ON TIME AND PLACE POSTPOSITIONS IN KOYA

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ABSTRACT

The locative and temporal meanings of various postpositions in Koya are analyzed and described. The choice of postposition in Koya is closely related to the role and function played by the nominal expression preceding it. These postpositions help in realizing the specific syntactic relationship between the noun phrase and the verb in the sentence. There are only two cases in Koya: 1. direct which is used without any post-position and (2) an oblique which is used with a postposition. Direct context, at the surface level, is used as the subject or object/position of the verb. Hence it would be better if the case forms in Koya could be seen as exactly analogous to the rules of postposition assignment. Hence the choice of postposition in Koya determines the case form or vice versa. Sometimes a postposition is used to indicate more than one case. The postposition *numsi/kunci* very often introduces the source, instrument or object *te* introduces location, duration, contact internal and destination etc., *parro* introduces location, contact external; and *lōn* introduces indirect object-patient, movement towards and specific point (of time).

KEYWORDS: postposition, location, egocentricity, temporal, functions and places.

INTRODUCTION

In Koya the choice of postposition corresponds closely to the role played by and function performed by the nominal expression preceding it. These postpositions help in realizing the particular syntactic relationship between the nominal expression and the verb in a sentence. In Koya there are only two cases: (1) a direct which is used without any post- position and (2) an oblique which is used with a postposition. The direct case, on the surface level, is used as the subject or object/location of the verb. Thus it will be much better if the case forms in Koya can be viewed as exactly analogous to the rules for assigning the postposition. The notion of case has nothing to do with the properties of nouns *eg*. + Agent, Object, + Goal but rather with relations or meta- relations which nouns have with the rest of the clause in which they occur [Fillmore 1971:262]. The selection of postpositions depends on several types of structural features. These postpositions in Koya are analogous to Sanskrit *Vibhaktis* and share their functions. Thus it turns out that in Koya the choice of a postposition determines the case form or vice versa. Sometimes one postposition is used to denote more than one case where the choice depends on other structural features. Similarly sometimes there are more than one postposition to denote one case form as well. In the following pages we will try to study few such postpositions which can be termed as postpositions of time and place. The reason for calling these by this name is that they perform twofold functions, related to spatial and temporal sense.

The postposition *numsi/kunci* very often introduces the source, instrument or object (and the agent in a kind passive construction); *te* introduces location, duration, contact internal and destination etc.; *parro* introduces location, contact external; and *yāke* introduces indirect object-patient, movement towards and specific point (of time). *rōku'*, an indeclinable is also used as a postposition and it introduces destination or maximum point. In the following pages an attempt will be made to set up the basic semantic roles of these postpositions of time and place in Koya, in order to determine and establish, as far as possible, the system upon which they are functionally based. These postpositions do not limit their role to time and place alone instead they play other roles as well, hence there is a good deal of overlapping in their roles. The compound postpositions and postpositional phrases that fall in the parameter of time and place postpositions will not be taken here. Similarly, the other functions of these postpositions, if any, that do not fit in this matrix, will not be discussed here.

The postpositions *numsi/kunci, te* and *parro* perform a wide role in the language which can be presented for a quick and cursory glance as follows:

***numsi/kunci*:** departure; origin (starting point), source; temporal or spatial gap; means, instrument, agency; association: numsi orrōṇḍe; antagonism: numsi edur; cause/ reason; manner/mode; quality of preceding noun: *nanna orro padamt-in naraka numsi nērsuku-ṭṭ-ān*

te : location; motion; duration; comparison with reference to more than two; imilarity/difference; among; extensive locale/base; topical locale/base;

parro: proximity (*gaṇṭa-ki porro paḍi tung-t-ōṇḍ.);* distance (*railvēlainu vamtena porro kunci dāṭavāl*); cause (*nā porro ōni abiprāyam bāta?*); excessiveness/ *bassu meṭṭat porro kunci iḍipo at-t-e)*

The spatial and temporal functions of these postpositions could be illustrated with three sets of verbs: (i) Verbs of Motion like go etc. (ii) Verbs of Temporal lapse like last etc. and (iii) Verbs of transformation like change etc. as referred to by Gajendragadkar, S.N. (1969)), where these indicate from-to relationships in location, time points and states. Consider the following below examples.

1. 'He came from Delhi to this place alone' (location)
   ōṇḍ ḍilli numsi orrōṇḍe ī borre taga vattōṇḍ
2. Not a single (grain) piece has gone in his mouth since yesterday
   ninnetaganumsi orro mudda pauṭṭe vāṭille
3. 'Due to weather leaves became yellow from 'green'.
   misur paisi āki āki paccat kumci pasup ramgutē mārta

In the above examples two points that are identifiable as *earlier/later* can be taken as referring to the same cases.

Section I

The role of these postpositions as the postpositions of place shall be discussed here first. By the postposition of place, I mean in a very loose sense a kind of locative postpositions including those that perform the role of Source, Location and Direction. These roles can be divided into: (i) Motion and (ii) Non-motion. A Glance at table below illustrates this division.

Postposition		Denotation	
	motion	*Non-Motion*	
numsi/kunci	source	Accompaniment (with)	
		Cause, stimulus (by)	
porro ⎤ location	contact internal	contact close union	
te ⎦	contact external	contact surface/ pertiphery	
rōku ⎤ *direction*	upto	Primary sense egocentricity.	
yāke ⎦	toward	Egocentricity.	

Table 1 reveals that *numsi* denotes source or origin; ***porro*** and ***tə*** denote location and *rōku* and *yāke* denote direction. *rōku* denotes a specific segment of place, say, destination/goal and *yāke* denotes pointing towards a general goal or a specific location point.

The table further points out that there is a great deal of similarity in the mode of their function so far as they denote Motion. We can establish these sets: *numsi* vs. *rōku* and *porro* vs. *te* as well as *yāke* vs. *rōku* and *rōku* vs. *numsi*. The *numsi* vs. *rōku* set refers to segments of space: *rōku* refers to the specific direction point in space: the destination/goal while *numsi* refers to the opposite thing i.e, a departure or separation from the segment of space. Consider the following sentences.

4. Go home (a specific point)'
   lōn annu
5. 'Go (away) from the home'
   lōtaga kunci dūratku annu

Similarly *porro* vs. t*e* set centres around a specific point in a segment of space. The speaker is concerned with a particular point: *porro* referring to internal contact and close union and *te* referring to external contact or surface contact. Both, thus, refer to a location contact (specific and non-specific).

6. Sit in the home'
   lōtte kudda
7. 'Sit at home'
   lōtaga kudda
8. 'Not even water went into his throat'
   ōni tōsata ēru ḍiggille
9. 'On his lips there were burnt patches
   ōni pedavek porro vetta maccā minna

porro in 6 denotes his confinement inside the house within the four walls = while par in 7 denotes 'remaining at home' and not going anywhere else which does not necessarily mean inside the house. Look at 7a below

7a. 'Sit at home'
   lōte kudda

The difference between 7 and 7a can be illustrated as: 7 signifies presence at home while 7a signifies presence in the vicinity of home. I am not discussing the idiomatic meaning of 7a. here. To bring out the difference between 7 and 7a.

The set *yāke* vs. *rōku* refers to direction in a segment of space with *yāke* denoting a specific point and *rōku* denoting the vicinity or periphery of the destination i.e. upto a point.

10. go (up) to the house'
    lōt porro annu
11. 'go home'
    lōn annu

yāke and *rōku* both refer to the goal with the slight difference in the specific point. The last set *yāke* vs. *numsi* refers to the specific points in the space: *yāke* denoting the specific goal and *numsi* denoting the specific source/point of departure:

12. go from the home (specific source departure)'.
    lōttaga kumci annu
13. He went home'
    ōnḍ lōn attōṇḍ

The postposition *lōn* in the above examples when used to indicate direction 'to (ward)' is often optional with the verbs of movement. Superficially the use of *lōn* in such situations refer to a particular style or regional variety at a closer look a slight semantic contrast can be found in a few constructions like:

14. He went to house
    ōnḍ lōn attōṇḍ
15. Let us go home'
    manar lōn dakka

Sentence 14 is a general statement that he went home whereby it could be inferred that although he left for home but he might have gone to some other place and then may be to his home' whereas 15 indicates that 'he went to house and nowhere else'. There is a kind of interchange of usage of *yāke* and t*e* as well in the above frame:

16. He went to house'
    ōnḍ lōn attōṇḍ

Section II

 The non-motion form of *numsi/kunci* operates in a different frame than others. Its usages overlap several semantic constructions. Following sentences can be taken to elaborate the point:

17. Beat the devil with the shoes'
    deyyamtin erpūmtō danca
18. It will not be done by me' (agency)

> *addu nā kaide jarigille*

19. Fight with him
    nātō kalabar
20. Meet him'
    ōnni kaliya
21. Tell him'
    ōnki kella
22. 'Listen carefully'
    jāgartagā oymu
23. Cut the fruit with the knife'
    paṇḍitin kasērtō koymu
24. He is bigger than I'
    ōṇḍ nā kannna beriōṇḍ
25. 'He is crooked by nature
    ōṇḍ vankara budditō minōṇḍ

None of the above sentences [17 to 25] carries any meaning of source or separation with the possible exception of 24 which may be glossed literally as 'from *te*, he is big' but its better connotation seems to be 'with *porro*, he is big. This can be argued in both ways, but for convenience, it can be labeled as 'comparison and the possible semantic range of separation can be excluded from it. While some uses of *numsi* are confined with restricted verbs such as *ōṇḍ   jailu numsi* ; *veravē kaṭūl numsi*; *maidānam numsi*; *pelli numsi kabur*; *pantul numsi*, etc. denoting a wide range of meaning, others denote difference and comparison such as: *numsi* is also used to show cause: *porro padamt-in naraka numsi nērsuku-ṭṭ-ān*; *nimma nāḍe numsi sinima-ku andoddu* ; etc. A thorough investigation in the wide range of its uses would, however, yield more interesting results and exhibit the wide semantic range covered by this postposition in these frames.

The non-motion form of *te, porro* often gives a variety of meaning and uses. *te* in constructions like:
26. There were no shoes in (on) his feet'
    ōni kālla iḍipi erpūk ille
27. The thief fell in (at) the constable's feet'
    ḍonga polisir kālkin porro artōṇḍ

give a meaning of close union whereas in the following:
28. In free India the time had come for fulfilling the dreams of people'
    svēcha bāratadēsamtē manisīr kalatin pūrthi tunge samayam modalatte
29. When the congress was divided into two parts'
    aske kāngressu reṇḍ mukkāk ate
30. The number of landless is very high in India'
    bāratadēsamtē borre illavōr dībe manusur minnōr
31. Amongst these are hills and nomads
    igge meṭṭe, malli uḍḍanōr dībe minnōr

The above sentences do not fall in the denotational category of 'contact internal' but they certainly can be put under the broad category of 'contact-close-union'.

Similarly *porro* in sentences like the following expresses various meanings:
32. There is no difference in these slogans'
    ī ninādamtā tēḍa ille

33. From beginning itself he had interest in constructive works'
    modalutē kumci ōnki tottana pandā isṭam minde
34. The cart is going on the road.
    bamḍi arri porro anjōnde
35. The house is on/at the road'

   agge arri porro lōn minde
36. The house is at a mile's/distance
   lōn dūrātku minde
37. 'He became happy on (at) this'
   ōṇḍ iddu semke ānadapartōnḍ

There are other aspects of *te* locational as well since most of the actions take place in one location or the other. A sentence like *arra lāpal yavva kud-t-e* 'mother sat inside room' by implication may incorporate a sentence like *mārta porro goggōḍ tar-t-e* 'cock climbed on the tree' 'the *mārta* is in the tree ' it is where we have double locations and t*ə* in these sentence covers a wider role. Similarly *porro* denotes 'on' and 'at' ('over', 'upon', 'above' as well) and these meanings differ a lot in some cases from each other. Sentences like *mukkāl te kalabari* 'to fight with the oldman'; *ōṇḍ sāmti porrō kōpat-in paisi mir-t-ōṇḍ* 'he ran to Shanti as per his angry', etc. indicate its various meanings and dimensions. These have not been explored here and need more careful examination of a wide variety of data.

Section III

These postpositions are used in referring to time or spaces of time in more or less the same way, without a dichotomy of motion-non-motion denotation. There is a marked difference in the use of *yāke* as a postposition of space and time although the basic notion of a specific point can be seen in both the uses. The difference being that of direction and duration in the uses as spatial and temporal postposition, following sentences can well illustrate the point.

38. Day by day the prices of commodities went on increasing'
   rōj rōjku sāmāku dara perigattāku
39. One thing comes out of the other one'
   orro buddit kumci orro buddi vatte

38 dealing with space illustrate a direction cum specific point in location. It depicts movement toward home and the conclusion of action at the specific point i.e. home. We can look at the sentence 40 below to explain its use as postposition of time:

40. The social reformers always blamed the caste division'
   sanga samskartaku beske kula vēru tungana panitin maitōr
41. 'We walk according to that'
   manar ā pakāram naḍada-vāli

The above examples demonstrate the form '*-pakāram*' attached to noun is a suffix, equivalent to 'according to', an English preposition. But, contrast the examples below:
   * manar ā naḍadavāli

39 illustrates a specific point of time (night) as opposed to the duration of time (over the span of night) expressed in 40. Thus y**ā***ke*, even as a postposition of time expresses the meaning of specific point.

The meanings of these postpositions when referring to spaces of time can be shown below.

Postpositions	Denotation
1. *numsi*	1. From, since
2. *porro*	2. on, up
3. *tə*	3. in (definite)
4. *rōku*	4. near, upto,Until (limit)
5. *yāke*	5. towards, sides

The following sentences illustrate these meanings.
41. 'He came home'
   ōṇḍ lōn vattōṇḍ
42. 'He came at night'

ōṇḍ naraka vattōṇḍ
43. 'He came a few days ago
    ōṇḍ koddi rōjku munne vattōṇḍ
44. 'He has come on time'
    ōṇḍ samayāke vattōṇḍ
45. He has not slept since
    ōṇḍ aske kunmci unjillōṇḍ

A glance through the sentences 41 to 45 reveals that *ti* does not indicate only a sense of temporal separation but exactness also (42).Similarly *te* indicates specificity as well as a long span of time.

Section-IV:

To sum up, it can be generalized that *rōku* which sets a limit in space and time both contrasts with *numsi* which denotes separation and not the non- -motion aspect. The question that arises is whether t*e* motion and *numsi* non- -motion (i.e. *numsi* 'from', 'since', 'origin' and *numsi* 'with', 'by', etc.) are two separate postpositions with same appearance or they are same with two sets of semantic components? *porro* and *te* contrast in the parametre of specific   point   and   periphery.
yāke, *porro* and *t*e fit in one parametre that gives the meaning of 'toward'. 'at', 'within'. The other aspects of *yāke* patient benefactor etc.

CONCLUSION

The present discussion does not, in any way, attempt to solve many pronged problems connected with these postpositions but it tries to bring these problems to the fore. To determine the total range of semantic coverage of these postpositions of *time* and *place* as well as the role that they play it would be necessary to classify the different types of action words i.e. verbs of action and state etc. and the roles that they play. It is these action words that determine the choice and placement of these postpositions.

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