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C O N T E N T S

THE RIDDLE THAT IS TAMIL

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1.0 The Lexical Expression *Tamiḻ*

As a lexical item, the expression *tamiḻ* referring to the name of language of Dravidian family has drawn the attention of many scholars such as Robert Caldwell (1913), Devaneyan (1964), S.K. Chatterjee (1965), Govinda Reddi (1973), Hiremath (1984), Kamil V. Zvelebil (1985) etc. For Telugus and Kannadigas Tamil is also known as *aravam* (Grierson 973:298), and its speakers are *aruvar*[1] particularly for Telugus. Burrow and Emeneau (1984) furnish the variants of *tamiḻ* attested in Dravidian languages along with the gloss under entry No.3080.

1	Tamil	*tamil* 'Tamiḻ language, the Tamiḻs, the Tamiḻ country', *tamiḻ*-an 'a Tamilian'
	Malayalam	*tamil* 'Tamiḻ language'
	Toda	tobiḻ 'id'
	Kannada	*tamiḻ*a, tambaḻa 'id'
	Tulu	tamulu, tambuḻu 'Tamiḻ'

Govinda Reddi (1973) reports that *Tamiḻ* is also known as *Tamiḻamu* among Telugu speakers. The Kannada variants referred to in (1) are derivatives of *tamiḻam.* It is not clear whether the post-nasal voiced labial plosive in *tambaḻa* (Kannada), and *tambuḻu* (Tulu) is an intrusive consonant[2]. Grierson (ibid) reports that *tigaḷar/tiguḷar* is the term used by Kannadiagas to refer to Tamil speakers. The exact linguistic relation of *tigaḷ-/tiguḷ-* of *tigaḷ-ar/tiguḷ-ar* with the lexical item *tamiḻ* is not known at the moment. Will it refer to an ethnic group? The initial syllable *ti-* with front vowel figuring in *tigaḷ-ar/tiguḷ-ar* will however be exploited later in the lexical description of *tamiḻ.*

[1] One of the twelve countries from Southeast to Northeast of *Centamiḻ* land referred to by *Cēnāvaraiyar* (Tol. Col.400. Comm) is *aruvānāṭu*, the *aravam* might be considered the language of the people of this country. It seems *aravam* is used to refer to the name of the language secondarily, since it is primarily associated with the name of a country i.e., *aruvānāṭu* which is believed to be the area covered by South Arcot districts at present.

[2] In a dialect survey conducted by the Regional Centre of the International School of Dravidian Linguistics in 1983 in Pondicherry and *Kāraikkāl* regions, the lexical items *akamuṭaiyān* 'husband', *kuṭumi* 'tuft' *tēmal* 'freckle', and *rūm* 'room' are noticed to have such dialect variants as *āmpaṭaiyā , kuṭumbi, tēmpulu and rūmpu* with intrusive Post-nasal homorganic plosive.

2.0 The Sanskrit Variants of *Tamiḻ*

2. Burrow and Emeneau (1984) treat the expressions *draviḍa-,
dramila-,* and *drāviḍa-* as the Sanskrit variants of *tamiḻ.* This is a universally
recognized fact. R.L. Turner (1973) documents the following Indo-Aryan
alternants of *tamiḻ* under entry No.6632.

2.1 "drāmiḍa-, dramiḍa-, drāviḍa- (Mahābhārata); draviḍa-m. Manu.
'name of a people, Dravidian', Prakrit. damila-, davida-, davila-m, Old
Sinhalese. Demel 'Tamil': Sinhalese. demeḷ Almost all the variants in (2) are
associated with word-final –*a.* This suggests that these variants are to be treated
as variants of *am* of *tamiḻam,* and not *tamiḻ.* Otherwise, the word final vowel-*a*
under reference cannot be explained satisfactorily.

2.2 Before considering the lexical description of *tamiḻ,* it is worth
reproducing Grierson's observations on the Indo-Aryan variants of this
expression   most of which are from Caldwell (1913:9). This is Grierson
(1973: 298):

> "In the old *Pāli* of the *Mahāvamsā,* the Tamils are called Damiḷa[3]
> The same form is also usesd in the Canon of the *Svētāmbara* Jains.
> The forms *Daviḷa* and *Daviḍa* in the Prakrit literature of the Jains and of
> the Sanskrit plays seems to be a later stage, due to the Prakrit change of
> *m* to *v*. The oldest texts have *Damiḷa. Damiḷa* and *Daviḍa* were
> sanskritized to *Dramila, Dramiḍa* and *Draviḍa* respectively. Varahamihira
> (sixth century A.D) probably used the form *Dramiḍa*, though the printed
> editions of *Brihatsamhit¡* read *Draviḍa.* According to Professor Kern
> some   manuscripts   read *Dramiḍa*, and this form must evidently be
> adopted, considering the fact that *Draviḍa* is the usual form in Sanskrit
> which would not be likely to be changed to the less known *Dramiḍa.*
> *Tāranātha,* in his history of Buddhism in India, mentions the *Dramiḻas*,
> and his sources must, therefore, have exhibited that form.[4] *'Dramiḻa'* also
> occurs in old Malayalam versions of the *Purāṇās,* and in inscriptions,
> such as the pillar inscription, of king *Mangalēse,* from *Mahākūṭa* near
> *Bādāmi* (597-608). Classical authors know the word under forms such as
> *Damirica*, Dimirica[5] … *Dramiḍa* was again borrowed by Tamil under the
> form *Tiramiḍa*" [6]

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[3]   This is *Damilo* in Caldwell (1913:9). He observes that "In the *Pāli* of *Mahāvamso*, the form
used in *Damilo*, the derivative of which is *Dāmilo*. The labial–*o* of Damilo is realized from –*a* of
tamil am. This is due to the world final bilabial nasal in *tamiḻam.*

[4]   Caldwell(1913:9) states that "Through the change of *ḍ* into *ḻ*, the *Draviḍas* are called *Dramilas* in *Tāranātha's*
Tibetan "History of the propagation of Buddhism in India" (A.D. 1573)". Caldwell's observation in regard to
the phonological change *ḍ > ḻ* is doubtful. Both *ḍ* and *ḻ* have the scope of being treated as the reflexes of (ṟ).

[5]   The forms damirice and dimirica might be treated as variants of *tamiḻakam*

[6]   The most familiar form attested in modern Tamil is *tirāvidam,* and no wherelse do we find the expression in
Tamil *tiramiṭa* even historically.

3.0 Lexical Description of *Tamiḻ*

3.1   Grierson's is a representative case illustrating how the lexical aspect of *tamiḻ* has never been taken into consideration in the past except an innovative proposal available in Govinda Reddi. However a good contribution has been made to this problem acknowledging the fact that *tamiḻ* and its Indo-Aryan variants such as *dramiḍa, dramiḻa* etc. are etymologically related. The main problem is which derives from what, that is, whether Indo-Aryan versions derive from *tamiḻ* or vice versa. Scholars differ in this particular respect maintaining diametrically opposite views. Grierson, Devaneyan, Hiremath, and Kamil Zvelebil hold that Indo-Aryan variants derive from *tamiḻ*. It is significant that Caldwell is the earliest western scholar to derive *tamiḻ* from *draviḍa* providing realizational rules.[7] Observing that *draviḍa* is the Sanskrit version of the expression *tamiḻ,* Caldwell (1913:8) contends: "… I have come to the conclusion that the words *Tamiḻ* and *Draviḍa,* though they seem to differ a good deal, are identical in origin. Supposing then to be one and the same word, it will be found much easier to derive *Tamiḻ* from *Draviḍa,* than *Draviḍa* from *Tamiḻ*"[8]. We will consider later whether Caldwell is maintainable.

3.2 As for the hypothesis that Indo-Aryan versions derive from *tamiḻ,* Grierson (1973:298) maintains that the initial syllable *da* of *damiḻa* and *daviḍa* has been Sanskritized as *dra* deriving such forms as *dramiḻa, dramiḍa* and *draviḍa.* This is repeated in Hiremath (1984:6)[9]. Devaneyan (1964:8) argues that just as *pavaḻam* 'coral' is realized as *pravaḻa, ta* of *tamiḻ* is converted in Sanskrit into *dra.* Kamil Zvelebil (1992:XV) holds that the lexical item *tamiḻ* is decomposable into tam-i on the basis of the evidence that there are several lexical items in Tamil with the derivative suffix *-i* in Tamil namely *ami* 'be immersed, plunged, sink'; *avi* 'become loose, untied'; *imiḻ* 'to sound'; *umiḻ* 'to spit, gargle, emit, vomit'; *kavi* 'be capsized, turned bottom upwards, etc.'; *kumiḻ* 'knob, stud'; *navi* 'to estinguish'; *maki* 'to rejoice, exult, joy'; and *muki* 'to bud, put forth buds, appear, etc.'. All these examples he has drawn from DEDR. Zvelebil derives the lexical item *tamiḻ* from the root *taku* 'to be fit, appropriate, proper, worthy, adequate, excellent' thus: *tak-iḻ > tav-iḻ > tam-iḻ.*

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[7]   Within the traditional school, Subramanya Dikshitar (17th Century A.D.), author of the grammatical treatise *Pirayōka Vivēkam* holds similar view deriving *tamil* from *tiramiḻam* (îôIö‹) (Sutram 2.Commentary). However both Dikshitar and Caldwell have not considered the semantic aspect of the source expression from which they derive *tamil.*

[8]   This is quite an interesting (and controversial) observation, since according to which the expression *tamil* itself does not belong to the lexical stock obtained in Tamil. On this score, Caldwell (1913:8) observes that "It might naturally seem improbable at the outset that a Dravidian people residing in the extreme south should call themselves and be called by their neighbours, not by a Dravidian, but by a Sanskrit name; but *Pāṇḍya,* the name of the southern most portion of the Dravidians, in Sanskrit; and a similar peculiarity meets us with regard to almost all the names of the South Indian peoples –*Chōlas, Kēralas,* Andhras, Kalingas, etc., which so far as is known at present, are Sanskrit, not Dravidian".

[9]   Hiremath(1984:6) observes that "The Sanskritization of the three forms *Damila*, *Damiḍa* and *Davida* will give *Dramiḻa*, *Dramiḍa* and *Draviḍa* respectively.

This derivation however is not acceptable since voiced labio dental fricative *v* never develops into labial nasal plosive *m*. It is generally noticed in Dravidian in general and Tamil in particular that the phonemes *k, p,* and *m* develop into *v* in the inter vocalic position. His (1985:10) observation however elsewhere that the development of *ta* of *tamiḻ* into *dra* in Sanskrit *drāviḍa* is a case of hyper correction may have to be considered.[10] However, this hyper correction hypothesis remains to be reconsidered.

    3.3 A radically different analysis is proposed in S.K. Chaterjee. He (1965:34) derives both *tamiḻ* and *dramiḍa/dramiḷa/drāviḍa* from **dramizha*. His observations are worth reproducing here. "Tamil is the form in which we find the name at the present day (*Tamilzh*). There is no doubt that round about the time of Christ this name was heard by the Greeks and the people of Ceylon as **Damizh* or **Damizha*, for the Greeks wrote this name in their own language as *Damir* (as in *Damirikē = Tamilzhakam*), and the ancient Sinheles as *Damila* we are forced to attempt a connection of this form. *Damizha* with the Sanskrit *Dramiḍa* and *Draviḍa* that goes back in India to Sanskrit documents of about the middle of the first millennium A.D. It is indeed exceedingly likely that the common source form in India of these two parallel forms – Tamil = **Damizh- Tamilzh,* and Sanskrit- *Dramiḍa - Draviḍa*, was, in the primitive Dravidian of India of about 1000 or 1500 B.C. something like **Dramizha*."

4.0 **Taramiḻ* as the source of *Tamiḻ* ?

    4.1 The analysis presented in Govinda Reddi (1973:4) is strikingly different from all others. He reconstructs the form *taramiḻam* (தரமிழம்) from which the form *tamiḻ* and its Indo-Aryan variants such as *dramiḍa, dramiḷa,* etc., are achieved. Govinda Reddi goes a step further in exploiting his reconstructed version to derive the Aegean reflex *termilai*. The forms *tamiḻ, dramiḍa/draviḍa,* and *termilai* are thus derived in Govinda Reddi from **taramiḻam* as illustrated below:

    3. (1)   *   taramiḻam > * tarami > *tamiḻ*
        (2)   *   taramiḻam >* taramiḻa > taramiḍa/ taramiḷa > *daramiḍa etc
                     > dramiḍa etc.
        (3)   *   taramiḻam > * taramiḻa > *taramile > *teremile > *termile
                     > termilai

Alternatively, it is also possible to derive "from **taramiḻ* with the addition of *-ai* suffix with assimilatory changes."

[10]   Assuming that *draviḍa* "as a designation of a language refers to (Northern) Tamil", Kamil Zvelebil(1985:10) makes the following observation on the derivation of *drāviḍa* from *tamil :* "The forms *damiḷa-, damila-* almost certainly provide a connection of *drāviḍa-* and hence 'Dravidian', with the indigenous name of the Tamil language, i.e., *tamil <tamil* (DEDR 3080, DED 2508), whereby the development might have been *tamil >*damiḷ> damiḷa-/damila-* and further, with the intrusive 'hypercorrect' (or may be analogical?) *-r-* into *drāviḍa-*. The-m-/-v- alternation is a common enough phenomenon".

4.2 It might be considered that the analyses proposed in Caldwell, Chatterjee, and Govinda Reddi are distinct from others and more or less identical deviating in minor details. The basic forms from which *tamil̠* and its Sanskrit variants *dramiḍa, dramiḷa, draviḍa* and *drāviḍa* obtained in these three scholars are restated below:

4. (1) Caldwell: * draviḍa
     (2) Chatterjee: * dramizha
     (3) Govinda Reddi: * taramil̠am

As for the views held in Grierson, Devaneyan, Hiremath, Kamil Zvelebil and also *Aravāṇan* (1984), *tamil̠* is the original form and the Sanskrit variants are its derivatives. We will designate these two types of analyses as clustering and declustering types. The analyses proposed in Grierson, Devaneyan, Hiremath, and Kamil Zvelebil are of clustering type, and those obtained in others are of declustering type. These two types of analyses are illustrated in (5) below:

5. Clustering Type: *tamil̠* > dramiḍa/dramiḷa/draviḍa

6. Decclutering Type: *tra > dra->da- (Sanskrit & Prakrit) ta- (Tamil)

5.0 Clustering Factor

5.1 Clustering type of analysis is rather subjective, and based on value judgment. Consider for instance, Devaneyan. He (1964: 5) contends that *tamil̠* is analyzable into *tami+l̠*, and *l̠* (ழ்) of which is a suffix, *tamil* refers to 'solitariness, distinctness'[11]. The way in which Devaneyan identifies (ழ்) as a suffix is quite against the genious of the suffixial system obtained in *Tamil̠*. Since there is no such consonantal suffix in *Tamil̠* as (ழ்) both synchronically and diachronically, Devaneyan's analysis merits no consideration.[12] It is significant that Grierson (1973:298) identifies *i* as suffix in *tamil̠*. However his contention that *tam* of *tamil̠* is identifiable as reflexive pronoun does not sound convincing for the simple reason that not only *tam* is an instance of oblique base but also that pronouns in *Tamil̠* or for that matter in Dravidian cannot be subjected to word formation with the addition of formative suffixes despite *tam-ar* (Akam. 44.2) 'people who belong to us' is attested in early Tamil. It is quite evident that both Devaneyan and Grierson have identified different bases to suit their convenience. Consequently, the suffixes they identify in the expression *tamil̠* are not based on any objective criteria. Hiremath and Kamil Zvelebil have not gone deep into this problem.

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[11] தமிழ் என்னும் சொல்தன்மை என்று பொருள்படும் போது அதன் முகரம் அமிழ், இமிழ், உமிழ், குமிழ் என்பவற்றிற்ற போல ஒரு விகுதியாம் தேவநேயன், 1964: 5)

[12] Such expressions as *puka , u a , aka*, etc., and *maki , kumi , imi* etc., testify that suffixes identifiable in such expressions on the basis of the principle of recurring partial are *al̠* (அழ்) and *il̠* (இழ்) and not *l̠* (ழ்) as misleadingly held by Devaneyan.

K.P. Aravanan (1984:9) derives *tamiḻ* from the verbal base *amiḻ* 'to sink, to submerge' (int) treating *dramiḻa* and *dravida* as derivatives of *tamiḻ*. He argues that since there were repeated submersions of land mass, the people who survived this onslaught might have been referred to as people from the land that submerged in the sea.[14] Accordingly, he analyzes *tamiḻ* as *Tamiḻ* without explaining the grammatical and semantic significance of the pre lexical dental plosive i.e., *t*. A simple fact that Tamil is not a prefixing language has been over looked in Aravāṇa. It is really unfortunate that Grierson, Devaneyan, and Aravāṇa have all decidedly ventured to explore the lexical system of the expression *tamiḻ* ignoring the structural aspects and other realities of the linguistic system obtained in *Tamiḻ*.

5.2   We reject the clustering type of analysis for the reason that it fails to provide a satisfactory lexical and possible semantic description of the lexical item under discussion. It should be taken note of that clustering of consonants is a consequence of syllable reduction caused by the loss of vowel[15] and hence one should make himself certain before proceeding to maintain that *dra* of *dramiḻa/dramiḍa/draviḍa* is not due to syllable reduction. It is an obvious fact that there is quite a large number of lexical items in Sanskrit with initial syllable of CV-type, and more particularly there are lexical items with *ta-* and *da-* as initial syllable. This speaks very well that Sanskrit has no phonological problem in accommodating the lexical item *tamiḻ/tamiḻam* keeping the initial syllable intact in its linguistic system. We consider therefore that the so-called Sanskritization hypothesis as proposed in Grierson, Devaneyan and others are not sustainable on linguistic grounds. Kamil Zvelebil's hypercorrection hypothesis is just speculative in character and hence this too does not merit any serious consideration. One serious handicap in the clustering type of analysis is that its advocates have never examined the merits and demerits of the proposals obtained in Caldwell, Chatterjee and Govinda Reddi. Although same is the case with respect to the proponents of declustering type of analysis, it is implicit in their approach that the declustering of cluster sequences is a natural development. For this reason, declustering approach is much more realistic than the clustering one.

6.0 Declustering Factor

6.1 We will now consider declustering analyses proposed in Caldwell and others. Caldwell's derivation of *tamiḻ* from *draviḍa* has certain

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[13]   In support of his contention that *tam* of *tamil* is a reflexive pronoun, Grierson (1973:298) draws our attention to German name Schwaben which literally means 'own country'.

[14]   This implies that prior to submersion, Tamils and their language were quite different by name, which the survivors had abandoned. We reject this hypothesis for, it is thoroughly lacking any objective basis.

[15]   Consider the examples: Tel. *nāluku* 'four', *Tam nālku* 'id' (Akam. 104.6, 334.11, Pattup. 2. 165); DEDR. 2903. *Tam. narampu* 'nerve, tendon, sinew, blood-vessel', Kota. 'narb' muscle, sinew'.

phonological problems. His contention (1915:9) that *dr* of *draviḍa* "is quite un-Dravidian" is not acceptable since such sequence is quite possible in Central Dravidian following metathesis/vowel reduction. Consider the Telugu example *drobbu* (DEDR. 3340) 'to push, shove, thrust' the Tamil cognate of which being *tura*. It is significant that *drobbu* optionally develops further into *dobbu* in Telugu itself. Initial syllable of CVC-type developing into CCV, which in turn further developing into CV- are quite common in Telugu. E.g. *broggu > boggu* 'charcoal', *proddu > poddu* 'day time' In such development, CVC- is attested in cognate languages. This being the situation in Dravidian, Caldwell's observation that *dr* of *draviḍa* is un- Dravidian is not sustainable. His derivation of *tamiḻ* from *draviḍa* proceeds on the following lines:

(7)   Skt. draviḍa > *daviḍa > *dramiḍa > *damiḻa > *tamiḻ*
                    1   2   3   4   5

Caldwell (1961:9) contends that "Each of the changes that have taken place is in accordance with a recognized Dravidian law of sound". As for such derivation as in (7), Caldwell's contention appears to be rather misleading. Notice both voiced retroflex plosive, and voiced retroflex frictionless continuant i.e., l (ḻ) being quite native to Tamil are capable of occurring in the intervocalic position. Consider the examples *kaṭal* 'sea', *paḻam* 'fruit' Hence there is no phonological justification to realize *damiḍa* into *damiḻa* figuring in third and fourth stages in (7) although Skt. *amrit* develops in Tamil first into *amirtu* which later is hyper corrected into *amiḻtu* 'ambrosia'.[16] Further, Caldwell has not explained the source of the word final of *draviḍa* which he seems to consider is deleted in the fifth stage represented in (7). Since the vowel under reference is a relic of -*am* of *tamiḻ-am* which is an alternant *tamiḻ* occurring in such NPs as *tamiḻak+kūttu* (< *tamiḻam+kūttu*), *tamiḻa+vēḻ* (<* tamiḻam+ vēḻ*) etc., we could not subscribe to Caldwell's derivation of *tamiḻ* from *draviḍa*. However this does not imply that *draviḍa* derives from *tamiḻam*. We will come to this point later.

  6.2 Chatterjee's identification of *dramizha* (i.e. *dramiḻa*) from which *tamiḻ* and *dramiḍa/dramiḻa/draviḍa* are obtained is somewhat nearer to our expectation. The expression *tamiḻ* and its Indo Aryan variants can be convincingly explained with reference to *dramizha*. The realizations of *dra> da/ta, m > v,* and *zh > ḻ/ḍ* are all natural developments. However the basic shortcoming in Chatterjee's description is that it fails to trace the source of *dra* of *draviḍa* etc., despite a reference to Termilai (1965:54) name referring to Aegean people.

[16] Notice in early *Tamill,* (ḻ) is sporadically realized as *ṭ* (phonetically, *ḍ*) in the intervocalic position. E.g. *eṭupputi*(Ku u. 147.4) (=*e upputi*) 'you awake' (*tr*). In Telugu, (ḻ) in most cases is *ḍ*. This suggests that this change should have taken place in Proto-Dravidian itself, and hence, the *ḍ* of *draviḍa* has the scope of being considered a Dravidian sound realized from (ḻ) .

6.3   Govinda Reddi is almost nearer to the solution. He derives *Tamiḻ* and its Indo Aryan reflexes from **taramiḻam*. His reconstructed version provides necessary basis to derive the cluster sequence *dr* of *draviḍa/dramiḍa /dramiḷa* from *tar-* of **taramiḻam*, the word final *- a* of *draviḍa* etc., is traceable to *-am* of **taramiḻam*. The realization of *> ḷ/ḍ* attested in *dramiḷa* and *dramida/ draviḍa* is in conformity with the phonological developments obtained in Dravidian. It is highly improbable that (ḻ) derives from *ḍ* and *ḷ,* since we have evidence in Dravidian to treat *ḍ* and *ḷ* as reflexes of *ḻ.* Hence we consider that *ḍ* and *ḷ* attested in *dramiḍa/draviḍa* and *dramiḷa* belong to Dravidian phonology. Within the framework of Govinda Reddi, the expressions *tamiḻ* and *tamiḻam* derive from **taramiḻam* in a natural way. However his derivation of these forms from *taramiḻam* by deleting *-ra-* is far from satisfactory. He argues that just as *oruttan* develops into *ottan* by the *deletion* of *ru, *taramiḻam* is realized as *tamiḻ am* by the loss or *-ra-*. The process of derivation of *tamiḻam* and *tamiḻ* in Govinda Reddi is illustrated below:

(8)   *   taramiḻam > * tarmiḻam > *tamiḻam> tamiḻ*
                              1   2   3   4

The second stage is assumed. It is not explained in this analysis why *tamiḻam* should not derive from **tramiḻam* which can be treated as a derivative of **taramiḻam*. What is significant in Govinda Reddi's analysis is that the root of both *tamiḻ* and *dramiḷa/dramiḍa/draviḍa* is identifiable as *tar-* which following successive addition of derivative suffixes emerges ultimately as **taramiḻam.* It is however distressing to note that the meaning of this root is not captured in his description. What is further questionable in this analysis is how the root vowel *-a-* is arrived at. Govinda Reddi has not given any evidence for identifying the root syllable *ta* in his reconstructed form instead of something else. Taking these factors into consideration we propose a revision to his analysis.

6.4 In Tamil*, draviḍa/drāviḍa* is transcribed as *tiraviṭam /tirāviṭam.* It is generally noticed that the sequences C_1C_2 a- and C_1C_2 - obtained in Sanskrit lexical items are realized in Tamil as C_1VC_2 a- and C_1VC_2 -where V is *i*. This is borne by the fact that *draviḍa* is never realized in Tamil as *tura*(:)*viṭam* or *tara* (:) *vitam*[17]. We have already pointed out that *tamiḻ* has an alternant *tamiḻam*. Both *tiraviṭam* and *tamiḻam* provide solid evidence to reconstruct their source as **tiramiḻam* provided *dra-* of *dramiḷa/draviḍa* of Sanskrit is not a consequence of hyper correction. Notice *tigaḷar/tiguḷar* with *ti* as initial syllable in Kannadigas' reference to Tamils. This is one point where we differ from

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[17]   If this could be taken as an evidence, the expression *draviḍa* has no scope of being traced to Dravidian source.

Govinda Reddi. Since *-am* in *tamiḻ -am* is not an obligatory suffix, and *draviḍ-* of *draviḍ-a* is an alternant of *tamil,* we are obliged to reconstruct yet another form namely, **tirami*. Notice while *tamiḻam, tiraviṭam, dramiḻa, dramiḍa,* and *draviḍa/drāvida* are all derivable from **tiramilam*, the expression *tamiḻ* is derived from **tirami*. The derivation of various reflexes from **tirami*, and **tiramiḻam* is illustrated below:

> 9.　　　　* 　tiramiḻ >* tramiḻ　> *tamiḻ*
> 10.　(1)　* 　tiramiḻam>* tramiḻam> *tamiḻ* am
> 　　(2)　* 　tiramiḻam>* tramiḻam>*dramiḻam > See(11)
> 11.　　　　(*dramiḻam>)*dramiḻa　>　*dramiḍa>draviḍa
> 　　　　　　*dramiḻa, dramiḍa

In (9) and (10)(a*)*tira-* develops into*tra-* which in turn is realized as *ta-*. The development of this type is not unusual in Dravidian. Consider, for instance, the following examples from Telugu.

> 12.　(1)　prānta>pānta 'old'　　　　　(Ta. paḻay-'old')
> 　　(2)　krinda>kinda 'down, below'　 (Ta.kīḻ 'id')
> 　　(3)　krotta>kotta 'new'　　　　　 (Ta. koḻuntu 'sprout')
> 　　(4)　krovvu>kovvu 'fat'　　　　　 (Ta. koḻuvu, ko um-ai 'id')
> 　　(5)　vrēlu>vēlu 'finger'　　　　　 (Ta. viral 'id')
> 　　(6)　mrānu>mānu 'tree'　　　　　 (Ta. mara 'id')
> 　　(7)　vrāyu>rāyu　　　　　　　　(Ta. varay 'to write')

Notice both the inputs and outputs in (12) are in usage in Telugu dialects. The cluster sequence in the initial syllables noticed in the inputs in (12) is declustered in the outputs. The Tamil cognates clearly testify that the cluster sequence in Telugu is a consequence of vowel reduction. This explains that *ta-* of *tamil /tamiḻ-am* derives from **tra-* which in turn comes from **tira-*.

7.0 The *dra-* Factor in Sanskrit

In Sanskrit, there are two other variants namely *drāmiḍa-* and *drāviḍa* with long vowel in the word initial syllable. *Drāviḍa* is transcribed in Tamil as *tirāviṭam* with long vowel occurring in the second syllable. This lengthening of the vowel can be explained in two ways. Vowel reduction in the first syllable of the reconstructed version **tiramiḻam* might have caused the lengthening of the vowel in the second syllable. Alternatively, the vowel in the second syllable might be considered long in the reconstructed version itself. Consequently, there will be two sets of reconstructions namely **tirami/*tirāmi* and **tiramiḻam/*tirāmiḻam*. Both these alternatives provide a theoretical basis to derive the forms **tāmi* (*தாமிழ்) and **tāmiḻam* (*தாமிழம்) of which the latter is the Dravidian counterpart of *drāviḍa/drāmiḍa-*

At the moment we are uncertain which of the two alternatives is theoretically sustainable.[18]

8.0 *Tirami* as further source of *Tamiḻ*

8.1   At this point we are obliged to consider the expressions *tamiḻi* and *drāviḍi* (Tamil version being *tirāviṭi)*. These expressions are reported to refer to the names of the script system obtained in India (R. Nagasami. 1972:9). Nagasamy points out that Prakrit speakers used *tamil i* and *drāviḍi* as names to refer to early Tamil. These expressions make it obligatory to reconstruct the form **tiramiḻ-ay*. This reconstruction makes **tiramiḻ-am* superfluous, since from the former i,e., **tirami -ay* not only *tamiḻi, drāviḍi, dramiḍa, dramiḷa, draviḍa, drāmiḍa* and *drāviḍa* can be obtained, but also the form *termilai* referred to in Chatterjee (1965:33&34) can be achieved. The presence of *-am* in *tamiḻ-am*, in that case might be considered as an addition to *tamiḻ,* after the latter is derived from **tiramiḻ*.[19]

8.2   We have now reached a crucial stage in the analysis of *tamiḻ*. It is significant that consonant clusters in the word initial position are not possible in Tamil. In Central Dravidian this is however admissible. This reveals that the source of the expression *tamiḻ* goes back to Proto-Dravidian, and the sequence **tra-* of **tramiḻ* cannot be claimed to belong to the phonological system obtained in Tamil.

8.3   As for the development of **tiramiḻ-ay/*tiramiḻ-am*   in Indo- Aryan, particularly in Sanskrit into *dramiḍa, dramiḷa,draviḍa,* etc., there is nothing unexplainable. The sequence *dra* of *dramiḍa* etc., is realized as *da-* in Prakrit versions namely *damila, damiḍa* and *davila,* just as **tra* of **tramiḻ* develops into *ta-* yielding *tamiḻ*. The expressions *drāmida, dramiḍa-, drāvida-* are attested in Mahabharata, and the Prakrit versions are relatively later developments. This seems to suggest that at the time of Mahabharata, Tamil was yet to branch off as a distinct language from Proto- Dravidian. This is due to the absence of such form as **tramiḻ* in Tamil and in other Dravidian languages with consonant cluster in the word initial position.[20]

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[18]   If *tiramiḻam* is considered to derive both *dramiḍa/draviḍa* and *drāmiḍa/drāviḍa*, the reflexes with long and short vowel is in the word initial syllable of the CCV type in Sanskrit will have to be treated as free variants. This rules out the second alternative reconstructing **tirāmi* and**tirāmiḻam*.

[19]   It might possibly be argued, that in the light of the derivation of Tel. *trāḍu/ tāḍu* from *caraṭu* 'cord' attested in Tamil, why should not the forms *tamil , dramiḍa, dramiḷa, draviḍa-*, etc., be traced to the source **taramiḻ-ay*, and thus maintain Govinda Reddi's **taramiḻam*. The reason for preferring **tiramiḻ*, rather than **taramiḻ* is as already stated in main discussion that *drāviḍa* is transcribed in *tamiḻ* as *tirāviṭam*, and not as *tarāviṭam*.

[20]   This hypothesis can be rejected if it could be the case that Tamil was known by a different term when *tramiḻ -* was in the process of yielding *tramiḻ* on the one hand, and *dramiḍ-, dramiḷ-, draviḍ-*, etc., on the other hand.

We consider however *tramiḻ* might have been in usage during the period of *Mahābhārathā* when Tamil was probably one of the Proto-Dravidian dialects, and with the addition of *am/ay* it had developed into *dramiḍa, dramiḷa, draviḍa,* etc., which had gained their entry in Mahabharatha.

9.0 The root of *tamiḻ*

9.1 The study of the expression *tamiḻ* involves morphological aspect also. This naturally raises the question what is it that contributes to the morphology of *tamiḻ*. The expression *imi* is analyzable into *im+i,* since *im* is noticed in early Tamil as a distinct morpheme in such constructions as *imm-ena* (Puḻam. 367.16), *imm-en kaṭumpu* (Pattup. 10.286) etc. This offers substantial evidence to analyze *tamiḻ* into *tam +i.* The form *tam* of *tam-iḻ* derives from *tiram-* of **tiram- i* . This testifies that *tam* has no reason to be treated as a root morpheme. The actual root from which *tam* develops is *tir-* of **tir-ḻam.*[21] The root identification naturally leads to the identification of meaning. We are uncertain of the meaning of **tir* at the moment although it is the root of *tiri* 'to wander about', *tirai* 'wave, to shrink as skin'. With the addition of the formative suffix *ai,* the form *tir-ai* is achieved which in Tamil is associated with the meanings 'wave, sea'. In Sanskrit *tira* means 'shore, bank'. Both *tir-ai* and *tira* are semantically very much nearer to each other. In terms of formal representation also they are very much nearer to each other. The question of etymological relation is ruled out as Tamil and Sanskrit belong to different linguistic families. Borrowing is the next alternative. This raises the question whether *tir-ai* is Sanskrit *tira,* or Sanskrit *tira* is Tamil *tirai.* Since *tir* is attested as a Dravidian root, the problem can be solved in favour of Tamil.

9.2 It is worthwhile at this stage to consider the expression *tiraiyar* which refers to a tribe. The members of this tribe are not considered as natives of Tamil soil. They are reported to have come from overseas. It is significant that *tiraiyar* community is associated with different countries and ethnic groups.[22] On *tiraiyan*, Srinivasa Iyengar (1982-298) makes the following observation: "The word *Tiraiyan* can be derived only from the word *tirai* 'the sea, the wave', and therefore can only mean 'a seaman', 'one belonging to maritime tribe', a chief of such tribe'. The *tiraiyar* were probably the tribe who in early times inhabited east coast of what are now called Chingleput and North Arcot Districts". This suggests that *tiraiyar* were an ethnic group associated with sea. If the reconstructed form **tiramiḻ* - has anything to do with this ethnic group, it might then be hypothesized that the expression *tamil*

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[21] In Govinda Reddi's analysis this will be *tar-* to which if the derivative suffix *- ay* is added, the form tar-ay will be achieved. In Tamil, tar-ay means 'ground, floor, Land'.

[22] Consider the following note on *tiraiyar* from Singaravelu Mudaliar (1981): திரையர், இவர்கள் நோழவரசர்களில் ஒரு பிரிவினர் தொண்டை நாடாண்வர்கள். இவர்கள் கடலுள்ளிட்டிருந்த நாட்டிலிருந்து வந்து இந்நாட்டை ஆண்டது பற்றித் திரையர் எனப்பட்டவர். இவர்கள் தமிழ்நாட்டினர் அல்லர். பெரும்பானற்றில் 'திரைதரு மரபின் உரவோர் உம்பல்' எனவும், கங்கலும் நண்கலும் துஞ்சா வியல்பிற்றாப், மங்குல்சூல் மாக்கடல் ஆர்அபதூஉம் வெஞ்சினவேற், கான் பயந்த கண்ணிக் கடுமான் திரையணை, யான் பயந்தேன் எனும் செருக்கு வெண்பாளனும் அறிக. இத்திரையர் வங்காளத்திரையர், சீனத்திரையர், கடாரத்திரையர், சிங்களத்திரையர், பல்லவத்திரையர் எனப்பல வகுப்பினர் ஆவர். கடாராம் பர்மா).

denoted a tribe in the early stages, and was exploited later to refer to a wider segment of population speaking a particular Dravidian language. One thing we are certain that the reconstructed form *tiramiḻ (-ay) does not refer to Tamil. This should be viewed along with Chatterjee's attempts to connect *Termilai* with Dravidian. It is significant that while dealing with Tamill Bramhi, Gerard Ambroise in a personal communication observers that "The Dravidians were identified with Dramilas, Damedas (Tamils) were also known as Thirayar, the men who rode the waves, the race which in the very dawn of history carried its culture across the waves to the West and to the East- the harbingers of Civilization". This suggests that Thirayar is a sea faring native tribe of Tamilnadu. It is now possible to hypothesize that the expression *tam-iḻ* is derivable from *tiram-iḻ* which by the addition of the suffix *-am* becomes *tirami-am.* From *tiramiḻ-am* the expression *tiraviṭ-am* is obtained which in turn develops into *traviṭ-am.* Finally *traviṭ-am* becomes *tirāviṭ-am*, and in Sanskrit it is *drāviḍa.* Notice that the lateralized fricative *ḻ* (ழ) has the reflexes *ḷ* (ள்), *ṭ* (ட்), and *r* (ற்) in Dravidian.

9.3 The study of the lexical source of the expression *tamiḻ* attempted here is by no means an exhaustive one. We have just touched the tip of the iceberg. There are several loose ends untied. The main issue is whether the reconstructed source of *tamiḻ* is identifiable as Dravidian or Indo-Aryan. Since the reconstructed version involves the phoneme (ழ), the source has reason to be treated as Dravidian. Proto-Dravidians are considered to have a wider geographical distribution in the Far East. (See for details Clyde Ahmad Winters. 1985). This implies that the source of the lexical item *tamiḻ* cannot be restricted to Tamil. We leave this area for further exploration.

CONTOURS ON VARIOUS METHODS OF TEACHING IN A CLASSROOM

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Communication is the process of transferring messages from a sender to the recipient. This method is used to send and receive messages between two or groups in an appropriate way. In fact this mode of transporting messages will create media to send or receive information or messages. Communication process can be discussed in many different ways. These include formal and informal teaching methods. From formal educators to informal educators, their background, resources, opportunities, and motivation vary. In ancient times, the method used in groups to teach formal education as classroom teaching methods did not have the same effect on informal education. Teacher-centred methods are used in formal education. Yet in the context of informal teaching, methods related to the learner are implemented.

Whatever the level of teaching, however, the core values, concepts, and definition will be the same in teaching methods. The teachers must be capable of adapting any system to the situation. Example: In the case of formal education, the required classroom must be set up. Then the teacher has to explain with evidence using workshop methods. But in the non-school state, the student can sit under a tree in the school or panchayat offices.

Lecture method.

Lecture method is probably the teaching method used in all types of higher education. This method has gained more potential to achieve a few goals especially, the basic information that students need to go and reach. The lecture covers many functions. They introduce the topic, cite examples, use the blackboard, ask questions, and elaborate on the content. The success of this method depends largely on the type of delivery.

This lecture method is a great way to introduce a new topic or subject. Through lecturing, one should supervise a lesson and rush back to the lesson after completion. While preparing for the lecture, the lecturer is able to review various books, carefully consider and prepare the aims and quotations of the author, and teach a large part of the classroom in a very simple and concise

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manner at a specific time. We can deliver new messages while being taught in this way. This is because the lecturer can adjust the message at the last minute. This method needs to be explained in more detail. This is because the speaker is able to tell the news in as much detail as the listener needs. Not only that, from the feedback that can be obtained immediately from the students, it is possible to know which part of the lesson needs to be explained in more detail.

Lecture is an art. It does not have a specific practical style. The practical style will vary between lecturers. The effect of a lecture depends on the individual's ability to speak. However, one can use the following guidelines to make his lecture excellent.

A. Exploring the group: A lecturer needs to know what kind of background he is going to give the lecture to. For example, if the group is heterogeneous, the place to lecture and the areas to focus on will be different. Being a group with intelligent and homogenous people, the lecturer will be motivated to provide the group with ideas that will test their skills. Keep in mind the time allotted for lecturing and set the lecture accordingly.

B. The content must be set up properly: Depending on the purpose of the lesson, the subject should be selected, and the messages associated with it should be collected from various references and then organized to determine how we are going to deliver. Important notes for the lecture should be prepared and noted.

For effective presentation, the lecturer must possess a few qualities. That is, fluctuations in voice, body language or gestures, humour, pause, good command over the language, and self-confidence build a positive relationship with the lecturer team. Leaving the perspective from one side of the classroom to the other, asking the group questions and getting the group involved in the classroom discussion can also lead to a positive relationship with the group. The lecture can be given using teaching aids, designed notes or manuscripts. At the end of the lecture, the lecture should be summarized and references should be given to the students for reading.

Based on the lecture given in this case, students should be given assignment work. The assignment can be practicable, writable, gathering some information, or can be creative.

Disadvantage of the lecture system

1. Can result in one-way communication. If students do not participate in the lecture at different levels, the learning ability of the students will slow down. Thus the chances of getting mixed and performing are reduced.

2. A particular subject/topic does not give the same option to all students.
3. This method is not *very* useful for the deaf.
4. The lecture system focuses only on theoretical topics.
5. In short, the lecture system is successful when properly planned and delivered in an energetic manner. Due to the systematic nature of the lecture system, it is useless in informal academic groups.

Demonstration Method

The method of teaching with evidence is the most powerful method. This method effectively explains how a particular object works, what it is made of, and why it is considered so important. Students will engage themselves with this course because; they will only look at specific things that can attract their attention.

The method of demonstration with evidence is usually based on actual tactile sensations. That is, although it is used in food preparation, landscaping, etc., it is also used to clarify a few real things. Used for personality development, formal behaviours to others, manner of introducing a person, preparation for an interview, and so on.

Demonstration based methodology is provided by teachers, experts, or students. For students, interpreting with evidence is a valuable activity. This is because of the fact that this method allows students to participate in activities related to communication. This activity engages students in a wide range of responsibilities and activities. Students will be required to provide verbal explanations and address doubts using several other teaching aids. Through this related activity, students will learn techniques to make communication more energetic.

Benefits of Demonstration Methodology

1. It is possible for us to understand something that cannot be understood by the lecture. For example, you can explain and teach with proof how to design a dress.
2. People are made aware of the benefits of improved processes. Example:- In society, when the cooking methods are in the worst condition, with the method of explaining with evidence, good cooking methods and benefits can be taught to the people.
3. It also introduces new techniques, stimulates curiosity and manipulates new strategies. Apart from that, people are interested in manipulating new cooking methods while explaining with proof and preparing an improved quality food in culinary habits and taste.

This method makes learning easier and does not waste time. As the student observes the lecturer explaining step by step with evidence, the process

becomes more easily imprinted and remembered in the minds of the students. Thus, the lecturer avoids having to repeat the recipes over and over again, reducing the time.

Tests performed with materials that many students cannot afford at high cost are very effective in proving with evidence. For example, we can demonstrate to all students how a washing machine/microwave oven works with evidence because, these tools are not meant to be available to everyone. Demonstration based methodology is used to lecture and teach on standardized techniques or completed products or materials. For example: - When explaining the icing on the cakes with proof, the students are able to use the required ingredients in the right proportions and learn the consistency of the paste and the techniques involved in icing.

There are two types of Demonstration methods.

1. Method Demonstration

It is the interpretation of new techniques or habits with evidence. That is, to explain 'how this material was made'. A teacher or student is making and showing off a cake. For example, the student will learn how to beat her eggs, how to mix the ingredients together, how to mix and place the ingredients in the oven, and how to mix the ingredients well enough. By explaining the recipe with evidence, the learner is able to observe the whole process well.

2. Result Demonstration

In this way, it is 'to compare the habits of the method explained with the evidence and the habits currently being dealt with and to see its consequences'. Sound-light accessory is used in this Result Demonstration. For example, comparing foods with baking soda and without baking soda, ancient and contemporary architecture and so on.

Preparation of Demonstration Method

1. Demonstration Method involves two elements - the interpreter and the observer. Therefore, the safe focus is needed on both to prepare the product for interpretation. Here are some important guidelines to keep in mind when planning to explain with recipe proof.

2. Determine the purpose of the method of interpretation with the evidence you are going to do. That is, it is necessary to determine whether this method is going to be explained with evidence, in order to create an awareness of a skill or a new habit or technique.

3. In order to accomplish your purpose in this way, you need to decide what decision you are going to make.

4. Choose to use real materials, models, glued photographs, pictures or other accessories to illustrate with evidence.

5. In sequential order, step by step lay the object to be explained with proof.
6. In the desk or area for illustration, plan how to arrange the items and how to easily and conveniently handle the required items when needed.
7. Decide how to set up the room so that all learners can see the evidence being explained.
8. Explain with sufficient time that the course is limited, and then set aside time to ask questions.
9. The premise must be direct and clear to explain with evidence. Only then will learners know the purpose of interpretation with evidence and a clear understanding of what it accomplishes, and what students will learn through it.
10. If there is any help we can get from others to explain with evidence, plan to get it if needed.
11. Manuscripts to the learner, or decide when to give some other "take-home" items.

Thing to be followed for Method Demonstration

1. Despite the difficulties of interpreting method demonstration, it is certain that the following ideas can be reasonably successful.
2. As a precaution, have all the necessary materials ready for an illustration.
3. Learners can better see the description of the recipe being explained, as the system creates a semicircular viewer seat.
4. Keep in mind that you need to speak loud enough for everyone to hear. Learners can ask questions from time to time to get attention. Doing so facilitates learning.
5. The viewer can only say or show what is necessary to achieve their goal. The full focus should be only on lecturing on essential ideas. Do not speak for entertainment.
6. To overview of the learner. Try to clarify whether they look incomprehensible or confusing.
7. The order should be manipulated to explain the proper speed with proof and to say calmly when crossing difficult areas and repeat when needed.
8. They also get their family members vaccinated.
9. Makes groups plan for action. For example: - Discussing the benefits of activities to increase income for women engages women in such activities.

Types of discussion

Various discussion methods are used for teaching, they are

     1. Classroom discussion

     2. Discussion Committee

     3. Seminar

     4. Group discussion (conversation)

Of these, informal classroom discussion is the most widely used classroom teaching method.

Class Discussion

     It may be based on a general topic such as 'the need for psychiatric education' or a specific topic such as 'employment due to learning psychiatry'. The power of classroom discussion depends on age levels and students' abilities, the number of students in the class, the subject matter and experience to be taught, and the teacher's ability to conduct the discussion.

Panel Discussion

     The panel is also known as the 'round table discussion'. This group will consist of 3 to 6 people. They will take up issues related to the problem given to discuss. The discussion team resolves the issue and makes the discussion lively by exposing each and every point of the discussion very easily and unrestrainedly before each person reactivates. In a classroom, if the discussion group is made up of students, a teacher or student can act as an arbitrator, neutral. Each member of the jury should be made to participate in the best possible way. The main benefit of the discussion group is that it gives students the experience to think quickly, freely and to express themselves. Sometimes in this type of discussion, each individual expresses different opinions and eventually, the discussion group gets into a bad situation where they cannot solve the problem.

Symposium

     In this way, many speakers will express their thoughts on a given subject. The goal is not to create an interaction between the speakers, but it is important to take into account the thoughts of the speakers. Thus, the symposium method, in a short period of time, presents different thoughts. In addition, it provides students with an experience of public speaking. Classroom discussion on the same topic will follow the highlight.

Colloquium: It has two sections. It can be conducted by experts in a team or someone with special qualities.

The Role of Technology

     1. Planning and preparing a team should be formed with a quick team of appropriate small groups of experts, local leaders and rulers with full of determining the concept and companies involved.

2. Prepare a sample budget and gather material for evaluation and planning.
3. Determine the location, time, and duration.
4. Prepare in writing about the program of the event and provide timely information to everyone involved.
5. Arrange some art shows and entertainment for the evening as well.
6. Prepare the venue for the exhibition on the specified date.
7. Arrange for essential amenities.
8. Prepare to announce products when a stall is on display in various departments.
9. Set up a pavilion to hold public meetings, training and entertainment events.
10. Set up posters in important places.
11. Inform the public about the exhibition in the appropriate ways.
12. Decorate the shops on display simply and admirably.
13. Arrange for adequate lighting and use lighting where needed to create a special effect.
14. Make good quality colourful visual materials and get the message across to the audience.
15. Use locally available products.
16. Write on the code sheet that the material is understandable to the laity.
17. Visual objects can be raised from a height of 50 to 60 cm to a height of two meters.
18. Arrange properly in order.
19. Avoid placing objects close together.
20. Set the essentials of life to be active and alive.
21. Assign training and specific assignments to the employee.
22. Facilitate staff to adjust working hours for long-term exhibitions.
23. The exhibition includes visual settings, posters, models, pictures, shadow pictures, maps, etc.

Implementation

1. The opening ceremony can be held by inviting a local leader or eminent person to the formal opening.
2. Lectures increase students' attention and interest.
3. Drawings and models are needed to illustrate the reproductive process.
4. Video recording of the lives of people living in other countries.
5. Helps to increase meaningful vocabulary.

6. Introducing self-activation, making posters, reading world maps, making flowers using wasted materials. It empowers teachers, enhances learning experiences and enables better communication. A teacher does not rely too much on the tools that help them teach in their class. The teacher may then leave the classroom to focus on other work without teaching.

General rules to be considered when selecting teaching aids in academics:
Do they place more emphasis on content and clarity in relation to the relevant topic? Do they help students think and act for themselves? Example: - Understanding the relationship between a person's action song, the style of dress and the way a student sets the pattern for the dress. Can you teach that topic without these? The names of the recipes that can be learned without a teaching device are physical.

Can the educational institutions buy them? Televisions and Computers can be costly to purchase and repair in the first place. Are they easy to maintain? Availability of accessories, service facilities, specialized storage facilities, air-conditioned rooms and steel cabinets. These will not be there. The light projector and screens may be bulky, heavy, and require a cart and support for solid transport.

Three Dimensional Aids
Direct purposeful experiences are not always available. Even so, owning one is still beyond the reach of the ordinary person. Students cannot visit all the animal sanctuaries or places where they are taught a concept about wildlife and its conservation. Because some experiences are too old or too future-oriented, it can actually be difficult to get this experience in practice. It is something that is available to a human eye or some other organ. But for learning in detail, even if it is considered useless, manual manipulation can be disgusting. Thus, real goods are sometimes too large or too small to handle. With the help of three-dimensional objects in situations like this, true levels can be removed and summarized and taught. Some complex or scattering details can be removed, some new ones added, and the sizes can be changed with the intention of better understanding the real ones. Thus three-dimensional objects can be provided through certain objects, specimens, models, mock-ups, mobiles, and puppets.

Real Objects
These include wood, toys, refrigerators, boilers, fruits, flowers, books, and more. Many items are very easily available at home or with friends, in the store next door, in educational institutions or in a museum. Encourage the use of materials to teach in the classroom. Example - Let's talk about vegetables, fruits, etc. in nutrition to help to learn to see ideas with our own eyes.

For example: - To save time with utensils like pressure cooker and mixer which will save time and make the work easier. Making teaching more effective can be achieved by making the description very clear - for example, by their self-help, the way is paved for children to wear their own clothes. Students should be given the opportunity to touch, experience, explore and study in the classroom. We need to stockpile materials for teaching to save time and energy for the time to come when time is available. Items can be stored in cardboard boxes or in cellophane bags or in glass-enclosed showcase shelves for permanent decoration and maintained as a museum.

For the following reasons, sometimes, items are going to be unusable in the classroom. For example, if it is too large like an elephant or an aeroplane, it cannot be brought into the classroom. If the beetles are as small as house insects, they will not be comfortable to look at. Also, it would be inconvenient for detailed explanations and study. If it is dangerous like snakes and wild animals, it is not safe to bring it inside the classroom. Organs such as the human eye, too soft, slip out of the hand and cannot be carried into the classroom because of difficulty in handling. Buildings and gardens are immovable. So you can't take them to the classroom. In the classroom, items can be placed in a showcase as you deliver them, and can be displayed on a table for all the students in the class to see, made with rare, expensive, very delicate workmanship with a special character. Some materials are highly perishable. Example - green leafy vegetables.

It is rare to find certain products in the community around us. Example - expensive clothing, accessories or food items imported from abroad, items that reflect the status quo of centuries ago, artistic sculpture and antique architecture and present. A few items become unaffordable due to high prices. Example - machines, real ornaments and certain pottery items.

Specimens

Specimens are the incomplete objects. Example: Incomplete material -a part of a silk saree patterned to a group - a leaf, a cow, a circular folder. These may be perishables like butterflies, flowers or non-perishables like tiles, fabrics, stones, grains. Some specimens are inexpensive and can be easily obtained and collected as materials from a single source. Specimens serve that purpose while in some cases real objects cannot be used. When specimens are provided in the classroom, the size of the specimens will depend on the number of students in the group. If they are too large, place them on the table. Then the students can see them all sitting on their seat. Example - Decorated large pots. They should be small, comfortable, and safe to carry and should be viewed by the students during class. Example - pieces of fabric, paper figurines, colour patterns. If they are too small, inconvenient, or unsafe to pass around, students

can come to the front one by one in separate groups or groups and read them during or after class. For example - diamonds, butterfly wings, elegant silver jewellery, accessories, etc.

Always keep samples carefully stored for future use. All biological specimens must be preserved in a glass jar or with chemicals such as formalin and glycerin. Non-corrosive or dried specimens should be collected and preserved in clear, specified wood or steel shelves or hollow cardboard boxes. Attach a dry pattern to the tight piece of cardboard with glue, needle, tape or thread and place it on the concave bottom of the box. Write and paste the name of each model on the label.

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DISCOURSE ANALYSIS ON BUCHI EMECHETA'S "THE SLAVE GIRL"

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Buchi Emecheta: Life and Works

Buchi Emecheta's full name is Florence Onye Buchi Emecheta. She was born in Yaba, near Lagos, Nigeria in July 21, 1944. She is a daughter of a railway worker. She lost both of her parents at a young age, and spent her early childhood being educated at a missionary school. At seventeen, she got married to Sylvester Onwordi, a student to whom she had been engaged since she was eleven. Her husband went to London to study and she in 1962. At the age of twenty-two, she left her husband. She continued her study and got a B.Sc., degree in Sociology at London University, while supporting her five children. From 1982 to 1983, she worked as a Member of Home Secretary's Advisory.

As a writer, Buchi Emecheta wrote novels about the struggles of African women moving from traditional to modern roles in their societies. Buchi's two first novels are respectively *In the Ditch* (1972) and *Second - Class Citizen* (1974). These novels are drawn from her own experience, and they were published together as *Adah's Story* in 1983. In 1976, she wrote *The Bride Price*. Some of her other novels are set in Nigeria and are highly critical of African women. These include the ironic titles *The Joys of Motherhood* (1979) and *Destination Biafia* (1982).

She wrote in 1977 *The Slave Girl*, the novel we are concerned with, thanks to which she won Jock Campbell Award. Additionally, Buchi wrote a children story, *The Wrestling Match* in 1980, critical works, essays, and an autobiography, *Head Above Water* in 1986.

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The Slave Girl: The Story and Analysis

The Slave Girl depicts the story of Agbanje Ojebeta, who is sold by her brother, Okolie. Ojebeta is a daughter of Okwuekwu Oda (her father) and Umeadi (her mother). She was living wealthy with her two brothers in Ibuza village before the spreading of an epidemic called 'felenza' which killed most of the Ibuza people including her parents. To avoid, however, such a catastrophe to Ojebeta, Okolie decides to leave their village, Ibuza, for Onitsha village where their so-called relative live.

During their outward journey, they meet their aunt Uteh and her husband Eze who do not allow them to continue their journey. Unfortunately, early in the morning, Okolie and Ojebeta get up and continue their journey without telling them. They walk for a long time and take canoes until they reach Onitsha Village.

When they reached Otu market, Ojebeta is troubled by the things around for she has never seen such a big market with different people from different cultures and with different kinds of materials coming from "The United Africa Company". Surprisingly she remarks that most of people glance at her.

Actually, there is a wealthy woman called Ma Palagada through whom Okolie decides to sell her sister as there is a dire need for money. Having no choice, Ojebeta's brother took the eight English pounds which is the amount suggested by the buyer. Accordingly, his sister came to increase the number of Ma Palagada's slaves.

Although it was hard for Ojebeta to live far from her brother at the outset, she gradually got used to this new situation and she became an active member of Ma Palagada's household. She worked with the other slaves too. In the meantime, Ojebeta met good luck with Clifford's arrival from Lagos. In fact, Ma Palagada's son fell in love with her with his mother's consent. Ojebeta saw life with new eyes because she stops working hard as the others slaves do. Ma Palagada thinks that this is a way to get back the money spent to buy Ojebeta.

To help Ma Palagada from a long-standing serious illness, her daughter comes from Asaba along with her two younger children. The household atmosphere changes a lot because of Victoria' attitudes and behaviour. She obliges Ojebeta to look after her children and planned

to travel with her to Asaba to be her housemaid. Because of the ill-treatment she endures from her, Ojebeta runs away the D-day. As one may guess, she returns to her native village, Ibuza, where she resumes breathing the air of freedom. In this respect, a sentence in the novel asserts: *"I would rather be a poor girl in Ibuza than a well-fed slave in this house without Ma"*. (Buchi Emecheta, 1977: 144)

Finally, Jacob and Alice Ojebeta get married and Jacob pays back Ma's money to Clifford who has joined the British army. Ojebeta is now called Aganje Ojebeta Alice Onkonji.

Narrative Analysis

A close link is established between a writer's techniques and the underlying message of his text. Accordingly, literary analysts handle various texts to shed light on the features of a work. Actually, the main concern in this paper is to answer the following question: what is the quality of discourse in *The Slave Girl?* An answer will be given through the analysis of the author's style and the narrative techniques.

The Author's Style

Style refers to discourse technique a writer uses to convey his message either in prose or in verse; a manner which reveals the writer's tonality. This personal way of organizing ideas can be laid on syntax, figure of speech, and rhetorical questions. In this respect, Buffon (1972: 203) declares that *"the style is the man."* Taking into account the above quotation, the question that arises here, is what Buchi Emecheta's style in *The Slave Girl* is? This will be answered through the following: repetition, linguistic interference, comparison, and symbols, as found in the story.

1. Repetition

Repetition is a figure of speech in which words or phrases occur more than once. Though, there are different kinds of repetitions found in BuchiEmecheta's *The Slave Girl.* But the paper will be restricted to polysyndeton, inclusion, epistrophe, and anaphora.

In fact, repetition gives a particular intensification in a novel. In doing so, Buchi Emecheta uses different kinds of repetition. But, the first one we are going to consider is 'polysyndeton' which is the repetition of conjunctions in a paragraph. In other terms, it is the use of several conjunctions in close succession, especially where some might be

omitted. Thus, a clearly but excellent illustration of polysyndeton is presented in the following terms:

At a time **when** *it was glorious to be an Englishman,* **when** *the rein the great Queen Victoria's son was coming to its close,* **when** *the red of the British Empire covered almost half the map of the world,* **when** *colonisation was at its height, and Nigeria was being taken over by Great Britain.* (Buchi Emecheta, 1977: 15)

In the light of what precedes, Buchi Emecheta writes the adverb of time *"when"* four times in a short paragraph to insist on the moment when colonisation ends. Besides, the author wants to raise the reader's attention that Nigeria will be free one day.

The second kind of repetition used by Buchi Emecheta is *The Slave Girl* is inclusion, the rhetorical figure in which a literary unit begins and ends with the same (or similar) word, phrase, or clause. This repetition serves as a framing device, iterating the theme of the section. It shows the insistence form on facts viewed as important. Thus, an excellent point in case is the following passage when Ma Palagada talks to Ojebeta:

"Come", *she urged Ojebeta, "I only want to greet you. You haven't said a single word to me.* **Come**. *I am your relative, you know.* **Come**. *You mustn't be frightened to us. We are not bad people. Just* **come**." (Buchi Emecheta, 1977: 51)

This passage shows that the verb "*come"* is repeated four times to emphasize Ma's need to be close Ojebeta. This redundancy is a technique of insisting in order to persuade and convince.

Another kind of repetition found in *The Slave Girl* is 'epistrophe'. It is a rhetorical speech in which the same word or groups of word are repeated at the end of successive clauses. The following statement is assuredly a good example of epistrophe when Okolie talks to Ojebeta: *"Ojebeta, we must hurry, we must hurry"* (Buchi Emecheta, 1977: 35). This utterance reveals the importance of the message which refers to the necessity of Okolie to go and sell his sister. This expression shows that there is no time to waste.

The excellent illustration of epistrophe is also obvious in the following quotation: *"Ma Palagada and Okolie talked and talked in*

voices" (Buchi Emecheta, 1977: 54). In this text, the verb talked is repeated twice so as to bring the prolixity of both interlocutors.

Moreover, the repetition also occurs at the beginning of sentences in *The Slave Girl*. This repetition is called 'anaphora' - a rhetorical figure which consists of repeating the initial word or words of a clause or sentence at the beginning of successive clauses - Umeadi, thinking about 'felenza', uses exclamation to express sorrow. The good illustration is expressed in the following passage:

*"**Pom! Pom! Pom***! The rumours that have been going round are true. **Pom!** There is a kind of death coming from across the salty waters. It has killed many people in IseleAzagba, it is creeping to Ogwashi, it is now coming to us. They call it Felenza. It is a white man's death. They shoot it into the air, and we breathe it in and die. **Pom! Pom**....*" (BuchiEmecheta, 1977: 25)

In the above quotation, we remark that Buchi Emecheta uses the exclamation 'Pom! Pom! Pom!' at the beginning and at the end of the paragraph to raise the reader's attention about the seriousness of the epidemic. This exclamation expresses surprise, emotion and fear of death. Accordingly, Basile Marius Ngassaki (janvier 2006: 62) asserts that*"exclamation is a category of discourse which shows the natural and inner expressivity. A link is established between a thought and a word or a linguistic structure which pulls it out."*

Repetition is also used to bring precision about what has just been said. Evidence can be shown through the following passage: *"I can't find him, my big brother"* (Buchi Emecheta, 1977: 57). Here, repetition occurs on fact that the personal person «him» refers to "my big brother". Thus, this implies precision.

In the light of what precedes, it is important to underline that BuchiEmecheta uses excessive repetitions in *The Slave Girl*. As a matter of fact, this stylistic figure is a device of oral literature expressing the narrator or writer's way of insisting on facts considered important. Among styles used by BuchiEmecheta in *The Slave Girl* figures also the linguistic interference.

2. The Linguistic Interference

Linguistic structure of many Negro African texts is composed of the writer's mother tongue and colonialist's languages. This is the logical consequence of colonialism, because Negro African writers are at the

crossroads of two cultures: African and European. In *The Slave Girl*, in fact, Buchi Emecheta mixes English words with local ones to render her language more realistic.

Actually, the linguistic interference in a novel changes the language real connotation. This can be observed through word by word translation of the author's mother tongue. This technique is also used by Buchi in *The Slave Girl* as evidenced in the following lines:

As he took a few steps from the stall, the girls looked at her and all of the sudden stopped their endless chatter. Chiogo was the first to find her tongue. (Buchi Emecheta, 1977: 26)

It results from the above passage that Buchi Emecheta translates Ibo language into English. Therefore, that leads the text to have the prolix or talkative style. But, it is important to note that the phrase "to find her tongue" is used here to mean her impoliteness. In that case, the lexicon 'her tongue' is the translation of popular language. Besides, the use of "to find her tongue" here shows that the author's expression is like the simple translation of her mother tongue.

The linguistic interference provokes the orthographic alterations of certain words in *The Slave Girl*. In fact, the narrator transcribes the characters' language containing terms or phrases the spelling of which is inaccurate. The following passage gives evidence:

But this felenza was a new thing that the "Potokis" had shot into the air, through everyone wondered why (Buchi Emecheta, 1977: 26).

It results from this passage that the distorted lexicon is 'felenza' because it does not exist amongst English vocabulary. In this respect, BuchiEmecheta uses Nigerian English certainly to adapt her message to make language more vivid. In linguistics, this is called `the word creation'. As a matter of fact, this altered word is used instead of 'influenza' to report Umeadi's thoughts. This borrowed word plunges into the local linguistic flavour to meet the characteristics of pronunciation of the native language.

Another example of mispronunciation and orthographic alteration can be observed in the utterance below:

They all ate together, and had to go to the stream to fetch water, and she had to help in the large cooking place they called "Kinsheni", or something like that (Buchi Emecheta, 1977: 61).

In this above utterance, the distorted item is "Kinseni". Through this, we understand that the narrator wants to say kitchen. But the problem here is the word mispronunciation. Eventually, Buchi Emecheta altered this lexical item certainly to match the characters' origin and his/her linguistic expression.

Additionally, *The Slave Girl comprises* distorted names of nations.

*Now, in the year of 1916, the rumours said that the new colonial masters were near with their neighbours "the Germanis"; and the latter fought the British by blowing poisonous gas into the air (*BuchiEmecheta, 1977: 27).

From the above quotation, the lexicon "Germanis" is the alteration of the 'Germans'. Actually, in the *Slave Girl*, BuchiEmecheta uses 'neologism', the literary style which consists of creating words in a given literary genre. In this respect, 'felenza', 'Kinsheni', and 'Germanis' are lexical items mispronounced by African characters.

The linguistic interference can also occur when Ibo words, phrases, or sentences are mixed with English ones. In fact, like many African writers, Buchi Emecheta mixes English lexical items with local ones throughout *The Slave Girl* because some of them cannot be translated into English. As a matter of fact, Ma Palagada, talking with Ma Mee about Mrs Simpson, says: *"Look, she has her ntukwashi over her shoulder"* (Buchi Emecheta, 1977: 103).

Obviously, Buchi Emecheta uses the Ibo local word 'ntukwashi' in this passage because the English translation may not be appropriate.

Sometimes, local words in *The Slave Girl* are explained in English so that non native Ibo speakers understand properly this language. The example that follows illustrates the point at issue: *"... and some still emigrated to what was known as "OluOyibo", white men's work"* (Buchi Emecheta, 1977: 80). This technique renders the text more explicit because readers are from various origins. Nevertheless, what is important here is that Buchi writes all Ibo words in italics and with inverted comas to raise a particular attention to readers.

Moreover, the resort to the linguistic interference explains the author's attachment to her native languages. To close this section, we can say that this technique from the beginning to the end of *The Slave Girl*. That explains the fact that Buchi's characters speak a language

which is, in fact, close to their sociological environment. It is certainly the reason why those characters in their speaking want to reproduce their particular mother tongue's pronunciation or Ibo words. That can also be explained that the author wants to value her culture and defy the colonialist's languages. To do so, Buchi Emecheta creates her own literary style.

3. Comparison

Comparison is defined as the act or process of examining two or more people or things in order to discover similarities and differences between them. As far as stylistics is concerned, it is a figure of speech which consists of comparing two elements in order to picture his/her message. In this way, the writers draw a comparison between two things. In fact, Buchi Emecheta's *The Slave Girl* comprises excessive use of comparison.

3.1 Simile

Simile also occurs by comparing human beings with animals. Describing Eke market, the narrator reports it as follows: *"People swarmed and buzzed like insects"* (Buchi, 1977: 44). In fact, this simile stands for that Eke market is crowded of people making noise. It is also important to note that the verbs "swarmed" and "buzzed" in the above simile are used figuratively because they are especially for insects not for human beings. But this explains certainly that Buchi Emecheta wants to focus on everyday activities at the market because insects work together and in bulk.

Apart from that, Buchi Emecheta uses sometimes hyperbole, a figure of speech in which statements are exaggerated, to express simile.

3.2 Metaphor

Metaphor is used to draw a particular attention to the reader. In *The Slave Girl*, Buchi Emecheta uses metaphor extensively. A perfect illustration is the following passage: "*Ojebeta!" he called, using his masterly tone. "Tell nobody until the time becomes ripe."* (Buchi Emecheta, 1977: 118) From this quotation, the key lexical item expressing metaphor is the adjective "ripe". In fact, this adjective is used here figuratively to connote 'ready'. In the other terms, this refers to the time when the execution or the realization will come true.

4. The Narrative Techniques

When we undertake the narrative techniques' analysis of a work, the resort of stylistic considerations seems to be inevitable. This aspect, which constitutes a bridge between linguistics and literature, refers to various techniques of literary creation. Its good use enhances the aesthetic quality of literary work through its structure and expression. In fact, language is the main resource writers work with.

The purpose of this paper also lies on the answer to the following subsidiary question: What are the narrative methods applied by Buchi Emecheta in *The Slave Girl* to highlight ideas and feelings? In order to deal with this point, the following aspects will be tackled: dialogism and oral traditions.

4.1 Dialogism

Dialogism can be defined as the representation of an author's thoughts through the use of dialogues between two or more of his/her characters. Throughout this section, we are going to consider first dialogues and then monologues.

4.2 Dialogues

A dialogue is a verbal exchange between two interlocutors at least. In literature, it makes the characters sound normal so as to meet the principle of verisimilitude. They can on their own express their emotional states. In other terms, dialogues are the literary transcription into direct speech of actual or fictional conversations which is opposed to the story related by the narrator. The latter allows characters express their own viewpoint in a given situation. In fact, dialogues are used by people in everyday life to express their thoughts, feelings, and their state of mind. In Buchi Emecheta's *The Slave Girl*, dialogues are recognized by open and close inverted comas, and by the use of the first and second personal pronouns and possessive pronouns.

In fact, African novels are rich in dialogues because oratory is highly praised in our communities. In this respect, it is evident to remark that Buchi Emecheta's *The Slave Girl* is rich in dialogues. In fact, dialogues found in this novel enable readers to reveal the characters' behaviour.

4.3 Monologues

The word monologue comes from the Greek `monologos' which means `speaking alone'. *The Collins English Dictionary* (fifth edition,

2000) as for it defines the monologue as: "*A literary attempt to present the mental processes of a character before they are formed into regular patterns of speech, or logical sequence*".

In other terms, it is a speech made by one individual expressing aloud his thoughts alone. A monologue can be expressed by the speech during which a character speaks about a real or imagined audience, and unconsciously reveals his or her character at the same time. We have inserted this sub-section in the section related to dialogism because within a monologue conceals a constant dialogue between a character and himself so as to reveal his inner thoughts, or the speakers and the virtual interlocutor or reader, bearer of certain expectations what he wants to satisfy or disappoint. Thus, in *The Slave Girl* Buchi Emecheta uses different kinds of monologues in which "a character is alone on the stage to attract the readers' attention". But we are going to deal with only two of them found in this novel: soliloquy and the interior monologue,

Soliloquy is in fact a kind of monologue during which the addresser is speaking once alone, especially when used as a theatrical device that allows a character's thoughts and ideas to be conveyed to the audience. Actually, monologues stating soliloquy are characterized by the fact that the speaker is among other people but he manages to converse to himself. That is the case of Ojebeta's cries when thinking about her dead mother: *"Oh, my mother, I am lost. Save me, Mother, I for now I am lost"* (Buchi, 1977: 59). Evidently, this monologue is a soliloquy because the addresser is in fact speaking to himself amongst other people to express her sorrow or emotions.

To conclude this, we have to admit that there is a match between characters and the quality of their speeches. Dialogues and monologues are of great help to grasp their inner feelings so as to picture their introspection. Accordingly, *The Slave Girl* provides readers with character's insight found in many African works of literature. All this is tightly connected to oral traditions.

5. Linguistic forms

Linguistics can be broadly defined as the scientific study of language. Any approach to a description of language is based upon a set of axioms and postulates. In fact, language is the main issue which writers need to vehicle their message. But to handle the meaning of

sentence structures, linguists have established five levels of analysis or description: syntax, semantic, phonetics, lexis, and morphology.

5.1 Syntactic analysis

It is the linguistic field that studies the way lexical items are combined to form sentences in a paragraph. In this respect, the purpose of this section is to determine the structure of the text input used by Buchi Emecheta in *The Slave Girl*. Basically, the interpretation (decoding) of language construction occurs at the sentence level, that is to say the whole construction that generates the meaning. This can be in form of sentences or utterances.

5.2 Semantic analysis

Semantics is a branch of linguistics that deals with the study of meaning of words and sentences in a language. It is linked to syntax. The main difference is that syntax describes the rules by which words can be combined into sentences, while semantics describes what they mean. It means that semantics is really an important field as far as linguistics is concerned. It allows readers understand the author's literary creativeness. In this section, we are going to consider first referential problem and then analysis of the misused lexical items found in *The Slave Girl*.

It has been observed that some sentences of Buchi Emecheta's *The Slave Girl* do not respect semantic rules. This is explained by the problem of reference. In fact, in this novel, the author sometimes misses references of lexical items. The following example is the issue in case: "*After that, it seemed to Ojebeta's young mind that the whole word was dying, one by one*" (Buchi Emecheta, 1977: 27)

In this sentence, it is interesting to note that this passage raises the problem of reference. This is handled by the phrase "one by one". Semantically, this phrase is irrelevant since there is only one world. Additionally, this sentence is contradictory because «one by one» is not in concordance with the "whole world".

The problem of reference is also raised throughout this quotation: "*But sleeping in the same room as her was hair raising.*" Actually, this sentence is inaccurate. What makes it incorrect is the phrase "as her". But that leads us to imagine that the narrator certainly wants to say "sleeping in the same room with her..." or "sleeping in the same room as she does".

In short, the sentence structure of Buchi Emecheta's *The Slave girl* is mostly expressed in simple style in order to allow her readers understand clearly her writing. In other ways, syntax and semantic analysis deal with the description of the different internal structures of language that authors use in their writings. As a matter of fact, syntax describes the rule by which words can be combined into sentences, while semantics describes what they mean. Semantic features and syntactic features may be combined; he uses "the term case to identify the underlying syntactic-semantic relationships.*"*

Conclusion

This paper is devoted to discourse analysis in Buchi Emeheta's *The Slave Girl*, it is necessary to say that the main preoccupation was to find out Buchi Emecheta's techniques in the handling of English language. It is important to note that the discourse in Buchi Emecheta's *The Slave Girl* comprises of several factors characterizing oral literature. Therefore, it is difficult for non-native readers to handle the real significance and strength of the novel.

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CONTEMPLATING AND CONTEMPORIZING FOLKLORE OF THE MARGINALIZED COMMUNITIES

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The recently surfaced Black Lives Matter (BLM) movement, due to the killing of African American George Perry Floyd Jr (b. 14.10.1973) on May 25, 2020 by an American white police officer during an arrest allegedly for giving a counterfeit note of twenty dollar value. The video that presented the manner in which the Derek Chauvin knelt on Floyd's neck for eight minutes and 46 seconds could be seen as not the regular practice, but as the reflection of racial and oppressive attitude as well as the brutality and inhumanness shown towards the black people. The violent protests that erupted on the streets of American have spread to many countries and the development of various forms of media played a significant role in bringing it as the issue of everyone. And, it has also generated varied notions on the various forms of oppression faced by the Blacks and other marginalized communities living in parts of the world. Remarkably, the tendency that was witnessed worldwide had put forth the demand for similar movements in support for the Black Americans, at the global level and for the other marginalized groups, at the local level. To quote literature available online, the BLM movement was begun in 2013 and it came to limelight as a way of protesting against the acquittal of George Zimmerman in the shooting death of African-America teen Trayvon Martin on 17th February 2012 and the movement again surfaced as a way to protest the death of two African Americans. The BLM played a significant role in the 2016 United States presidential election, and its decentralized network of activities with no formal hierarchy and advocating for the non-violent civil disobedience in protest 'against incidents of police brutality and all racially motivated violence against black people.' (https://en.wikipedia.org/wiki/Black_Lives_Matter)

The BLM movement has become relevant for discussion in the context growing incidents of discriminations and atrocities on the Dalits and other marginalized groups. The organized attacks on them have been on rise even during the pandemic period, and there are nationwide reactions from the democratic elements which have tried to relook on the BLM in the Indian contexts by having academic discussions. [There was an attempt to initiate

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'Karuppar Koottam' (lit. Gathering of Blacks) in Tamil Nadu, but it was silenced by the ruling forces in the formative stage itself.] However, the uprising of BLM has shed a new light on the notion of inequality and the new forms of oppressions. And it has also created the opportunities to relook on the deprived communities and the cultural and literary forms of reflections of their sufferings and miseries.

In continuation of the dialogue on the BLM, as a routine feature of the Sunday Lecture Series of the *Naattuppuraviyal Aayvu*, a Whatsapp Study Group comprising of Tamil scholars working of folklore, being initiated and moderated by Prof. Aru. Ramanathan, Former Professor of Department of Folklore, Tamil University, Thanjavur, organized a lecture Sunday, 23rd August, 2020 on the unique topic, "Gods in the Folklore of Black Americans and Indian Nomadic Tribes." The lecture was delivered by Dr. A. Dhananjayan, Former Professor of Department of Folkloristics, St. Xavier's College, Palayamkottai, and the discussions had focused on the role of folklore for the underprivileged communities examples from Daryl Cumber Dance's book *Shuckin' and Jivin': Folklore from Contemporary Black Americans* (1978, Bloomington: Indiana University Press). Published 42 years ago, the book is highly relevant in the present context as it highlights the signifying role of folklore as a powerful medium for the disadvantaged folks for reflecting, registering, criticizing and protesting or at least condemning the harsh and inhuman social conditions which are unchanged over a period of time. Thus, this piece of writing, in the form of research notes, aims to reflect the folkloristic commitment and responsibility in addressing the social problems that are reflected in folklore items.

The relationship between folklore and social realities is not far from our contemplation, and the *Shuckin' and Jivin'* has set an example by defining the nodes that connects both the folklore and social realities. Folklore collections as well folklore studies have become expensive affairs with the arrival of technological advancement and the methodological shift, and a generous funding either from government and/ or from non-governmental agencies has become inevitable philanthropically. For example, a good amount of collection available in the *Shuckin' and Jivin'* is the result of the grants from the Ford Foundation and the National Foundations for the Humanities. The book is also insightful as it portrays the challenges in studying the folklore materials of the people who had been enslaved, marginalized and deprived over a period of two hundred years. Considering the period of their agony and magnitude of the problem, it is a clear case where the folklore materials of the Indian Dalits can be studied comparatively. But it is a challenge per se because the studying the social realities of the marginalized groups with the help of their folklore and other cultural creative forms requires not only the financial resources but also

methodological trainings. And while going through the pages, one could realize the meticulous efforts of the author in bringing together various kinds of folklore shared by the Black Americans, and also the methodology employed in the task could be adopted in the Indian context to identify, collect and compile volume and volumes of folklore materials of the oppressed communities. Thus, with the impression that the book created, has been expressed throughout the pages of this writing which turns every stones to give credit to the author by re-contextualizing the purpose and objective of the volume.

Contextualizing *Shucking' and Jivin'*

Possession of folklore material in the modern society is considered as significant since there are different perspectives to deliberate the function of folklore on the one hand and contemplating the social context that helps the society to retain it, on the other hand. However, one could argue that the modern community is not the society that disseminates its contradiction to the aspects of folklife in every moment. In fact, the modern society can have the traces of folklore and can also possess or be guided by a vast amount of folk knowledge, but will never come forward to identify itself with the folklore. Further, the example given in the book is noteworthy for the simple reason that the Black Americans were able to develop and maintain a vast amount of oral traditions that are unmatched by any other groups in America. Darly Cumber Dance mentions that "the prohibitions against education for Blacks during the time of slavery and during the period of segregation following emancipation have resulted perhaps in at least one advantage for Black Americans." (p.xvii) Further, by mentioning that when a society is forced into a closed-one with less access to literacy, the society finds its oral traditions as medium to express, reflect or otherwise to criticize the world that is encountered – it implies that folklore is closer to orality. That is, the folk forms are inevitably and unconsciously chosen as the medium, especially for the marginalized communities, to register their psychological reaction to their experience of social realities. In this context, the folklore materials can be used as primary data with which a long history of a society and its historical struggles could be studied. Moreover, the changes and stagnations in the folklore materials at synchronic and diachronic levels of a society could be defined by certain social conditions, for example, slavery in the case of Black Americans. Similarly, the folklore items comfort the oppressed society to vent their anger, discontent and frustrations in a more democratic way than the violent way and that is also to become consumable items for either of the oppressor and oppressed. That is, the paradox that emerges out of the shift in the functionality by serving both could be seen playing a role that the oppressed community had never thought of it while creating them. For instance, the material produced by the disadvantaged for relieving their exasperations and annoyance, and also for fulfilling their

fantasies, could be later approached for amusement and conviviality–undoubtedly becoming everyone's consumable products with market value.

The commodification of cultural materials including the folklore of the oppressed communities could not escape from the criticism of decontextualization which upholds the compromising formula for the commercial purpose. However, the tales told as a form of amusement or entertainment in the original context cannot be compared with that of the decontextualized functions in which the folklore is used outside the community for amusement and entertainment purposes. That the political, psychological, and sociological meanings that emanate from the natural contexts cannot be the case in the decontextualized manifestations, for instance, as Daryl Cumber Dance points out by quoting Frantz Fanon that "when a story flourishes in the heart of a folklore, it is because in one way or another it expresses an aspect of 'the spirit of the group.'" (p.xvii) The reason that corroborates the claim of the significance of natural contexts is well expressed in the statement that "[a] careful reading of this work will, I hope, provide insight into the spirit of Black Americans – into their loves and hates, their joys and sorrows, their values and concerns, their hopes and fears. Insight into the true meaning of much of Black folklore is sometimes lacking even in many of the white folklorists who have provided a valuable service in preserving and presenting this folklore, from Joel Chandler Harris, who contended that the teller of the Brer Rabbit tales "has nothing but pleasant memories of the discipline of slavery" and who suggested that Brer Rabbit is moved, not by "malice, but mischievousness," to Brucke Jackson, who insisted that "Shine expresses little hostility towards the whites.'"(p.xviii)

Another interesting point that needs to be mentioned here is that for some of the Black storytellers are ashamed of their tales because of 'their own fears and psychoses regarding themselves, the race, and their past.'(p.xviii) And the similar situation can be compared with the practice of folklore by the marginalize groups in India. For those who have fear of their past and prefer to suppress it, Daryl Cumber Dance gives his admonition in the words of Niles Newbell Puckett that "Those who ignore the past never really understand the present; for the past gives shape to the present. … Such ultra-modern worshippers of race-pride would do well to visit again the great Kindergarten of Folk-Thought. …" (p. xviii) While numerous folklore definitions can be found, but each one offers new dimension to the material.

Collection and Compilation of *Shuckin' and Jivin'*

Daryl Cumber Dance has succeeded in giving 'a more general and more fully comprehensive collection.' The *Shucking' and Jivin'* has effectively utilized the definition given by Jan Harold Brunvand (1968: 5) who defines folklore as "those materials in culture that circulate traditionally among members of any group in different versions" (xviii). Accordingly, the items such as prose, narratives, anecdotes, songs, folk verses, and individual experiences that 'possess a distinctive and unique folk flavor' in terms of J. Mason Brewer, have been used in the volume. It is interesting to note that the author's approach is consistent with the philosophy of the study of folklore by Alan Dundes who says, in the introductory note to the article "Contemporary Patterns of Malign Occultism Among Negroes in North Carolina" by Norman E. Whitten Jr., that "[Ultimately, folklorists must get beyond the data collection stage and try to use their fascinating data for studies of worldview and ethos.] For it is how a people thinks and how individuals perceive themselves in relation to the world they see around them that folklorists ought to be investigating. [Far too often, articles and monographs concerned with folklore do no more than present raw, undigested data. If there is no analysis, then there may be no insight. Even inadequate or incorrect analysis may be better than no analysis at all if such analysis at least serves to stimulate thought and productive counterarguments.]"(xx) The collection is highly appreciated by scholars like Richard M. Dorsan who says that "deserves a place alongside the classic collection of Negro tales, Mules and Men. Folktales are the stories people tell, and *Shuckin' and Jivin'* presents a splendid representative sheaf of the stories black Americans of all social classes tell today.... Professional folklorists will applaud Dance's candor and scholarly rigor." (https://www.goodreads.com/book/show/2024087.Shuckin_and_Jivin_#other_ reviews). Further, the collections in the book have accommodated materials that are influenced by personal experiences, and people had liked to share and relate some of the specific acts or incidents that might have motivated them.

The methodology adopted for the collection of folklore for this volume has been well stated by the author and it could be employed as a standard methodological framework for the documentation of folklore materials from the oppressed communities in India. In the Indian context where folklore of many of the oppressed communities are yet to be collected, this method could be considered as insightful. Interestingly, the volume has housed "traditional prose narratives, anecdotes of local characters, folk songs, folk verses, and accounts of individual experiences which … possess a distinctive and unique folk flavor."(xviii) Since the author paid attention to the kinds of tales, anecdotes, and etc., he was not 'aggressively' looking for any specific type of folklore. While acknowledging the sources of the materials, the author mentions that "[s]ome of the tales, for example, can be traced back to early Europeans, Asian,

and African origins." The author also reveals that some of them are having white American and American Indian influences. (xviii). Further, the author admits that though some of the materials are collected from printed sources, and from radio and television, they are part of the oral tradition of Black Americans. In fact, by contrasting with the existing anthologies that are known for having certain selectivity, limited to specific to some types, omitted obscene tales or published in expurgated form, or selected groups, this volume represents as general collections. This volume presents 'a more general and more fully comprehensive collection' by including people from all walks of life, such as rural and urban, poor and rich, literate and illiterate, informants of all ages, all economic levels and educational levels, etc. importantly, some of the materials are collected from people who live in or who once lived in Virginia, others are 'widely scattered areas of the country.' Indeed, the generalness and representativeness of this volume lies in the presentation of the old materials already familiar to people with few exceptions that may appear in print for the first time. The creation of new folklore is a rare phenomenon is reiterated here by the author.

From the contemporary perspective, the *Shucking' and Jivin'* is important for its methodological explicitly in commenting on the nature and attributes of some of the materials. The author, for example, mentions that "some readers will no doubt be disturbed by the inclusion of certain of the obscene, crudely bitter, sardonic, and "sick" tales in this volume." In fact, quoting Richard M. Dorson who notes that most folklore is "coarse and obscene," as a way of justification and admission of honesty in presentation of folklore "as it exists among Black Virginians and among Black Americans generally."(p. xix)

The *Library Journal* in its review to the *Shucking' and Jivin'* (https://www.goodreads.com/book/show/2024087.Shuckin_and_Jivin_#other_ reviews) rightly mentions that "a rare combination of inclusiveness and honesty.... cogent introduction[s]... confirm the central point of the tales: a search for cultural identity and freedom. First-rate." Another few lines available in the webpage add more to it that "[a]n exciting new collection of Black American folklore, running the gamut from anecdotes concerning life among the slaves to obviously contemporary jokes. In their frank expression of racial attitudes and unexpurgated wit, these tales represent a radical departure from earlier collections." (ibid.) These lines give us insights to look at folklore materials of different oppressed communities and the collections must include all forms narrative and non-narrative literatures that to be kept in the decolonized but community owned archives. These community-owned archives can accommodate collections beyond their selectivity and similarly, the anthologies of the folklore of the oppressed community have to be free from

any restrictions that will help us to give new dimensions and original perspectives. However, expurgation of the materials collected from the marginalized communities invite discussion and it has to be mentioned that as many of the scholars involve in the publication of folklore materials have shown the tendency to omit the "objectionable" words or parts of the materials. Further, when presentation of the material assumes the purpose of representation and/or reflection of the community's responses towards the social realities, then the presence of "objectionable" words are not be taken as "metonymic gap" as they play a vital role in understanding the community's frustrations and satirical reaction.

The contemporariness of the Black American folklore is well explained in the "Introduction." (p.xix) The most of the contemporary selections by younger correspondents are blatantly hostile, sadistic, and obscene than some of the older tales, the author gives the reason as "[m]any of those young people, witnessing the continued plight of their Black brothers in America, noting the persistent strength of racism in this country, and feeling discouraged by the slowness and ineffectiveness of integration, have become frustrated and disillusioned by the hypocrisy, the insanities, and the horrors hey view daily in American government and society (as well as in world affairs), and their bitter pessimism finds expression in perverse and sardonic tales, which have their bases in some of the veiled attacks in earlier narratives." (ibid) For the presence of frequent obscenities and lewd tales, the author says that [they] are not, of course, unique to Black folklore but are common to folklore generally. In the Black community they serve the same purpose as in other groups – that of expressing aggressiveness and rebellion against societal repression." (ibid.) Though the author understands the sociological and psychological functions of erotic humour, by citing Gershon Legman's book (1971) and Sigmund Freud's article (1938), as a way of showing his unintentionality, 'a brief apologia for the obscene tales' is included in the chapter fifteen. The insertion of a brief apologia by the author invites discussion on two fronts; methodological part and on the one and the functionality of the materials. To elaborate both the points could divert the focus of this piece writing, which aims to highlight the contemporary relevance of and role of the Black American folklore in the context BLM. And also, following the indication revealed by the author, unearthing reasons for which Black Americans adopted certain folklore items as their own would reveal more about the nature and content of folklore as well as the universality of some of the expressions. It is important to note that while the author admits that he has made every effort to present the actual text, still he has corrected, incorporated and added information, omitted obvious repetition, inserted clarification in brackets, the word unclear inserted in brackets, rendered dialects, given annotation outside the text, brief biography of informants added, etc., to convey the purpose of the collection to the readers without any

deviation. Thus, this volume is significant for being methodologically scrupulous, on the one hand and on the other hand, for bringing together folklore items that collectively present, represent, reflect the social realities and their cognitive responses – becomes relevant for understanding the ongoing BLM movement and also to provide insight to the worldwide movements fighting for dignity, self-respect, liberation, etc., of the oppressed communities.

        Contents of the book are well organized so that the readers could easily get access to the type of material looking for. The chapters are classified as follows: Etiological tales; Tales of Heaven and hell; Ghosts tales; Conjure tales; Tales about religion; Self-degrading tales; Tales about women; The white woman and the Black man; Tales about marital infidelity; Ethnic jokes; Tales about the cruelty of whites; Outsmarting whitey; Tales of the bad nigger; Miscellaneous animal tales; Miscellaneous risqué tales; and Miscellaneous black folklore. Name of the chapters is consisting two parts: while the first part is the name of the first item in the list and second is the name of the kind of folklore. The order is not random or matter of convenience, but a kind of conceptual logics of ascension moving up and moving down can be seen in the ordering. The first line of ascension begins with the origin of the Black American and in the second, in the reverse, from past to the present or in other words, from origin and supernatural to the contemporary expressions are covered. In fact, the arrangement or the presentation is important not only for the readability but also for accessibility, and it has been achieved, therefore, the readers don't develop fatigue for accessing big data volume. The logical arrangement of the folklore materials in the volume is insightful, and the similar style could be followed when more data on various kinds are available for publication. A brief biography of major contributors is given in the end pages which offer something more than the usual listing of the informants. The interaction between the collector and informant is also included along with other details of the informants are also candidly given. For example, let us cite a few: 1. Elton Askew – "born in the Bronx, New York, in 1940, Mr. Askew grew up in Norfolk, and attended St. Joseph's Catholic High School. He was incarcerated in the Virginia State Penitentiary at the time of our interview." (p.325); 2. Thomas Robinson ("Dynamite" for the author). "Born in 1942 in Richmond, Virginia, Mr. Robinson graduated from Armstrong High School. The former boxer was at the time of our interview incarcerated in the Virginia State Penitentiary, where he was active in the Creative Writers Workshop." (ibid.); and 3. Preston M. Yancey. "Mr. Yancey was born and reared in Georgia, where he learned many of the tales he told me. He was graduated from Morehouse College in Atlanta, Georgia, and is at present working on his Ph.D. degree at Syracuse University. He is acting chairman of the humanities faulty at Virginia Union University." (ibid.)

This piece of writing desists from going deep into the chapters rather furnishes the nitty-gritty of the kinds of folklore available in chapters. Indeed, this brief account can encourage the readers to look at kinds of folklore and their role and relevance for understanding the ongoing struggle of BLM on the one hand and for making a comparative study between the folklore of Black Americans and the oppressed people of India:

Etiological tales (chapter one): The irony is that while the amount of etiological folklore the oppressed communities possess with them as the matter of explanations, justifications for the status quo of social, economic, physical, behavioural, spiritual conditions, whereas their counterparts don't have them. But other than the functional reasons, why do the oppressed communities possess etiological folk narratives? Though the etiological tales are built on reality, they cannot be related to social or historical phenomenon than the condition. Brevard S. Childs (1974) writes that "The basic issue at stake in defining an etiology is not whether it contains a cause (*aition*), but how the link is made between the cause and the effect. What is the principle of causation involved in the story?" (p.389) Being self-critical, these tales are tend to question and present through the construction a folk logics and in some cases, the narrative establishes their dialogical relationship with the god, to blame the latter or transfer the onus with the god. Some of the tales could point the finger at them for their present conditions, that is, the so-called "inferior" elements that include their 'disobedience to God' and other characters. However, these tales are told and told to their children as a way to answer their question - why are we so? But the assumption is that the tales help them to educate their own children before they get answer from the "other." Thus it could be considered as the stories that are known for their racial inferiority. However, many problems will be poured in while reading their etiological tales. For instance, 'Why the Whites Have Everything" (p.9), talks about the innocence of the Black who carried a small bag so got nothing from the God, whereas the White carried a big bag and got everything. The myths of origin of the Indian oppressed communities can be compared. Like the Black Americans, the tales of the deprived communities in India find the reason for their caste inferiority. Robert Deliège (1993) writes that "untouchables were originally respectable people whose present condition is the result of a misunderstanding, rather than of some inherent defect. The myth thus contests the position of untouchables within the caste system, though not the system itself, whose ideological foundations it continues to uphold. The ambiguity is typical of the position of untouchables within Indian society more generally." (p.533) In many of the tales, the linguistic misunderstanding or language deficiency cold be the cause of the problems. This volume offers a great opportunity to have a comparative study, and it is also useful in comprehending the universality of the folklore materials along with the cultural specificity.

Tales of heaven and hell (chapter two) offers folktales that reflect the 'impious account' of the Black Americans. The conflict relationship that they have with Saint Peter, God, or the Devil, constructed through the folktales help us to understand the point that these supernatural beings are symbolized as Whites. Even for the Blacks, the heaven is not free from repressive. Conversely, heaven is perceived as heavenly and highly attractive, and with free availability of beautiful women which is impious for this reason. In many of these tales, black characters are conceived as rebellious and enjoying their revolts in hell, to some extent 'having sexual relations with the Devil's wife and or with Devil himself.' "Three Surprises" offers the logical propositions and it is quite interesting. ("If you die and go to heaven, you can count on three surprises:' 1. The persons you thought would be there would not be there; 2. The onces you thought wouldn't be there are there; and 3. You'd be there and how you got there. (p.16)

In Ghost tales (chapter three), the author mentions the status of ghosts tales as they are fast disappearing among the Black Virginians and also among others. He points out that "the former popularity of the ghost tales may be attributed to a belief among many in the supernatural and in ghosts."(p.20) In some cases, the ghosts terrorizing the Black people had been considered as the effectiveness of the Ku Klux Klan. The domination of White could be seen in the ghost tales, and in the words of the author, "They found ample testimony from the Black victims of the Klan to suggest that the victims feared the terrorists in white sheets, not because they believed they were supernatural beings, but because they knew of the violent acts perpetrated by their white neighbors clothed in the ghostly garb" (p.21) Thus, both availability and non-availability tales of ghosts have to be considered as a change in the belief system towards some of the cultural constructs, and also due to the advancement in the media and diminishing darkness, the ghosts have been appropriated from oral traditions into visual media. Interestingly, tests are being conducted for persons who claim to be a non-believer in the existence of ghosts, and similarly graveyard is the spot that houses all the ghosts. In the case of Conjure tales (chapter 4), the author pointed their less popularity in Virginia, particularly in the Richmond area. However, a small collection has been included in the volume, and they are of 'derogatory' and 'humorous' in nature. Similarly, the fifth chapter on the tales about religion has a lot to say about their humorous, ridiculous, egotistical and paradoxical reflections on important religious persons. For example, though the ministers occupy an important place in the religious life of the Black Americans, paradoxically, they are the butt of jokes. Similarly, the 'self-righteous' Deacon who is portrayed as envious of the Minister's "possessions" including power, material and female conquests, is also the main subject of the humorous expressions. In considering their

religiosity, the author cautions as by saying that "[t]he sacrilegious tone of many of these tales should not mislead the reader into that the tellers are either irreligious or antireligious." (p.42)

The self-degrading tales (chapter 6) presents folklore that depict the contrast between the self-pride and the self-degrading attitudes of the Black Americans. The self-abasing folklore items can also be found in many of the marginalized communities in India. While the etiological tales trace the reason for and justify the present conditions, the self-degrading folklore of the oppressed communities are considered as self-criticism, satirical and reiteration of their conditions. Many of the self-degrading folklore items are regarded as their acceptance of inferiority and indicating their 'preference for things white', or the acceptance of respective position and relationship in the hierarchical order or indicating the satisfaction of being one above in the ladder in the context of Indian society. The self-criticism has another dimension of satirizing "others" – for the Blacks it is a defined category, but it is "undefined" category in the Indian context. However, the self-degrading folklore are less used or consciously avoided due to the social development and change in life-style. Indeed, the numskull tales as a general category under the oral tradition cannot be ignored for their creativity and minute observation on the events and things around us. 'You can get the girl out the country, but you can't get the country out the girl' found in the Pass you plate! (p.92) is noteworthy in the same way as 'I'm sending Sue to school for you to learn her. Don't slap her, and don't hit her. Just learn her' in the Learn her tale (p.93).

The seventh chapter on the White woman and the Black man (p.101) presents folklore items based on the popular motifs 'the Black man's preference for the forbidden white woman' and 'white woman's attraction to the tabooed Black men.' A deep social cleavage between the Black and the White and too much construction or projection of white as synonymous with beauty and status has influenced the personal preference of the individuals of both the societies. In social life, the white woman is an object that has been forcefully forbidden for the Black man. Hence, in the Black man's life, the forbidden white woman becomes an 'object of desire', the ultimate symbol of success and of victory. The Black man is subjected to all manner of violent punishments that range from beatings to ritual castration for making any familiarity with the white woman. The growing incidents of so-called honor killings in Indian society could be seen in the backdrop the affinity between man and woman of different social groups. The actantial model of A.J. Greimas could well explain the status of 'object of desire' and the participation of various actants. The author quotes Grier and Gobbs (pp. 76-77) that "For the black man, the white woman represents the socially identified female ideal and thus an intensely exciting object for his sexual possession. She has been identified as precisely the individual to whom access is barred by every social institution. …He feels a

sense of power at having acquired this highly valuable woman and a sense of power that she finds him desirable and indeed that she finds him more desirable than a white lover." (p.102) However, the author gives another perspective asserted by a jail inmate, Eldridge Cleaver who says that "I know that the white man made the black woman the symbol of slavery and the white woman the symbol of freedom. Every time I embrace a black woman I'm embracing slavery, and when I put my arms around a white woman, well, I'm hugging freedom. The white man forbade me to have the white woman on pain of death. Literally, if I touched a white woman it would cost me my life. Men die for freedom, but black men die for white women, who are the symbol of freedom." (p.102).

The seventh chapter is also an important one as tells us how the Black man perceives white woman site for overcoming the oppressive society. A tendency to carry out revenge on the white could also been seen as prevalent among the Black man and it has also to be related with what Grier and Cobbs (p.77) mentioned as 'the sexual act itself carries aggressive overtones...' (p.103) that is, a kind of degradation of white woman as a part of the revenge is manifested by the Black man. It implies that the Black man possessing a white woman is a kind of direct victory over the white man. And to the extend it is understood as a kind winning a war over the white man in the field of love and making the white woman to render white man as impotent and castrated. The author also cites that the numerous jokes in the Black folklore depict the Black man in sexual contest with the white man, but the Black man is always victorious.

Few examples: Forgetting that Willie is a Black man, the elated mistress of the house kissed him ("She Forgot"); A Black slave is being beaten up for touching a white girl whom he liked ("Swing Miss Susie Jane"); A white girl demanded her father again, white man or nigger – but six inches ("Not even for a white woman"); To a passing by white chick who doesn't pay attention, 'Damn, bitch, if you can't speak, wag your tail! ("Wag your tail")

The eighth chapter is on tales about women renders the Black folklore that portrays the attitude of the Black man towards woman. As most of the folktales are created by men, there are loaded with expressions that are "blatantly antifemale." The metaphorical usage of 'eat her up' can tell us the multiple meanings that include to violate, to humiliate, to injure, and even to kill not in the literal sense. The black man, as the tales highlight, wants to seduce the woman not for emotional involvement, not for love and not for reciprocal gratification, but merely for the pleasure of the conquest. The tales construct the sexuality of both the white woman and the black woman separately, for example, the white woman will be satisfied only by black man on the one hand and other hand, the black woman will be satisfied only by animals or by a black

man with phenomenally large or enlarged manliness. Many of their jokes revolve around the physical and physiological aspects of woman. Tales that depict a boy's sexual relationship with mother and grandmother are interpreted as the expression of oedipal complex. In fact, the author cautions the readers that "Certainly not all the folktales involving women are degrading." But in some of the tales they are triumphant over their counterparts. "That's not a dot. That's a period" ("Plenty of excitement"); "All that meat and no potatoes" ("All that meat"); "Are all the men in the world are fools? "Naw, honey, some of 'em are bachelors" ("Some are bachelors"); "Well, give me two twenties." ("Changing a wife") are more creative and having symbolic tones.

The ninth chapter is on Marital infidelity. The tales about marital infidelity are universal and spread across the cultures and races. The conflict between man and his wife could be the baseline of all these tales. The conflict is in the form of unfaithfulness or disloyal to the partner. The notion is the many of the tales are male creations and it is often stated that it is the husband's ignorance or naiveté that makes him to be cuckolded. Many of the tales in the chapter are collected from female informants and they are humorous for both males and females.

The chapter on Ethnic jokes offers some of examples that their encounter with the other minority groups – the Jews and the Irish. The Jews had a long association with the Blacks 'as merchants and landlords, the most visible symbols of the economic exploitation of them in the slums.' (p.151) Collected from urban areas, as the author points out that the anti-Jewish jokes are the usual depiction of the Jew 'as a dishonest, unscrupulous, but successful businessman.' (ibid.) On the other hand, the most popular stupid and ignoramus Irish characters of Pat and Mike were much vogue in Black American folklore. The tales of these numbskulls were not now popular among the Black Virginians whom the author interviewed. Apart from the Jews and the Irish, the Italians, Chinese, Japanese, Mexicans, American Indian, and Puerto Rican were occasionally the butts of jokes among the Blacks folktellers. They mentions that "[i]n several of the ethnic jokes the nigger is in competition with the Jew or with the Irishman, the Italian, the Mexican, or the white man. …If it is a sexual contest, the nigger is always victorious. If, on the other hand, the context is economic, the prodigal and thievish nigger is no match for the industrious and wily Jew." (p.152) "Give me that Nigger's address", "It's worth ten dollars" among other jokes tell us the Black's attitude towards the Jew and Irish. In the former joke: 'When God appeared in front a white man, a Jew and a black man and wanted to offer whatever they desire. On reply the White wanted knowledge or property or money; the Black asked for a big car, a big house, and a million dollars. Now the Jew asked the God, to give him the Black's address so that he can get everything from the Black.' Latter: A Jewish fellow was standing in a corner looking deeply studying something. Another Jewish friend

came and told him that he could tell what he is thinking. Then they made a ten dollar bet. The other guy: 'you are thinking about going to some place to find a little place to have a secondhand shop or store and getting a big stock of what white folk might sell (cheap goods) and after getting the goods set in the shop or store, take out all the insurance you can and then set fire to it and burnt it up. Now, don't I win my money? The first Jew said: Well, you don't exactly win the money, but the idea is worth ten dollars. You keep.'

The eleventh chapter is on tales about the cruelty of whites presents folklore that depict whatever things ('vicious beatings, inhuman slave drivers, cruel injustices, lynchings, and so forth') that threatened, frightened or disturbed the black, and the scary elements are now expressed in the form of jokes. Sigmund Freud (1960) could tell us more about humour and for him the conscious allows the expression of thoughts that either society or culture usually suppresses it or forbids it. The harsh superego creates a biting and sarcastic type of humour. The commanding superego would impede the ego from seeking pleasure for the id, ego, and super ego to momentarily adapt itself to the demands of reality. That is the unconscious drives and conscious thought of the Blacks might have created these tendentious jokes that are mixed up of lust and hostility. The examples from the Black folklore could paint the white man as the dangerous devil who makes their life hell. Though there is a change in the attitude of the whites, still in the Black's folklore the white devil is cruel, racist, the harsh master, the unfeeling white boss, the brutal, sadistic white sheriff, the unjust white judge, and the ordinary white Christian who visits all manner of persecution onto his Black brother. (p.65). It is hard to laugh at the jokes that are the result of other's painful sufferings, and particularly, it would not be considered as funny for those who are party to it. The author mentions that "[t]hose who created them have transformed unendurable situations which they witnessed or suffered into jokes, and they thereby able to laugh at such absurd incidents" (pp.165-166). The chapter presents tales that depict cruelty, and to quote the author, "[b]ecause there is no poetic injustice in these tales, they comprise perhaps the grimmest tales in the book." (p.166) He writes further that "many of them are individual experiences which have been repeated so often that they have become a part of the folklore or certain families or areas." (ibid.) Examples: The slaves who wanted to go too far away plantations to meet their friends had been controlled by the superstition associated with cat. That is, on their way, wherever a cat crossed they had to put a mark and return to their plantation ("Controlling the slave"); "Yawl's Blue Heaven" tells how a Black has to sing a song.

In the introduction to the twelfth chapter on Outsmarting whitey, the author gives in nutshell the significant aspect of folklore expressions, that is, the role of folklore for the oppressed communities, in particular. On the situation of

the Blacks, about forty years ago, that when the book was published, the author wrote that "[f]rom the time of slavery until the present, Black people have constituted the bottom rail in American Society. Wherever they look they see themselves in the demoralizing position of powerless victims in hostile territory." (p.179) For those people folktales have played a vital role by giving a relief from their frustrations and also by facilitating some aggressive expression of their hostility. The folklore has provided a democratic platform for the Blacks, 'without endangering their physical well-being', "to revolt against their master, boss, or judge in a created world where obstacles are not quite so great as and the conditions of combat are a little more equal than they are in real life." (ibid.) The nature and function of folk forms have been appropriated by the Blacks for "expressing those emotions which have been denied in their social life. Though we argue in favor of folklore as they serve as a 'positive psychological affective function', by ridiculing the whites and picturing them as foolish victims, the social impact of emancipatory folklore items requires an indepth study, as each media constructs its own reality. Further, the Black folklore helps them to construct the Black sexuality with reference to the whites. Finally, by referring to Frantz Fanon's assertion that whites view Black man as "a penis symbol", the author mentions that "[t]his preoccupation of white men with Black sexuality lies at the basis of much racial violence, which is frequently motivated by tales of a Black man's having molested a white woman. Innumerable "crimes" have been intensified by the additional rumor of sexual molestation, and the punishment has frequently – almost inevitably – been a bloody ritual in which the Black man was sexually mutilated."(p.182) Examples: As a reply to white guy who said "I am a king," the Black guy, replied that "Yeah, and three more inches shorter, you will be a queen!" ("King to Queen"); "When you are white you right" has been now changed to "If you are white, it's best to keep your ass out of sight" ("If you are white"); A Black security guard was checking a group of white people's I.D.' as they entered a hotel. After checking the first whitey's I.D., the cop tells the rest to go on through. And the guard turns to say, "All yawl whiteys look alike anyway." ("All yawl look alike."); and "Hey, Brother, what is white in white America? White slaves in the cotton fields." ("White in white America").

The thirteenth chapter on tales of the bad Nigger gives examples for the theme 'Bad Nigger' and the author quotes William H. Grier and Price M. Cobbs who say that "One of the constant themes in Black folklore is the 'bad nigger." (p.224) The dichotomy of the theme is that it has both positive as well negative connotations, that is, it is positive for the black and it is negative for the white. Having been originated in antebellum America, as suggested by Alan Dundes, the term had been used by the whites to mean the dangerous and rebellious and violators of white's laws and their moral codes. On the other side, the bad nigger is as tough and violent. He is willing to battle with the evil and human

enemies and also having no fear for dying. Other features depicted by the Black folklore includes: he values fine clothes and flashy cars; assertion of manhood through physical destruction of men and sexual victimization of women; women are enemies to be conquered, humiliated, and controlled rather than to be loved; moves away from the black mother who used to tech her child to mask and repress his normal masculinity and aggressiveness (otherwise these put him in danger) because of the fear of the slave master, the lynch mob, and the legal system, to inevitably resent to their mother's repression and also to develop hostility towards their mothers. The toasts are long narrative poems and its language is shockingly obscene with full of slangs indicating the rebellious attitude towards the white society, but describes the exploits of the bad niggers. Though the language is known for its metaphorical expression and hyperbolic imagery, the presence of obscenity and slangs prevent the whites form comprehending the language. Finally, on the nature of the toasts, the author mentions that "The strictly masculine point of view, the scatological subject matter, and the shocking language of the toasts and of the Bad Nigger jokes make this group of Black folk materials wholly male in its origin and appeal." (p.226) "The Monkey and the Coon", "Prison Walls", "Peter Revere "That scared Him", "A Lil' Fight" are quite interesting.

The fourteenth chapter on miscellaneous animal tales presents a list of animal tales. The animals are a popular part of Black folklore. Many of the animal folktales symbolize the conflict between the white man and the Black man. The author points out that "the animal tales are not really about animals but about human beings." (p.247) "Don't trust a man when he's in his liquor" (between cat and rat); "Let us spray" (Four skunks crossing the highway. A speedy car came up the highway. When they couldn't get out the highway the mother skunk said "let us spray!"); "I would fall"; "Mountain and Squirrel Quarrel" (each one's strength and weakness revealed); "Well, That's One on Me" (A frog realized that it can't fly as a bird. Then it said.); "Bravado" (A rat after drinking whiskey looked for the cat and said in a daring tone: Where is the damn cat?); "Monkey cuts his throat" (To kill a monkey the owner used the trick of its weakness of imitation.) are quite interesting items in the chapter.

The fifteenth chapter is on miscellaneous risqué tales and it begins with the comment by informants that "Well, I don't have any more nice tales, but if you want to hear some really funny stories, I can tell you a few…. But they are pretty dirty. … Are you sure you're ready for this?" (p.262) It is not only for the Black folklore, but also for other folklore, the collection and publication of the so-called 'obscene' and 'vulgar' tales are difficult tasks. In fact, publishing tales that have 'obscene' and 'slang' words have not been encouraged by the publishing industry. [There were twenty five folktales I had collected from an elderly woman for my post-graduate dissertation work and all the tales had

'obscene' and slang words. It was in 1994 and it was the time manual typewriters had been used in all the DTP centres. The DTP centre where I had given the texts for typing had employed young girls as typists. When I went to collect my manuscripts, the owner of the DTP centre politely requested me not to bring similar text hereafter.] However, what is the motivating factor for creating folklore on the forbidden themes? The human mindset develops a strong desire for the things that has been prohibited or forbidden from the access. The constant prohibition for the community as a whole could lead the members to convert the prohibited and forbidden objects into the 'object of desire' to be achieved by overcoming all the hindrance – that is, by creating a kind of heroism on the part of the subjects. Is it unique to the Black folklore only? Or, could it be a universal or common to all the human races that had conflicting relationships? Are there any natural elements or phenomena that have been kept away from human understanding or access? Thus to make things clear on the matter of smutty or obscene folklore, the author quotes Sigmund Freud who says that 'it makes possible the gratification of a craving (lewd or hostile) despite a hindrance which stands in the way; it eludes the hindrance and so derives pleasure from a source that has been inaccessible on account of the hindrance."(p.263) He further says that "[o]wining to the repression brought about by civilization many primary pleasures are now disapproved by the censorship and lost. But the human psyche finds renunciation very difficult; hence we discover that tendency – wit furnishes us with a means to make the renunciation retrogressive and thus to regain what has been lost." (ibid.) It is the reason that not only the Black folklore but folklore in general are filled with excessive profanity, sex, and scatology as popular themes. Thus, author gives the observation of Albert Rapp that "[i]t is not sex which makes these jokes funnier, but it is the fact of repression. What causes the additional laughter is not the obscene; it is man's normal rebellion against constraint." (ibid.) The themes of many of the tales or jokes are limited and they include about those who - cannot perform; do not perform 'normally'; don't know how to perform; do not know anything; do not know recognize a sexual act, incestuous, effeminate expressions, and zoophiliac. Examples: "I don't touch the dirty dog" (A Korea returned army man's personal sentiment takes advantage of other's innocence) (pp.268-269); "Draft" (man as ignorant) (p.269); "Do like the dogs do" (man as ignorant) (p.270); "A devout reader (man as ignorant) (p.271); "Fooled you!" (mas as ignorant) (p.271-272); "Mr. James know what he's doing" (effeminate expressions – train robbers: rob the women and intercourse with men) (pp.272-273); "Shorty gets a Cadillac" (A man got a luxury car as a reward) (p.281).

The last and final chapter of this volume is on miscellaneous Black folklore and the folklore items that not fit into the classifications of the other chapters are incorporated here. And these items include: proverbs, superstitions,

metaphors, home remedies, personal anecdotes, tales, jokes, folk verses, folk sayings, folk names, and songs on insanity, cannibalism, and stuttering. Many of the proverbs and superstitions are unique and interesting to read. And some of them we are familiar due to their availability online. Interestingly, there are many superstitious entries that are available on death. 'The unseen eye is watching you' (p.307); 'No news is good news' (ibid.); 'You can all sing together, but we can't all talk together' (ibid.); 'You can hide the smoke, but what you go' do with the fire!' (ibid.); 'Play big if you want to win big' (ibid.); 'If you want to get rid of your boyfriend, take a picture and put it up face bottom in our shoe, and he'will fade away from you.' (p.310); 'Take you panties off and don't wash 'em. When he go to sleep, put 'them under the pillow. That'll keep him thinkin' 'bout nobody but you' (ibid.); 'Buy him some new shoes, and he'll walk away from you.' (ibid.).

Conclusion

When I completed reading the last pages of the *'Shunkin' and Jivin'*, I felt that my heart is fully 'overpowered' by the Black characters that appeared from different kinds of folklore found in the volume. And, those characters that faced the suffering, castration, humiliation, mutilation, amputation, etc., now came together to construct a face, in the Levinasian sense, to become a 'face of the other' that appeals to us with humanitarian obligations. However, the characters that were the perpetrators of the crimes on humanity had not disappeared, in fact, they emerged as a signifying entity for representing the past and also the present forms of social evils. The contemporizing aspect of the issue and the role of folklore in representing the past for the future could be seen in the light of ongoing issues not only in the United States of America, but also in the other parts of the worlds – the oppressor and oppressed, perpetrator and victims are merely the universal actants or actantial spaces, in the Greimasian sense. In this context, the cultural specificity is utilized for the greater goal of understanding the universal meaning or message that is constructed by the folklore. While reading the black folklore, I was guided by the social realities that we have in India. The most extreme cases of suffering reflected in the volume, failed to disturb my mind because they were nothing new or great in the Indian context. The attitude that the dominant society shows towards the marginalized communities in India can be seen reflecting in the black folklore, for example, in "Sure to Go to Jail" (p.169), it is expressed that 'if you (a Black person) went there before Judge Whitefield you were just as sure to go to jail as you went down there!' Another example that needs (Indian) contextualized understanding is a black folklore on "The Suicide" (p.173): "A Negro was pulled from a river in Mississippi. He had five stab wounds and two gunshot wounds in his head and chest. In addition, his feet had been set in concrete and his hands were tied. The sheriff called a Civil Rights leader and

told him it was the worst case of suicide he'd ever seen." Yes, the dichotomy is clear, and what is positive for the white is negative for the black and similarly, what is negative for the white is positive for the black. By representing the historical conditions and reflecting the social realities, the folklore functions to negate the polarization by moving towards the humanitarian concern and the forms that used to register the sufferings have not been cruel and they are constrained by media realities. Though published forty years ago, the volume succeeds in necessitating the role and function of folklore and the contemporizing the humanitarian issues.

Finally, as a folklorist, I would like to read and read and repeat and repeat the line of Dalyl Cumber Dance that "[a]ttend these people who know something, peep in on them as they are shuckin' and jivin', and perhaps, like me, you will come away knowing more as a result." (p.xxi)

Disclaimer: In a hurry to represent the task of the Daryl Cumber Dance, if any of his ideas or others' omitted, they may be considered as not mine.

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FEMALE LABOUR FORCE PARTICIPATION IN CONSTRUCTION CO-OPERATIVES: A CASE STUDY OF ULCCS

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Regardless of the geography, demographic structure and cultural background the labour force in any society largely depends on the dissimilarity (strength, composition and distribution) and working age of the population. Starting from the simple hunting gathering societies, the economic activities of both males and females are clearly classified as organized and unorganized. This is also clearly visible in the formal and informal sector. Work force participation of women in economic activities in formal industrial sectors, agricultural sector and Government services is measurable, but activities of women in informal sectors such as household chores, inputs in family affairs such as education of children, decision making process and income management are normally beyond the scales of measurement. According to recommended international definitions, unemployed persons seeking paid jobs are considered as part of the labour force, but persons engaged in non-income producing activities, like women engaged in domestic work in own home are excluded from it (UN: 1973).

The extend of female work force participation varies among societies and cultures, and basic cultural perceptions of traditional and indigenous societies (especially marginalized ones)apparent in rigid notions about relative gender roles. As per the 68th Round of NSSO (for the year 2011-12), a wide gap between male and female Labour Participation Rates (henceforth, LPR) is seen in Kerala. While the State average is 40.3 per cent, female LPR (per 100 persons) in Kerala is 24.8 percent and that of male is 57.8 percent. Consequently the difference between male and female LPR in Kerala is very high. A number of interpretations substantiate the view that conceptual and measurement related problems, implied in the identification of women within the labour force, serves as an explanation to the low levels of work force

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participation rate (henceforth, WPR) among women, observed particularly in most of the developing nations (Sinha: 1965, 1971; Boserup:1970; Agarwal: 1985 (cited in Jose.1989).

Strategic levels of economic involvement among women have been found to be affiliated with the process of economic development (Durand, 1965) and socio-cultural progress. Sadie (1965) had opined about the existence of a U-shaped curve depicting the relationship between female work participation and the course of development. Accordingly, he justifies lower levels of economic activity among females, as observed in most of the transitional, developing societies in Asia and Latin America (UN: 1965). In fact one of the shocking discoveries of the Committee on the Status of Women in India (1974) was that the dynamics of social change and development in post Independent India, despite almost three decades of planned development, had adversely affected a large section of women and had created new imbalances, manifested specifically in declining work participation rates and a declining sex ratio Economic Review 2016).

Table 1
Labour Force Participation Rate for Kerala and India (percent)

Year	Rural				Urban			
	India		Kerala		India		Kerala	
	Male	Female	Male	Female	Male	Female	Male	Female
1987-88	54.9	33.1	55.8	33.6	53.4	12.9	59	26.1
1993-94	56.1	33	56.8	26.4	54.3	16.5	59.9	25
1999-2000	54	30.2	58.7	27.3	54.2	14.7	59.1	25.4
2004-05	55.5	33.3	58.9	32.1	57	17.8	58.3	30.1
2009-10	55.6	26.5	58.3	26	55.9	14.6	56.4	23.3
2011-12	55.3	25.3	58.3	25.8	56.3	15.5	56.7	22.2

Source: Reports of NSSO in various years

Women play a vital role in Indian economy. According to Census of India 2001, among all the major states in India, Kerala has the lowest workforce participation rate among females. On a comparison of the male and female work force participation rate of India and Kerala, it is seen that in 2001 the Male Workforce Participation Rate in Kerala is 50.4 percent with that of 51.9 percent on national level. However, for females the Workforce Participation Rate of 15 percent is far below the all-India figure of 26 percent. Furthermore, while all-India Work Participation Rate for females has increased between 1991 and 2001, it has fallen marginally for Kerala during the same period (Table.1). Female workforce participation in the state, as indicated by the Census 2001, is the lowest among all the states. However, the extent of unemployment among female work seekers has also been relatively much higher (Mathew: 1995).

The involvement of female work force in organized sector is different from that of informal sector. Here it is evident that percentage of women employers increases from 2006 to 2008 with a slight variation of 0.1 in 2009 (Table.3).

Table 2
Labour Force Participation Rate. 1991 and 2001

	WPR-Male		WPR- Female	
	1991	2001	1991	2001
India	51.6	51.9	22.3	25.7
Kerala	47.6	50.4	15.9	15.3

Source: Census of India 1991 and 2001

The total workforce in Kerala, according to the 2001 Census estimates is around 10.3 million out of which 7.8 million are males and only 2.5 million are females. However, Census of India 2011 shows an increase in workforce participation in Kerala. As per Census 2011, the total number of workers in Kerala is 1,16, 19,063. Out of this, 84,51,569 workers are males and 31,67,494 are females.

Table 3
Labour Force Participation Rate: 2011-12, India-Kerala

	Rural			Urban		
	Female	Male	Total	Female	Male	Total
India	25.3	55.3	40.6	15.5	56.3	36.7
Kerala	25.8	58.3	41.0	22.2	56.7	38.6

Source: National Sample Survey Office, 68th Round, July 2011 - June 2012

The percentage of workers to total population (WPR) in Kerala according to Census 2011 is 34.78% with an improvement of 20.48% compared to 2001 census. Among males, the WPR is 52.73% as per census 2011 and it was 50.20% in 2001.Among females, the work force participation rate is 18.23% (Census 2011) and it was 15.38% (Table: 3) in 2001. In Kerala the highest male (60%) and female (33.20%) WPR is observed in Idukki and lowest WPR (male-45.82% and female-7.63%) in Malappuram (Census of India 2001 and 2011).

In 2011, a total of 20.5% women were employed in the organized sector with 18.1% working in the public sector and 24.3% in the private. The labour force participation rate for women across all age groups was 25.3 in rural sector and 15.5 in urban sector compared with 55.3 and 56.3 for men in the rural and urban (Table: 3).Both the Census data and NSSO estimates represent an image of low work participation rates of women. It has been debated extensively in the secondary sources that work participation of women is much higher than what is

measured, given the invisibility or non-recognition of economic activities that women do at home. In order to understand the various determinants of labour participation of rural women in Kerala, it is necessary to consider the effects of geographic, demographic, economic and socio-cultural factors influencing the engagement of women in primary sector activities available in their locality. This paper attempts to describe the background of female labour force participation in ULCCS (henceforth, Uralungal Labour Contract Co-operative Society), the first labour cooperative society of India (Kerala) formed in 1925.

Uralungal Labour Contract Co-operative Society (ULCCS)

In Kerala, since 1980s, there has been regular turn down in the rate of female labour force participation in the unorganized sector, and the rate of decline seems to have accelerated in 2004–05 and 2009–10 pushing down the overall labour force participation to a low level. The decline has occurred in both rural and urban areas, though the decline is much sharper in rural compared to urban areas. When analysing this change from the perspective of gender, it is seen that during the last decade the socio-economic and structural transformation in Kerala society is evident in the decreased participation of women in unorganized informal labour forces. Labour Contract Cooperative Societies play a vital role in ensuring development and growth related to the sustainability of their livelihood, earnings and working condition.

The Uralungal Labour Contract Cooperative Society (ULCCS), a 94 year old construction society was established in 1925 and registered under Co-operative Societies Act. ULCCS previously known as Uralungal Coolie Velakkarude Paraspara Sahaya Sangham (Uralungal Wage Labour's Mutual Aid and Cooperative Society) was started in Onchiyam village of Kozhikode district in Kerala, where, the structure of village economy in 1950's and 1960's was profoundly agricultural. Women worked in agricultural activities were dissatisfied with the discrimination in wage structure which had been practised for decades. They were low paid when compared to men even though they shared same kind of work. In the same area, majority of women in non-agricultural employment worked from home in a variety of low-productive works like weaving, beady making, pot making, fish selling and also as house maids. Introduction of new technological devices in the field of agriculture reduced the quantity of excess manpower involved in certain category of works and automatically women were expelled from the informal work sector of agriculture. Along with that involvement of men in trade union activities for higher wages forced the land owners to minimize their agricultural operations and many of the unskilled workers lost their income. Meanwhile, a group of agricultural workers were motivated and inspired by the reformist movement led by Sri. Guru Vagbadananda against the rigid caste barriers and social

discriminations prevailed in the early half of the 20th century. When ULCCS was started as a construction cooperative, this group of agricultural labourers with a different ideological perspective have joined in Guru's initiatives and started their work as small scale construction workers.

Today, the society acquired top position in the list of best working Labour Contract Co-operatives in India executing the contract works from the Public Work Department, National Highway Authority, Water Authority, Harbor Engineering and District-Block-Grama Panchayats.

Table 4
Year wise enrolment of laborers in ULCCS

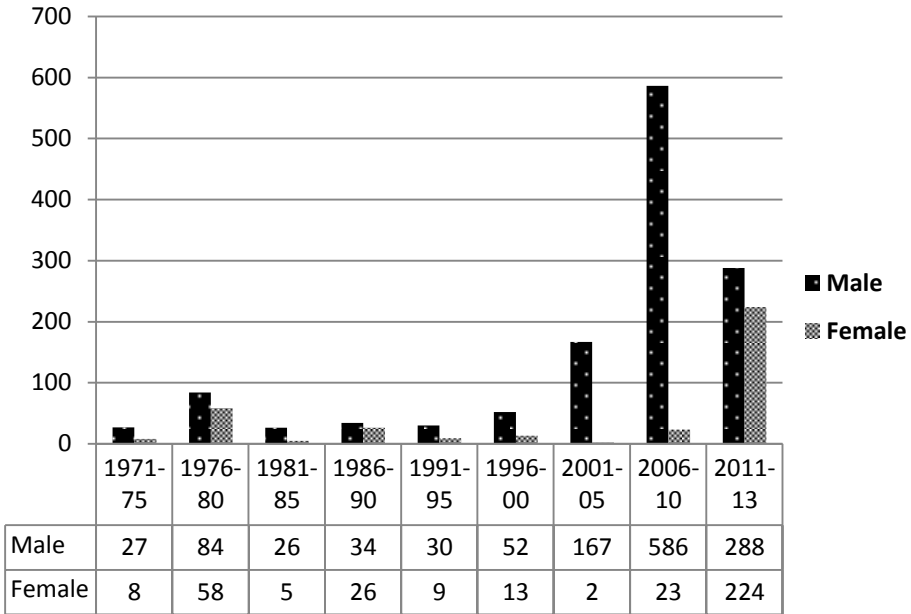| YEAR	MALE	FEMALE	TOTAL
1925-30	30	0	30
1931-35	85	0	85
1936-40	83	0	83
1941-45	34	0	34
1946-50	9	0	9
1951-55	45	0	45
1956-60	23	0	23
1961-65	14	0	14
1966-70	23	0	23
1971-75	27	8	35
1976-80	84	58	142
1981-85	26	5	31
1986-90	34	26	60
1991-95	30	9	39
1996-00	52	13	65
2001-05	167	2	169
2006-10	586	23	609
2011-13	288	224	512
Total	1640	368	2008

Source: ULCCS records

As per records available in the society up to 2013, there are a total of 2008 workers in the unorganized sector including 1640 males and 368 females.

The enrolment of female laborers in ULCCS has started only in 1971-75, 46 years after its inception. In the subsequent years up to 2013, a total of 368 women enrolled as laborers. A comparative account (Table.4).of the enrolment of both male and female workers shows the level of female labour force participation in ULCCS. The rate of late enrolment of women shows their attitude in construction and skilled works when compared to agricultural activities. Earlier women workers in agricultural sector do not require additional technical skills apart from their local wisdom. Moreover, they were comfortable with the kind of agricultural operations without a pressure of time constrain. Moreover, in the earlier years of inception of ULCCS, the reluctance of women

to join in construction works was also based on their misunderstanding regarding the occupational sex-segregation in construction sector.

Fig.1
Comparative picture of male and female enrolment in ULCCS

	1971-75	1976-80	1981-85	1986-90	1991-95	1996-00	2001-05	2006-10	2011-13
Male	27	84	26	34	30	52	167	586	288
Female	8	58	5	26	9	13	2	23	224

Source: Field data

After 1970s, there was visible fluctuation in the enrolment rate of female labourers. The realization of comparatively safe and comfortable labour environment in the construction sector and the incentives and financial support that ULCCS had provided attracted many female labourers. Within a short period of 2-3 years the enrolment rate of female labour force was increased very much (Fig.1) and in the consecutive years it was approximately equal to men except in 2006-10.

Self Help Groups like Kudumba shree has also played a significant role in enhancing the enrolment rate of females. Recent increase in enrolment of women in ULCCS supports this finding. This can be substantiated with the U curve relationship between labour force participation rate and level of development (Sadie, 1965). Families where the poor economic condition is flagged by low levels of income, contribution of women to family economy usually commands for a minimum survival. Increase or improvement in income reduces women's work pressure and it even resulted in a total taking out from work as part of family status. The changing status of women's participation in

the unorganized and informal work sector of ULCCS from 1970-2013 is a clear depiction of this phenomenon. Employment migration of males to Gulf countries during this period strengthened the family economy and women assume a high[1] status with the role of House wives. This can be substantiated with the implicit cultural values associated with social upliftment as also reported in many other areas of India. (Chakravarti, 1993; Poitevin and Rairkar, 1993).

Religion and Female Labour Force Participation

The predominant labour enrolment of Hindus (both male and female) in ULCCS highlights the type of dominant population in the area. Earlier only Hindu members were enrolled in this cooperative society but Muslims and Christians started enrolling in the recent past. The female labour participation of Muslims and Christians are less compared to Hindus.

Fig. 2
Religion wise enrolments in labour force

	1	2	3
Hindu	1595	363	1958
Muslim	28	4	32
Christian	17	1	18
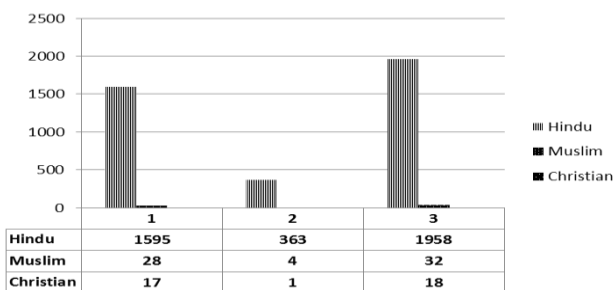
Source: Field data

A large number of Muslim families from low income families depending on marine fishing are inhabiting in Onchiyam village. However, their low enrolment in ULCCS as construction labourers during its initial years is a clear reflection of the socio-cultural norms and restrictions in the community, discouraging such outdoor economic engagements. But now decrease in the availability of marine resources forced them to take up diversified economic activities to overcome their poverty and they started to join in the unorganized work force of ULCCS. The low number of Christian workers substantiates the total number of Christian families in the area.

Education and Labour Force Participation

Levels of economic participation among the women are found associated with the process of economic development and socio-cultural

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[1]M.N. Srinivas referred to such withdrawal of women from labour as an upward mobility strategy or Sanskritization.

progress. In the organized work sector of Kerala, the issue of educated unemployed in general and females in particular is an important dimension to be considered towards addressing the general issue of female labour force participation. It is an established fact that women of low education levels are more likely to involve in unorganized workforce than those of others. The causal mechanism behind this is a nexus of low income and resultant household-level poverty. When looking into the educational level of female labour force in ULCCS, it is seen that among Hindus, the number of women who have not qualified SSLC is more when compared to those who have qualified. But the situation is same in the case of Christian and Muslim labourers even though they are few in number. Education is an important factor that leads to the selection of occupation whether it is formal or informal sector.

Table: 5
Educational level of the labour force

Qualification	Hindu		Muslim		Christian	
	Male	Female	Male	Female	Male	Female
Below10thstd	1243	282	24	0	14	0
Above10thstd	352	81	4	4	3	1

Source: Field data

Area wise Enrolment of the Female Labour Force

In the early years of inception, the labourers enrolled in ULCCS were from the surrounding places in Onchiyam village. This situation has continued for several years. With the expansion of construction works to other places, people from outside the villages were also started to enroll in ULCCS. In such cases, it is convenient for the workers from outside to put their labour and family affairs together. That is also one of the reasons for the increase in number of women labourers in recent years. Job security is also reported as an important criterion by the women in pursuing their employment opportunities with ULCCS.

Table 6
Area wise enrolment of the female labour force in ULCCS

Area	Male	Female	Total
Onchiyam	1085	138	1223
Hindu	1075	138	1213
Muslim	7	0	7
Christian	3	0	3
Out of Onchiyam	555	230	785
Hindu	520	225	745
Muslim	21	4	25
Christian	14	1	15

Source: Field data

Now, according to the current records, more number of female labourers is from outside the village where this co-operative society is now functioning. This is because of the reason that women feel free to work in the construction sector outside their home premise. Out of the 785 workers enrolled from outside Onchiyam, women labourers constitute 230 (29%) in number. This is far greater than the number of female labourers enrolled within Onchiyam village.

Conclusion

As per Census reports and reports of the Planning Commission, there has been a steady decline in the labour force participation of women since 1980,s and the decline found to be accelerated in the last decade between 2004-05 and 2009-10 putting the rate to a low level. This has happened in both rural and urban areas but much serious in rural areas especially in the unorganized sector. Economic conditions in the State have been particularly deteriorating to opportunities for female employment which is an indicative of the fact that there has been challenging economic marginalization of women in the process of development. This inconsistency noticed in economic indicators of female work participation which deserves special attention from the part of planners and administrators.

Contrary to the national and State level data provided, the recent increase in the enrolment of female labourers in ULCCS, present a different picture with some positive economic indicators. Cooperative societies like ULCCS can manipulate this situation through training programmes and orientation classes focusing on women for enabling them to engage more in decision making and to handle leadership positions. In order to rectify the imbalances in labour force participation and ensure the sustainability of cooperatives, it is necessary that gender issues must be properly addressed especially in situation where a clear disparity in gender and economy exists.

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THE RAMAYANA, A CIVILIZATION: TRACING THE CULTURAL TRAJECTORY THROUGH MYTHS THEN AND NOW IN DEVDUTT PATTANAIK'S *SITA*

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People are trapped in history and history is trapped in people
-James Baldwin (n.pag.)

This paper studies the epic, the Ramayana as Civilization; a complex formation of human society marked with a specific culture at a point in time. *Oxford Learner's Dictionaries* defines civilization as "a state of human society that is very developed and organized/ or a society, its culture, and its way of life during a particular period of time or in a particular part of the world" (n.pag.). Subsequently, while viewing the classic story of the Ramayana as a civilization, this paper majorly examines it through grand-narrative and mini-narrative corresponding to the past and the present culture respectively. Establishing the basic stance on culture, this paper while rooting its origin also borrows its multiple interpretations unfurling its versatility. M.A.R. Habib in *Modern Literary Criticism and Theory* (2008) eloquently describes culture having its roots in latin word cultura; to cultivate. However, progressively culture shifted from its reference to tending crops in Renaissance to being civilized in late eighteenth century to a diverse way of life in Romantic period to finally referring to culture as a hierarchical structure in Victorian period (89-94). Derivatively, the changing dynamics of culture over the period of history has lead to an academic inquiry into culture giving rise to cultural studies that majorly attempts to investigate the innately invisible relationship between culture and power. Furthermore, propelling cultural studies, Mathew Arnold (1822-188) and Raymond Williams (1921-1988) in their notable works, *Culture and Anarchy* (1869) and *Culture and Society* (1958) industriously define culture as a state of perfection that curbs human miseries and culture as ordinary that disrupts the cultural hierarchy of high and low respectively. Besides, Greta Carroll in an article named "Defining Culture and Its Role in Literature: Stephan Greenblat's "Culture", " defines culture as "a term that is repeatedly used without meaning much of anything at all, a vague gesture toward a dimly perceived ethos" (n.pag.), subsequently calling into question the arbitrariness associated with culture presently. Derivatively, this paper intends to examine

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the varying dynamics of culture in two antipodal time-zones; past and present adhering to one story, wherein one specific time zone while representing its civilization also represents its power politics that invisibly rules the roost. Visibly, the study of two civilizations then (past) referring to *puranic* age propelled by monarchy and now (present) propelled by democracy through a classic work is majorly sorted using myth- a philosophy of story-telling to unfurl culture- an hierarchical structure.

Devdutt Pattanaik (b.1970), a renowned Indian mythologist formidably elaborates in his speech titled, "Devdutt Pattanaik's Talk on Science and Mythology at the Space Applications Centre, ISRO," about the evolution of the term myth ranging from its Greek origin to its pervasively unbiased nineteenth century meaning to its afresh twenty first century connotation. The term myth is said to have originated from the Greek word *mythos,* that meant a story, studied in contrast to *logos*, that meant logic/rational. Apparently, the Greek literature while studying mythos and logos, recognized myth/mythos as a philosophy of stories and logos as a philosophy of logic. Describing the historical roots of mythological literature an article named "Mythology in Literature," states:

since the Golden Age of the Greek and Roman empires, literature has been a tool used to tell stories about gods and how our world came to be what it is now. Throughout history, cultures from around the world have distinct characteristics, values and events that reflect and make their culture special. Mythology in general has been one of the most used sources for various productions and literary works, including novels (Riordan's Percy Jackson and the Olympians, which is a modern take on classical greek mythology), encyclopedias and poems (Homer's The Illiad). (n.pag.)

Furthermore, with the rise of colonial power successfully colonizing Asia, America and Africa, the European orientalists established themselves as real/logical/rationale. Exonerating their stance on colonizing the colonized, they prepared a binary of refined and absurd, real and unreal, fact and fiction, logical and irrational, derivatively, redefining myth as an irrationally absurd unreal irrational fiction. Palpably, situating their ruling philosophy as scientifically measurable they thrust everything opposite as immeasurable thus amounting to myth. The nineteenth century oriental philosophers like Sir Isaac Newton, Charles Darwin etc., made several progressive inventions and discoveries however, reluctantly grounded themselves in the totalitarian set up of the society. The society that enmeshed in the draconian institution of religion and state referring to church and king respectively, concocted the freshly advancing theories as per its retarding tendencies of religion and state. Palpably, their inventions and discoveries were limited to science; measurable/logical/proved/ rational consequently, dragging the understanding of the universe in between

logos and mythos as measurable and immeasurable respectively. Apparently the massive shift from Greek literature to nineteenth century literature marks the confounding shift of myth as the philosophy of story to myth as a piece of falsehood only.

While rupturing the nineteenth century binary of logos and myth as fact and fiction respectively, this paper situates myth in between the fact and the fiction. Fact; sun rises from the east and sets in the west, two plus two equals four etc., being measurable referring to as universal truth and fiction; unicorn, mermaid, Harry Potter etc., being immeasurable referring to as universal falsehood are binary opposites, however, myth is located in between these two defined as subjective truth. Various religions like Islam, Hinduism, Buddhism adhering to one god Allah, various gods, no god respectively refer to neither universal truth nor universal falsehood rather subjective truth (someone's truth). These subjective truths/myths responding to questions pertaining to why rather than how are transferred generation to generation via divergent medium: symbols, traditions, folklore, images, stories, rituals, languages etc. Contemporarily, mythology refers to the study of myths; tales of subjective truth.

Devdutt Pattanaik, along with contemporary Indian English writer Chitra Banerjee Divakurani (b. 1956), has immensely contributed in reviving Indian mythological literature. **Arundhati Venkatesh, while reviewing Pattanaik's *Sita* prudently states, "**What was the Ramayana before politicians appropriated Rama, and western thought process discredited him? Devdutt Pattanaik takes us through the twists and turns of the timeless tale that has evolved over thousands of years, embellished by regional retellings" (n.pag.). Since time immemorial, Rama's heroism has been cemented through certain mediums: Valmiki's *Ramayana*, various school plays, excerpts from *puranas* and its infinite regional talebearer versions hitherto. Sanely, *Sita*'s story of rebelliousness and assertion stand fervently antithetical to her century old socio-historical representation. Comprehensively, shifting from defining Sita as submissively obedient and sacrificial ideal wife to an assertively independent modern woman. This is further claimed in an article named "Chitra Banerjee Devakurani,", where *The Wire* in reviewing Baneejee's landmark compilation *The Forest of Enchantments* (2019), describes it as, " 'A work . . . of pluralities and possibilities . . . This is the Sitayan we will give to our daughters, that they may imbibe Sita's strength, and even more proudly to our sons, who will learn how a woman is to be treated' [*SIC*]" (n.pag.). Derivatively through the endless narrations of the Ramayana so far, the human psyche is conditioned in a particular manner: ranging from Valmiki projecting Rama as hero and Sita its heroine, to Tulsidas projecting Rama as god and Sita its godess, to Adbhuta Ramayanat projecting Sita as a wild form of Kali, to a very recent Nina Paley's

animated featured film, "Sita Sings the Blues" projecting Rama as an abuser hero and Sita an abused heroine. However, this paper through thematically situating on cultural studies, attempts to explain how Pattanaik's *Sita* not only represents the *puranic* culture but also the modern twenty-first-century culture also, such that both the cultures are the victim of power politics.

Thematic Stance

Civilization refers to a complex formation of society incorporating various institutions like law, education, medicine, politics, religion etc., to aptly organize the functioning of the society. However, culture being an integral part of the society refers to a system of shared beliefs, values, customs, behaviours, and artefacts that the members of the society imbibe in order to cope with their environment and amongst each other. Furthermore, culture promoting distinctive cultural traits depending upon different civilization, is transmitted from generation to generation. Seemly, civilization and culture are innately dependent on each other, collectively chiselling each other's credibility.

The *Ramayana, an ancient Indian epic, originally* composed in Sanskrit in the fifth-century BCE by a sage named, Valmiki, refers to a story of the exile and then return of Rama, prince of Ayodhya (Raghu Kul). It is believed that the Ramayana came out in the form of the teaching lessons in the forest delivered by Valmiki to Rama's sons, the twins Luv and Kush. While clarifying on the multiple versions of the Ramayana, Pattanaik states that over the time multiple retellings have added regional sublime and divergent explanations. Amidst this he situates the re-telling of *Sita* by drawing inspiration from diverse versions while situating the main hold on Tulsi Das's Ramayana, who views Rama as king and Sita as queen. Anindita Basu, in an article named, "Ramayana,"while iterating on two major versions of the Ramayana states that "the *RamavataRama*, composed by the Tamil poet Kamban in the twelfth-century CE, is popular in the south India and the *Ramacharit Manas*, composed by the Awadhi poet Tulsidas, is extremely popular in the north India. Other variations exist in Bengali, Malayalam, Telegu, Kannada, and other Indian languages. She further elucidates, "while the basic story is about palace politics and battles with demon tribes, the narrative is interspersed with philosophy, ethics, and notes on duty. . . . the Ramayana leans more towards an ideal state of things: Rama is the ideal son and king, Sita the ideal wife, Hanuman the ideal devotee, Lakshman and Bharat the ideal brothers, and even Ravana, the demon villian, is not entirely despicable" (n.pag.). This effectively defines the perfection as a respectable norm in the fifth-century BCE when *puranas* played an indispensible role in conditioning the central institutions largely: governance, marriage and education. *Puranic* civilization based on monarchy, bestowed much responsibility on the king to organize its kingdom justly, consequently

conditioning Rama to be duty-bound. The duty bound nature entraps Rama in so far that he is looked up as an epitome of perfection, such that he sagaciously conforms to exile and Kaikeyi's demand, "Ayodhya is not mine to give or Bharata's to take; Ayodhya is the responsibility of the Raghu clan, not our property . . . We cannot choose the circumstances of our life, but we can make our choices. I have chosen to be true to my clan" (Pattanaik 85). Furthermore, marriage in *puranic* civilization was said to be the most pious union. Based on myths (stories) of sacred union of Vishnu and Lakshmi, Shiv and Shakti, Brahma and Saraswati, marriage was elatedly extolled, so much so that structure of perfection/idealism was set for husband and wife. Hooking on JayaRama V's article on "Hindu Marriage Purposes and Significance," he explains marriage: as symbolically represent[ing] the same relationship that exists at the universal level between the Purusha, the Highest Supreme Self or Father God and Prakriti, the Universal Divine Mother or Mother Goddess, who as the dynamic energy of God is responsible for manifesting the Creation under the Will of God. Together they participate in the act of creation and bring forth all the beings as their progeny. As the   epic Ramayana and the Mahabharata illustrate, a couple ought to stick together through the ups and downs of life, however challenging and arduous the situation may be, taking care of each other and keeping faith in each other. Hinduism recognized marriage as a social and family obligation to perpetuate a divine centred life in which self-realization rather than sexual gratification is the reason for its continuation." (n.pag.)

Nevertheless, polygamy was immensely popular for the major number of men died in the war leading to the rapid increase in the ratio of women. However, Rama sets in the fRamae of an ideal husband for not choosing to marry anyone after Sita and crediting her due right by placing her slippers on throne adjacent to him, while Sita sets in the fRamae of an ideal wife for accompanying Rama in exile and proving her purity through trial by fire. The *puranic* civilization that did not solely view marriage as a purely human affair, but as a sacred covenant between a man and a woman attended by heavenly powers, Rama and Sita set a quintessential symbol of love and sacrifice. However, the cultural studies intending to investigate the invisible power politics in every culture, helps to examine the prejudiced *puranic* culture. Situating on Wendy Doniger's article named, "Purana," where she states "the early *puranas* were compiled by upper-caste authors who appropriated popular beliefs and ideas for people of various castes" (n.pag.). Subsequently, the pervasive narratives of *puranic* culture corresponding to perfect governance- defined as Rama Rajya, marriage- defined as active ideal husband Rama and passive ideal wife Sita, and education- defined as everyone's birthright, was popularly fRamaed by the rich upper cast scholars of the time. The established narratives thus amounted to the creation of high/popular culture; referring to the

elite (the one's living in the field/town) and low culture; referring to marginalized (the one's living in the forest). Rama Rajya referring to the flawless kingdom of perfection was however never achieved because despite Rama's unabated sincerity towards Raghukul, basic human miseries like poverty, illiteracy, enviousness did prevail, thereby crediting utopian sense to Rama Rajya. Furthermore the perfect norms for ideal couple reflected through Rama and Sita actually portrayed their unsuccessful union, whereby despite complete allegiance to each other they failed to unite, apparently separating their inseparable souls, thereby again crediting utopian sense to marriage. Furthermore, education referred to as everyone's prerogative, other than males was ironically only rendered to females who were associated with kings in the field/town. Sita, Urmila and Kaikeyi, daughters of king Janaka and king Kosala respectively not just sorted vedic education as their primary right, but also enjoyed the right to choose their partners through *swayamber* however, tadka and srapnakha, dwelling in the forest remained ignorant of the basic amenities, so much so that their attempt to natural desire brings their downfall. Comprehensively, latching on French sociologist, Pierre Bourdieu's (1930-2002) term, 'cultural capital', that refers to an attempt to make "cultural distinctions to enforce hierarchies" (Cuddon 175), the legitimized norms were fRamaed by the one's in power who lived in town/field, to control the one's in forest and town too. Thus, the universally legitimized norms are disseminated through myths (popular stories) to create cultural hierarchies.

Additionally, *puranic* culture intending to eulogize Sita as an ideal wife for her passive swayamber, agni-pariksha(trial by fire), and her final renunciation by Rama, and Rama's duty-bound approach, thereby construct a grand narrative defining an ideal woman and an ideal kingdom. J.A. Cuddon states Francois Lyotard (1924-1998), in *The Postmodern Condition: A Report on Knowledge* (1979) explains grand narrative as authoritatively totalizing narrative that "attempts to provide a comprehensive explanation of human experience and knowledge". . . such that the consequent "blind faith placed in the singular explanations provided by the grand narratives of modernity has led to an intolerance of difference" (312-313). Cogently, the divergent re-telling of the Ramayana each rising from different culture hitherto, has its variant narrative. Velcheru Narayana Rao in a research paper named "A Ramayana of Their Own: Women's Oral Tradition in Telugu", states:

> the *Ramayana* in India is not just a story with a variety of retellings; it is a language with which a host of statements may be made. Women in Andhra Pradesh have long used this language to say what they wish to say, as women . . . there are group of songs that are sung by upper caste Brahmin women and those sung by lower caste women.

> I shall demonstrate that while the two groups of songs represent a distinctly female way of using the *Ramayana* to subvert authority, they are still very different from each other, both in the narratives they use and in the specific authority they seek to subvert. (115)

Therefore, Pattanaik through *Sita* attempts to represent the present modern civilization by offering localized/mini narrative of the Ramayana, which does not condemn its past representation rather magnifies its versatility to remain timelessly representative of the present culture too. Establishing on Lyotard's attempt to "embrace a multiplicity of theoretical viewpoints in order to appreciate the heterogeneity of human experience, and employ *petits recits,* little narrative, to enable a better comprehension of and ability to respond to, local, contingent and temporary circumstances" (Cuddon 313), this paper views Pattanaik's representation of the Ramayana as the modern complex formation of society that not only remonstrates the established authorities based on grand narratives but also projects multiple mini narratives that voices the margins. Pattanaik's *Sita* displays Rama and Sita as the main characters, expressing the Ramayana as a love story of two birds, such that one is a caged bird, Rama and other a free bird, Sita. The character of Rama is representative of a scion of *Raghu* clan whose journey from childhood to adulthood is such that he is bound between the rules thus amounting to a caged bird. Furthermore, the character of Sita, representative of the daughter of the earth, "Bhumija, Maithili, princess of Mithila or Veidehi, lady from Videha, or Janaki . . ." (Pattanaik 10), is an unbound character, amounting to a free bird who opines her views where ever necessary. Furthermore, Sita's robust reply to Rama's advice to not take her [Sita] along to exile she states, "I do not need your permission. I am your wife and I am supposed to accompany you, to the throne, into war and to the forest. What you eat, I shall taste. Where you sleep, I shall rest. You are the shaft of the bow that is our marriage; you need the string to complete it. My place is beside you, nowhere else" (Pattanaik 82). Besides, Sita's choice to transgress the *lakshman rekha* despite knowing that "as long as she stayed inside the line, she was safe. Outside she was vulnerable" (Pattanaik 132), and her determination to prioritize Rama's reputation over her security when Hanuman offers her to climb on his back to safely go back to Rama from Lanka, "Let my husband liberate me. His honour is at stake" (Pattanaik 196), are incidents referential of Lakshaman and Hanuman's vitality in establishing the growth of the main characters, Rama and Sita. Additionally, Sita's abduction by Ravana wherein she imperatively "refused to look at her abductor . . . [not giving him] the satisfaction of seeing her wail and whimper in fear" (Pattanaik 134), and advertently pulling off "her armlets and anklets, the chains around her neck and earrings, and began dropping them below, hoping they would create a trail for

Rama to follow" (Pattanaik 135), derivatively, corroborates the assertiveness in the character of Sita.

Besides, Pattanaik highlights character of Shanta, Kaekeyi, Mandodri, and Sarupnakha to represent the versatile women characters in modern civilization, who stringently believe in availing equality and agency of choice. Shanta, Rama's only sister, despite unwelcomed by king Dashratha, is represented as the one behind the birth of her four brothers. Shanta's victorious attempt to lure Rishyashringa, as was foretold to Dashratha by Yogi Anga, that the only way to have sons will be a yagna offered in the presence of Rishyashringa (who was otherwise a celibate having abandoned society and yagna). This represents modern day woman who wilfully uses her body, apparently toppling the traditional stereotype that pejoratively demeans such a woman as a whore. Furthermore, representation of Kaikeyi, Dashratha's second wife, who not just shielded Dashratha from arrows and motivated him verbally on the battlefield when he was invited to fight the asura by Indra, but was also promised on marriage by Dashratha to make her his true princess and her son the scion of Raghu clan. However, denial of vows incited Kaikeyi to demand her only wish from Dashratha; send Rama on exile for fourteen years while enthrone Bharat in Raghukul. Derivatively, Kaikeyi, a well-learned woman represents an assertive modern woman who knows how to use power of knowledge to enjoy motherhood and demand her promised rights in the patriarchal world. Furthermore, Mandodri, Raavan's wife, is consistently seen as one tolerating Ravana despite his obsession to seek Sita's love. Nonetheless, Mandodri continues to stand for Sita while her forcible stay in Lanka. Thus, Mandodri is afresh modern woman reflection who stands by another woman no matter what the case, derivatively challenging the pervasive narrative 'woman is woman's biggest enemy'. Additionally, Sarupnakha is quintessentially illustrated as a nomadic demon, envious of Rama's love for Sita gets her nose mutilated by Lakshman, and is thus, expressed as one fixed character avenging her insult throughout the plot. Sarupnakha is a strong modern character who has the agency of choice, and further reflects her avenging tendency if deprived of making a choice. Moreover, Sita's dedicated attempt to not whimper in fear or wail in distress rather remain calm and composed while Ravan abducts her to Lanka. "She stood there firm as a rock with but two blades of grass between her and her tormentor, but her heart was growing restless: when would Rama come?" (Pattanaik 151), reflects a modern woman's indomitable spirit which might break her from outside, yet erects her spine from within.

Besides, Raymond William's various discursive formations in understanding culture: dominant, residual, emergent. The dominant, is the

culture of the present/now modern civilization that circulates divergent mini narratives to threaten the totalizing power of grand narrative, such that one of the vastly prevalent mini narrative of womanhood refers to modern woman as active, strong, assertive, free over fragile, weak, submissive, confined. The residual, is the culture of earlier social formation like *puranic* civilization that leaves behind its rooted image to be not only envisaged by future dissidents but also admire the historical culture for its diverse art form. The emergent, is the culture of the new emerging modes of social interaction that gives space to the multiple rebellious voices approaching from the margins to further their localized narratives like queer theory, dalit literature, post feminist women discourse, tribal voices etc.

Ravan, a devout yogi worshiping Shiva to arrogantly misusing his powers to sacrificing Khumbkaran, his brother; Indrajit, his son and his massive army to fight Rama for Sita in Lanka corresponds to his gradual downfall. However, the abrupt transformation is noticed in his character as he states while dying from the brahmastra; the greatest arrow in the world charged with the powers of Brahma, "I realize I never saw you Rama. I just saw the man who my sister hated, my brothers respected, my queens admired and Sita loved. In seeking knowledge from me, you are hoping that I will finally expand my mind and discover the essence of the Vedas . . . . You are the ideal student whose curiosity makes the teacher wise" (247). Furthermore, Rama's greatness in bowing to the supreme knowledge Ravana imbibed speeks volumes of their (Rama and Ravana) character. Rama after successfully killing Ravana, greets him:

Nobel one, son of Vishrava and Kaikesi, devote of Shiva . . . I salute you. I am Rama, who was responsible for mutilating your sister's body, for which I have been duly punished. I am Rama, whose wife you abducted, for which you have been duly punished. We owe each other no debts. But I seek from you knowledge that you wish to leave behind as your legacy. (Pattanaik 246). Therefore, Rama and Ravan together represent modern culture that prioritizes knowledge in so far that is respected in every form. The post modern claim that knowledge leads to power and vice-versa, as claimed by Michel Foucault (1926-1984), is thus, referential through the character sketch of Rama and Ravan.

Conclusion

Conclusively, on analysing the twenty-first-century culture, the musing giving way to Ram Rajya is yet another strand surfacing the present power politics, that intends to create a utopian governance. Hooking on American Sociologist, Herbert Grans's important work, *Popular Culture and High Culture* (1975) he cogently states, "different cultures are linked to its socio-economic and educational classes" (Cuddon 180), visibly, the present

engrossment of governance marked with Ram Rajya introduces the arbitrary facet leading to cunundrum. Since, culture encapsulated in power wreath, has gained several meanings progressively, it however remains a major part of a civilization based on one's lived experience. Latched on Stuart Hall's assumption, "culture is not what popular/elite fancy, it is rather an experience lived, experience interpreted and experience defined" (Barry 175), this paper thus sets a field of critical enquiry that views culture as dynamically representing civilization. Hence, this paper intends to meticulously examine the Ramayana through philosophy of story; myth and thus rings a clarion call to ponder over the grand narrative of Ram Rajya which has always ruled the roost from *puranic* to modern times, despite its antithetically utopian stand. Hence, by subverting the association of myth with falsehood and scrupulously situating the Ramayana as a subjective truth locating in between fact and fiction, this paper not only portrays two distinctive civilizations but also describes the trajectory of culture from *puranic* to modern times.

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DEMOGRAPHIC PROFILE OF
THE WOMEN OF TODAPUR-DASGHARA, DELHI

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Introduction

Fertility is generally used to indicate the actual reproductive performance of a woman or a group of women (Thompson and Lewis, 1965).The universe revolves around the maternal and child health. Birth and death of a child is the key controlling the family structure. Every aspect of human life is influenced by fertility today. The fertility of woman is a vital concern to all people. Menarche and menopause govern the beginning and end of fecund period. It is the period during which a women can conceive and give birth to a young one. In demographic studies the reproductive span that is the childbearing period of woman is usually taken to be between 15 to 49 years of age. Thus, a fecund woman may or may not be fertile but a fertile woman must be fecund. Fertility is associated with the following parameters: age at menarche, age at marriage and age at menopause. There is a wide variation in menarcheal age. Many factors including genetics, nutrition and socio economic conditions influence age at menarche (Eveleth and Tanner, 1976; Bhasin, 1990; Bhasin and Nag, 2002(a)). Genetics perhaps sets the boundaries but environment dictates how one falls within the limits. Similarly, menopause is influenced by nutrition, genetics, socio-economic conditions, climate, smoking habits, drugs and contraceptives (Indian Council of Medical Research, 1998; Frish and McArthur, 1974; Beall, 1983). The relationship between age at marriage and fertility is well known and age at cohabitation determines the reproductive life span of a woman and has direct bearing on fertility (Maudlin and Berelson, 1978; Nag, 1982; Pandey and Talwar, 1987; Chaudhary, 1984). However, It is found that a later stage at marriage reduces fertility (Agarwal, 1967; Durch, 1980; Yadav and Badari, 1997). Educational level, economic status, religious attitudes, women's work participation etc., are other factors affecting fertility (RGI-fertility survey,1971; Basu et al.,1988; Bhasin,V.,1990; Elamin and Bhuvan,1999, Pandey et al., 2000; Bhasin and

Nag, 2002b), in addition to, conception control practices and attitudes, (Bhuyan and Ahmed, 1984).

The present paper explores the demographic profile of women of Todapur-Dasghara. In this paper authors want to estimate the various demographic parameters among women including   literacy, age at marriage, age at menarche, duration of post partum amenorrhea and mortality.

Methodology

The present study was conducted among the rural women of Todapur-Dasghara in Delhi. The data was collected from ever-married women aged 15-56 years from a sample of 900 households using interview schedule. The interview schedule consisted of questions on household identification, ego's name, age, etc., besides questions related to literacy, menarche, post partum amenorrhea and mortality. The data collected was statistically treated using descriptive statistics. In some cases age could not be properly assessed due to misstatement of age especially by older women who tend to understate their true ages. There are chances of underreporting in some cases about data on reproductive wastage.

In Delhi, most of the urban villages engulfed within urban areas and have become slum pockets. Delhi had 369 villages in 1981 of which 111 villages were urban and 258 were rural villages. The universe of population in the present study is the urban villages, Todapur-Dasghara with a population in 4134. Todapur-Dasghara is located along the ridge in large master plan green in an area of 20 hectares. The population of these two villages not only comprises of original inhabitants, who are Jat and Yadav, but a good percentage of the population belongs to the migratory population from Bihar. Tap water, Sewage disposal facility and electricity are available in these two villages. Many women, who mainly belong to the migratory population of Bihar, are working in agarbati factories, with wages which are much below the normal wages prescribed by the government. The Study was ethically cleared by the ethical committee of department of Anthropology, University of Delhi.

Results and Discussions

Menarche is the primary indicator of onset of sexual maturation in a female which affects her reproductive life. Age at menarche is varied as it being the physiological phenomenon affected by interaction between different factors such as genetic, nutrition and socio-economic status (Eveleth and tanner, 1976). Earlier, in India, age at menarche in many societies also determined age at marriage, as girls were married before or immediately after the attainment of menarche (Mandelbaum,1974). Early menarche and late menopause gives greater reproductive span than vice-versa situation, therefore, higher fertility is expected in such cases. Among Todapur-Dasghara girls, menarche is relatively

uncommon before 13 years of age. Menarcheal age for every married women ranges between 11 and 18 years. The median age at menarche is 14.0 years[mean age at menarche is 13.99 years]. The mean menarcheal age is almost same as that for rural Indian population (mean 14.04 years: ICMR,1972).

The Crude Birth Rate is a rate of total registered live birth to the total population also in a specific year, multiplied by thousand.

$$CBR = \frac{\text{Total Population of Children who took birth in a}}{\text{Mid} - \text{Year total Population}} \times 1000$$

Where CBR –Crude Birth Rate

B= Total number of birth Registered during calendar year

P= Total Population at the middle of the year

K= Thousand

$$CBR = \frac{B \times K}{P}$$

A look at the current fertility level indicates that CBR for women of Todapur–Dasghara is 24.38 births per 1000 individuals. It is higher than all Delhi Crude birth rate for year the 2002[17.2:SRS,2003], but slightly lower than all India [25.0:SRS,2003]. The total fertility rate is 1.24 per 1000 woman. The estimates of age specific fertility rates show that majority of total fertility is concentrated in the prime child bearing age of 20-34 yrs. [Table-1 and Graph-1].The fertility rate declines in the next age group 35-39yrs. Among Todapur-Dasghara women, the early child bearing is at the age of 15-19 years and child bearing at the age of 39 years and above is quite low.

Table 1
Age specific birth rate for the population of Todapur, Dasghara

| Age Group	Age Specific birth rate
15-19	10.00
20-24	14.55
25-29	21.8
30-34	29.6
35-39	8.7
40-44	2.79
45-49	8.99
50-56	3.33
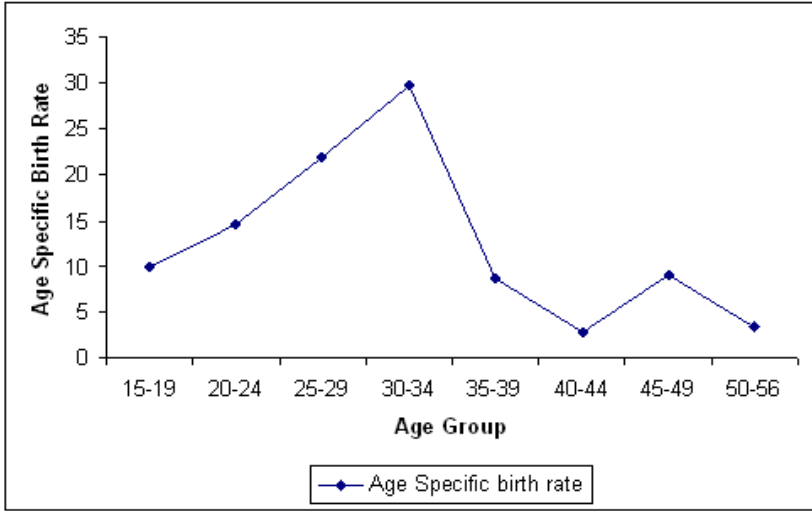
Graph 1
Showing the age specific birth rate of the population of Todapur-Dasghara.

In the present study, age at first marriage refers to the age at formal marriage. In this group, the formal marriage is always immediately followed by cohabitation, because, most of the marriages are taking place after the age of 15 years. The study of patterns of age at first marriage indicates that more than 53.6% of the women got married between 15-19 years of age while proportion marrying before 15 years of age and above 25 years of age is low (Table 2). It is observed that 59.7% of the women get married before 18 years of age (Table-2).The median age at first marriage for women aged 15-56 years is 18 years (mean 18.72years).

Table 2
Showing the distribution of ever married women, by age at first marriage

| Age-cohort	Number of marriages	Percentage	Valid Percentage	Cumulative Percentage
10-14	55	6.1	6.1	6.1
15-19	482	53.6	53.6	59.7
20-24	317	35.3	35.3	95.0
25-29	43	4.8	4.8	99.8
30-34	3	.2	.2	100.0
Total	900	100.0	100.0	
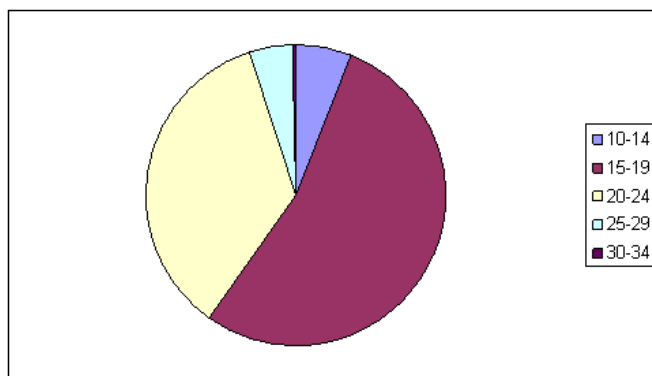
Pie 2
Showing the distribution of ever married women by age at first marriage

Table 3
Showing the number of mothers who breast fed their children

	Number	Percent	Valid Percent	Cumulative Percent
Breast Fed	837	93.0	93.0	93.0
Not Breast Fed	63	7.0	7.0	100.0
Total	900	100.0	100.0	
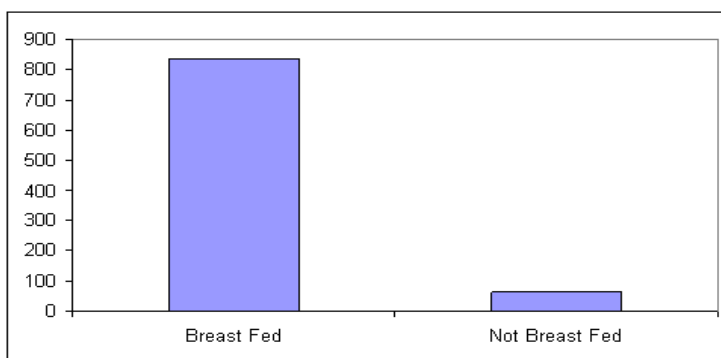
Graph 3
Showing the number of mothers who breast fed their children

The duration of postpartum amenorrhoea following a birth is closely associated with the duration of breast feeding, which tends to suppress resumption of ovulation (Huffman etal.,1987; Srinivasan et al.,1989; Babu, 1996). Thus lactation amenorrhoea is one of the factors that influence the risk of pregnancy following a birth. The proportion of amenorrhoeic mothers gradually decreases as number of months since birth increases. This is also related to breastfeeding of children. Breastfeeding is the major determinant of

prolonged postpartum amenorrhoea. The birth interval and the resumption of next menses, in societies where it is universal, prolonged and of high intensity (Singh and Negi,1985; Srinivasan etal.,1989). However, the duration of post partum amenorrhoea varies from women to women (Knodel and Lewis,1984; Jones,1988).

Table-3. and Graph-3. shows the number of children who have been breast fed and number of children not breast fed. The number of children who have been breast afed is 93% and children who have not been breast fed is 7%. Thereby showing that only a small percentage of children have not been breast fed, that too only in cases where the mother was not well and thus not able to feed the child.

Mortality checks the unlimited growth of population and regulates the distribution of individuals in different age groups. It is a continuous force of attrition tending to reduce population but having its effects counteracted by the force of fertility. The crude death rate for people of Todapur-Dasghara is 7.26 per 1000 population which is higher than all Delhi crude death rate for year 2002.(5.1:SRS,2003). The literacy rate is quite low, about 60 percent of women are illiterate.

Conclusion

From the foregoing discussion, it may be concluded that in general, the egos are currently married, less educated and engaged in household activities. Fertility among Todapur-Dasghara women is higher than all Delhi population as indicated by period and cohort measures of fertility as well as by lower mean age at effective marriage for females. Todapur-Dasghara women are by and large reproductively active during prime childbearing ages of 20-29 years. Women tend to marry early and there is still a fair amount of fertility at very younger ages. Infant and child mortality is relatively higher in groups where fertility is higher, reflecting a well recognized fertility-mortality relationship. The mean duration of postpartum amenorrhoea is 4.9 months. Mean age at menarche is 13.99 years. Though Infant Mortality Rate is lower among these people, but overall mortality (CDR- crude death rate) is slightly higher than all Delhi population with respiratory disorder being the primary cause of death. It may be concluded that among Todapur-Dasghara, woman's age has most significant effect on fertility as well as use of birth control methods while infant mortality is chiefly influenced by fertility.

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PERFORMING ART TRADITION AS AN ETHNOGRAPHY
A study on Pulikkoothu
(Theatre Performance) of the Vedda community of Eastern Sri Lanka

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Art is a social aesthetic phenomenon. It is about standing within the culture of the community. Culture is the way of life of that community (Sivathamby, K: 2014 (1999): 6). Expressing this way of life in an aesthetic way is one of the goals of art; Culture also contributes to the pleasure of art.

Ethnography emphasizes the system of consciously recording cultural events, such as art, that preserve the biological movement of a community, based on their context and agenda. Ethnography can be defined as the expression of a community that identifies with a race or community (Bhakthavatsala Bharathi: 2003 & Sivasubramaniyan, A: 2009).

The art receives great attention in the study of ethnography and in the recordings of its effects, based on the fact that it is a cultural movement of a community and an event that speaks to various movements. Performing ethnography sees everyday life as an aspect of theatre.

The artistic process of realising social realities by playing with emotions occurs as a blow to aesthetic thought. Artefacts are also very useful in cultural studies because of their ability to relate easily to aesthetics. Thus, the uniqueness of the performing arts in ethnography becomes remarkable. It is in this context that the study focuses on the ethnographic domain of the Eastern Vadda community's theatre performances.

Vedda of Eastern Sri Lanka: Identity Issues
The Eastern Province is one of the most endemic Vedda (Vedar community) areas in Sri Lanka. In the Eastern Province, under the Koralaippattu North Divisional Secretariat in the northern part of Batticaloa. The Vedda live alone and in a few villages adjacent to Tamil settlements. In this way Kunchankulam, Madurankenikkulam, Mangkeni, Panichchankeni, Ammanthanaveli and Kattumurivu villages can be mentioned. They are considered to be the Vedda who migrated from forests to the east coast. They are also known as East Coast vedda and coastal vedda (Anderson, Dart: 1985, Seligman Charles.S & Brenda Seligman: 1911 & Yu.Vi, Thangaraja: 1994).

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Yu.Vi Thangaraja (1994), one of the leading researchers on the vulnerability of East Coast Vedda to ethnic identity, emphasizes that Vedda are losing their ethnic identity at different stages of history. Vedda's representation of their identity is explained by the feeling of being victimized by the colonial rulers from the time of civilization to the subsequent integration with the Tamil nation. Vedda, from the long-running conflicts in the country over racism to the present day situation where everything is said to have ended smoothly could not return to their normal life. They could not move freely in the new environment in which they had been displaced from the forest and settled. Therefore, a section of the Vedda demands to live their traditional life without any interference from the government or other races. Leaving the forest is considered to be the cause of the destruction of their health and habitat and the disruption of their deities and way of life.

Many say the repercussions of the resettlement along with the Tamil and Sinhala communities, claiming to liberate and civilize the Vedda from the jungle are even more devastating. Even the ethnic identity of 'Vedar' in the birth register is evidenced by the change to 'Sinhalavedar', 'Tamilvedar', 'Sinhalavar' and 'Thamizhar'.

The globalization environment, which aims to perpetuate a single culture of consumerism, is largely destroying ethnic identity and coexistence of Vedda community. One can understand the concern of the mass media from the point of view of portraying Vedda as objects of their exhibition.

Veddas are not naturally able to study their traditions and biographies. Mixed, proselytizing projects in the name of reform are loosening the foundations of the Vedda. The majority culture as a whole is generalized everywhere. The different cultural elements that Vedda performed and studied for their location and identity are disappearing.

Vedda, however, have been endeavoring to break free from the constant identity changes that have taken place and to retain the strong environment of their surviving traditional life. 'The biological struggle emphasized by the Vedda community is not only for the identity and health of the Vedda community, but also for international recovery' (Jayasankar, S. Eastern University) is beginning to be realized on many levels.

It is in this context that the importance of perpetuating the rites that characterize the traditional life of the Vedda is realized. In this way the Vedda community's performing art gets attention. The 'Pulikkoothu' theatre form, which has been practised for a long time among the Vedda of Ammanthanaveli in the Vaharai region, is today an event that identifies the Vedda among other communities. Next up is Vedda ethnographic news about the Pulikkoothu and what is known through the tradition of annihilation.

Pulikoothu: Ritual to Theatre

In the eastern part of the Sri Lanka, especially in Batticaloa, the village rites of 'Pathathisadangu' is very strong. It is a ritual worship of many deities such as Kali, Mari, Pechi, Kannakai and Vairavar. Such rituals are fundamentally different from the traditional rituals of the Hindu temple. Such rituals are also prevalent among the Vedda community in the Eastern Sri Lanka. However, these rituals are different from the rituals practised among the Tamil community. These ceremonies take place in connection with natural resources and through liminal practices. Animals, water bodies and dead ancestors are worshipped as deities in these ceremonies. Hunting, beekeeping, and their troubles during the process are performed as important events in the rituals of the Vedda. These ceremonies are full of magical rituals, as well as the performances where people gather together.

Bears and tigers are seen as unavoidable in Vedda's rituals. This is made clear by the rituals for the bear deity, the tiger ritual, etc., which are popular among the Vedda. The tiger poses a major threat during the main occupations of hunting and honey cutting. They now perform the ritual of controlling the tiger and conquering it by a spell uttered by their Siyas (ancestors) (Sanmugam, K., Vantharumoolai). Performances for the Tiger and Vedar, which are embodied in string music, trumpet sounds, and vocal murmurs, seem to be startling.

Leaf Pond (Novel Tree, Coconut, Bark, Flower) that adorns the ceremonial performers: The handicrafts include the axe, bow, arrow, saffron, terrifying masks of yellow saffron, and the silence, the darkness of the shade of the trees, and the crowds that surround it keep the ceremonies alive. Hunting and beekeeping are performed during the ritual. The problems encountered in hunting can be seen in the fact that the ritual becomes a lively event and that it attracts those involved in the ritual. The people involved in the event are naturally involved at the majestic level of the environment. It is possible to see situations where some people forget themselves or think deeply about the event and gradually evolve and enter the event. It is clarified here that 'the theatre in a community is capable of expressing both its collective and unconscious mind' (Mangai, A 2010: 10).

Thus, the Pulikoothu is also an event associated with the hunting and beekeeping of the Vedda community. The tiger is considered to be the main character of this performance and hence the name Pulikkoothu. Pulikkoothu is being performed in a few villages in Ammanthanaveli, Palacholai and Sittandy. However, as mentioned earlier, there is a close connection between Pulikkoothu and the hunting rituals associated with the tiger performed by Vedda (Vallipuram, P Ammanthanaveli).

The ritual performed as a part of the Pulikkoothu confirms this connection. 'Religious dances and songs are a form of koothu that embraces a story' (Sundarampillai 2000: 73) in their opinion; A.Sivasubramanian's comment that 'hunting dances, which emerged in a social organization whose main occupation was hunting, was based on observing the activities of predatory animals', (2010: 1988) is also noteworthy here. Similarly, we see the play being re-enacted with the intention of preserving the tradition even after the disintegration of the forms that were associated with ethnic life and career in ancient times, the comments of Maunaguru (1998: 31) also give clarity here.

It goes like this, 'Pulikkoothu, this is the form that our ancestors created to keep them from forgetting the story of how they went astray in the jungle. That's what we do', said Pulikkoothu artist Rasan (Ammanthanaveli). It is customary for any national race to display their values, beliefs, identities, etc. through cultural performances. The purpose of this visualization is to remind a particular group of people of their own traditions, beliefs, values, self-identities, etc., and to convey it to others (A Dhananjayan, A 2018).

On the whole, Pulikkoothu is seen as an art form that beats the resemblance to the life of a Vedda. In today's context where it is considered illegal for the Vedda to continue their traditional occupations, there is a lot of attention being paid to the Pulikkoothu ethnography that speaks to the Vedda's biographical history.

Have you ever seen a tiger while hunting?

'Oh ...We've seen. We have seen everything like red tiger and black tigers;
We have seen thousands of tigers.'

What will you do if the tiger chases you?

'We know some stages if the tiger is chased. We have words to say to him, our ancestors have words; if you say that, the tiger will stay'. (Vallipuram says a word in the Vedda's language).

Do you speak in your own language like you do in Tamil?

'Very low now; Ancestors first had a different language. It stopped when it came in between '.

What is the story behind Pulikkoothu?

'The tiger comes to attack the hunter and the huntress while going on a wild honey hunt; the story is about fighting a tiger and escaping'.

Is this the story?

'This is the story. A lot of stories happen within this. Pulikkoothu stories are happening in a different way now. The hunter will shoot the male tiger. When the huntress came back to fetch water for the hunter who was tired of hunting, the female tiger attacked and the hunter was injured. There is a story

like this too, he says. Arumainayakam (Ammanthanaveli) said that the story was about fighting and escaping and killing a tiger. 'We've been making a difference in the story for just 15 years,' he says. 'We brought the huntress to empower the woman, and added a second tiger instead of one,' he says.

At a Pulikkoothu in the village of Palacholai, a tiger man who saw the tiger being killed gets into an argument with Vedan (Hunter). He begs that he cannot live without this tiger. The story ends with the merciful hunter reviving the tiger by his magic which is a part of vedda's ritual; in the ritual there are some songs will be sung in vedda's language. The dialogue between Vedan and the Tiger man also serves as a strategy for Vedar to bring his contemporary issues into the conversation.

Pulikkoothu Performance: Ethnographic Space

The Tiger-Vedar adventures, from the Tiger-Vedar credits to the dance-and-song anthem, are all lively and endearing to the surrounding Vedar community, especially the children. The ceremony will be held in the shade of a tree for everyone to sit on. Trees and shrubs are planted side by side to depict the forest. Pulikkoothu can also be seen operating as a cultural performance, claiming that 'any object (whether it be a stone, a tree, a plant or a vine, when it enters a cultural performance, it also becomes part of the performance and make us feel the cultural relevance'(Muthiah, I 2018: 1).

As mentioned at the beginning of the article, Pulikkoothu confirms that performing art is a graphic record of the cultural events of a community. In the theatre, the hunter and the huntress will be the first to be featured on the floorboards.

Veder we are
We are living in the forest…
> *thaanam thaanina thanam thana*
> *thaanam thaanina*
Let's hunt in the forest
Vedar ourselves
> *thaanam thaanina thanam thana*
> *thaanam thaanina*

Singing and dancing like that, Veder introduces themselves and tries to get honey. Here we can confirm that the performance is an ethnographic medium by revealing the ethnic identity of the Vedda's through professional songs.

Continuing on, Veder, who is trying to extract honey, rushes forward with the crowd as they realizes a threatening situation, and the Tiger credits

them with another song to the rhythm of the Matala (percussion instrument) sound retort to the amazement, fear, and laughter.

thaaththumiththumi thaanaam tharugida
thaaththumiththumi thaanaam tharugida

The tiger will run fast, run and growl for the song; the tiger pretends to show his openness and active vibrancy, pretending to flow towards the onlookers, small and large. When this happens, the hunters who see the tiger will sneak up on it and the tiger will come running towards them and attack. Conflicts and escapes move the story.

Medicine, which occurs to heal the wounded in conflict; Vedar's ritual worship to resurrect a murdered tiger is to drag the performance into a peaceful environment. Here, as folklorist I.Muthiah points out (2018: 1), performance is also a psychological activity that beautifies one's relationship with nature, society, culture and the environment.

We asked Vallipuram to sing a worship song from Pulikkoothu, who said, 'the tiger is worshiped here in remembrance of our ancestors while going for honey and hunting', He sang diligently a song in Vedar language that could be heard by a prose writer: it can also be said that he chanting it.

He interrupted to ask him if he still sang these songs when he went hunting. "Where to hunt now, I am afraid to go to the forest, deer, ukla, rabbit, wild boar hunting then said. Now we have no meat, just like in this Pulikkoothu performance, then we would all go and cut honey, where the 'Pannikar' (deity) needs honey, honey will form. We take the meat, we do not cook all day, brother, we cut the honey, if we start cutting in the morning, we will cut until the dusk. We will not be hungry if we eat Kunjithen seeds with honey, we will come at night and cook. Now we have no meat. We should eat honeydew mainly. Only by eating, will it stay in our hearts, and we are Vedavamsam (Vedar race) brother, only if we have these, will we have our anchorage and uniqueness. Not all of that now. That's what disease is all about."

Through these conversations, which have something to do with pulikkoothu, the existence of pulikkoothu as an expression of social life, such as the occupation, food, and worship of the Vedar, and as a platform for historical preservation and redemption, has received ethnographic attention.

As such, the pulikkoothu is also an influential performance of the 'Vadamodi', 'Thenmodi' and 'Vasanthankoothu' popular in Tamils of Eastern Sri Lanka. It can be seen that Batticaloa VadamodikKoothu in particular has close links with many of the presentation-organizational systems. This influence can be seen in the performances such as insulation, sheeting, and taro. There are so many types of inserts that it's hard to say which ones are the most common. Batticaloa Vaharai region is one of the areas that has a long tradition

of VadamodikKoothu. Cultural mixes have been widespread, with Vedar settlements along the Tamil side of the region. In this back field, the Pulikkoothu theatre also has to be observed. The impact of the Koothu on pulikkoothu, including the Batticaloa Vadamodik Koothu, has led to rapid changes in the pulikkoothu's unique features. This has to be understood as part of the influence of a majority community on small communities.

It should be noted that in spite of such influences, there is not much attention paid to the Vedar's pulikkoothu in the records of traditional Eelam rituals and arena. Vadamodi, thenmodi Koothu are offered for at least six hours to eight hours throughout the night. It is largely performed as part of the ritual with Mahabharata and Ramayana stories and accompanying branch stories. There is a unique arena called Vattakkalari for this gathering.

Presentation on the thematic issues of the business activities of the Vedda community is pulikkoothu. It has a simple design that can be performed in open spaces where people gather. The performance will take place within 20 to 25 minutes. The cultural mixes that have taken place over the last 15 years have brought about a variety of changes in the pulikkoothu. (Kadirgaman Kannagai, Ammanthanaveli).

The main focus of pulikkoothu will be on the talent to recover from the problems through tiger while hunting and ancestor worship. However, the initial salvage of the pulikkoothu and the ending mangalam are Ganesha and Perumal worships.

The songs that begin with make clear the entry of the Hindu dynasty. This has to be seen as the time when performance hybridization enters the new cult and on the other hand cultural hybridization complements the changes that take place in a performance. The fact that the beginning and end of Koothu is a major religious cult within and outside, the worship of the Vedars inside the Koothu performance is a fitting example of the contemporary reality of the Vedda community. That is to say, it shows the situation in which Vedar seeks to maintain their uniqueness in the context of Tamil-Sinhala social influence.

Concusion

Vedda have lived in the Eastern Sri Lanka with distinct cultural identities. They are interested in continuing to practise their ancient culture. However, they also face a variety of practical difficulties in sustaining these cultural events.

Vedda has been disenfranchised from the traditional living environment and industry. The close-knit environment within large communities is performing a variety of mixes and abandonments. World conditions have changed Vedar's cultural events as the great social culture becomes a common

culture and a single culture. Nevertheless, they are very observant of these changes and are working to continue the traditional way of life.

Vedda perform their cultural activities in an environment where socio-cultural conditions that do not express natural identities and the administration of justice that cannot let them live a normal life are the greatest challenges.

Vedda performances play an important role in revealing Vedda identities and facilitating cultural series learning. Pulikkoothu has also received attention in this way. Speaking of the industry initiative that identifies 'Vedda as Vedda', Pulikkoothu also provides various information about ethnic identity of Vedda community.

Pulikkoothu movement as a performing art is seen to be associated with an ethnographic approach. As a cultural event, performance and ethnography are closely linked to various cultural events and the field of reveals and the mode of disclosure. Pulikkoothu confirms this connection.

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EPIGRAPHY AND TOPONYMS: VILLAGE NAMES IN PALLAVA COPPER PLATES-SOME OBSERVATIONS

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Onomatology or onomastics is the study of history and origin of proper names in general and the study of place names in known as Toponyms while the study of inscriptions is called Epigraphy. The study of toponyms is attempted here by reading epigraphy, especially the copper-plates issued by the Pallava dynasty that ruled in south India.

Pallava dynasty began to establish their rule in the present Andhra Pradesh, soon after the fall of Sathavahanas. Slowly Pallavas moved towards south and established rule in the south India with Kanchipuram as capital. We are able to get more full-fledged inscriptions and copper plates from their time onwards, though Pandyas could do the same in the southern part of Tamil land. So far, we have come across 32 copper plates of this dynasty. Among them thirty copper plates have been edited and published in Tamil by T.N. Subramaniyan.

Among the available copper plates eleven are chosen as they mention about all four frontiers of the charity land, where we have more probability of village names. These copper plates cover four present states viz, Tamilnadu, Andhra Pradesh, Union territory of Puducherry and Karnataka and stretch to a period of four centuries from 5th to 8th centuries. An attempt has been made to study the place names that we come across in these copper plates.

The term place names include all type of villages only. The following table details the list of copper plates that are studied for this part of research.

List of copper plates Table **-** 1

Sl. no	Copper Plate Name	King & Date	Location
1	Haldipur	Gopala Devan (unidentified)	N.Kannada dt- (on W. sea coast) Karnataka
2	Gunapadeya	Sivaskanda Varman, 5th cen. A.D /before	Guntur dt-Andhra Pradesh (A.P)

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3	Sura	— 5th cen. A. D	Guntur dt-A.P
4	Ongodu	Skanda Varman III, 433 A. D	Guntur dt-A.p
5	Uruva palli	Vishnu Gopan 5th cen. A. D	Kandukur,A.P
6	Pallan Koyil	Simha Varman III 556 A. D	Tanjavur dt-Tamilnadu(TN)
7	Unnakurava Palayam	Paramesvara Varman I, 689 A. D	Nellore dt-A. P
8	Udayendiram	Nandi Varman II, 751 A.D	N. Arcot dt-T N (near Vaniyambadi)
9	Pullur	,, 763 A.D	,,
10	Bagur	Nandivarman III	Puducherry
11	Kasakudi	NandivarmanIII 22nd r.y.	Karikal, Puducherry

There are more than fifty village names that we come across in the copper plates, that comprise both charity lands/villages like *Brahmadeyas, Devadanas* and *Pallichchandams* etc and other ordinary villages. They are classified for the convenience of study by grouping them with the similar suffixes like pākkam, ūr, patti, parru etc. at the same time brahmadeya names are put together under one group, to draw the commonalities among them within the group. All most all names are in Tamil language except the charitable ones. The meaning of the first part of the place names leaving the suffix is shown below;

<div align="center">Pakkam Villages Table - 1</div>

No	Name	Meaning
1	Nel vāyip Pakkam	Paddy grain, vāy=way/ to hold
2	Mām pakkam	Beautiful, great, black, fine powder or flour.
3	Sēttup Pakkam	Red, closeness, field, ground
4	Kollip pakkam	Fire, evil
5	Mulleri pākkam	Muḻ+eri= Thorn, sharp +reject/ waste/ burning/ harsh
6	Mānar pakkam	Sandy soil (unfit for cultivating)
7	Nenmelip pakkam	Paddy+ weak/ reduce,

The villages indexed in the above table have a common ending namely *Pākkam. Pākkam* as gleaned from the Tamil lexicon it refers to a sea side village[1]. Rather this in a larger sense may be assumed as a place near or on the banks of water

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[1] Tamil Lexicon, vol-5, p-2577.

resource[2]. The following may be understood as the meanings of the names of the villages shown in the table ending with *pākkam.*

1. Nelvāy Pākkam may suggest us three meanings one is the village where paddy can be grown and that could have been called as Nelvayal Pākkam and in course of time it would have got corrupted as Nelvayap Pākkam and Nelvāyp Pākkam. The second may give a negative meaning where one can't grow paddy. But whose chances are too less as the suffix *Pakkam* already inform us that the place is near water resource. A third meaning may mean a village near the paddy fields. Any way the name is a relative term to the grain paddy besides showing the quality of the land or soil.

2. Mām Pākkam[3]: this name may refer to a big or beautiful or rich village. Identifying the quality of the soil, it may mean even a village noted for mango cultivation. Here again the village is related to a fruit giving tree provided if we can accept the second meaning that it was known for mango cultivation.

3. Sēttup Pākkam[4]: Again, this has multi meanings like a village with red soil, a village close to the sea shore (like Chepuak in Chennai), a village of wet mud/clay well mixed generally referred even in the present day as *sēru* and may mean a corrupt version of Sōttup Pākkam, again relating to food (*soru* in general meant for coke rice). So, either the name indicates the geographical location or nature/quality of the soil.

4. Kollip Pākkam[5]. This word *koḷḷi* do not have a positive meaning. It appears to be a village of unsuitable nature of soil for cultivation. Again, it specifies the nature of its land.

5. Mulleri Pākkam[6]. This village also has received its name after the nature or quality of the land it composed of. This again referring to painful thorny plants that could grow in this village, certifying the quality of the soil and relating to vegetation of the land, though near the sea-shore.

6. Manar Pākkam[7]. This name of the village has a single meaning adhering to the nature of the soil which is sandy and again related to vegetation and its utility. In sandy land palm and coconut trees would have a better chance of growing and probably existed but not suited for farming.

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[2] As most of the names could be hardly identified in the present scenario, both the meanings are assumed.
[3] Ibid, vol-5, p- 3142
[4] Ibid, vol-3, p-1628
[5] Ibid, vol-2, p-1163
[6] Ibid, vol-1, p-546,530
[7] Ibid, vol-5, p-3039

7. Nenmelip pākkam[8]: Denotes a week land for paddy cultivation or could yield a sense that had paddy fields if it is considered to be a corrupt version of Nenmanip Pākkam. It is needless to stress again that this village name also only relating to the quality of the soil in the context of cultivation and its utility to mankind.

Analysis: From the reading of all seven names the following facts may be drawn as conclusion of the study. The suffix of all the villages Pākkam is the first landmark to provide the idea of the **geographical location** that all of them shared a common thread of being present near a sea shore or water resource. Then comes the first part of the names of the villages that tell us about the **nature or character** of the land. Every village appears to have been perceived with a relative meaning with the vegetation. **The lands of the villages were, it appears observed in the angle of its utility in relation to the utility of human beings, agriculture and their survival.** They were named after the colour and productive capacity of the lands it consisted. Every village had a name based on reasoning and no crazy and meaningless names are found. All villages had names in Tamil language.

Now the next set of villages that end with *ur* as suffix will be taken up for the study are given in the following column;

Ur Villages - Table – 2

No	Name	Meaning
1	Vāgur	Beauty
2	Vilān kāttang kaṭuvānur	Wood apple forest
3	Urattur	Dry, dried mud uneven ground that can hurt the feet
4	Velimānalanur	Sandy region (Ēkadīra Mangalam)
5	Pālaiyur	Dry region
6	Veḷḷaṭṭur	(R.Nīvā on E. boundary) affected or protected from floods
7	Kubunuru	Not known
8	Pāḻan koḷur	Old rich or fertile village
9	Pullur	Village known for birds
10	Kudiūr	An inhabited village
11	Kaṇḍūkuru	A tree post used to tie animals, heap of straw.
12	Kadākuduru	Male sheep, goat, buffalo, elephant etc +(kudir) earthern granary to store grains

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[8] Ibid, vol-6, p-3342

Ur is generally understood as a village with habitation and whose main occupation was agriculture of any size or a common village in simpler way[9]. So only the first part of the village names needs a study here.

1. **Vāgur** is supposed to be a beautiful village or town[10].

2. **Vilan Kattan Kaduvanur**:- Viḷa means youth[11] while Vilān[12] is the wood apple tree and the succeeding word kādu is forest, hence the summed up meaning is a forest of wood apple trees and the next word kaḍuvān can also mean a type of tree[13] (round berried cuspidate-leaved *Singam* tree) or other meaning may be denoting strong and rough character of male animals like monkey, cat, rabbit[14] etc. To brief up again we end in concluding that village was named after the trees of it like wood apple and Singam (*mavilangai*) trees.
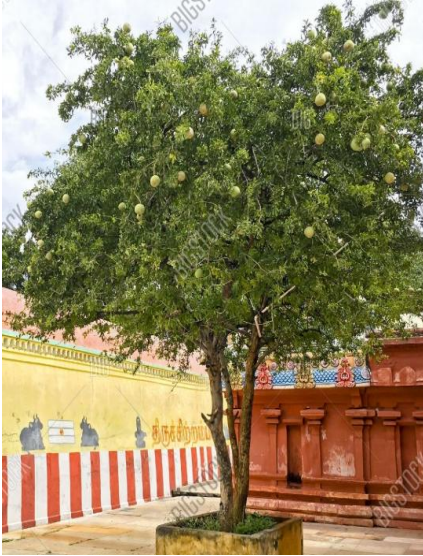
Figure 1
Vilān tree (Wood Apple)
source Wikipedia

Figure 2
Vilān fruit
source Wikipedia

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[9] Tamil Lexicon, vol-1, p-498
[10] Ibid, vol-6, p- 3725
[11] Tamil Lexicon, vol-6, p-3728
[12] Ibid
[13] Ibid, vol2, p-675
[14] Ibid

Figure 3
KaduvanTree(Singham tree)
source Wikipedia

Figure4
Kaduvan Flower(Singham tree)
source Wikipedia

3. **Uraṭṭūr** This term implies a meaning of its lands being dry and by that uneven surfaces formed on the ground could hurt the feet when one walked on it[15]. So, as we have seen in many cases this name of the village is also based on its nature of the soil and the utility to the mankind.

4. **& 5 Velimanalanur** and **Palaiyur** do also give the same meaning of dry sand.

6. **Veḷḷaṭṭūr**:- This village found to be located in Gudiyattam Taluk of Tamilnadu which has River Nīvā flowing on its eastern borders. *Vellam* is understood as flood so the village either should have been overflowed by floods or protected from the devastation of floods and by which it has derived its name. No doubt again the name was connected to the nature of the land.

7. **The Kubunuru** is said to be located in the present Andhra Pradesh region and at present no meaning or exact location could be derived to it.

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[15] Ibid, vol-1, p-481

8. Paḷaṇ Koḷūr: - This name gives a meaning of very old inhabitation and rich or fertile village[16]. This also denotes the richness or fertile nature of the soil.

9. Pullur: - This village has derived its name due to the presence of birds. Perhaps this village had or attracted unusual number of birds[17]. Any village that has good water resource and trees would have been the main factors of attraction for birds amongst the rest whatever they might be. Hence, we are still moving in the same direction of the alliance or connection between the name and the nature of its land and utility to mankind is an unbroken one.

10 Kuḍiūr: - the name gives a meaning that the village was a settled village[18] and there by conveying that it was fit enough to occupy and inhabited. This also means that the resources available in the villages were good enough and could serve at least the minimum requirements for livelihood of the human. Hence the name as appears has been given on its nature of the constituents. Otherwise this may even mean a settlement by agricultural labourers as the term *Kudi* in inscriptions in general denote them.

11Kandukūru Situated in the present Andhra Pradesh region and existing in the same name. This village was also christened over its vegetation as we understand that *Kandu* was a name of a tree[19]. There are also two other meanings that could be studied through the Tamil lexicon which deserves consideration in this context. One is a post which is to be used for tying animals. Still there is another meaning to the word *Kandu,* the heap of straw[20]. Both of them are still related to cattle life. One was to mean the availability of posts used to tie the animals most probably cattle and the second one hey is the fodder of the cattle. It's very natural to have a name after hey when we are aware of a village named after paddy grain in the same Andhra Pradesh region Nellore. All the three meanings are different but still inter- connected as they reflect the nature of the village lands and its purpose of utility in human lives as animals were an important aspect of agricultural mechanism and thereby treated as wealth in our ancient India.

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[16] Ibid,vol-2,p-1160
[17] Ibid,vol-5,p-5797
[18] Ibid, vol-2, p-968
[19] Ibid, vol-2, p-719
[20] Ibid

Figure 5 *Knadu Tree* *Source Wikipedia*	*Figure 6* *Knadu fruit* *Source Wikipedia*

12Kaḍākuduru. Two words appear to have merged in this name and they are *Kaḍā+kuduru*. *Kadā* is to mark the masculine gender of cattle like sheep, goat, buffalo, elephant etc while *kudir* gives a meaning of earthen granary used for storing grains at home[21]. There are two probabilities, while one is to mean a fodder granary the other may be to denote a huge granary as sometimes masculine gender is also used to signify hugeness strong and rough and tough things.

Analysis

1 The village names that end with ūr as suffix were the ordinary agricultural villages is a known fact. 2. From the list of villages that we have seen above gives us an idea of the background of the names that these villages have had. 3. These place names are oriented with the type of land they possessed like sandy, dry and harsh etc. 4. Some names were after the names of the trees that grew while some village names were after the fodder and granary moving the orientation with animals. Animals in turn were occupying a major share in human life particularly in agricultural villages. As we are aware, they were the beasts of burden of that time period and associated with agriculture.

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[21] Tamil Lexicon, vol-2, p- 991.

It is needless to stress the vital role it played in agriculture and dairy farming and thus they were the precious wealth to an extent and cannot be an exception even in the present context.

So here too it appears that the village names ending with ur also had nature orientation mostly and looked in view of its utility to human and animal life.

Brahmadeya Villages, Table-3

No	Name	Meaning
1	Pattattaal Mangalam	Chief Queen's village
2	Udayendira Mangalam	King's title
3	Samudra Datta Chattur Vedi Mangalam	Personal name
4	Kantha sishya Mangalam	Ruler's name and title
5	Saalai Nallur*	Institutional name
6	Sudha Mangalam	Personal name

*suffix not necessarily mean only a brahmadeya

When we look to the suffixes of brahmadeyas, it's a known fact that they end with mangalam, nallur and chatturvedi mangalam. Mangalam denotes holiness, goodness and good deed according to the Sāstras, *chattur vedi* implies the four Vedas or any person who accomplished them and Nallur can also mean simply a good village . When we notice the first part of these brahmadeyas Pattatāḷ, Udayēndiram, Samudra Datta, Kantha Sishya and Suda all are only personal names that belong to rulers particularly Pallava rulers. Now we could notice that these brahmadeya villages that were created by the Pallava rulers were christened with the names belonging to rulers, while their old names were completely changed. The last one is Sālai nallur and here *sālai* may show the identity of some institution either educational or anything else including warfare training center. So, to summarize what we find with the names of brahmadeyas is a changed pattern of naming them indicating royal power that could not be found in the names of other villages. Now 'nature'in naming pattern of places/villages has been substituted by power, especially political power. This may even suggest the firmness of state formation or its process.

Other Villages, Table-4

No.	Name	Meaning
1	Kīrimān Paṭṭi	Small or remote village, a variety of tree
2	Puli Kiḻār paṭṭi	Personal name
3	Penuga paṟṟu	To hold, a measure of land

The ending suffix of the first two villages, paṭṭi gives us an idea of the village that they were either small or remote village. There is also another meaning to it a land measure which was big enough to hold a sheep fold[22]. But any-way both the meanings suggest that they were small villages. Now coming to the first part of the village names Kīrimān paṭṭi and Puli Kiḻār patti , kīri is a name of a tree, which is a specious of Kambala tree (Phempis acidula)[23]. It may also mean two different animals a common Indian mongoose and a deer and when this is attached to a village then that must be speaking about the presence of both the animals perhaps in plenty. But, to suppose it as a name derived from the tree seems to be sensible as *mā* stands commonly for a tree and as usual due to the continuous usage or any mistake committed by the scribe could have possibly added another 'n' sound resulting in the name Kīrimān Paṭṭi.

Figure 7 Kiriman tree Source Wikipedia

With regard to the second name Puli kiḻār patti   , *Puli* is tiger and *Kiḻār* is understood to be a title of the agriculturalist or a cultivator with land owning rights[24]. In this case the problem is how to relate a cultivator with a species of animal. The only possibility is to assume that puli was the personal name of the cultivator. Then we had to conclude that the village derived its name from the personal name of the particular land-owning cultivator. *Paṟṟu* is a measure of land which also has a meaning to hold. Here when it is related to a village the first meaning appears to be more appropriate. At some time that must be a

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[22]Tamil Lexicon, vol-4, p-
[23] Ibid, vol-2, p-947
[24] Ibid, p-936

measure of some size which is not possible to make out presently by us. In this case, the first name of the village penuga/penugu, is also a term to which at present the author is unable to find any meaning in Tamil. Thus, one could see repeatedly that the village names were related to its nature of soil, the trees it consisted and its utility to mankind except the brahmadeya villages, the royal creations.

Conclusion

The place names in general were based on a scientific reasoning like its nature, size, geographical location, destination and the purpose to human usage. The presence of worldly and heavenly powers remained absent. Religion completely seen out of focus in all names. Tamil language was in use in naming in general irrespective of all four present states and union territory of south India (Tamilnadu, Andhra Pradesh Karnataka and Puducherry). The period (5th-8th century A.D) is a period of transition in south India, particularly in the field of culture, especially in use of language. Tamil language was substituted by Sanskrit, empirically on larger bodies. Brahmadeya villages were given Sanskrit names. The scientific reasoning in names was replaced by worldly/political Power identifications. Still the conclusion is open for debate and the author is of the view that such type of more researches may either confirm or change the hypothesis.
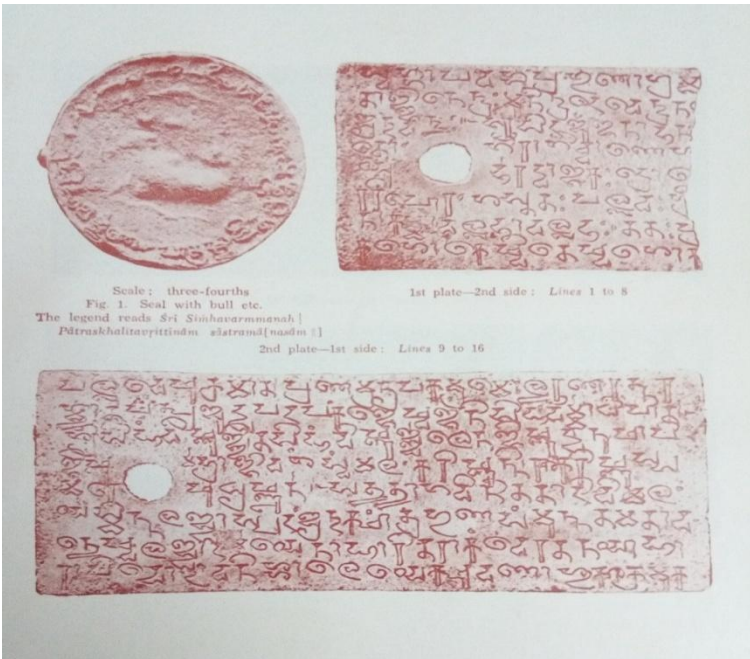
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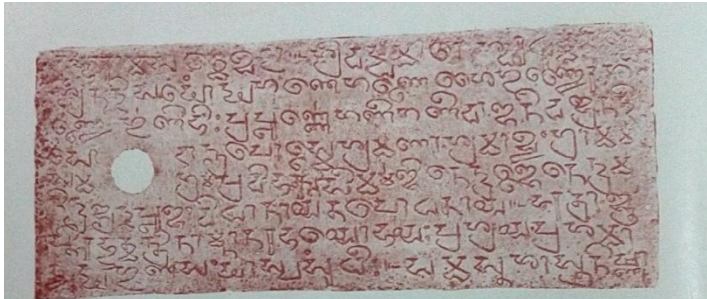
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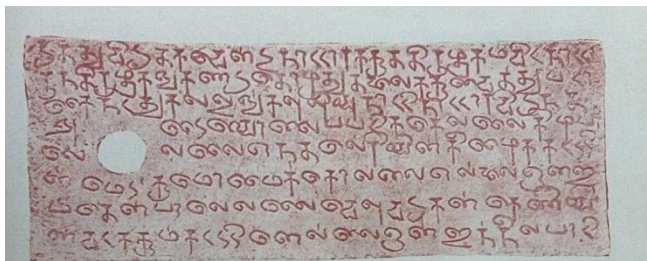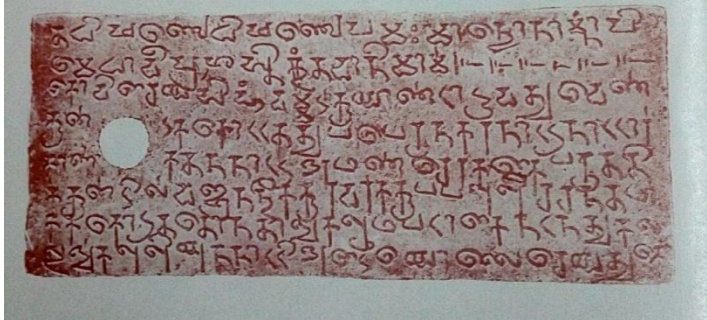
Image of a copper-plate of Cholas (Tiruvangadu, 11th Century CE) Courtesy, The Hindu,Daily News Paper (English).

Scale : three-fourths
Fig. 1. Seal with bull etc.
The legend reads *Śri Siṁhavarmmanah* |
Pitraskhalitavṛttinām   śāstramā[nasām :]

1st plate—2nd side : Lines 1 to 8
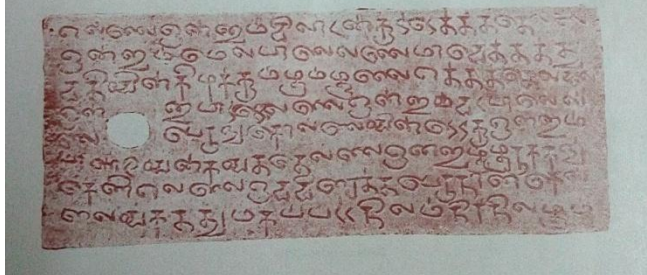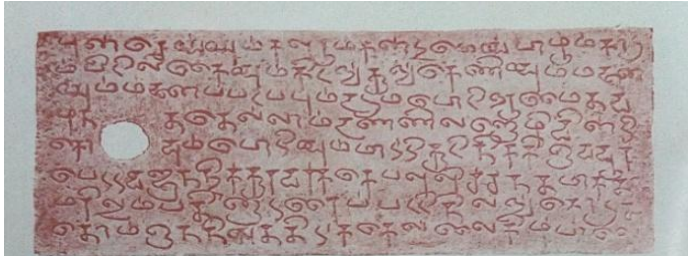
2nd plate—1st side : Lines 9 to 16
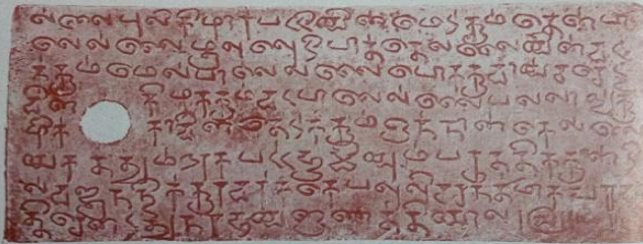
3rd plate—1st side : Lines 25 to 32

4th plate—1st side : Lines 41 to 48

5th plate—1st side :   *Lines 57 to 64*

Scale :   three-fifths

NOTES TO CONTRIBUTORS

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Annamalai, E. 1992. "On the Function of the Reflexive Forms in Tamil". *PILC Journal of Dravidic Studies* 2:2: 139-46.

Karunakaran. K. 1980. "A Study of Social Dialects in Tamil". In Agesthialingom and K.Karunakaran(Eds.) *Sociolinguistics and Dialectology*, 154-68. Annamalainagar: Annamalai University.

Subramoniam, V.I 1973. *Debates on the Grammatical Theories in Dravidian.* Trivandrum*:* Dravidian Linguistics Association.

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