A MONTHLY OF DRAVIDIAN LINGUISTICS ASSOCIATION OF INDIA

45ᵗʰ ALL INDIA CONFERENCE OF DRAVIDIAN LINGUISTS & INTERNATIONAL SYMPOSIUM
on
Case, Agreement and Postpositions
(23-25 June 2017, University of Delhi)

We are happy to announce that the registration for the *45th All India Conference of Dravidian Linguists & International Symposium on Case, Agreement and Postpositions* has already commenced and is getting a good response from the researchers from different parts of India. In order to ensure registration for the conference and also accommodation, please do not wait. Get your name registered at the earliest. As in every year, there will be different endowment lectures to be delivered by reputed professors. So also, a good number of prizes and awards will be distributed in this three-day conference. For life-membership, details of registration

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> *Our Best Wishes for a happy, prosperous and academically glorious New Year to all members, readers, contributors and well-wishers of DLA, ISDL, IJDL and DLA NEWS.*

fee etc., please see our website *www.ijdl.org*. For further information regarding the 45th All India Conference of Dravidian Linguists & International Symposium, please contact Prof. R.C. Sharma, Professor & Head, Department of Linguistics, University of Delhi at *rcprof@yahoo.com* or Prof. G.K. Panikkar, Hon. Director, International School of Dravidian Linguistics, Thiruvananthapuram, Kerala at *ijdlisdl@gmail.com* or *dlatvm@gmail.com*.

MAṆIPRAVĀḶA IN MAJOR DRAVIDIAN LANGUAGES

The compound word *'maṇippiravāḷam'* in Tamil is *'maṇipravāḷam'* in Malayalam, Kannada and Telugu. One of the songs seen in the second section of *Akanāṉūṟu* contains a figurative compound word *'maṇimiṭai pavaḷam'* which reminds one the term *'maṇippiravāḷam'*, the literary style mentioned in *Vīracōḻiyam*, a 11ᵗʰ C.E. grammatical treatise. The middle section of *Akanāṉūṟu* is termed as *maṇimiṭai*

pavaḷam, where *maṇi* and *pavaḷam* denote gem and corals respectively. Totally, it means a necklace of gems and corals inter-woven. Since the content of the middle section of *Akanāṉūṟu* is an admixture of *'puṟapporuḷ'* (themes other than love) and *'akapporuḷ'* (love themes) songs, the title *'maṇimiṭai pavaḷam'* functions only as a figurative usage, not as a language style. When the Jains and Vaishṇavas of Tamiḻakam used Sanskrit and Prākṛt with the local language in their commentaries on religious texts, they called it as *'maṇippiravāḷam'* literally meaning admixture of corals and pearls. *Vīracōḻiyam* accepted it as a language style and defined it through *sūtram* (rule) 180.

The earliest text from which we get the specimens of *maṇipravāḷa* style is *Jayadhavaḷa* (C.E. 837), a commentary written by Jinaśena on *Ṣaṭkhaṇḍāgama*. In the epilogue of the commentary, the word *maṇipravāḷam* is attested [*'maṇipravāḷa nyāyēna, prōktōyam* ഗ്രന്ഥവി സ്തരഃ ' - മണിപ്രവാള ന്യായേന പ്രൊക്തോയം ഗ്രന്ഥ വിസ്തരഃ']. *Maṇipravāḷa* style is also found in *Dhavaḷa*, another commentary on *Ṣaṭkhaṇḍāgama* by Vīrasēna. *Maṇipravāḷam* used in the above commentaries is an admixture of Sanskrit and Prākṛt passages. In later period, this *maṇipravāḷa* style changed to include Sanskrit words with Sanskrit endings mixed with the local language. The earliest writers of Tamiḻakam, Karṇāṭakam and Āndhra were aware of *maṇipravāḷa* style and attempted it in their dictions as a variant form of style. For instance, Aggaḷa, a Jain writer of Karṇāṭakam (12th Century C.E.), in his text, *Rūpastavana*, literally meaning 'head to foot description', used this *maṇipravāḷa* style. We get specimens of *maṇipravāḷa* style from *Pārśvanāthapurāṇamu* of Pārśvanātha, a contemporary of Aggaḷa. Pārśvanātha even called this style as *'maṇipravāḷam'* in his work. Palkuṟukki Sōmanātha, a Telugu poet of 12th Century C.E., composed certain verses in *maṇipravāḷa* style in his famous book *'Vṛṣādhipaśatakam'* and called them as *'maṇipravāḷa'*. He used the term *maṇipravāḷam* in two or three places in his work. *Vṛṣādhipaśatakam* containing 109 stanzas is dedicated to Basavēśvara. Basava is a tadbhava form of *vṛṣabha*. From the linguistic point of view, *Vṛṣādhipaśatakam* is valuable as it sheds light on *maṇipravāḷa* style. Verses composed in *maṇipravāḷa*, *arudu maṇipravāḷa*, *vāgdēya maṇipravāḷa* and *gūḍhamaṇipravāḷa* styles are seen in this work. Sōmanātha is the first Telugu poet to mention the term *maṇipravāḷam*. *Arudu maṇipravāḷam* means rare *maṇipravāḷam*. The abstruse form of *maṇipravāḷam* is *gūḍhamaṇipravāḷam*. The sense behind *vāgdēya maṇipravāḷam* is not clear.

However, the Telugu poets did not seriously consider *maṇipravāḷam* as a literary form. In Malayalam, we do not come across such types of *maṇipravāḷam*.

Vīracōḻiyam on *Maṇipravāḷam*

In Tamiḻakam, *'vaṭaveḻuttu'* (i.e., Sanskrit and Prākṛt) along with Tamil, is seen in the inscriptions of the Pallava period (5th Century C.E.) for writing documents. The Cōḻas and Pāṇḍyas also followed the Pallava style of incorporating Sanskrit and Prākṛt words with the local language. This admixture later gave rise to the appellation *'maṇipravāḷam'*. The Jains of Tamiḻakam encouraged *maṇipravāḷa* style by using it in their commentaries and hymns. Vaiṣṇava writers also followed them. Thus, it developed as a variant literary narrative style in Tamil. Vīracōḻiyam noted and defined it in *alaṅkārappaṭalam*. (Sūtram 180). To Vīracōḻiyam, *'maṇipravāḷam'* is:

*'iṭaiyē vaṭaveḻutteytil viraviyal
iṇṭetukai naṭaiyētumillā
maṇippiravāḷa naṟṟeyvaccollin iṭaiyē muṭiyum'*

Maṇipravāḷam (*maṇippiravāḷam*) is a poetic style made by using Sanskrit words with Tamil words in poetry without *'etukai'* (the repetition of the second letter in each line in the next).

The chief work in *maṇipravāḷam* is *Srī-purāṇam* (15th Century C.E.) which tells the story of the Jain hero Jīvaka celebrated in *Jīvakacintāmaṇi* (a *Mahākāvya* in Tamil). It should be born in mind that even though the Jains and the Vaiṣṇavites patronised the *maṇipravāḷa* style, it is not found deep-rooted in Tamil, Kannada and Telugu literature. It is in Malayalam, *maṇipravāḷam* got deep-rooted and developed as an independent literary genre.

Abhinavagupta on *Maṇipravāḷam*

The Kashmiri scholar Abhinavagupta (11th Century C.E.) was aware of *maṇipravāḷa*. In his commentary *'Abhinavabhārati'* on *'Nāṭyasāstram'*, he spoke about the maṇipravāḷa literary style that existed in Dakṣiṇāpatham (South India). He says that even in Kashmir, such a style existed under a different name at that time.

divyānām tu dēva nṛpāṇām pramāṇair vyākaraṇādi lekṣaṇair

upētam samskṛtam gānam śuddham (anyat) trivargga

prasiddham padamadhyē samskṛtam madhyē dēśabhāṣādi

yuktam tadēva kāryam dakṣiṇāpathē maṇiprāḷaṃ iti prasiddham, kāśmirē śāṭakulam iti.

(ദിവ്യാനാം തു ദേവനൃപാണാം പ്രമാണൈർ വ്യാകര ണാദി ലക്ഷണൈർ

ഉപേതം സംസ്കൃതം ഗാനം ശുദ്ധം (അന്യത്) ത്രിവർഗ്ഗ പ്രസിദ്ധം പദമധ്യേ

സംസ്കൃതം മധ്യേ ദേശഭാഷാദി യുക്തം തദേവ കാര്യം ദക്ഷിണാപഥേ മണിപ്രവാളം ഇതി പ്രസിദ്ധം, കാശ്മീരേ ശാടു കുലം ഇതി.)

- *Abhinavabhārati* Vol. II, Gackauard Oriental Series, No. 145, 1964, p. 379.

Bharata's view in this regard is as follows:

divyānām samkṛtam gānam
pramāṇaistu vidhiyatē
ardhasamskṛtamēvam tu
manuṣāṇām prayōjayēt

(*addhyāya* 32 *slōkam* 389)

In the commentary to this *slōka*, Abhinavagupta remarks: the characters of divinities and kings should use pure Sanskrit songs governed by grammatical rules. For the remaining *vargā*-s (castes i.e., brāhmin, kṣatriya and vaiśya), Sanskrit mixed with local language should be used i.e., *'ardhasamskṛtam'*. This style is called *'maṇipravāḷam'* in Dakṣiṇāpatham and *'śāṭakulam'* in Kashmir. To certain scholars, *ardhasamskṛtam* is simple Sanskrit. Some scholars think that it is a kind of Prākṛtam which is different from languages like *'Saurāṣṭri'*. According to Abhinavagupta, *'ardhasamskṛtam'* is a language style like *'maṇipravāḷam'*. *Śāṭakulam* of Kashmir remains unidentifiable even today.

Maṇipravāḷam in Malayalam

Līlātilakam (1385-1400 C.E.) is the earliest text from which we get a phonological and morphological analysis of the Malayalam language and a detailed discussion on *'maṇipravāḷam'* prevailed in that language. *Līlātilakam* defined *maṇipravāḷam* as *'bhāṣā samskṛta yōgō maṇipravāḷam'* i.e., a harmonious blend of *bhāṣa* (*Kēraḷabhāṣa* – the language of Kerala - Malayalam) and Samskṛtam. The term *'maṇi'* (pearl) represents *Kēraḷabhāṣa* and *pravāḷam* (coral) denotes Sanskrit. Sanskrit in *maṇipravāḷam* should follow Sanskrit grammatical rules. *Bhāṣa* should be the Malayalam used by the *'traivarṇṇika-s'* (i.e., the upper class community - brāhmin-s, kṣatriya-s and vaiśya-s). *Yōga* is the harmonious blend which creates pleasure in the mind of *sahṛdaya*-s (men of taste). *Maṇipravāḷam* can be in prose or in poetry or in both mixed. There are nine types of *maṇipravāḷam* in Malayalam. The classification is based on the constituents *bhāṣa*, Sanskrit and *rasa* (expressed meaning) namely, *uttama* (the best) *uttamakalpa* (second best - 2 types), *madhyamam* (intermediate) *madhyamakalpam* (intermediate - 4 types) and *adhamam* (inferior).

It is only in Malayalam, *maṇipravāḷam* developed as a literary genre in both poetry and prose. *Maṇipravāḷam* stood as the medium for compositions like epics, *Purāṇa*-s, *Mahākāvya*-s, dramas, *Vaidyam* (medicine), *Gaṇitam* (mathematics), *Jyōtiṣam* (astrology), *Jyōtiśśāstram* (astronomy) and *kāvyamimāmsa* (literary theories) in Kerala. It stood as a medium for prose literature also viz., *Bramhāṇḍa-purāṇam*, *Ambarīkṣōpākhyānam*, *Dūtavākyam* etc.

Socio-cultural Background

In Tamil, Kannada and Telugu, the early writers mixed Sanskrit and Prākṛt without observing any rules. They freely used Sanskrit and Prākṛt words with the local language. *Viracōḷiyam* is the first grammatical treatise which admitted this artificial mixing of Sanskrit and Tamil. *Maṇipravāḷam* in Tamil, Kannada and Telugu was not at all a harmonious blend of Sanskrit and the local language.

How did *maṇipravāḷam* become a major literary genre in Malayalam? To answer this question, a closer scrutiny of the *maṇipravāḷa* definition is

required. The basis of *maṇipravāḷam* in Malayalam is *Kēraḷabhāṣa* i.e., Malayalam. Sanskrit is mixed with it. The Malayalam used in *maṇipravāḷam* must be that of scholars and not of illiterates.

bhāṣā ca prāyaśō apāmara jana prasiddhaḥ :
(ഭാഷാചപ്രായശോ f പാമര ജനപ്രസിദ്ധഃ)

Since *maṇipravāḷa* literature is intended for the upper class comprising brāhmins, kṣatriyas and ambalavāsis - the so-called *ṭraivarṇṇika*, the local language used in it should be that of the upper class. In Kerala, this upper class became prominent towards the dawn of 800 C.E. The flow of Ārya brāhmins from North India to Kerala started even before 1st century C.E and it continued till the formation of Nambūdiri *grāmā*-s (village settlements) towards the end of 9th century C.E. Altogether, they established 64 *grāmā*-s of which 32 were in present Kerala and 32 in Tulu country. The Brāhmins brought with them their languages Sanskrit and Prākṛt and created a mixed language by blending their language with the language of Kerala i.e., Malayalam, for their discourses with the natives of Kerala. This mixed language formed at the discourse level was known as *'miśrabhāṣa'* and existed here among the upper class stratum of the Kerala society for a considerable period. It gave rise to the literary style *'maṇipravāḷam'*. We get the specimens of *maṇipravāḷam* from the several verses supposed to be written by Tōlan, a court poet of Kulaśēkhara, a 9th century C.E. ruler of Kerala. Tōlan (most probably the Sanskrit poet Atulan of 9th century C.E.) composed several verses for Vidūṣaka in *Kūṭiyāṭṭam* (the classical stage art) performance. The earliest prominent work in *maṇipravāḷam* is *Vaiśika-tantram* (the science of bewitching) which is a series of verses narrated by an experienced past mistress in the art to her young granddaughter.

The socio-cultural background stated above created and nourished *maṇipravāḷa* literature in Kerala. The mixed language of the *ṭraivarṇṇika* community existed here until the period of *Līlāthilakam* (1385-1400 C.E.) which formulated rhetoric theories for *maṇipravāḷam*, the literary by-product of *miśrabhāṣa*. It may be concluded that *maṇipravāḷa* originated as a language movement and later it took the shape of a literary genre.

Naduvattom Gopalakrishnan

SEMINARS / CONFERENCES / WORKSHOPS / SYMPOSIUMS

1. NATIONAL SEMINAR ON CENTENARY OF *KERALA PANINIYAM* SECOND EDITION
18-20 January 2017
Department of Linguistics, University of Kerala, Karyavattom, Thiruvananthapuram, Kerala

A three-day national seminar on *Centenary of Kerala Paniniyam Second Edition* will be held at the Department of Linguistics, University of Kerala, Karyavattom, Thiruvananthapuram, Kerala from 18th to 20th January 2017. Eminent linguists and traditional Malayalam scholars have agreed to participate and present papers in the seminar. For further details, please contact the Organizing Secretary **Dr. S. Kunjamma** (Head, Department of Linguistics, University of Kerala, Karyavattom). Phone: 9400514982, Email id: *drskunjamma@yahoo.co.in*

2. NATIONAL SEMINAR ON MINORITY AND MINOR LANGUAGES OF INDIA IN THE PRESENT CONTEXT
21-23 February 2017
CPEDL, Department of Dravidian & Computational Linguistics, Dravidian University, Kuppam, Andhra Pradesh

A three-day national seminar on *Minority and Minor Languages of India in the Present Context* is being organized by the Centre for Preservation of Endangered Dravidian Languages (CPEDL), Department of Dravidian and Computational Linguistics, Dravidian University, Kuppam, Andhra Pradesh from 21st to 23rd February 2017. For further details, please contact the Director – CPEDL **Prof. G. Balasubramanian**. Phone: 9441331760, Email id: *gbalu123@gmail.com*

3. 24th ALL INDIA ANNUAL CONFERENCE OF FOSSILS
23-24 February 2017
Gandhigram Rural Institute, Gandhigram, Tamil Nadu

The *24th All India Conference of the Folklore Society of South Indian Languages* will be held at Gandhigram Rural Institute, Gandhigram, Tamil Nadu on 23rd and 24th February 2017. For further details, please contact the Organizing Secretary **Dr. O. Muthiah** (phone: 9442115980, email id: *muthiahtamil@gmail.com*).

4. WORKSHOP ON STANDARDIZATION OF IT-ENABLED TRANSLITERATION, GLOSSING & META-LANGUAGE FOR DRAVIDIAN LANGUAGES

6-10 March 2017

CPEDL, Department of Dravidian & Computational Linguistics, Dravidian University, Kuppam, Andhra Pradesh

A five-day workshop on *Standardization of IT-enabled Transliteration, Glossing and Meta-Language for Dravidian Languages* will be held by the Centre for Preservation of Endangered Dravidian Languages (CPEDL), Department of Dravidian and Computational Linguistics, Dravidian University, Kuppam, Andhra Pradesh from 6th to 10th March 2017. For further details, please contact the coordinators **Dr. M.C. Kesava Murty** (Phone: 9440505878) or **Mr. P. Sreekumar** (Phone: 9441330821).

5. SYMPOSIUM ON DRAVIDIAN POETICS

9 January 2017

Central University of Tamil Nadu, Thiruvarur, Tamil Nadu

A *Symposium on Dravidian Poetics* was held by the Central University of Tamil Nadu (CUTN), Thiruvarur, Tamil Nadu in collaboration with the Sahitya Akademi at CUTN on 9th January 2017. Experts from Kerala, Tamil Nadu, Andhra Pradesh and Karnataka participated and presented papers in the symposium.

SYNTACTIC AND SEMANTIC ROLES EXPRESSED BY THE SYNTHETIC MARKER [-e] OF BANGLA AND ITS COUNTERPART IN MALAYALAM

1.1 Introduction

The current study is a contrastive analysis which seeks to explore the similarities and differences in the syntactic and semantic roles expressed by a synthetic marker of Bangla with its counterpart in Malayalam in the noun-morphology of colloquial Bangla and Malayalam.

This paper aims to discuss the *syntactic roles* and *semantic roles* expressed by the Synthetic Marker *[-e]* of Bangla in various combinations with different analytic markers, and to find out the equivalent synthetic and analytic markers required in Malayalam to express the same set of roles. It will also point out the problems of translation from Bangla to Malayalam with regard to the *[-e]* marker of Bangla.

In traditional Case theory, the *[-e]* marker is a locative case marker in Bangla. On the other hand, *[-il]* is the marker for locative case in Malayalam but from this type of traditional concept, a non-native language learner arrives at the conclusion that the Malayalam marker *[-il]* is the corresponding marker for the Bangla marker *[-e]* and this equation can be used anywhere while translating from Bangla to Malayalam. However, this kind of equation does not work because like the other Synthetic Markers of Bangla, the *[-e]* marker (and its allomorphs) can have multiple roles. It is used not only to mention location but also for many other purposes. Moreover, many analytical markers or postpositions demand the Synthetic Marker *[-e]* or its allomorphs in the previous words and express different kinds of syntactic and semantic roles which cannot be defined in the case system.

To ease the process of making a sentence by a non-native adult learner in one's foreign language, one has to avoid the traditional structure of case and understand the syntactic roles and semantic roles in a sentence.

Here, as defined in modern linguistics, we may use the terms "Synthetic case markers" and "Analytic case markers". "Synthetic case markers are the bound suffixes that, after getting attached to a word, express some semantic or syntactic role, and analytic case markers are free forms which, with or without the synthetic markers, can express such roles" (Chakraborty 2013:31).

1.2 The Syntactic and Semantic Roles expressed by the Synthetic Marker [-e] of Bangla and the Corresponding Malayalam Markers

The marker *[-e]* and its allomorphs (followed by the analytic marker zero) express the following roles:
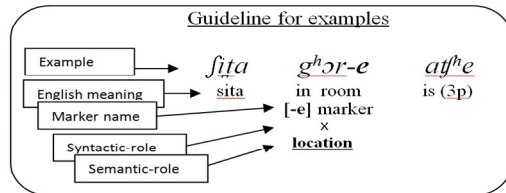
1.2.1. In Bangla, the Synthetic case marker *[-e]* along with the analytic marker *zero* express the semantic role of location. E.g.

(1.a) [*ʃiṭa*   *gʰɔr-e*   *aʧʰe*]
        sita   in room   is (3p)
            [-e] marker
                    x
            location

The corresponding Malayalam sentence is as follows:

(1.b) [*si:ṭa   muɾi-y-il   uɳḍə*]
        sita   in room   is
            [-il] marker
                    x
            location

"Sita is in the room."

Therefore, when it expresses the semantic role of *location*, it has to be translated with *-il* marker in Malayalam, which expresses the same role.

1.2.2. This marker (followed by the analytic marker zero) can be added only to two personal pronouns: *ami* (I) and *ṭumi* (you- semi-formal, singular). When attached to these pronouns, this marker expresses the semantic role of **patient**. It is to be noted that the plural forms of these two pronouns (*amra* and *tomra*) do not accept this marker. It does not express location in this case. E.g.

(2.a) [*ʃiṭa   ṭoma-e̯   ḍakʧʰe*]
        sita   you-s. (s.f.)   call- Pr. Con. T.
            [-e] marker 3p
                object
                patient

Its corresponding Malayalam sentence is as follows:

(2.b) [*si:ṭa   niɳinn-e   viḷikkunnu*]
        sita   you-s.(s.f.)   call- Prs. T.
            [-e] marker
                object
                patient

"Sita is calling you."

Therefore, when it expresses semantic role of **patient**, it has to be translated with **-e** marker in Malayalam.

1.2.3. This marker (followed by the analytic marker zero), added to the aforementioned two personal pronouns, also expresses **recipient**. E.g.

(3.a) [*ʃiṭa ṭoma-e̯ ækṭa: boi   diyeʧʰilo*]
        sita you-acc one   book give-Ps.T. perf.3p
            [-e] marker
                object
            recipient

(3.b) [*si:ṭa nina-kkə   oru pusṭakam ṭaɳɳu*]
        sita you-dative one book-acc give- Ps.T.
            [-kkə] marker
                object
            recipient

"Sita gave you a book."

Therefore, in this case, it has to be translated with *-kkə* marker in Malayalam.

[To be continued]
Dhrubajyoti Das