibited a three-way contrast: 1) voiceless, 2) implosive/glottalized, and 3) voiced.

Pittayaporn (2009:208) has posited eleven consonants in PT that could function as codas (Table 2).

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Table 2 Inventory of PT Final Consonants (Pittayaporn 2009:70)

	labial	alveolar	palatal	velar	uvular	glottal
stop	*p	*t	*c	*k		
fricative						
nasal	*m	*n	(*ɲ)	*ŋ		
liquid		*l				
glide	*w		*j			

While Proto-Tai (PT) onsets can be voiceless, implosive/glottalized, or voiced, each manner of articulation in the coda position is restricted to a single phonation type: all final obstruents are voiceless, but all final sonorants are voiced. This phenomenon is known as laryngeal neutralization (Pittayaporn 2009: 194). Such a limited inventory of coda consonants is very common typologically and is one of the most widespread traits in the Southeast Asian (SEA) linguistic area (Matisoff 2001; Rhee 2003).

4. Consonant System of Proto Southwestern Tai

According to Pittayaporn (2009: 121), the initial consonants in PSWT can be categorized into six types: labials, dentals, velars, sibilants, laryngeals, liquids, and semivowels. The stops exhibit four contrasting phonation types: voiceless aspirated, voiceless unaspirated, glottalized, and voiced. The final consonant system in PSWT consists of only nasals and stops. The final consonant system in PSWT consists of only nasals and stops.The consonants in the final position do not contrast as aspirated or unaspirated, voiced and voiceless or glottalized and unglottalized.

5. Differences in Consonant Inventories

As the focus of our study is on the evolution of the two languages, Tai Phake and Tai Turung, which supposedly, both belong to the South-Western branch of the Tai languages, it is imperative to compare the phonemic inventories of these two languages with Proto Tai and Proto-Southwestern Tai to trace the changes. We firstly, look at Tai Phake in detail and then at Tai Turung.

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5.1 Proto-Tai, Proto-Southwestern Tai and Tai Phake

Morey (2005:117) identifies fifteen consonants in Tai Phake, as shown in Table 3. When comparing the consonant inventory of Tai Phake with Proto-Tai and Proto-Southwestern Tai, it becomes evident that voiced plosives have undergone devoicing in Tai Phake (Table 4). This devoicing of voiced stops from the proto form is seen in most modern Tai varieties, with exceptions such as Cao Bang, Wenma, and some other dialects (Pittayaporn, 2009). In most dialects, these voiced stops have become either plain /p-/, /t-/, /c-/, /k-/ or aspirated /p^h/, /t^h-/, and /k^h-/.

Table 3 Consonant Phonemes in Tai Phake

	Bilabial	Labio-dental	Alveolar	Palatal	Velar	Glottal
Plosive	p p^h	t t^h		c	k k^h	ʔ
Nasal	m		n	ɲ	ŋ	
Fricative			s			h
Approximant			ɹ			
Lateral approximant			l			
Semi-vowel	w			j		

In Tai-Phake, PT /*b-/, /*d-/, /*g-/ are seen to be replaced by their voiceless counterparts /p-/, /t/, /k-/.

Table 4 Etyma with PT Voiced Stops in Tai Phake

Gloss	PT	PSWT	Tai-Phake
fat	*bi	*bi:	pi:
all	*dəŋ	*daŋ	tuŋ
tongs	*giəm	*gi:m	kim

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The implosives in PT have also undergone changes in Tai Phake. They are preserved in Proto-Southwestern Tai but change into nasals in Tai Phake. (Table 5). This behavior can be attributed to the ambiguous nature of implosives, which some linguists classify as sonorants and others as obstruents. According to Clements and Osu (2002:35), "Non-obstruent stops exhibit two types of behavior: in some respects, they pattern like sonorants, and in others, like obstruents. Their sonorant-like behavior appears related to their aerodynamic properties (lack of air pressure buildup), while their obstruent-like behavior may be related to their auditory properties (lack of sonority)."

Table5 Etyma with PT Implosives in Tai Phake

Gloss	PT	PSWT	Tai Phake
wound	*ɓ-	*ɓa:t	ma:t
nose	*ɗ-	*ɗaŋ	naŋ

The voiced fricatives in PT have also undergone devoicing, converting to their voiceless counterparts or aspirated plosives.

Table 6 Etyma Showing PT Voiced fricatives in Tai Phake

Gloss	PT	PSWT	Tai Phake
straight	***z-**	*zɯ:	sɯ:
night	***ɣ-**	*ɣɯ:n	kʰɯ:n

All the voiceless sonorants (nasals, liquids and glides) in PT undergo change and convert into their voiced counterparts or the unmarked voiceless sounds /h or /pʰ/.

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Table 7 Etyma showing PT Voiceless Sonorants in Tai Phake

Gloss	PT	PSWT	Tai Phake
dog	*^{h}m-	*^{h}ma:	ma:
to bark	*^{h}r-	*^{h}rau	hau
back	*^{h}l-	*^{h}laŋ	laŋ

The examples provided illustrate that all the voiced obstruents (plosives and fricatives) in Tai Phake have undergone devoicing while retaining their place feature. Consequently, this results in a loss of contrast in the language between underlying voiced forms. However, there is an interesting tonal difference to distinguish the underlying voiceless stops from the stops that result from devoicing. Morey (2005:152) notes that "words with initial voiced stops would have been pronounced with lower pitch than those with initial voiceless stops, because of the tendency of voiced initials to depress the pitch of the words that follow them. It is hypothesized that as a result of this, combined with the merging of initial voiced consonants to voiceless (either aspirated or unaspirated), tonogenesis or tone-split arose, and the different pitch levels of words came to be contrastive. For example, in languages where voiced stops merged with voiceless aspirated stops, the word which was *bii (A4) 'fat' would become *phii (A4) and thus identical to *phii (A1) 'ghost'. The lower pitch on the new word *phii (A4) 'fat' would then become the contrastive feature that would disambiguate it from *phii (A1) 'ghost'".

5.2 Proto-Tai, Proto-Southwestern Tai and Tai Turung

The consonants in Tai Turung are twenty-one in number, based on Morey (2010a). These consonants are classified into five places of articulation: labial, alveolar, palatal, velar, and glottal. Additionally, Tai Turung exhibits four distinct phonation types: aspirated voiceless, unaspirated voiceless, glottalized voiced and plain voiced, as outlined in Table 8.

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Table 8 Consonant Phonemes in Tai Turung

	Bilabial	Dental / Alveolar	Palatal / affricate	Velar	Glottal
Voiceless unaspirated stops	p	t	c	k	(ʔ)
Voiceless aspirated stops	ph	th		kh	
Voiced stops	b	d	j	g	
Nasals	m	n	ɲ	ŋ	
Voiceless fricative		s			h
Semi vowel	w		y		
Rhotic Approximant		r			
Lateral Approximant		l			

As discussed earlier, in many modern Tai varieties, voiced plosives typically undergo devoicing. However, Tai Turung maintains its voicing and does not undergo any devoicing process (Table 9).

Table 9 Etyma with PT Voiced Stops in Tai Turung

Gloss	PT	PSWT	Tai-Turung
group	--	*buak	bak

Conversely, voiceless plosives in Tai Turung undergo voicing in word-initial positions in some contexts (see Table 10).

Table 10 Etyma Showing PT Occlusives in Tai Turung

Gloss	PT	PSWT	Tai-Turung
section	*tɔn	*tɔn	dɔn[1]
bow	*koŋ	*koŋ	boŋ

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[1]The origin of these words is unknown. If it is a Chinese loanword, as suggested by some, it is originally /dɔn/, which we assume to be the case, rather than voicing of a voiceless sound.

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In Tai Turung, voiced fricatives from PT undergo devoicing, as the Turung consonant inventory completely lacks voiced fricatives. Additionally, voiceless sonorants in Turung undergo voicing.

In summary, voiced obstruents present in PT and retained in PSWT are replaced with voiceless obstruents in Tai Phake but remain unchanged in Tai Turung. Furthermore, while voiceless plosives in PT and PSWT are preserved in Tai Phake, they undergo voicing in Tai Turung under certain conditions.

Table 11 Summary of the Differences Observed

	PT	PSWT	Tai Phake	Tai Turung
Number of consonants	36	39	18	22
Voiceless nasals, glide and liquids	Yes	Yes	No	No
Implosives and glottalized sounds	Yes	No	No	No
Minimum prosodic word	Disyllabic (sesquisyllables present) or Bimoraic	Bimoraic	Bimoraic (except in words ending in ə which are created by change of a diphthong to a monophthong)	Disyllabic (sesquisyllables present) or bimoraic

6. An OT Perspective

The reduction in the number of segments and the loss of some sounds clearly is an indication of the reordering of constraints in Optimality Theory. It indicates that certain Markedness constraints have been promoted over Faithfulness constraints in both Tai Phake and Tai Turung. Apart from these, there are cases of merger noted in both Tai Phake and Tai Turung, but they differ in which segment undergoes the change.

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Firstly, we list the phonological changes perceived in Tai Phake and Tai Turung in comparison to PT and PSWT.

Segmental Changes in Tai Phake

- Implosives become nasals in the onset position
- Voiced plosives become voiceless plosives
- Voiced fricatives become voiceless fricatives
- Voiceless sonorants become voiced

Segmental Changes in Tai Turung

- Implosives become plosives in the onset position
- Voiceless plosives become voiced plosives in the initial position
- Voiced fricatives are allowed
- Voiceless sonorants become voiced

6.1 OT Constraints for Tai Phake

Optimality Theory is a theory that basically looks at the conflict between Faithfulness constraints that do not allow any changes from their input or base form and Markedness constraints, which on the other hand, target marked segments and try to eliminate or change them to less marked segments. Each language has a different ordering of constraints, and it is this factor that makes them unique. In the development of languages, though, we often see the progress from more marked to less marked structures, and this is what we see in the development of Tai Phake too.

Proto-Tai permitted a number of marked segments, and these were faithful to their base form. Hence, in PT, Faithfulness constraints >> Markedness constraints.

Implosives Become Nasals in the Onset Position

Implosives have been described as 'problematic' (McLaughlin 2005: 201) because of the 'challenges in defining their articulatory and acoustic properties. Catford (1939) describes implosives as 'suction stops.' According to Lex (1994, cited in Clements & Osu

2002: 304), researchers agree that there is no egressive airflow for implosives. That might be why implosives are sometimes called 'nonexplosive stops' (Clements & Osu 2002). It is widely agreed that implosives have four defining features: glottal closure, lowering of the larynx, rarefaction, and release of the implosive. Implosives do show glottal closure and can occur with modal voice as well (Ladefoged &Maddieson 1996). However, larynx lowering, and rarefaction are not always present in all types of implosives. "For this reason, Clements & Osu (2002: 10) take implosives to be non-obstruent stops because the property that 'distinguishes implosives from plosives is the **absence of air pressure buildup in the oral cavity'** (emphasis added)."

It is because of these acoustic properties; implosives are phonetically sonorants (not obstruents). However, implosives can phonologically pattern as both; that is, they may be phonological sonorants or obstruents depending on the language. Clements and Osu (2002) propose that implosives are phonologically neither obstruents nor sonorants.

The implosives in PT are retained in PSWT and converted to nasals in Tai Phake. The language disallows the marked sounds, implosives, in the inventory, which can be captured using the markedness constraint ***IMPLOSIVE [+/-SON [2] , +CONSTRICTED GLOTTIS][3].**This means that if implosives pattern with sonorants in a language, they should surface as sonorants, whereas if they pattern with obstruents, they will surface as obstruents.

*IMPLOSIVE [+/- SON, +CONSTRICTED GLOTTIS]: No implosives allowed

This is in conflict with the faithfulness constraint **IDENT-IO (F)**which states that the features in the input be preserved in the output.

IDENT-IO (F)

The specifications for the features of an input segment must be preserved in its output correspondent.

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[2]SON = Sonorants
[3]The reason we use these features (as per Clements & Osu 2002) is because it best describes the changes from PT to PSWT and Tai Phake.

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Since only the laryngeal and major class features change but the place, voice and manner features are intact, **IDENT-IO (PLACE), IDENT-IO (VOICE), IDENT-IO (MANNER) >> IDENT-IO [+/- SON, CONSTRICTED GLOTTIS]**

IDENT-IO (PLACE)

The specification for the feature [PLACE] of an input segment must be preserved in its output correspondent.

IDENT-IO (VOICE)

The specification for the feature [VOICE] of an input segment must be preserved in its output correspondent.

IDENT-IO (MANNER)

The specification for the feature [MANNER] of an input segment must be preserved in its output correspondent.

Therefore, the constraint hierarchy for implosives in Tai Phake is as follows:

IDENT-IO (PLACE), IDENT-IO (VOICE), IDENT-IO (MANNER) >> *IMPLOSIVE [+/-SON], +CONSTRICTED GLOTTIS) >> IDENT-IO [+/-SON, CONSTRICTED GLOTTIS]

Table 12 Tableau for Realization of Implosives in the Onset position (Tai Phake)

Input [*ɓaːt]	IDENT-IO (PLACE)	IDENT-IO (VOICE)	IDENT-IO (MANNER)	*IMPLOSIVE [+/- SON, +CONSTRICTED GLOTTIS]	IDENT-IO [+/SON, CONSTRICTED GLOTTIS]
a.[*ɓaːt]				*!	
☞ b. [baːt]					*
c. [paːt]		*!			*
d. [maːt]					*

It is clear from this tableau that **IDENT-IO (PLACE), IDENT-IO (VOICE)** and **IDENT-IO (MANNER)** are high ranked and are hence inviolable. **IDENT-IO [+/-SON, CONSTRICTED GLOTTIS]**, on the other hand, are low ranked. The constraint ***IMPLOSIVE [+/- SON,**

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+CONSTRICTED GLOTTIS] bans implosives from surfacing. Candidate a violates this constraint, which is a fatal violation. Candidate c violates **IDENT-IO (VOICE)** and is also out of the race. Candidates b and d are both optimal as they both violate only the lower ranked constraint. Candidate b would be optimal in a language where implsoives pattern with obstruents and Candidate d would be optimal in a language like Tai Phake where they pattern with sonorants. The implosive loses its constricted glottis feature. As it is ambivalent between a sonorant and an obstruent, it can either lose its sonorant feature to become a voiced oral stop or its obstruent feature to become a nasal stop (with no change in its place, manner or voice features). Tai Phake prefers d, whereas PSWT and other languages in Tai prefer b. This could be because implosives pattern more with sonorants rather than obstruents in Tai Phake. This aspect needs further investigation.

Devoicing of Obstruents in Tai-Phake

Tai Phake lacks voiced obstruents in their phoneme inventory. The voiced obstruents in PT have been replaced by their voiceless counterparts in Tai Phake.

This clearly signifies the domination of Markedness over Faithfulness constraints. The language disallows a marked segment as a voiced stop in its inventory, which can be captured with the constraint ***[-SON, +VOICE]**

*[-SON, +VOICE]: Does not allow voiced obstruents.

This is a featural markedness constraint as proposed by Prince and Smolensky (1993). This constraint is violated by the presence of a voiced plosive or a voiced fricative.

This is in conflict with the faithfulness constraint **IDENT-IO (VOICE)** which states that the voice features in the input be preserved in the output. All voiced obstruents become voiceless, but place and manner are preserved which means **IDENT-IO (PLACE), IDENT-IO (MANNER)** would be high ranked.

Constraint hierarchy for voiced obstruents in Tai Phake is as follows:
*[-SON, +VOICE] >> IDENT-IO (OBST.PLACE), IDENT-IO (OBST.MANNER) >> IDENT-IO (OBST.VOICE)

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Table 13 Tableau for Realization of Voiceless plosives in the Onset position (Tai Phake)

Input [*ba:]	* [-SON, +VOICE]	IDENT-IO (OBST.PLACE)	IDENT-IO (OBST.MANNER)	IDENT-IO (OBST.VOICE)
a. [ba:]	*!			
☞b. [pa:]				*
c. [pʰa:]			*!	*
d. [ka:]		*!		*

Table 14 Tableau for realization of Voiceless fricatives in the Onset position (Tai Phake)

Input [*zɯː]	* [-son, +voice]	IDENT-IO (OBST.PLACE)	IDENT-IO (OBST.MANNER)	IDENT-IO (OBST.VOICE)
a. [zɯː]	*!			
☞b. [sɯː]				*
c. [tɯː]			*!	*
d. [kɯː]		*!		*

In both these tableaus, candidate b. is the optimal candidate as it violates the least ranked constraint **IDENT-IO (OBST.VOICE)**. The other candidates violate the higher ranked constraints and are thus eliminated.

Voicing of Sonorants

Voiceless sonorants in Tai Phake underwent changes and transformed into their voiced counterparts. This clearly signifies the domination of Markedness over Faithfulness constraints. The language disallows a marked segment as a voiceless sonorant in its inventory. Therefore, a markedness constraint debarring voiceless sonorants needs to be posited.

*[+CONS, +SON, -VOICE]: No voiceless sonorant

This is also a featural markedness constraint as proposed by Prince and Smolensky

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(1993). This constraint is violated by the presence of voiceless nasals or glides.

This is in conflict with a faithfulness constraint **IDENT-IO (VOICE)** which states that the voice features in the input be preserved in the output.

Constraint hierarchy for voiced sonorants in Tai Phake is as follows:

*[+CONS, +SON, -VOICE] >> IDENT-IO (SON.PLACE) >> IDENT-IO (SON. MANNER) >> IDENT-IO (SON.VOICE)

Table 15 Tableau for Realization of Voiceless Sonorants in the Onset Position (Tai Phake)

Input: [*ʰlaŋ]	*[+CONS, +SON, -VOICE]	IDENT-IO (SON.PLACE)	IDENT-IO (SON.MANNER)	IDENT-IO (SON.VOICE)
a.[*ʰlaŋ]	*!			
☞b. [laŋ]				*
c.[naŋ]			*!	
d. [maŋ]		*!	*	

Candidate b performs better with respect to the constraints posited and thus emerges as winner. Candidate a violates the highest ranked constraint, which is a fatal violation. Candidates c and d violate **IDENT-IO (SON.MANNER)** and **IDENT-IO (SON.MANNER), IDENT-IO (SON.PLACE)** respectively.

6.2 OT Constraints for Tai Turung

As Tai Turungis considered to be a descendant of the Tibeto-Burman language family but with a large vocabulary from Tai, we often see that the phonological changes that happen in Tai Turung are dictated by the phonology of Sinpho as Tai Turung is considered to be a variant of Singpho.

In the following section, we examine a peculiar case of merger in Tai Phake and in Tai Turung.

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6.3 Merger in Tai-Phake and Tai-Turung

Merger is essentially treated as a structural phenomenon. Two sounds merge into one where a distinction in the earlier structure is lost in the later structure. Two kinds of mergers exist: "unconditional merger" in which the phonemic contrast is lost in all phonological environments and only one phoneme remains; and "conditioned merger" in which the merger is limited to certain contexts. The former is seen in the case of Tai Phake.

Table 16   Etyma with PSWT Voiceless Stops in Tai Phake

Tai-Phake	PSWT
pa:	pa: 'aunt' ba: 'to carry'
ta:	ta: 'eye' da: 'to paint'
ka:	ka: 'crow' ga: 'to trade'

Tai-Phake is seen to have "unconditioned merger" as this language does not allow any voiced plosive. All the voiced plosives in their Proto form have been changed to their voiceless counterpart. For instance, /p/ and /b/ in /pa:/ and /ba:/ respectively have lost their distinction and have merged into the phoneme /p/.
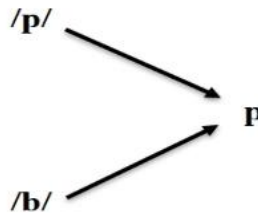
This merger is a movement to a less marked form.

However, in Tai Turung, there are two instances of voicing of a voiceless plosive which are presumably of PT origin. These two words are

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<div align="center">

*tɔn /dɔn/ 'section'

*koŋ /boŋ/ 'bow'

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The phonological change from a voiceless to a voiced stop in Tai Turung is also a case of merger where the contrast between a voiceless and voiced stop is neutralized in the word initial position. This merger is a movement to a more marked form and is perhaps a case of "conditioned merger" as the spread of voice from the nasal coda. As the origin of these words is not known (it could be a loanword from Chinese or from PT), our analysis is very tentative and inconclusive. A more detailed study needs to be done.

7. Conclusion

To conclude, Tai Phake has undergone changes in its phoneme inventory leading to a decrease in the consonants while Tai Turung has retained its phoneme inventory.

The data on Tai Turung is limited which left us with some unanswered questions like the implosives in PT. We do not know if they have changed to plosives or nasals. It has more characteristics of Singpho than Tai languages. Although Turung has substantial vocabulary from Tai due to its contact language; the underlying phonological system is closer to Proto Tibeto-Burman language. The vocabulary taken from Tai languages are like loan words which have been adopted as per the phonological system of Turung.

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Indrani Gogoi

Junior Research Fellow

Department of Linguistics & Phonetics, SLS

The English and Foreign Languages University

Hyderabad – 500007

indranigogoi3@gmail.com

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