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**45<sup>th</sup> ALL INDIA CONFERENCE OF  
 DRAVIDIAN LINGUISTS &  
 INTERNATIONAL SYMPOSIUM**  
 on  
**Case, Agreement and Postpositions**  
 (23-25 June 2017, University of Delhi)  
 AN APPEAL TO SCHOLARS

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Those who are desirous of attending the **45<sup>th</sup> All India Conference of Dravidian Linguists & International Symposium on Case, Agreement and Postpositions** may please register for the same at the earliest. The registration fee (Rs. 1,000/- [US\$ 150/-] for life-members and students, and Rs. 2,000/- [US\$ 300/-] for others) may please be sent to the Treasurer, Dravidian Linguistics

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**IMPERIAL CHOLAS AND THEIR BRONZES**

(Continued from the last issue)

**4. The Process**

A process known as the 'lost wax' process (*cire perdue*) was followed in casting bronze. The image was first modelled in bees-wax, then coated with clay and held in position by metal wires. A small hole was made at the base to facilitate the wax flow on heating. Next, the wax was melted, leaving a hollow in the shape of the image in the clay into which the liquid metal was poured, allowed to cool and set in the clay. This clay was broken open and the metal form then chiselled and finished to minute detail. The sculptor had to follow

the *Silpa* texts and the *Dhayna sloka* concerning the icon.

It was the Pallavas of Kancheepuram who started casting bronze images in South India. The form of the Pallava bronzes was however rigid and stiff, characterized by broad shoulders and slightly disproportionate tubular limbs that reflected the lack of mastery over the medium.

The Chola images were made of solid bronze. The icons were made of *panchaloha*, an alloy of the metals copper, zinc, silver, gold and tin. They are examples of the fusion of science with cultural traditions. The technique which made each piece of Chola bronze a piece of poetry used the fine clay of the Kavery basin. The early Chola characteristic that established itself was that of the icon being imbued with an inner radiance and peace that befits it. The Chola bronzes moved towards perfection hitherto unexplored in respect of form and tactile values.

### 5. Availability of Metals

There is a river known as Tamraparni in South India. *Tamra* means copper (*cempu*) in Sanskrit. However, there is no evidence of copper being mined in the valley of the river. The metals required for bronze production were brought from palaces outside Tamizhakam. The megalithic burial sites in India were located near the places the Dravidians inhabited and the last phase of the Megalithic period coincided with the Sangam period (300 B.C. to 300 A.D.) of Tamil history. The grave goods excavated from megalithic burial sites included copper, copper bangles and in rare cases bronze items. An important item found among the grave goods was Cornelian beads, a product of the Indus valley shipped to Mesopotamia. It could therefore be surmised that there was trade in metals and Cornelian beads between South India and the Indus valley. The early centuries of the Christian era saw intensive maritime trade between Rome and the western ports of Tamizhakam (Naura, Tyndys, Musris, Bacare and Nycynda) and about 100 Roman ships used to visit these ports every year. *Peryplus Maris Erythraei*, a work of the middle of the first century A.D., written by an anonymous sailor or merchant of Rome, says that Roman ships brought into these ports copper, tin and lead among other things.<sup>5</sup> The Cholas would bring copper and other metals from South East Asia and

China in the succeeding periods. The Sailendra kings of Sumatra built a Buddha Vihāra at Nagapattinam, a Chola port, in the 11<sup>th</sup> century C.E. The structures of the Vihāra survived up to 19<sup>th</sup> century, until it was pulled down by the British, at the request of the Jesuits. Of the 400 Buddhist bronzes recovered from Tamil Nadu, 350 were from Nagapattinam.<sup>6</sup>

### 6. Finest Artistic Treasures

The Chola bronzes are some of the finest artistic treasures that are cherished by the national and private antiquarians of the world. They could be seen in the best museums of the world. A bronze image of Nataraja procured from Tamil Nadu, belonging to 1100 C.E., is considered to be



Uma Parameswari

one of the master pieces in the British museum.<sup>7</sup> Several images were stolen from the temples of Tamil Nadu and sold in foreign countries. A bronze idol of Saint Manikkavasagar belonging to 11<sup>th</sup> or 12<sup>th</sup> century C.E., stolen from the Siva temple of Sripuranthan village of Ariyalloor district, was recovered from U.S.A. (reported in July 2015). A Nataraja idol stolen from the same temple has been located in the National Gallery of Australia in Canberra (reported in April 2014). A bronze idol of Uma Parameswari was stolen from a temple in the Ariyalloor district of Tamil Nadu and sold to the Asian Civilisations Museum, Singapore (reported in December 2013). The Chola bronze icons are some of the greatest works of art ever created in India and the finest pieces of this period can be seen in the Art Gallery at Thanjavur.

The icon of Nataraja in which Siva is portrayed as a dancer, is the greatest artistic creation of the entire Chola dynasty. Siva as Nataraja holds fire in one hand, symbolizing destruction and in another, a double-sided drum that summons a new creation. Nestling



in his hair is a small figure of the goddess Ganga. Also visible in his hair are a crescent moon and the intoxicating datura flower, both closely associated with his wild nature. He tramples the dwarf of ignorance under his foot. The dance represents the cosmic cycle of eternal life, and scholars from Anand Coomaraswamy to the present day have delved into the myth and mysticism of the dance of Nataraja to the world.

A golden bronze cast deity of Nataraja is consecrated in the sanctum of the Siva temple of Chidambaram, the most important temple of the Saivites. Nataraja in the form of *Utsavamūrti* became the focus of devotion of the Saivite world, and therefore an allegory for Chola sovereignty. The Cholas not only held their coronations in Chidambaram but also alluded to the Nataraja form as the most significant personal deity or *iṣṭadevatta*.<sup>8</sup>

### 7. Sensuous Beauty of the Images

One of the nine *rasas* comprising the Hindu classical aesthetic system is the *sringara rasa* – the erotic *rasa* or flavour. The erotic flavour found in the classical poetry of ancient India is also found in religious poetry. The Bhakthi Movement, which emerged in Tamizhakam during the period from 5<sup>th</sup> century C.E. to 9<sup>th</sup> century C.E., was a popular movement, and the Bhakthi poets converted the Sangam *akam* tradition of love into divine love. The *Nāyaki bhāva* songs ('bridal mystical songs') sung by Alvars and Nayanmars by personifying the Lord as the *talaivan* ('hero') and other beings as *talaivi* ('heroine') was a feast to the learned, reminding them of earthy love.<sup>9</sup> There are several *bhakthi* devotional poems inspired by the feelings of a poet-devotee lost in the intense sensual spiritual swoon before the beauty of the icon of the temple. The sculptors could successfully transfer these feelings of ecstasy to the bronze images. In the Chola bronze images, the sexual nature of gods is strongly implied and this finds expression in the extraordinary swinging rhythm of the externally still figures in their curving torsos and their slender arms. Some of the images of goddesses may have been modelled on actual Chola queens, as their physical grace and sexual prowess seem to have been regarded among the Cholas not as private matters but as vital attributes of both god and the king. The key to feminine grace was stress without flaunting. Paravai, the dancing courtesan of

Sundaramurtinayanar from Kilayur, was the embodiment of this grace and her stance is that of the eternal woman.

In Western art, only a few sculptors other than perhaps Donatello or Rodin have achieved the pure essence of sensuality so spectacularly evoked by the Chola sculptors or achieved such a sense of celebration of the human body. There is startling clarity and purity about the way the near-naked bodies of gods and saints are displayed, yet by the simplest of the devices, the sculptors highlight their spirit and powers, joys and pleasures and their enjoyment of each other's beauty.<sup>10</sup>

### Notes

5. *The Peryplus of the Erythrean Sea*. Annotated by Wilfred H. Schoff. 1912. Paragraphs 53-56.
6. Many of these bronzes are in the Chennai Government Museum collection. Ramachandran, T.N. Museum Publication. 1954.
7. Hill, I.D. *Masterpieces of the British Museum*. P. 48.
8. Champakalekshmi, R. 2011. *Religion, Tradition and Ideology. Precolonial South India*. P. 483.
9. Sreenivasan, M.P. *ibid*. P. 15.
10. William Darymple. 2009. *In search of the Sacred in Modern India*. P. 185.

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K. Ravindran

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

(Continued from the last issue)

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**1.2.7.** The Synthetic case marker *-e*, along with the analytic marker [Ø], may express the role of instrumental:

(7.a) [ *ſi:ta pen-e lik<sup>h</sup>lo* ]  
 sita pen write, Ps.T. 3p  
 [-e] marker  
 x  
instrument

(7.b) [ *si:ta pena konḍu eḷuṭi* ]  
 sita pen with write- Ps.T.  
 marker [-ø]+ *konḍu*  
 x  
instrument

“Sita wrote with pen.”

Therefore, when it denotes an *instrument*, it has to be translated with [-ø] **synthetic marker** followed by [*konḍu*] **analytic marker** in Malayalam.

1.2.8. The same marker, along with the analytic marker *ḍie*, can express instrument (joined with **only two pronouns** *ami* and *tumi*):-

(8.a) [ *ami toma-e ḍie akṭa boi kenabo* ]  
 I you by a book buy, F.T., 1p  
 marker [-e] + *ḍie*  
 x  
instrument

(8.b) [ *ſi:n ninn-e konḍu oru puṣṭakam vaṅṅippikkum* ]  
 I you by a book buy-F.T.  
 marker [-e]+ [*konḍu*]  
 x  
instrument

“I shall buy a book by you.”

1.2.9. The synthetic marker [-e] followed by an analytic marker *ſa:ra* expresses the *syntactic role* zero and *semantic role* of Essentiality (which in English is expressed by the preposition ‘without’). Note that, when [-e] marker is joined with **only two pronouns** *ami* and *tumi* then only it happens.

Example: Bangla

(9.a) [ *toma-e ſa:ra je beḷḷe t<sup>h</sup>akṭe parbe na* ]  
 you(singular) without he/she live cannot  
 marker [-e] + [*ſa:ra*]  
 X  
Essentiality

## THE DISCOVERY OF AN ANCIENT CULTURE

The Archaeological Survey of India’s (ASI) excavation at Sakatpur in Saharanpur District, Uttar Pradesh discovered six copper axes and some pieces of pottery. This points to a parallel culture that co-existed in the fertile plains between the Ganga and Yamuna coinciding with the Indus Valley Civilization that flourished in today’s Punjab, Haryana and parts of Pakistan. Archaeological survey relates the excavated remnants to the Ochre Coloured Pottery culture which is the last stage of the North Indian Harappan period (around 2000 B.C.). ASI is continuing its excavation expecting more remains in the depth of the soil.

[Courtesy: The Hindu dt. 1<sup>st</sup> March 2017]

Its equivalent sentence in Malayalam is:

(9.b) [ *niṅṅal illate avar-kkə ji:vikān kaḷiyilla* ]  
 you without he live cannot  
 “Without you, he cannot live.”

Therefore, the same combination of roles will be expressed by the synthetic marker [-ø] followed by the analytic marker [*illade*] in Malayalam.

### 1.3. Outcomes

The wide variation in the requirement of Malayalam Synthetic and Analytic markers for a single Bangla marker is very much important. However, the cause behind this wide variation is not for different cases. There are such examples where case is same but different markers are required to express the same meaning. That is why, if we translate according to case theory, more than 50% of translation from Bangla to Malayalam will be absolutely wrong. From sentence (2.a) and (3.a), we can see that though the case is same (both are accusative in Bangla) and same marker ([*-e*] allomorph of [-e] marker) is used, those sentences express different semantic roles. The different syntactic and semantic role expressed by a single marker is the cause behind the wide requirement of Malayalam

synthetic and analytic markers for a single Bangla marker. However, sometimes, the syntactic and semantic roles are not enough to translate a sentence. This can be understood by comparing sections 1.2.4 and 1.2.5. In both the sections, the syntactic roles were subject and the semantic roles were agent. Therefore, these two roles are not only the key factor but sometimes other factors also play a key role.

In section 1.2.4, the other key factor is whether the [-e] marker is added to the following two conditions: (i) shows that the [-e] marker is added to animate common nouns which are irrational beings; (ii) shows it is added to collective nouns.

However, in section 1.2.5, the [-e] marker is added to two pronouns only {*ami* (I) and *tumi* (you- semi formal, singular)} with infinitive form of a verb followed by any form of the verbal noun [*hɔa*] (to be). Therefore, where syntactic roles and semantic roles are the same, there also error-free translation may require a different Malayalam marker depending on other key factors.

Let us see at a glance which marker-combination is required in Malayalam for translating Bangla synthetic marker [-e] (and its allomorphs) followed by an analytic marker.

sections	Syntactic Roles	Bangla synthetic marker -e may express following Semantic Roles	Other specifications	Marker combination in Bangla (synthetic + analytic)	Marker required to translate into Malayalam (synthetic + analytic)
1.2.1		Location		-e + zero	-il + zero
1.2.2	Object	Patient	joined with <b>only two animate pronouns</b> <i>ami</i> and <i>tumi</i>	-e + zero	-e + zero
1.2.3	Object	Recipient	<i>Do</i>	-e + zero	-kkə + zero
1.2.4	Subject	Agent	joined either with animate <b>common nouns</b> which are	-e + zero	zero + zero

			irrational beings or with collective nouns		
1.2.5	Subject	Agent	joined with only two animate pronouns <i>ami</i> and <i>tumi</i> with <b>infinitive form of a verb followed by any form of the verbal noun</b> <i>hɔa</i> (to be)	-e + zero	-kkə + zero
1.2.6		Destination		-e + zero	-il + zero
1.2.7		Instrument		-e + zero	zero + <i>koṅḷu</i>
1.2.8		Instrument	joined with <b>only two pronouns</b> <i>ami</i> and <i>tumi</i>	-e + <i>die</i>	-e + <i>koṅḷu</i>
1.2.9		Essentiality (expressed in English by "without")	joined with <b>only two pronouns</b> <i>ami</i> and <i>tumi</i>	-e + <i>f'ara</i>	-ø + <i>illade</i>

#### 1.4. Conclusion

The contrastive list of the corresponding markers is not complete but we can understand the wide applications of the synthetic or analytic markers from this study. We have come to know that, in Bangla, a single marker (either synthetic or analytic) can express many different syntactic and semantic roles, and for that a wide variation of synthetic and analytic markers are required in Malayalam.

This wide variation is the key cause of mistakes made by non-native adult learners.

Therefore, the most important thing for non-native adult learners when forming a sentence in Bangla or Malayalam (whichever is their second/

foreign language), or translating from Bangla to Malayalam or vice-versa, is the finding of syntactic roles and semantic roles instead of finding case and case-markers. This analysis of syntactic and semantic roles appears as a more logical or rational way of description by which the formation of a sentence or translation will be easier for a non-native adult learner.

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Dhrubajyoti Das

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