

Socio-cultural Praxis and Stylistics in Selected Odia Proverbs

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Abstract

Proverbs, sayings, maxims, morals and wittious expressions have practical, social-cultural and linguistic value. They are potential stocks in human discourse and best represent the mythology, history, culture, tradition, creativity and instant verbal wit. Like other languages, Odia has a rich store of such sayings. Here, in this paper, the aim is to present a basic idea about the formation, meaning and use of the frequently used Odia proverbs. In addition, care has been taken to focus on the pragmatic and stylistic aspects. They have been categorized under four heads viz. references to epics and mythological scriptures; legends; anecdotes; and sayings of day to day life. A theoretical assumption has been made on the lingual action in such sayings and finally a basic parameter of discourse function has been presented in relation to such sayings.

I. General Introduction

Proverbs are the cream of semantic notion and the oozing out of the sum and substance of verbal human experience. These are the linguistic reflections of culture, traditional and modern knowledge that embed the human world through the ages. This wisdom literature is the light giver to the system of evidence and logic in justice. The sayings, morals of popular cultural and folklore related anecdotes, examples, maxims; and aphoristic expressions store the records of the best use of language with attributes of linguistic economy and cognitive value. Proverbs mirror the past to benefit the present. These are a mixed bag of deft, colorful and evocative sayings on a variety of subjects. They contain everyday expressions and common observations in succinct and formulaic language. They are true, informative, and useful. They bear social values and thoughts. The verbal folklore genre includes fairy tales, legends, jokes, and riddles. Proverbs address recurrent social situations in a strategic way. They have apothegm, adage, poetic devices in a definite social structure and semiotic point of view. Proverbs involve listeners with enigmatic character which leads listeners to assess the situation. This is particularly important in cases when the proverbs want to respect the autonomy of the recipient of the proverbs. Proverb is a

complex, intriguing and important verbal entity. As a result, it has been the subject of vast number of opinion studies and analyses. Seven views of the proverb are generally outlined. They are personal, formal, religious, literary, practical, cultural, and cognitive views.

1.1 Methods and Materials

A primary textual-references as well as social investigations have been made to collect some of the selected colloquial and literary sayings used more commonly in Odisha. Also, some sayings have been collected from people using commonly in daily life. Then, through a linguistic analysis, attempts have been made to prove that there are certain interconnected factors lying behind the formation of these proverbs.

1.2 Scope and Limitations

The scope of the study is modest; a unique and general approach has been made to find out the science of formation of Odia proverbs. The limitations about the overlooking of the specific and micro level analysis which might have been more informative.

1.3 Significance of the Study

Normally, linguists have focused on the formation of the proverbs from traditional literary models. Here, the analysis is expected to reveal the reality of the formal and functional aspects of Odia proverbs on a closer basis by which the value of these will be worthwhile.

1.4 Hypothesis

It is hypothesized that the study of the formation of Odia proverbs will open up a logical linguistic knowledge about the socio-cultural, temporal and dynamic reflection of the cognitive and informative resources of language formation and its effect and establish a value of the model and method of formation of Odia proverbs.

1.5 Explanation of the typical Odia terms used in the paper

Va:sana: : wish, desire, intention, sensual and spiritual aim mixed with knowledge and experience.

Svabha:va: one's nature, behavior, characteristics, organic quality etc.

Purusha: the person with the all round strength of body and mind

Shabda: sound that results in formation of words and meanings

Dhaatu: the root form of a word

Brahma: the soul, the organic reality and root power that forms the base of life of everything

Advaita: no second one, no duality of thought and action, refers to the oneness of soul

Prabachan: the intellectual, spiritual and moral orations

Prahelika: the wise sayings with examples told instantly

Khanaabachan: the wise sayings believed to be told by wise stock character who stammers

2. Literature Review

A number of research articles, books, and dissertations have been discussed proverbs in Odia as examples to illustrate various aspects of society, culture, mainly the customs, traditions, and social practices. There are also a number of comparative studies of proverbs in two or more different languages to establish similarities in proverbs.

Normally, so far as the theoretical analysis of culture in anthropological studies is concerned, two works are important as they give a comprehensive review of various descriptions of the use of proverbs. Duranti (1997: 25 - 30) gives a detailed account of six linguistic theories of culture associated with proverbs. They are:

- i. Distinct from nature;
- ii. Knowledge
- iii. Communication;
- iv. Mediation
- v. A system of practices and
- vi. Participation.

These theories 'together form a broad mandate for the study of culture and for the analysis of language as a conceptual and social tool that is both a product and an instrument of culture' (Duranti 50). He mentions proverbs, in the theory of culture as communication, as a system of signs to represent the world (Duranti33) but no specific analysis of how proverbs do that has been made.

2.1. Interpretation of Socio-cultural Praxis in the Formation of Proverbs

There are a number of Western specialists on proverbs. Meider says, "Proverbs contain everyday explorations and common observations in succinct and formulaic language. ... Proverbs are indeed alive and well, and sapient nuggets ...informative and useful linguistic signs of cultural values and thoughts". The opinion of Meider is very general and does not reflect the science of proverbs. Fishman says, "Language of proverbs to be taken as a socio-cognitive

phenomenon. (16)... proverbs, as an oral tradition exemplifying verbal art, are a direct means of considering the collective perception that is assumed in any idea of culture, space and speakers indicate a collective effort on the part of the communities that use them.(17)... the generic features of proverbs are monopartite, bipartite, and multipartite". Fishman does not reflect on spontaneity and creative manifestation. Steindl-Rast says, it is "Esperanto of the spiritual life, an artificially extricated language of wisdom, would be caricature of common sense". Again, Nancy Mason Bradbury says that "Proverbs are species of metaphor. Its use is both mental and social. Its use arises from a context of cultural specifics". In addition, Lakoff and Turner say that "Proverbs require that their recipients apprehend a source domain schema provided by the proverb recipients then map the source domain into a target domain. They treat proverb not as the product of tradition but as the product of individual literary texts". Honeck says that "Proverb can be regarded as a discourse deviant, relatively concrete present (non-past) tense statement that uses characteristic linguistic markers to arouse cognitive topics in order to make a pragmatic point about them". Dundes defines proverb as a "traditional propositional statement consisting of at least one descriptive element consisting of a topic and a comment". (1981:60). Sietel defines proverbs as "short, traditional, out of content statements used to further some social end". (1981:124)

As the context produces a suitable situation for the use of a proverb, the user uses it according to his disposition; he makes dispositional couplings with the context and reacts to the context in an appropriate dispositional manner. The context does **not control** the use of the proverb, but only **facilitates** its use, that is, the choice ultimately rests with the user but not with the context. In order to use a proverb in a context, he is guided by his *va:sana* to use a proverb, its knowledge, memory, and of course by the traits which impel the choice of the proverb genre, and the specific proverb with all its features by automaticity in application.

3. Socio-cultural Praxis and the Formation of Odia Proverbs

3.1. The Society and Culture of Odisha

Odisha is a State in the Eastern India with an ancient culture of a mixed pattern of Aryan and Dravidian way of life. The people, culture, language and pattern of society have uniqueness in the sense that they are partly influenced by Bengalis in the east and north; Hindi in the west; Telugu in the south; and the core tribal. Like the other States, the trace of colonies of

the Moghuls and the British leave certain marks of socio-cultural imperialism in the way of day to day life.

3.2. An Overview of Odia Proverbs

There are varieties of paremiological writings in Odia language. They are the wise and spontaneous sayings of the then people. There are plenty of rhetorical references from people and popular culture and literature. These written as well as spoken sayings are mostly colloquial. They include mythological, historical and timely social anecdotes, celebrations, events and incidents. According to Krishna Chandra Pradhan, they are categorized as sayings based on dutifulness (farmer's song, cart driver's song, vagabond's song, cowherd boy's song, sailor's song and *suaridaka*); rules and regulations (*prabachan*, *prahelika*, *khanaa bachan*); religious and cultural fairs and festivals; life of women and astrological sayings. It is found that in the traditional social system, people were divided into different communities as per their genealogical profession like fishing, washer man, or goldsmith, etc. There was close link in the rural social system of each community to the other. In case there is negligence or non cooperation, then, that was a habitual chance for people mostly the housewives to compose anecdotal and on the spot sayings of wisdom value. Right from Jagannath Das to the blind poet Bhima Bhoi; from Jadumani and Baladev Rath to Rabi Singh, all work out of disposition.

3.3. Selected Odia Proverbs for Socio-cultural and Stylistic Analysis

Normally, Odia proverbs are obtained from oral discourses and some are from the written by the ancient poets and writers. For this study, they can be categorized as: i. References to epics and mythological scriptures ii. Legends iii. Anecdotes iv. Day to day sayings

3.3.1. Reference to epics and mythological scriptures

Karna male paanch, Arjuna male paanch(If Karna dies then it is five, if Arjuna dies then it is five too or It does not matter if Karna or Arjuna dies.): In the *Mahabharat*, Kunti, the mother of the Paandavs, the five sons like Yudhisthir, Bhima, Arjuna, Nakul and Sahadev. In addition, she had a spiritual son named Karna who is at par with Arjuna. If any one of them dies in the battle, then, there will be still five sons left. It is just like loss and gain which has no meaning in the context.

Kichak baahubale Viraat raaja (Kichak strength helps Viraat King orViraat to be the king): When the king Viraat was weak and crazy to be in power, he kept his brother in law as his war chief and frightened

all the neighboring kings. That becomes an example for people who pose themselves to have strength by winning the favor of others.

Jhimiti Khelaru Mahabhaarata (from the game of dice to the battle of *Mahabharata*) refers to the creation of big problems in common social life from petty matters.

Vinaasha kaale viparita buddhi (thinking and behaving in a strangely foolish manner at the time of approach of destruction)refers to the characters of Ravana, Kansa, Duryodhan and many others in *The Ramayana* and *The Mahabharat* respectively where they act and think erratically which leads to self destruction. This has become a common saying in the public life too.

Bhima bala Kuntiku janaa (the actual strength of Bhima is known to Kunti) is a colloquial saying that refers to the *The Mahabharat*. Bhima, one of the five brothers of the Pandavas is known as the strongest. But, his real strength is known to his wife Kunti. It means that everybody has certain weakness which is known to some of their close relatives, in most cases, it is known to their wives because they only know the extent of masculinity the husbands possess.

Gangaa boile thibi, Gaangi boile jibi (If you say Ganga then I will stay, if you say Gaangi then I will go). It is originated from the story of King Shaantanu who married Gangaa with a condition that he cannot obstruct her from her works. By the way, she went on destroying her babies till the seventh one. When the eighth one came, Shaantanu was bound to reproach her and getting reacted, she left him forever. This is reflected in the context of defiant women living with weak men. Another example of a mythological proverb is, **Agasthi dele daana, kanchaa gua pachaa paana** (Agasthi donated raw betel nut and rotten betel) i.e. after much effort, Saint Agasthi offered only one raw betel nut and a rotten betel leaf which means the miserly people hardly donate anything good like Agasthi.

In this set of proverbs, the inter textual elements are clearly marked. The texts with mythological references are transposed to the universal human situations. The sayings are metaphorical, ironical and meaningful in socio-cultural and situational context. In the sayings, the morphological markers like ‘-le’, ‘-ru’, ‘-ku’, refer to ‘if’, ‘with the’, ‘from’, ‘to’ respectively. The language in all constitutes prosodic stress. In each, there is a cause-effect relationship between the two phrasal constituents.

There are plenty of proverbial, moral and practical references in the *Bhagabat Puran*. For example, **Sakala jive sama buddhi, uttama bhave e prasiddhi**. (Every living being possesses equal wisdom and to be used the best in a better sense of manifestation).This means that all are gifted with the same strength of mind which can be manifested in many ways. It is a pithy couplet. Another is **Martya**

mandale deha bahi, Debataa hoile marai. It means even the gods and goddesses take human form in the earth, they die as per the law that human is mortal. Aapana haste jihwaa chhedhi ketaara achhi pratibaadi (One has to suffer for his own mistakes like cutting his own tongue himself). Like this, there are hundreds of couplets are there reflecting on the universal moral order and general guiding principles narrated with many mythological instances. Here, the words like 'jive', 'bhave' in the first one are nouns blended with 'e' marker to mean 'in this way'. In the second, the words like 'mandale' and 'hoile' have the marker 'e' meaning 'in'; and in the second part, it is 'too'. These markers also bring about the phrasal assimilation as well as poetic effect. The meanings expressed in these sayings are epistemological internally set with the aesthetics of spirituality. The couplet **Emana bhaabuthaai jahaa kaale praapata huetaahaa**(i.e. this mind whatever aims obtains that in the proper course of time) is popularly used to mean that wishes are fulfilled if one has commitment, effort and patience.

Tera dinia Jama (Only thirteen days' god of death or tyrannous ruler): There was a king named Chandamunda. He was never generous. Finally, in his last life, because of the request of his queen, he donated an old ox to a pious man. So, when he died, his sins were adjudged to be a privilege of winning the position of Yama for 13 days. When he assumed power, he tried to kill the real Yama. This became a great shock to all the Gods and Goddesses for which Lord Vishnu himself came to him to solve the problem. His arrival before the king became an opportunity to get salvation. This is used in the social context of opportunity for irrational people. The word 'dunia' is derived from 'dina' i.e. 'day', and the marker 'ia' means 'for'.

3.3.2. Legends

There are a number of legendary proverbs in Odia. Historically, these are generally related to the kings and the learned men in the royal court. One such instance is related to Vinayak Singh Mandhataa, the king of Nayagada. When the powerful king was riding an elephant on a mission, his learned jester was walking down the street. The King saw him and mockingly commented on this contrast. Immediately the jester replied, **Nikiti taula saana badaku, bhaari hue jie rahe talaku** (weight and measure is for small and big amounts, and obviously the big amount remains lower) i.e. in the system of weights and measures, it is the law of nature that the heavier remains lower and the lighter higher (Historical Background). Later on this event was chosen and applied in various contexts of censure of power and praise of knowledge (Choice and Application). Finally, it is polished, standardized, and used in its appealing present form (Standardization and Currency). In another incident, poet Jadumani had been to a neighbouring State on a courtesy

visit. There, he saw that the King and his fellowmen are giving him ill treatment. Being a learned poet, he wrote, **Andha deshaku gali darpana biki, Kandha hastare deligodhana teki**. It means that selling mirror in a country of the blind and donating cow to the tribal are equally meaningless. They do not know the proper use of such things. He writes, **Raaja sinaa pooja paae aapanna deshare, kabi pooja pauthae deshavideshare** (A king is honoured in his country but a poet is adored everywhere). Like this, some other traditional poets like Baladev Rath, Fakir Mohan and Madhusudan Rao have also written which are adapted in such a manner. One famous Odia poet Radhanath Ray in his anthology *Chilikaa* writes **Sundare truptira abasaadanaahin, jete dekhuthile nua dishuthai** (A thing of beauty is a joy for ever).

3.3.3. Anecdotes

Pachharu chhuri maaribaa (to stab from behind), the saying has resemblance with that of the story of Julius Caesar and Brutus. Historically, it is related to the King of the then State of Katak who went against the Gajapati (the Chief of the Kings) and betrayed him and lost his throne subsequently.

Haati sunaa kalasa dhaalibaa (the royal elephant to pour water from the golden pot) is a common ritual that was conducted in the ancient days with utmost sincerity by the administrators as well as senior people of a kingdom to find a new king for the kingdom in case of lack of an inheritor of the dead or sick or absconded king. It is accepted as God's will when the royal elephant moves along the kingdom holding a pot full of pious water on its head and by chance pours that on somebody. Then, the people immediately do the coronation of the new person as their king.

Bilei kapaalaku sika chhindiba (the hanging rope container having a milk pot breaks before a cat) means getting an opportunity unexpectedly.

The marker 'ba' here refers to a generic form of verbs. This can be 'la' to refer to a specific instance in the past. Yet another anecdote is **Tini tundare chheli kukura**, even a goat is considered a dog when many people approve it. These two reflect the role of animals in cultural performances, metaphorical image making and taken as symbols befitting human nature in different contexts.

Chorke chabraa shikh(in Sambalpuri dialect).i.e **Choraku haata kaamuda shikhaib** refers to an incident too. Once a burglar broke into a house in which two brothers live together. By chance, one of the brothers caught the burglar by hand. In the mean time, when the other brother saw that, he suggested the other to be careful in case the thief would bite him and escape. This is contextually referred to in case of giving an opportunity to a faithless foolishly.

Raandipua Ananta (Ananta, the son of a widow) means a very careless and unsystematic loafer, free from all social norms and very bold and shameless in his activities.

Kataka chinta Baimundiku (the problem of Katak, the city is a great concern for Baimundi): It is popularly used to refer to the benevolent and volunteer service rendered by common people to the society who does not expect any return. There was a poor and illiterate man in the city of Katak. The place is surrounded by rivers and every season the place was greatly affected by heavy flood. The King was not much concerned for this calamity. But selflessly, Baimundi went on collecting a group of volunteers to construct a dam to prevent water from rushing into the city. This inspired the king to accomplish the work and people remember him for this.

Lingual Action in Odia Proverbs

The lingual action in the formation of proverbs undergoes a systematic process before it is made use of. It undergoes the five realities by having a radical interaction. They are: Actional Reality (Lingual Actional Reality); Contextual Actional Reality (Context + Actional Reality); Socio-cultural-spiritual Reality (Society + Culture + Spirituality); Cognitive Reality; and Dispositional reality. For example, "Kataka chinta Baimundiku" is an anecdotal expression and an outcome of the actional reality of an individual; and that is the disposition of the speaker and contextually meaningful for the listener. In addition, it is confined to a particular society and culture. The formation of such a poetic phrase with certain morality is vested in the dispositional linguistic choice. In the next, the saying "Tini tundare chheli kukura" can be analyzed to have reality reflecting animal imagery and socio-cultural-psychological approval by which people of the society go by. Thus, the statement is not mere outcome of one's core competence only; rather, it is the interconnected-interrelated-interdependent and experiential competence of people to create such a text in a linear scale.

The Odia vocabulary, expressions and structural patterns bear such contextual semantic notion. In the saying, "Katak chintaa Baimundiku", 'Katak' refers to a place; also it refers to the whole society; 'Baimundi' is the name of a person; but, it refers to people those are volunteers and generous for social cause. The phonology, semantics and syntax of almost all the Odia proverbs are either borrowed from Sanskrit or from the countryside dialects having multimodal contextual meanings as well as the force of poetic rhythm of couplet. Such proverbs have imperativity mostly for which the SOV structure and conditional markers are affected/ assimilated in comparison to normal sentence structure.

Seraka purila maanaka purila, uthre puta uth (Sera is full, maana is full, get up son get up) : In a bird fable, there was a mother dove. She had a child and he was friendly with the child of the other dove. Once both the mothers sent their children to collect paddy from the field. When they came back after sometime, one of the mothers found that the other dove's child had brought more paddy than her child. So, she got angry and beat her to death. But, later on, she found that her child was honest to bring that amount of paddy whereas the other one had done manipulation by adding dirty scraps and stones. This made her regret for life time.

3.3.4. Sayings in the discourse of day- to- daylife

There are plenty of common proverbial sayings related to the imagery of animal world, nature, natural activities and agriculture. **Pankaru padmajaata** ('panka' means mud and 'padma' means lotus), from the mud in the water born the beautiful lotus which is a metaphor for self- made achievers. **Ahi-nakula Samparka** (the relationship of snake and mongoose) is a metaphor of severe enmity among people or communities expressed ironically because the word 'samparka' means relationship. In such pithy sayings, there are self contradictory elements.

There are many such sayings with collocational and contextual meanings used colloquially. Some of the most commonly used sayings are briefly mentioned below.

Haate maapichaakhande chaala. (Measure 'haate' i.e. one hand but use 'chaakhande' i.e. one palm from that and save the rest used as an advice to be economic). **Tuchhaakuete, gode mudi naahin kachaadu kete!** (It's of no use pounding the leg without ring or tinkling anklet in the feet! It refers to a valueless show). **Godarilo tau godaku anaa** ('Anaa' i.e. look and 'godari' means the lady with filarial leg to look her leg before she looks at others. It means be careful in your dealings). **Chaaluni kahe chhunchi tau pachhare gote kanaa** (the strainer i.e. 'chaaluni' says to the needle i.e. 'chhunchi' that the later has

a whole at its back) means the master of faults finds fault in others. **Bahu aadambare laghu kriyaa** (There is much of 'aadambara' means show for nothing, 'laghu kriyaa' means less of work). **Alpa vidyaabhayankari** (A little i.e. 'alpa' learning i.e. 'vidyaa' is a dangerous thing). **Jesaaku tesaa haaramjaadaku taangia pasaa** that is, it is not a mistake to take revenge on 'haaramjaada' i.e. the sinner with 'taangiaa' means axe (Tit for tat). **Bhukilaa kukura kaamude naahin** (A 'bhukilaa' i.e. barking 'kukura' i.e. dog seldom 'kaamude' i.e. bites); **Haati jiile lakhymale lakhye** (millions) means it worth millions whether an elephant is alive (jiile) or dead (male) which means the valuable things retain their values at any cost. **Haati** (elephant) **banastare** (forest) **thilebi** (if stays, still then) **raajaankara** (king's) :even though it is a wild elephant living in forest, it belongs to the king, means the ownership of the things here are determined by power and prefixed law. **Baagha** (tiger) **nathile** (if absent) **miriga** (deer) **naata** (runs the farce) i.e. if there is no tiger, then deer make farce in the forest which says if the commanding person of an office or family or any social institutions are absent, then there anarchy prevails. **Buddhi** (intelligence) **thile** (if present) **baapaghare** (in the home of father) **pua** (son) :if you have intelligence, then you can claim the right legacy of your father. **Dharmara** (virtue's) **jaya** (victory), **paapara** (sin's) **kshaya** (decay) means virtue is victorious and sin decays. **Jedasha** ('je' means 'the', 'desha' means 'country') **jaai** (go) **sephala** (that country's fruit) **khaai** (eat) that is one has to eat the fruit available in the country he visits, means one must adapt to the changing conditions in places); **Naikebaank deshake faank** ('nai' means river, 'ke' means 'in', 'baank' means 'bend' and 'faank' means gap), that is always culture and way of life is different from place to place. **Maarinele** (took away) **Mahaapaatre** (a stock character named like that) **chaahinthaare** (just be a looker) **jalakaa** (powerless eyes) means the clever takes the lions share when the fool does not. **Ghara** (home) **dhinki** (wooden pounder) **kumbhira** (crocodile), the pounder at home is faithless means faithlessness of nears and dears. **Anti** (waist) **chhuri** (knife) **tanti** (throat) **kaate** (cut), the knife you keep in your waist only cuts your throat, means your people sometimes betray you. **Chaasa** (cultivation) **taratara** (quick) **banija** (business) **matha** (delay) means always for agricultural works, one needs to be quickened whereas for business patience and delay is good. **Aature** (quick necessity) **niyama** (law) **naasti** (not needed), necessity knows no laws. **Baahaghara** (marriage) **dina** (day) **baigana** (brinjal) **rua** (plant), to plant brinjals and expect quick harvesting which is to be used for the feast on the day of marriage itself means to do a work at the eleventh hour. **Shoilaa** (sleeping) **puara** (son's) **bhaaga** (share) **naahin** (no), there is no share for the son who is sleeping, just like out of sight out of mind. **Dhari** (catch) **maale** (beating) **jahaa** (whatever) **baandhi** (bind) **maale taahaa** (same). It does not make any difference if you punish someone catching or binding, that is any way you work, result is the same. **Enu** (this way) **maarile** (kill)

gohatyaa(death of a cow) **tenu**(that way) **maarile brahmahatyaa**(killing the pious man). Sin is the same if you kill a cow or a pious man because both are humble and noble, means you are in such a position that whatever you do your work is going to be sinful. **Jahaa**(whatever) **nadekhiba**(unless see) **nija nayane**(own eyes) **parate**(totally) **najiba**(not to follow) **guru bachane**(words) that is unless you see something yourself, never even believe the information given to you by your gurus. **Angaara**(charcoal) **shata**(hundred) **dhautena**(washed) **malisatwe**(a little of dirt) **najaayate**(do not go). Even if you wash and clean charcoal hundred times, it does not change its colour means the evil nature is irreparable. **Tulasi duipatraru baase, bichhuati duipatraru kundaai hue**(the nature of the plants like Tuls, a well-known medicinal plant and Bichhuaati, a wild creeper with itching elements can be detected from the twigs) means morning shows the day. **Kenchuaku**(to the worm) **golipaani**(dirty water) **suhaae**(suitable). For worm, dirty water is best to grow means evil-minded people want to keep everything unclear to take their advantages. **Phampaa**(empty) **maathiaru**(pitcher's) **shabda**(sound) **beshi**(more) means empty vessel sounds much. **Mainsi Shinga phataa, jujhibaa belaku gotaa** (The horns of a buffalo might be cracked but while fighting, it becomes united and stronger) means unity is strength. **Thile thaau pachhe guna hazaara, charitra nathilesabu asaara** means although you have all other attributes, your character is above all and a priceless possession. **Samaya**(time) **bada**(biggest) **balabaan**(stronger) i.e. time alone is the strongest. **Nije**(yourself) **panasa**(jackfruit) **khaai**(eat) **anya**(other) **mundare** (head) **athaa**(gum) **bolibaa**(paste) i.e. eat the jackfruit and paste its gum on others making yourself clean, means cynics always pass the trouble to others. **Maachha** (fish) **kaahinre**(no matter) **nathaai**(not present) **saburi**(everybody) **bairi**(enemy). Fish is to be caught and killed although it is inimical to none that is innocent people become the victims always. **Budijaauthiba**(sinking) **lokara**(person) **kutaakhiaku**(peace of straw) **ashraa**(rely). A man sinking in the flood water even relies on a straw means a person in utter crisis seeks any kind of help. **Bahigalaa**(flowing) **paani**(water) **kahidela**(spoken) **kathaa**(words) **aauphereni**(never come back). Flowing water and spoken words never come back. **Jara**(fever) **baaulare**(helplessly) **taatia**(pot) **kaamudiba**(bite). The patient bites the pot containing pills in getting helpless means helpless people can do anything at their wit's end. **Baaghaku Phaaghara dara** (A dummy or duplicate tiger is always afraid of the real tiger) means anything original is fearless. **Gaan**(village) **kanian** (bride) **singhaani naaki** (running nose). Even if already the bride of your home, a girl from your village remains always a child for you. **Aaga**(first) **udara**(stomach) **pachhe**(then) **sodara**(cousins) : First think of your stomach then about others. **Agandia raajaku paalachuntaa mantree** (pathless king with loose character and flatterer minister), that is the most useless and unfit matching of the ruler and his minister. **Godara**(the person with elephantiasis) **kode**(digs) **jete**(more) **made** (covers) **sete**(more). The

more one elephantiasis' digs the more it covers while scratching the patch of land for kitchen garden, means there is no value in the foolish way of going on working; **Dengaa**(the tallest) **mundare**(on the head) **thengaa**(club), the blow of the club is always on the tallest means the leader is always in target.**Adhikantu nadosaaya** means the more the merrier.**Pancha parameshwara** means the decision of the mass or the leaders is to be honoured as the spiritual decision.**Manisha prakruti male tute, ghusuri prakrutipanke lote** (The evil nature of human being ends in death only like the destiny of the pig is dirty mud).**Ashithaaru mashi balabaan** ('ashi' means sword and 'mashi' means ink) says that pen is mightier than sword. **Dheerapaani pathara kaate** (Slow moving water can even cut stone) that is equivalent to 'rolling stone gathers no mosses'.

A pragmatic focus on the above sayings gives us idea that these are mostly spoken discourses constituting species of metaphors to heighten the effect of the expressions. But, it is also found that these are the maxims of quality as described in the cooperative principles reflecting on the truth mostly. The speech act is related to the context with referential expressions in the physical objects for which the expressions stand for. In terms of a general approach to conversation analysis, it is very often observed that such sayings have practical reasons in everyday life. As Garfunkel has categorized the conversations in socio-cultural context, they have i. accountability i.e. members use own methods for making their actions accountable; ii. reflexivity i.e. the practices of talk; and iii. indexicality i.e. meanings are dependent upon the locus in which they are used. (Garfunkel quoted by Gardener: 266).

Conclusion

As mentioned earlier, the cultural practices in Odia proverbs are an outcome of the rural, agricultural, religious and cultural mental set up. In addition to the popular mythological and historical instances, the agricultural and socio-cultural-behavioral matters which are typically Odia, are deeply rooted in the minds of the Odia people. There are plenty of senses of natural morality; irony related to the reality; wit and humor; and images of nature in the system of life. Moreover, such practices are tempered with a critical and creative bent of mind owing to situations like rituals and rites; functions and festivals; celebrations and ceremonies. The feudalistic and colonial backgrounds sometimes work too. Rural people have oral tradition; the writers are biased by the above hinted practices; and altogether, all these are invested in the paremiological matters befitting to time, applicable value, evaluation and a recognized spontaneity.

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