

## **ANALYSIS OF IDIOMATIC MULTI WORD EXPRESSIONS IN GIRISH KARNAD'S SELECTED PLAYS**

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### Abstract

Roberts (1944), while describing both the generally idiomatic as well as figures of speech, also noted another element of the definition: "a group of words carrying as a whole a meaning not to be gathered from its component parts separately considered." On semantic classification, English MWE (Multi Word Expressions) entries range from those at the literal/transparent end of the continuum, to those at the opposite/opaque end, from those better known as 'fixed expressions', to similes and proverbs, from figurative language requiring little explanation to expressions of surprise requiring more, from drinking toasts, to ironic expressions and ones whose meaning can be affected by the tone used, from Biblical/historical ones, to ones requiring a knowledge of the literature/culture, from sexual and vulgar/taboo ones, to foreign ones.

Idioms are not well-defined, they are confusing to ESL/EFL learners. As no clear classification was found till now, this study suggests a definition that classifies idioms according to its linguistic properties. Apart from these above said semantic classifications, the linguistic analysis is made on the MWEs to find out the hidden properties of them in order to find new strategies in ESL/EFL theories. Applying Girish Karnad's selected plays (VOL I, OUP) clearly states how MWEs are used in native language with the colloquial use of idiomatic expressions. The typical dialogue sense is delivered in many regional plays of Indian writers. This paper focuses on the idiomatic multi word expressions and its impact on the second language learners.

The exploration of language started in the first half of the twentieth century. Language scholars began to recognise that drama has a distinctive genre and it is worth analysing in its own right. In Philological-Grammatical tradition, the language of drama is the window for the spoken language of the past. Linguistics – the study of language was first used in the mid – 19<sup>th</sup> century from the traditional approach of philology. Philologists primarily are concerned with the historical development of languages as manifested in written texts and in the context associated with literature and culture. This development began to take its shape into language structure through phonetics, phonology, morphology, syntax, semantics and pragmatics.

While teaching drama in classroom, students observe very keenly on the language part and the conversational dialogues that take place among the characters. One of the greatest challenges in teaching conversation English, the strategies is to present learners with an authentic need and to implement it in the classroom. The strategy is to give clarification on the text that we teach. While teaching drama some of the strategies like pair tapping, debating with characters, criticizing the text and analyzing the native and foreign words used by the author helps to improve students' vocabulary. More importantly from a pragmatic point of view, students tend to focus more on correct function and structure by frequent practice. Native speakers and non-native speakers when they

communicate they must generally work together to avoid and overcome communication breakdowns.

This language learning acquisition of an individual (L2) capability targets on communicative competence, linguistic competence and pragmatic competence. Drama (the text) and language learning lead the learners to concentrate on linguistic aspects of the text. Linguistic aspects and methodology that is to be implemented lies in the essential part of language learning activity inside the classroom environment and should match the ability and skills for the learner. The key terms of language teaching pedagogy are method, approach and technique. The following linguistic intelligence traits enhance the learning:

- To understand words and language very well and have well developed vocabularies
- To use language well and can learn the complex rules of language quickly
- To use language to remember and think
- To express both in oral and written forms.

Grammatical devices such as clause, phrase, sentence structure and words related to the native language are dealt by the author in the text are analysed. The sentence formation in a text can be varied in types (assertive, interrogative, imperative and exclamatory). Simple, compound and complex types can be further divided into SV, SVO, SVDOIO, SVC, SVOC and so on.

Examples: Types of sentences

"No, no. Forgive me, God. This is evil". (OUP 266) Act I Naga-Mandala (Assertive)

"Do you know his name?" (OUP 125) Act I Hayavadana (Interrogative)

"Please stop this. Muhammad -- please for my sake". (OUP 77) Scene VII Yughlaq (Imperative)

"I said stop it -- Look! (OUP 240) Bali: The Sacrifice (Exclamatory)

"May heaven protect us!" (OUP 53) Scene VI Tughlaq (Phrase)

"You must fight like lions and kill like cobras" (OUP 175) Act II Hayavadana (Clause)

"I'll send you the offering. (OUP 210) Bali: The Sacrifice (Native Language as offering refers to rituals practiced in Temples)

Examples: Sentence Pattern

It's coming. (OUP 109) Act I Hayavadana (SV pattern)

She's been a good wife. (OUP 216) Bali: The Sacrifice (SVC pattern)

Flame 2 (sneering): Kusbi Oil! Peanut oil! How disgusting! My family comes from the coast. (OUP 249) Naga-Mandala Prologue (SVC pattern)

They fotgot themselves and took off their bodies. (OUP 117) Act I Hayavadana (SVDOIO)

Najib wasn't loyal to me; he was loyal to the throne. (OUP 77) Scene Ten Tughlaq (SVDOIO)

But she is dressed in such gorgeous saries. Bright, shiny silk saris. Clothed from neck to toe. (OUP 207) Bali: The Sacrifice (SVOC)

The very first step in analyzing the text is to identify the individual clauses because the clause is the main unit of interest for the systematic functional linguistic and it is through the clause the meaning of the text is realised. In a sentence formation subject and predicate are identified and further phrase and clause give the relation to the next sentence.

The pattern of conversational dialogues varies in pitch and tone according to the situation. The situational dialogues, according to the situation raise its tone accordingly. Emphasizing the importance to dialogue delivered in the play raises its pitch, tone to make the audience audible and understand the emotional situations through language with voice modulations. Pace, pitch, tone, volume and clarity are interrelated with voice.

Exaples: Rising and falling tone:

"Religion! Politics! Take heed, Sultan one day these verbal distinctions will rip you into two" (OUP 27). Scene III Tughlaq Rising tone

"May heaven protect us!" (OUP 53) Scene VI Tughlaq Falling Tone

"You must fight like lions and kill like cobras" (OUP 175) Act II Hayavadana Rising Tone

"Knowledge gives rise to forgiveness" (OUP 176) Act II Hayavadana Falling Tone

"Your blood is so cold. It's the way you wonder about day and night, heedless of wind and rain" (OUP 273) Act I Naga-Mandala Raising falling tone

Some common phrases used in day to day life in English are

Twenty four seven

Meaning: You can access the web 24/7

Cash out

Meaning: There is no cash at the ATM

Get the ball rolling

Meaning: To start something

Take it easy

Meaning: To relax

Sleep on it

Meaning: I am going to take some time to take a decision

I am broke

Meaning: I have no money

Sharp

Meaning: The meeting is exactly on time

Like the back of my hand

Give me a hand

Meaning: asking for help

In ages

Meaning: for a long time

Sick and tired

Meaning: not liking it

Multi word expressions (MWEs) are combinations of a minimum of two words which language users prefer over alternative combinations with an equivalent meaning, so they occur more frequently (Erman and Warren). The word formation is possible by the lexical units that follows in MWEs. It includes various complex phenomena like verbal expressions, idioms, noun components and fixed phrases. According to Firth 1957 multi word expressions are the habitual recurrent word combination of day to day life. E.g Freek out, pepper and salt, text message, cell phone/mobile, social network, etc. These MWEs gives rise to high level of conventionality in L2 learning classroom. The patterns in the drama are the expressions to render meaning in a colloquial tone or in an automatic tone. The second language learners can decode the meaning when

MWEs are identified in implementing it in a sentence formation and using it for a better clarity in conversation.

Language is used for self-expression, verbal thinking, problem solving and creative writing. It is essentially used for communication. The individual's capability and interest with other language is a unique quality and it's a universal human quality. Successful language use for communication presupposes the development of communicative competence in the users of language, which is constrained by the socio-cultural norms of the society where the language is used.

The world is changing, English is no longer owned by anybody in particular. It is clear, therefore, that any superiority that native speakers might once have had is rapidly becoming less sustainable. The value of a teacher depends not just on their ability to use a language, but also on their own knowledge about that language and their understanding of how to facilitate both that ability and that knowledge in the minds of their students. A native speaker teacher teach a group of students who speak their own native language they could able to maximize the benefit of L2 in giving them language activities by discussing the text and the cultural background in connection to the nativity of the author. The language mode of a second language learner (L2) is framed through the syllables and materials along with comprehension and vocabulary activity related to the text that a teacher has taught in the classroom. The activities involved are preplanned by the curriculum designers by implementing idiomatic multi word expressions through drama as a mode to teach the language. To create a successful language classroom the students should engage to have a good reasonable level of self-esteem and to raise the level of confident within and by coming across different idiomatic expressions in communication.

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