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University of Calcutta

Office
Department of Linguistics
ASUTOSH BUILDING
87/1 College Street
Kolkata 700 073
https://www.caluniv.ac.in/academic/Linguistics.html

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All papers are peer-reviewed

Editor's Note

It is regretted that the Bulletin of the Department of Linguistics could not be published in 2020 due to pandemic-related uncertainties. The past few years have been challenging to say the least. But it has also taught us a great deal. It has shown us the importance of struggle in the development of human strength, intellect, empathy and the power of adaptability. The crisis and the loss did not halt us. We continued with our learning process by exploring new avenues. The interest in Linguistics did not diminish with the pandemic. On the contrary, our department, which is already the largest and oldest department of Linguistics in the country, have grown in strength. Our classes are full of bright, enthusiastic students, who actively participate in the class discussions. But their participation does not end there. They also participate in research-oriented activities with equal zeal. We celebrated the birth centenary year of Satyajit Ray with a webinar on the *Language of Satyajit Ray* where all presenters were students of our department. We also introduced a series of web-based discussions *Let's Talk Linguistics* – a series on the scope and application of Linguistics in different fields. We have started a YouTube channel and a Facebook page to make these programmes accessible for future students. This issue of the Bulletin consists of eight papers all written by students and researchers of our department. Six of these papers are on the language of Satyajit Ray and are revised versions of the papers presented in the seminar on the *Language of Satyajit Ray.*

To conclude, it can be said that the crisis did not bring us to a standstill. We are learning to take the new world in our stride, finding new ways to grow, to progress. I want to express my gratitude to Prof. Sonali Chakravarti Banerjee, Hon'ble Vice-Chancellor, Prof. Asis Kumar Chattopadhyay, Pro-Vice-Chancellor (Academic) for their support. I am grateful to my colleagues, research fellows and students of the department for their resilience, for their steadfast resolute to brave the difficult times. Success of this issue I share with all, limitations are all mine.

Aditi Ghosh

28th December 2021

Looking into the Kingdom of Diamonds through the Lens of Sat.i.Re

Ria Guha

Abstract : *Hirak Rajar Deshe*, a film made by Satyajit Ray is marked as a political satire, although it was created for the children as a sequel of the commercially successful film *Goopy Gyne Bagha Byne*. Ray has been often criticized as a political conservative for not taking a firm stand against the institutions in his films. From that standpoint, this film is remarkably political in the guise of a children's film. In a country where dissent was curbed with charges of sedition, and films were subjected to censorship, it was not easy at all to take a political stand through his film against the institution. And yet he did it and till date this work is relevant in the political backdrop. This paper studies the language of the film, especially the implementation of rhymed speech along with other devices which are employed to construct an alternative meaning. We have constituted that in this film, the rhymed speech symbolises power, constraint and allegiance.

Keywords: Satire; irony; discourse; carnivalesque.

1. Introduction

Satyajit Ray- an illustrious name when it comes to Bengalis, their films and culture. By nature a multi-talented person, Ray was a film-maker, an artist, an author, a song-writer, as well as a composer. This versatility was hereditary. Both his father Sukumar Ray and grandfather Upendrakishore Ray Chowdhury were eminent writers of Bengali children's literature and adept in printing, painting, songwriting and composing, and photography among other skills. He translated Upendrakishore as well as Sukumar Ray's writings for children in English to introduce them to the world. By going through their stories once as a child and again as an adult, he grasped the absolute essence of their writings [1] which although were meant for children but contained a deeper meaning with a subtle touch of morality and ethics to teach the children about the difference between right and wrong. While Upendrakishore's stories were based on folktales and exudes a pleasant laughter, Sukumar's humorous stories and poems sprouted from the unjustness and absurdities of the society. Sukumar's writings had an undertone of mockery but the laughter did not have any sarcastic jibe.

Their tradition of storytelling combining prose and rhymes, creating laughter through the usage of word-play reflected in Ray's writings and his two films made for the children: *Goopy Gyne Bagha Byne* (*GGBB)* (1968) and *Hirak Rajar Deshe* [*The Kingdom of Diamonds*] (1980). In these two films, in spite of making them for the children, Ray pointed out certain social and political issues like scarcity of food, war, totalitarianism, and so on but carefully hid them within the fold of humour. This paper aims at finding out the strategies that mark *Hirak Rajar Deshe* (henceforth *HRD*) as a satire.

2. Delineating the backdrop

HRD (1980) was the second film in the Goopy Bagha Series, made twelve years after the first film *GGBB* (1968). The characters of Goopy, Bagha were based on Upendrakishore's story with the same name. The original story was naturally modified by Ray for the sake of creating a feature film. The changed story added more layers to the plot. Due to the immense commercial success of this film, Ray decided to make the sequel *HRD*. This was one of the films which was based on his own story. It narrates the adventures of Goopy Bagha in the Kingdom of Hirak. *HRD* starts after ten years of the events of the first film. Goopy and Bagha now live in a palace in luxurious abundance but still they are unhappy. They miss their adventurous days. Although, soon they get an opportunity to visit the Kingdom of Hirak for the anniversary celebrations, but before that they go on a trip of their own after taking permission from their father-in-law, the King of Shundi. Here they meet a teacher in exile, Udayan Pandit, who tells them the true nature of the King of Hirak, how tyrant he is. Goopy and Bagha promise Udayan to help him in usurping the evil king. The rest of the film shows how King Hirak is dethroned by Udayan Pandit and his students with the help of the duo.

The most important feature of this film is its use of rhymes as dialogues. Although the popular notion is that except Udayan Pandit, everyone else in the film speaks in rhyme (Sarkar, 2020; Sen, 2021), we in this paper show that it is not true. The rhyming scheme employed by Ray serves a special purpose apart from creating humour. It is widely believed by the commentators that the non-rhyming speech of Udayan marks his free thinking and his courage to break away the shackles of

the tyrant king. But the rhymes symbolise more than its prosaic counterpart (Section 6.3). Although often being labelled as an apolitical filmmaker by his critics, he made several films which hint at his ideology, beliefs and inner turmoils. *HRD* is one such film that is termed as one of the most courageous political films ever made (Sen, 2021). How a children's film is seen as a highly political film lies in its backdrop and in the discursive genre that has been used to construct this film. The memories of the Emergency of the 1970's in India were very much alive when *HRD* was made and released. The censorship upon the media, arrests of activists and politicians, eradication of poors, crushing down the students' movements- all could be seen implied in this film disguised as humour. The gap between a children's film and a political movie is bridged together through the usage of satire.

3. Satire as a discursive strategy

A "satire is a kind of protest, a sublimation and refinement of anger and indignation" (Cuddon, 1999, p 780). It is a discursive mode (Simpson, 2003) of art that uses mostly irony and sarcasm apart from several other stylistic devices such as puns, word-plays, hyperbole, and so on. The principal mechanism of a satire lies in using irony. The term irony comes from the Gk term *eironeia* "dissimulation" [2]. Irony as well disguises the producer's [3] intent and makes the receivers' identify this implied intent. On the surface it says one thing but the connotation goes deep. The traditional notion of irony states it as saying something opposite of what one means (Grice, 1975/89; c.f. Behler, 1990). But later this "opposition theory" based on Grice's truthfulness maxim (Grice, 1975/89) was highly contested and it was propounded that irony is not always conjured through violating the truthfulness maxim as the producer can be ironic even when they say something which is true (Brown 1980; Colston & Gibbs, 2007). The Echo theory (Wilson and Sperber, 1992) describes irony as an echoic mention of a previous utterance, thoughts or world view. By using irony the speaker expresses her disappointment and distances herself from the said utterance.

Irony interpretation depends on various aspects such as context, shared knowledge between the interlocutors, world knowledge, familiarity between the interlocutors, occupation of the producer (Barbe, 1995; Katz and Pexman, 1997; Katz, 2018), and so on. If these criteria

are not fulfilled, the receivers often miss the irony or wrongly ascribe irony when it is not intended by the producer. Shared knowledge is one of the most crucial conditions of irony to be successful. Those who share knowledge with the producer understand the irony and those who do not, they just get the literal meaning of the text and miss the underlied irony. These dual possibilities often create an ambivalence leading to the irony's "potential deniability" which in turn safeguards its user in a possible hostile situation while criticizing something or someone (Haiman 1990, p 203).

Satire is significantly used by those who are not in the authority positions. Humour studies show that in an autocratic country where the right to freedom of thought and expression is curbed, humour often serves as an outlet to vent out their dissatisfaction with the authorities (Bruner, 2005; Takovski, 2020). This idea echoes in Anatoly Lunacharsky's 1931 speech where he called laughter a tool for self-discipline that a social class directs at themselves and they can subject it to exert their pressure on other classes (see Sover, 2018, p 154). In a court case hearing, Justice D. Y. Chandrachud (2018) said, "dissent is a safety valve of democracy (and) if it is not allowed, the pressure cooker will burst" ("2. Democracy", 2018). As expressing opinions overtly that defy the institutions is not permissible in some societies, people often resort to using humour. When Ray was asked to comment on his alleged political reticence in his films, he said, "...there are definitely restrictions on what a director can say. You know that certain statements and portrayals will never get past the censors. So why make them?" (Georgakas and Rubenstein, 1982). Therefore, using the satirical mode in *HRD* served his purpose of criticising the deteriorating condition of the institutions and it rings in his own statement, " In a fantasy like The Kingdom of Diamonds, you can be forthright, but if you're dealing with contemporary characters, you can be articulate only up to a point, because of censorship. You simply cannot attack the party in power. It was tried in The Story of a Chair and the entire film was destroyed. What can you do? You are aware of the problems and you deal with them, but you also know the limit, the constraints beyond which you just cannot go."

4. Structure of a satire

Satire is a literary genre, as it is widely mentioned in literary treaties. But there are a handful of researchers who consider satire as a discursive mode (Simpson, 2003; Phiddian, 2013). We too in this study have adopted the latter view on satire. Satire is not any particular literary form like epic, novel, tragedy or comedy. A satire subsumes and assimilates other discourse genres, therefore it is beyond the position of genre (Simpson, 2003, p 76). We have applied his discursive model of satire to justify *HRD* as a satire. Based upon Foucaultian subject positions, Simpson proposed a triadic model of satire as a discursive practice (Simpson, 2003, p 86): A: *satirist* (the producer of the satire), B: *satiree* (the receiver of the satire) and C: *satirised* (the target of the satire). The success of the satire relies on the interrelationship between each of these subject positions. If the distance between the satirist and the satiree is lesser than the distance between the satiree and the satirised, the satire becomes successful. If the distance between the satirist and the satiree increases while the distance between the satiree and the satirised decreases, the satire fails. As humour comes at others' expense, the receivers get offended being the target of the satire themselves, and it crashes.

Satire has three ironic phases: 1. *prime*, 2. *dialectic* and 3. *conferral of irony*. In the first phase, satire depends on the echoic attribute of irony. Like echoic irony (see, section 3), satire too alludes to some previous discourse as intertexts [4] and it sets the ground for an expectation regarding the discourse in the receiver. It also acts like a thesis in the Hegelian sense. In the next phase, the oppositional nature of irony has been applied. The literal and the non-literal counterpart of an ironical utterance create a dialectic between a thesis and an antithesis (Popper, 1953). This dialectic results from the incongruity between the expectation and the reality, between the utterance and its context. The satirical discourse's dialectic phase is achieved by the discrepancy between the expectations set upon by the prime genre and then the sudden turn from that genre. The transition from the children's story to a political one. The third phase is very important in the success of a satire- the conferral of irony. If the receiver of the discourse cannot identify the irony through the opposition, and as a result fails to confer it

upon the discourse, it fails as a satire. Only when the receivers confer the irony, the objective of a satire is satisfied and it becomes successful.

5. Bakhtin's carnivalesque

Bakhtin developed the concept of carnivalesque in his *Problems of Dostoevsky's Poetics* (1984a) and in the *Rabelais and His World* (1984b) The concept was based upon real life carnivals. Carnivalesque is a form through which the existing power structure is reversed, temporarily. At the time of carnivals, people relieve themselves of their official duties and they indulge in merriment, laughter, etc. During this time, the social distances between the different strata are somewhat blurred. Carnivals used to be the medieval festivals of peasants who used this time to indulge in things that were prohibited for them at other times. In such festivals, they could do anything they wanted as the day to day rules and norms were lifted for those few days. They would crown a fake king, glorify him, decrown him and then portray his demise (Badarneh, 2011). Masquerade was a part of these carnivals.

In carnivalesque form, the essence of carnival is expressed through the assigning of humour, grotesque, heteroglossia, multiplicity of styles, changing of registers and other devices.

As carnival was a folk festival, the carnivalesque form is predominant in folk-literature; that is why the subversive nature of folktales resembles the form of carnivalesque. The usage of different stylistic devices such as rhyming, alliteration, repetitions, proverbs, different dialectal usage, allegories, anthropomorphism, attributing weaker animals as the protagonists and portraying their victory over the powerful animals constitute form of carnivalesque in folk-literature (see Roy Chowdhury, 2006).

We have looked for the carnivalesque elements in *HRD* and analysed the purpose it has served in the film.

6. Analysis of data

6.1. Prime

Prime serves as an intertextual reference for the receiver to contextualise the present text (Emmott, 1997). The opening song in the film *HRD*, *morA dujOnAY rAjAr jAmAi* ("we're both sons-in-law of the

king") [5] serves as a prime. It connects the sequel with the first film by providing a background for the viewers.

Apart from recapitulating, this song draws the viewers' attention to the crisis which commences the journey of the duo in the film. The reference to the first film prepares the viewers to expect a new adventure of Goopy and Bagha, just like the previous one. So, they wait for another interesting, magical fantasy, filled with laughter and light-heartedness. Here the "children's film" act as a prime as "the prime sort of "other" discourse event, whether that be another text, genre, dialect or register, or even another discursive practice" (Simpson, 2003, p 89).

As Simpson has mentioned, the prime can be an echo of any text or genre, it can be manifested in a film through different avenues. In the first scene of the King of Hirak, there is a motif behind the king. It looks like a design of a star or a flower. But at a closer glance, within the central design, an eye can be noticed.

Image 1: The backdrop of the King of Hirak (courtesy: filmlinc.org)

This eye may remind one of the eye of the "Big Brother " from the novel *1984* (Orwell, 1949). It alludes to the idea that King Hirak is as much of a totalitarian as Big Brother was in *1984*. The director makes his viewers ready to expect something in the line of that satirical novel. It may also signify that the director wants the viewer to look beyond the

humorous rhyming of the King and see through the actual message that he wants to convey.

6.1.1 Shared ground

An interesting feature of irony is building up group solidarity. As mentioned in section 3, interpreting irony depends on shared ground between the interlocutors. The producer presupposes the knowledge of the receiver based upon their common ground of world knowledge and leaves certain things for the receiver to perceive without stating them overtly (Van Dijk, 2012). In case of irony, this shared knowledge is more of a personal knowledge like the ideology of the producer, her sentiment towards the matter of discussion, past events witnessed by the pairs, and so on. Those who share this common ground with the producer get the intended irony and this forms a group affinity (Roy, 1981; Gibbs, 1986; Lakoff, 1990; Kotthoff, 1999; Gibbs, 2000). On the contrary, those who do not possess this shared ground, they cannot identify the irony and take the text literally. So, through using irony, a satire is directed towards two groups of receivers: one, who share common ground with the producer and the other who do not. By doing so, a satire exhibits two meanings, often which are contrastive. This duality leads to the potential deniability (Haiman, 1990) that safeguards the producer while expressing a seditious view (see, section 3).

Building upon this notion, it can be constituted that the intertextual reference to the novel *1984* creates a shared ground between Ray and the group of viewers who have read the novel *1984*. As a result of this shared knowledge, this group possesses more possibilities to identify the intended irony hidden within the film than the one who is not aware of the novel *1984*. The director presupposes some of the viewers' awareness of Orwell's writing and hides the element as a graphic hint in the plain view.

These two groups here can be divided in two ways: one is the group of children for whom this film was primarily made, and the other group is of adults. Children naturally cannot grasp the essence of Orwell's novel as they lack certain world knowledge to process them, the same reason for which children do not see *HRD* as a satire. On the other hand, the adults who possess more knowledge and have their "horizon of

expectation" (Jauss, 1970) expanded, coming in contact with different cultural, textual elements over the years may retrieve the alluded meaning easily. As a result, the same person can belong to both groups depending upon their knowledge base, once as a child, again as an adult.

The shared knowledge between Ray and the viewers can be justified in another way. Those who believe that in an authoritative state where free speech is highly censored, resorting to satire is more sensible, might have read satire themselves and know how this mode works. Using this knowledge, Ray created *HRD*, hoping that this group would be able to retrieve the message. At the same time, those who do not, will not understand his criticism of the state, for them the literal sense of the movie is prevalent, that it is a children's film.

6.2 Dialectic

Dialectic is the struggle between a thesis and an antithesis, presenting arguments against argument for reasoning (Popper, 1953). It's a matter of contrast and this contrast has been achieved in multiple ways in *HRD*. In the opening song, the duo says that although they are living in luxury, they are not happy with their condition, as they feel like a bird in a golden cage. This is a contrast to the first film where they were so excited to marry a princess and acquire half of the kingdom.

The next strategy is the praising of the King of Shundi in the very same song, where the king is said to be an unmatched king in his benevolence and his subjects are very content with his rule. This description primes the viewers' expectations of how a king should be. This only recurrent character other than the Goopy-Bagha is introduced to serve as a foil for the King of Hirak, whose character clashes with the viewers' expectations and thus creates a sense of gap. This gap indicates the fault of this character and what Ray wants to convey. Unless the character of the King of Shundi was introduced as a kind king, the character of Hirak might not have been so conspicuous, the viewers would have taken it as natural. This is the part of synthesis which is reached through the gap to understand the implied meaning conveyed in the discourse by the producer (see, Simpson, 2003).

HRD is innovative in its treatment of dialogues. The dialogues are divided in two modes- rhymed and non-rhymed style. These two

contradictory styles have been used to represent power, privileges, restraints and lack of power.

6.3 Rhymed Speech as a multi-purpose device

As we stated earlier, the rhymed speech in the film is its crucial characteristic. As the popular notion goes that only Udayan Pandit uses prosaic style which marks his free thinking ability, we have found that it is not that simple. Rather than the prosaic style, the rhymed speech symbolises more nuances.

HRD has used a combination of rhymed and non-rhymed speech. Some characters were made to switch between them, while some characters used only rhymed speech. There is another category which shows the characters using semi-rhymed speech (see, section 6.5)

6.3.1. Characters who switched between rhymed and non-rhymed speech

User(s) (rhymed speech)	**When**	**Signification**
King of Hirak	Throughout the film except during the festival and in the laboratory	Power
Goopy-Bagha	Until meeting Udayan Pandit	Power and privileges; Institutional constraints
Udayan Pandit	In the mine	Pretence of allegiance to the institution
	in the laboratory, and in the final scene	Occupying the power position
The subjects of Hirak	In the final scene, while uprooting the statue	Seizing the power of the institution by mass
Brainwashed subjects	After brainwashing	Forced allegiance to the institution

Table 1: Characters using rhymed speech.

Table 1 can be divided into two categories: one, the characters who primarily used rhymed speech and then changed to non-rhymed speech such as Goopy, Bagha and King of Hirak and the other group consists of Udayan Pandit and the subjects of the King of Hirak who speak in non-rhymed speech but switched to rhymed speech after being brainwashed and at the end of the film.

The non-rhymed speech may be the indicator of free thinking in the case of Udayan Pandit but if that is true, we will have to conclude that Goopy and Bagha too were bound in their thoughts, which is hard to accept.

The better explanation might be that here rhymed speech symbolises power. Both the kings of Shundi and Hirak, Goopy and Bagha, and the other members of the Hirak's royal court primarily used rhymed speech symbolising their institutional power. Along with power the rhymed speech denotes privileges that come with this power. As power comes with restraints, and dependency; these too have been indicated through the usage of rhymed speech.

Fazal Miya and Balaram used the rhymed speech after being brainwashed by the King. Although, Fazal Miya uttered one heated non-rhymed dialogue in between the chants while answering to Udayan's queries regarding his nonsensical chantings. This marks that although these subjects were forced to show their allegiance, their underprivileged conditions did not change.

For Udayan Pandit, his switching to rhymed speech in the mine indicates his pretence to obey the institutional power while he was conspiring against the regime. But when he used the rhymed speech in the laboratory and in the last scene, it indicated the reversal of power. As in that very scene Hirak used non-rhymed speech marking his loss of power. This power shift has been portrayed through both the chant *dori dhore mAro TAn, rAjA hObe khAn khAn* ("pull the ropes now, the King will lie in pieces now!) and the pulling of ropes to bring down the statue of the King by the mass.

6.3.2 People who only used Rhymed speech

User(s)	Purpose
King of Shundi	Power
Court members	Power, privileges and constraints
State Astrologer	
Scientist	

Table 2: Characters who used only rhymed speech.

This group of people shown in table 2 used only rhymed speech. The King of Shundi never lost his power, so he did not switch to non-rhymed speech. Only because of this character's usage of rhymed speech, it made us determine that the rhymed speech in this film stands for power and not oppression. Otherwise the King of Shundi would not have been made to speak in rhymed speech. For power is not good or evil, it is the people who control them are.

All the ministers of Hirak, the state astrologer and the scientist used only rhymed speech, marking their allegiance to the King as well as their privileges (marked by the diamonds gifted by Hirak). Even if they were disappointed (the state astrologer and the finance minister) with the king, they could not dissent, they were bound to the throne, hence no switching to non-rhymed speech.

The scientist's case is unique. He claimed he belonged to no one. "Science doesn't take sides" (Sen, 2021). But scientists need sponsors and their allegiance lies to whoever finances their work. However, they have their own power of science, which can topple the state power equation if they want. Because of this, not only the scientist used only rhymed speech but he rhymed to himself (when Goopy and Bagha were talking to him, they were using non-rhymed speech, but he kept using rhymed speech, his lines rhymed with each other instead of rhyming with others' lines) marking his individual, lasting power.

6.4 Non-rhymed Speech and its purpose

The non-rhymed speech on the contrary symbolises lack of power and privilege. Bengali poet Sukanto once wrote, *khudhAr rAjje prithibi goddomOY* "In the state of hunger, the world is full of prose" (Bhattacharya, 1947). The essence of the poem is reflected in the usage of rhymes and non-rhymed speech in this film. As these people are not bound to the institutions, they could protest. Non-rhymed speech here has been used to indicate subversive ideas. Udayan Pandit is the epitome of opposition.

6.4.1. People who switched between non-rhymed and rhymed speech

User(s) (non-rhymed speech)	When	Purpose
Udayan Pandit	Except in the laboratory	Opposition
Goopy-Bagha	After they meet Udayan	Breaking institutional constraints
Fazal Miya, Balaram	Until they were brainwashed	Dissent
King of Hirak	During the festival	Temporary relief from his kingly duties-carnival
	In the laboratory	Loss of power

Table 3: Characters using non-rhymed speech.

Goopy and Bagha switched to non-rhymed speech soon after meeting Udayan Pandit. It does not symbolise losing power in their case, as they could still sing, and the lyrics of those songs rhymed. Their shifting to non-rhymed speech marked their breaking free of their institutional restraints, going against the same institution which they themselves represented, conspiring against the class they then belonged to. Here it

should be remembered that they kept talking in rhymed speech even when they were far from their palace wandering around the world. It marked that they were still bound to their royal decorum.

The King of Hirak used non-rhymed speech for the first time during the festival. As mentioned in section 5 during the carnival the usual power structure is reversed and those in power positions temporarily relieve themselves of their duties. Hirak did the same thing here. In this very scene, Fazal Miya would break in, chanting loudly the brainwashed couplets. It completes the carnivalesque aspect of the festival where the peasants could enter the palace without being barred and they can do anything as the officials would not punish them due to the festivities.

6.5 People who used semi-rhymed speech

By semi-rhymed speech we meant, using partial metered speech.

User	Purpose
The guards	Allegiance to the King
Charandas	Absence of creative freedom

Table 4: Characters who used semi-rhymed speech.

In case of the court bureaucrat, he rhymed with Hirak and the treasury guard's lines if taken in isolation (ignoring Goopy-Bagha's dialogues in between) somewhat rhymed with the endings in *cAi* ``required" and *nAi* "negative marker". It marks the guards' allegiance to Hirak and their place in the power structure and lack of privilege.

The bard Charandas' instance is quite interesting. He sang, so naturally his songs rhymed but when he spoke, they did not rhyme like other characters'. He used internal rhyming in some of his utterances while the others did not rhyme at all. Consider these lines:

1. ***gaan sesh*** *ar* ***jaan sesh*** *to eki kotha razamoshai*
   "Not singing is akin to not breathing, O King."
2. *amar* ***jedin theke gyan***, ***seidin thekei gaan***
   "Ever since I've known life, I've known songs."

Charandas' semi-rhymed speech indicates his creative power as an artist, along with his courage to sing about the injustice seen in the world. Even after being banished by the King, he still sang. His speech and songs mark his voice of dissent and at the same time his creativity being subjected to censorship, a lack of artistic freedom. Charandas' situation reflected the situation of the artists in India in the seventies, which is reflected in Ray's voice in the Cineaste interview (Georgakas and Rubenstein, 1982).

The scene where Udayan and Hirak face each other for the first time, the former's non-rhymed speech and the latter's rhymed speech clash together. As a result both of their speeches become semi-rhymed, neither fully rhyming nor absolutely prosaic. This use marks the balance of power, the equilibrium before the change.

Rhymes are organised structures which mark homogeneity. Ray used rhyming as a perfect vessel to represent power and its constraints. Whoever dissented were brainwashed with rhyming couplets to maintain this homogeneity.

6.6 Use of irony and sarcasm

3. *morA khAi-dAi ghuri-phiri*
4. *AhA ki moder **chiri!***

"We eat and roam here and there,

Ah! Look at our condition."

The word *chiri* 'appearance' is a pejoration of the word *sri*. These two words belong to the "contrast class" (Sacks, 1995, p 558) of terms. While the context described in these two lines and in the whole song represent a positive context, the word *chiri* with a negative connotation creates incongruence, and that creates the irony (Giora, 1995; Clark, 1996).

5. *dekhe rAjAr **jOmok***
   "Seeing the king's grandeur"

jOmok is a homophonous word and it is used as a pun here. *JOmok* and *jOmok* both *sound as* [jOmok], while the first means twins as well as a literary device where two homophonous words are used in the same

sentence; the latter means grandeur. Within the song the second meaning is expressed literally. But if the first meaning is implied, the sentence will mean ‘seeing the King’s duality’. This implication can be justified if the King’s kind attitude towards Fazal Miya during the festival and his harsh attitude towards Fazal Miya before the festival are compared. Pun and word-play are frequently used in satire (Simpson, 2003) to create an ambivalence. Aslo, it implies that the King is putting on a mask of niceties, as a part of the carnival.

6. *dEkho bhAlo jOne roilo bhAngA ghOre*
"Good people hide in their homes."

7. *mOndo je se singhasone chOre*
"While evil men sit on the throne!"

In these two lines, social injustice is hinted at through the use of contrast classes which describes the ironic fate of people.

8. State astrologer: ***tA groho nokkhotro kichu muche phelte hObe ki****?*
“Do I need to remove some planets and stars as well?”

9. King of Hirak: *tumi nijer kaz kOro dekhi*
"Carry on with your work please!"

Example 8 is a verbal irony directed at the King. A hyperbolic rhetorical question is used for the purpose (Kreuz and Roberts, 1995). This sentence marks the astrologer’s disappointment at the King’s whimsical demand of deleting every other year-counting system once *hirOkAbdo* (a year counting system after Hirak’s name) commences. Although Hirak could realise the ironic intent, the ambivalence of irony safeguarded the astrologer.

10. **Astrologer:** *mOgoj dholAi!*
“Brain-washing!”

11. **King of Hirak:** *seiTAi to cAi, kintu kAr?*
“I too want that, but whose brain?”

12. **Astrologer:** ***hirOker sObceYe bOro Sotru*** *Je tAr!*
“The one who is Hirak’s greatest enemy.”

Consider the line 12 with line 13:

13. **King of Hirak:** *Mone rekho,* ***udOyon PonDit****,* ***hirOker SObceYe bOro Sotru*** *Se.*
"Remember, that teacher, Udayan, he is Hirak's biggest foe."

When the astrologer was asked who was going to be brainwashed, he could not take the King's name in fear. So, he cleverly echoed the King's own speech. By doing so, the astrologer meant what he wanted to mean as well as what the King wanted to hear. Line 12 becomes ironic for the usage of echo (Wilson and Sperber, 1992). For the astrologer the referent is Hirak, while for Hirak, the referent is Udayan Pandit. It serves as a dramatic irony as well, because in the end we will see the King getting brainwashed.

14. **King of Hirak:** *eder SObAike dAo ghOrer moddhe pure*
"Put them all in the room"

Later;

15. **Udayan Pandit:** *ebAr eder SObAike dhore poro oi ghOrer moddhe!*
"Put all of them in that room!"

Line 15 echoes 14, and here the subject positions have been reversed. The power has shifted hands, from Hirak to Udayan. The one who commissioned the usage of a brainwashing machine got brainwashed himself.

16. *lekhApOrA kOre Jei*
OnAhAre mOre Sei.

"One, who studies too much, dies of starvation."

Foucault (1980) says power is knowledge, that is to say, one who wields the power can control the knowledge. King of Hirak modified the common knowledge as proverbs and turned their positive meaning into a negative one to dissuade the masses from learning. But the proverb is only partially changed so that the unsuspecting people do not realise there is a change, even if they do so, they will be made to question their own memory as we saw in the *Animal Farm* (Orwell, 1945) where every time the commandments were changed, Clover, the mare doubted, but she was made to question her own knowledge.

6.7 Allusion as a satirical device

Ray himself claimed that being outright in a dystopian film to express political ideas was safer than using contemporary characters

(see section 3). Because of using the guise of a dystopian world, this film is not bound to a historical frame. Satire is said to have a "shelf life" (Simpson, 2003); it loses its relevance once the context of its conception is long gone. But *HRD* does not criticize any particular person, time or state; that is why even after 41 years of its release, it is still relevant among people.

7. Conclusion

Using rhymed patterns is very common in folk-literature. Upendrakishore and Sukumar Ray both used mixing up rhymed and non-rhymed styles in their writings. Ray took the inspiration but reversed the style. Unlike his predecessors, he used the rhymed speech as his matrix style while the non-rhymed speech acted as the embedded style.

The clever employment of rhymed and non-rhymed speech says a lot more than the characters themselves. The uses of pun, word play, changing of positions, echo, rhetorical question, all of these construct the ironic nature of the film, and that turns *HRD* into a remarkable satire.

Ray's conception of *HRD* as a satire in the disguise of a children's film must have been influenced by his father and grandfather's literary tradition. Folk-narratives have carnivalesque aspects, they talk about subversions, usurping the existing system to constitute a new form. They show how the natural system is reversed in these tales with the help of dystopian concepts. They give hope and teach the importance of morality and ethics. Ray followed this tradition, used *HRD* to express his view to avoid censorship.

This film contains many other linguistic aspects to analyse which contributes to its satirical elements, the songs, the subtitles, the use of dialectal pronunciation, representation of the students, farmers and miners. These need further studies to present a comprehensive understanding of the film.

Notes

1. See the introduction of *Sukumar Sahitya Samagra*, *1st part* (1st ed. 1973)/ (3rd ed. 2014) by Satyajit Ray; the essay on Upendrakishore by Satyajit Ray, reprinted and translated in *3 Rays: Stories from Satyajit Ray* (2021).

2. https://www.britannica.com/topic/eironeia (24/9/2021).

3. Producer and receiver have been used in the place of addresser/addressee and speaker/hearer to cover multiple discursive modes such as films, written discourse, speech and so on.

4. Julia Kristeva's (1980) intertextuality proposed that to understand a text properly one needs the knowledge of other texts of similar types or the ones that are alluded to in the present text.

5. This translation is taken from the original subtitle of the film.

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Analysing Satyajit Ray's Charulata through the Binocular of Pragmatics

Abhishikta Sadhu and Souvik Sengupta

Abstract : The main motive of the paper is to draw a Pragmatic approach in analyzing Satyajit Ray's masterpiece *Charulata*, adapted from Rabindranath Tagore's *Nastanirh*, and scrutinize a few selected scenes from the film incorporating Pragmatic strategies like Implicature, Presuppositions, and Entailment. Pragmatics is the study of the relations between language and context that are basic to an account of language understanding (Levinson, 1983, p. 21). Since Pragmatics is an important branch of linguistics and cinema is a part of literature, it is our intention to prove how methodologically linguistics and literature can be multidisciplinary and co-related. The scope of the study is to identify different levels of communication, such as verbal, behavioral, and gestural among various individuals and how it facilitates the advancement of the plot. Implicature, Presupposition, and Entailment fulfill the purpose to explain and justify the ground-breaking linguistic observations within the film.

Keywords : Defeasibility, Implicature, Maxims, Pragmatics, Presupposition.

Introduction

Charulata is no doubt a cinematic brilliance that has lived its height. Even though it is an adaptation of Tagore's short story, *Nastanirh* (first appeared in 1901 AD as serialized in the Calcutta Journal *Bharati*. Written in the phase between Baishākh to Aghrahāyan, 1308 (Bengali), *Charulata* has elements of its own. Moreover, the cinematography sets it apart from *Nastanirh*. None other than Ray has to be credited for his exceptional visionary. Not only did Satyajit Ray direct the movie but also wrote the script as well. As aspiring linguists, it is to our enthusiasm when we discovered the touch and depth of Pragmatics incorporated in Ray's *Charulata*. So, this paper will analyze a few marvelous scenes that'll raise a question among the audience if Ray excelled the same in Pragmatics as his exceptional literary intellect. This paper blends in the elements of pragmatics with literature and helps in analyzing the several layers of interpretation obscured in this film. With the help of pragmatics, we study the relationship among different characters, the words they attempt to enunciate, their gestures, behaviors, and expressions and thus, this paper suffices the complete function in interrelating language and literature through pragmatics.

Purpose of the paper

The application of Pragmatics in this analysis helps to get through the mental behavior and the supposed thoughts of the characters. In various scenes, the words spoken are often disguised and prove to be different compared to the word of actions. The linguistic triggers that cause the characters to react, the meaning in the mind, the speech events perfectly suffice the justification of the scenes and can explain the film in a linguistic approach. *Charulata* brilliantly portrays the drama revolving around a family, belonging to the elite strata of the society. Not only does it picture the social strata but also the conflicts, loneliness, shrewd mentality of the characters. The purpose is basically to analyze the paper through eight specific scenes and scrutinize those applying the elements of pragmatics. The advantage of studying language via Pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they are performing when they speak (Yule, 1996, p. 4). Thus, this paper gets the advantage of explaining the covert meanings and behaviors through the application of pragmatics.

Charulata is a perfect juxtaposition of how loneliness creates a mental and behavioral conflict among the characters. The scenic layers in the film create and reveal drastic transformations in characters. Charulata, a childish, gallant, enthusiastic woman is mismatched with her beloved husband, Bhupati. Charulata always finds a barrier in front of her mature, sophisticated husband, thus failing to express her childish enthusiasm. Amal, a young, energetic gentleman comes as a rescue to Charulata and her state of mind unravels a gateway to freedom in expressing her inner-self. Amal's stormy appearance acts as a spark affecting Charu's calm state of mind; as if a stagnant pond is rippled by a stroke of a stone. Not only does the paper revolve around the three integral characters, but also other characters such as Umapada and Manda, participating in important actions in the film, and proves that these characters have specific importance in this paper.

How Ray 'did things with words'

Charulata's brilliant cinematography can be exploited to the fullest by scrutinizing a few scenes which can justify the reason for this paper.

The film has been divided into scenes and a few important scenes have been chosen, not only based on the cinematic importance but also by the purpose they serve to uphold the eminence of the Pragmatics point of view. Analyzing all the dialogues in the film and explaining them would have been quite illogical, in the sense, that all the dialogues will not serve the purpose of the paper. The chosen elements of pragmatics do not qualify all the utterances. So, we had to be very selective and careful while choosing the specific scenes so that the dialogues serve the purpose of maintaining the flow of the explanations of the scenes using the chosen elements of pragmatics. The aim is to observe and study the use of language through Pragmatics in these selected scenes and how they are set apart from the rest. The mental conflicts among the characters in the film have provided us with the scope where we can try to examine *'how Ray's characters did things with words'*. The character development of different characters throughout the film adds to the enhancement of the usage of Pragmatics. Here, our desired objective is to establish how literature and linguistics are interdisciplinary; to be precise, how Pragmatics can have a strong influence in the cinematic adaptation of a literary masterpiece.

Methods

The procedure that we have chosen to accomplish our desired objective is lucid and clear. We have selected a few scenes chronologically as followed in the film and analyzed them using selected elements of pragmatics.

Selected Scenes:

1. Bhupati-Charu Scene – Charu hands the stitched handkerchief to her beloved, Bhupati.
2. The scene in which Bhupati hands Umapada the key to the locker.
3. The scene in which Bhupati criticizes a particular genre of literature.
4. The scene in which Bhupati criticizes Amal's literary piece,' OmabOSSar alo'.
5. Umapada-Manda Scene – Umapada and Manda conspire to loot Bhupati's fortune.

6. The Song used during the looting scene – 'mone kOro SeSer Sedin BhOyoNkOr'.
7. 'mrito Soinik' Scene – The scene in which Bhupati finds similarity in his situation with that of a dead soldier.
8. The scene in which Bhupati talks to Amal about reliability and loyalty after being betrayed by Umapada.

Implicature

Implicature can be defined in the words of Paul Grice, "What is said is not always what is meant" (Grice, 1975, 1978). It is the common knowledge between the speaker and the listener in a contextual setup. Meaning can be of two types:

a. What is said
b. What is implicated

There are two types of Implicature:

a. Conversational Implicature.
b. Conventional Implicature.

This paper focuses on Conversational Implicature that operates between the characters of Charulata and the common cooperative principles. The cooperative principle can be defined as the speaker's contribution, such as is required at the stage at which it occurs, by accepted purpose or direction of the talk exchange with the listener in a conversation. There are a few universal rules that are calculated in Implicature, and they are not language-specific. This particular aspect helped us to work with a Bengali film and study it in English.

The rules can be listed as Grice's maxims (Levinson, 1983, p. 101). There are four maxims:

1. Maxim of quality - Nothing but the truth.
2. Maxim of quantity - As informative as required.
3. Maxim of Manner - Avoid obscurity, ambiguity. Be brief and orderly.
4. Maxim of Relevance - Relevant to the current context or purpose of usage.

We can also breach the maxims by using rhetorical devices such as metaphor, sarcasm, etc. There are many other ways to breach the maxims by flouting (Levinson, 1983, p. 110) and still maintain the co-operative principle between the speaker-listener in Conversational Implicature as we have analyzed through Charulata.

There are two types of Conversational Implicature:

a. Particularized Conversational Implicature.

b. Generalized Conversational Implicature.

The setting in which the conversation takes place between the speaker and the listener is not particular and it can be said that the Implicature occurs generally from the conversation itself, and not from the context. This is also known as the 'Implicature of quantity'. We shall analyze an example to understand. For instance, if a student is charged by the teacher for missing classes, the teacher can say, *"You seem to do very few classes".* Though the sentence is a positive sentence, the student will understand the underlying negativity in the sentence. Due to the Conversational Implicature, the student will unfold that his teacher meant that *'he is missing most of his classes and thus being warned'*. This is a generalized Conversational Implicature that is arising from the general conversation.

This contrasts with the particularized Conversational Implicature. The setting in which the conversation takes place between the speaker and the listener is essentially particular and context-dependent. We shall analyze an example to understand. For instance, if the speaker asks, *"Do you know about cheeseburgers?"* The listener can reply, *"I am an American."* It is said that Americans live on cheese-burgers as it is considered their staple food. If both the speaker and the listener understand the context then it can be said that the cooperative principles between them are intact and they can relate to the particular context of an 'American lifestyle'. The speaker will be able to understand these 'Yes-No' answers without being directly mentioned in the sentence due to the particularized Conversational Implicature that is in the conversation.

We have mainly studied the particularized Conversational Implicature to analyze Ray's *Charulata*. We have also widened the scope of Conversational Implicature in this paper as we have analyzed

the gestural, expressional, and behavioral aspects of the characters affecting the conversation. The term we have used to categorize the mentioned aspects is 'Communicational Implicature'.

Properties of Conversational Implicature: (Levinson, 1983, p.114)

1. Non-conventional.
2. Context Dependent.
3. Cancellable.
4. Non-detachable.
5. Calculable.

Calculation of Conversational Implicature: (Levinson, 1983, p.113)

1. S is presumed to be observing the maxims, and if flouting at least the co-operative principles.
2. To maintain the assumption, S must use Q.
3. Both S and H think that H can understand Q and work out the meaning.

H understands Q or else the co-operative principle is eliminated.

A Conversational Implicature may be explicitly canceled 'by the addition of a clause that states, or implies that the speaker has opted out'; or it may be contextually canceled 'if the form of utterance that usually carries it in a context makes it clear that the speaker is opting out'. For instance, if we take the above example where the speaker's question was sufficed with the reply *"I am an American",* the Implicature would be canceled explicitly if the speaker replies, *"I am an American and Americans love cheese-burgers".* Or even if the speaker replies, *"I am an astronaut"* thus, the co-operative principles will not work and Conversational Implicature will be canceled contextually.

Presupposition

We shall be analyzing the presupposed thought processes in this paper but before that let us briefly discuss the topic of Presupposition. In pragmatics, Presupposition is related to the speech events and speech acts between the speaker and the listener. The meaning prevailing in the sentence is not present in the sentence but it is more of the meaning that

the speaker wants to direct the listener to or the meaning that is presupposed; that is the meaning is in the mind. It is never directly stated in a sentence but cannot be denied either. Co-operative principles operate between the speaker and the listener in a Presupposition as well. Presupposition is a kind of assumption embedded in the language and the linguistic items generating Presuppositions on the basis of which the hearer comprehends the speaker's utterance is called Presuppositional triggers. Presupposition takes into account all the contextual conditions which make an utterance appropriate in a context. The theories of Presupposition in pragmatics are based on two concepts:

a. Common ground

b. Felicity Conditions.

Common ground refers to the mutual knowledge that the speaker and the hearer have in order to interpret an utterance. When the propositions that are true in a given context are true, the felicity conditions of Presupposition are obtained. This feature allows the Presupposition to be canceled in certain contexts, either in the discourse context in which the utterance occurs or in the immediate linguistic context. By 'defeasibility' we mean the linguistic elements that cancel out the Presuppositional triggers as Presupposition can be canceled, it is more related with Pragmatics and if it would have been associated with Semantics, then it would have been more connected with the language to be canceled out. Pragmatics is loosely related to language but highly associated with the context.

Presuppositional Triggers –

a. Definite Descriptions.

b. Factive verbs.

c. Implicative verbs.

d. Change of the state of verbs.

e. Comparison.

f. Questions.

g. Cleft Sentences.

h. Judging.

i. Temporal Clause.

This research paper is confined to the above-mentioned presuppositional triggers, and most of them prove to be important while studying the presuppositions in the scenes.

Here the following example can explain the Presupposition present in it.

"David's sister has a cat"

This sentence has two Presuppositions

1. David has a sister.
2. His sister has a cat.

There lies the common knowledge and linguistic elements that trigger the Presupposition. Here even if we negate the sentence, still the Presupposition remains intact.

Entailment

Now we shall discuss Entailment which is a linguistic phenomenon concerned with the sentence meaning that is logically derived from the sentence itself. It is more closely related to the language. In the case of Entailment for the asserted fact in the sentence to be true its Entailment should necessarily be true. Entailment deals with the meaning inherent in the utterance itself, and is more closely connected with the language and therefore cannot be cancelled. It is obtained directly from the meaning in the sentence and is never simulated, by whether what the speaker utters is true or false.

Explanation of the scenes, demonstrated using the elements of Pragmatics:

Scene 1

The scene starts with Charulata and Bhupati in the frame where Charu is seen to present Bhupati with the handkerchief that she had stitched herself. Bhupati is awestruck by her beautiful craftsmanship and asks her, "Eto SOmOy tumi kOkhon pao Charu?" Gloss: *"How do you manage to get so much time, Charu?"* This interrogative sentence acts as a Presuppositional trigger and the presupposed thought of the

speaker is that Charu has an ample amount of spare time and this Presupposition is met by Charu in her next sentence. Charu replies, "amar ki ar SOmOyer Obhab ache?" Gloss: *"Haven't I got ample time?"* Bhupati thinks for a moment and then unfolds the rhetorical device of irony intended in her words. We see a sudden change in his expression. The expression here makes the audience think that Bhupati understands the irony that Charu tries to indicate towards Bhupati. The expression that allows the audience to understand the situation can be categorized under Communicational Implicature. Again he asks Charu, while completing his chores, "tomar bOro Eka lage, na Charu?" Gloss: *"You feel lonely, don't you Charu?"* This statement triggers the Presupposition that it contains. Bhupati knows that Charu feels lonely because she has been deprived of companionship and has ample time left with her to get herself drowned in some craftworks. Still, Bhupati asks her about her loneliness. The Presupposition is maintained because of the common assumption between the speaker and the listener. Charu replies "O amar obbheS hoye gEche." Gloss: *"Oh, I'm used to that now."* The lexical trigger of realization of the fact and the regret, the way he questions back, presupposing the thoughts make the character very immature in the sense that the man of the house is so unaware of his beloved, and how Charu replies seems that she's being a bit sarcastic in her words.

It is directly not stated that Charu needs a companion, but it cannot be denied either as it is indicated and evident in her choice of words. When Bhupati assumes that she is not supposed to have so much time and questions her, Implicature plays a part in Charu's replies, as what Charu utters is not what she actually means. Later in the scene, Bhupati says, "niSSOngotar obbheSta to kono kajer obbheS noy Charu..." Gloss: *"Being lonely is not a great habit to practice, Charu…"* This line clearly explains what Bhupati had presupposed with Charu's first answer. In the second question that Bhupati asks, he has a Presupposition in mind about her loneliness and again Charu replies what she actually does not intend to but due to the co-operative principles of the Conversational Implicature between Bhupati (speaker) and Charu (listener) we find Bhupati referring to this scene a few seconds later in the film, when we see Bhupati telling Charu, "Ek kaj kori, tomar dadake likhe di tomar boudi ke SOnge niye aSte...tahole to ar Songir Obhab hObe na." Gloss: *"Let me do one thing, let's write your elder brother to bring his wife along with him...Then you shall have a*

companion." Things get clear as what Charu had actually meant was not her habit but loneliness and Bhupati tends to understand her words, even though it is not directly stated, due to Conversational Implicature.

Scene 2

While Umapada and Bhupati were having a conversation in Bhupati's office, not for once did Umapada mention his lack of enthusiasm in working for Bhupati's newspaper. But Bhupati realized it when Umapada said, "beS, tahole tumie calao tomar kagoj." Gloss: *"Fine, then you may continue printing your newspapers."* The Conversational Implicature makes it possible for Bhupati as the cooperative principle between Bhupati and Umapada made Bhupati question Umapada's lack of enthusiasm even when Umapada did not directly indicate it. Soon after, Bhupati comments, "jOtheSTo responsibility tomay deoa hocche na bole, tai na?" Gloss: *"You've not been given enough responsibility, isn't it?"* Through the application of Entailment, we can understand that there is a scope of responsibility to be given to Umapada. Umapada remains quiet but his expression is enough for Bhupati to take a "No" as an answer. Gestural behaviors are also playing a part in the Communicational Implicature. It is clear that the domain of Conversational Implicature is widened as it comes out from the probe of just conversations but involves gestures affecting the communication due to the brilliant cinematography of Satyajit Ray. Not only that but also it further allows Bhupati to presuppose that Umapada is to be given responsibilities to be able to work enthusiastically. Bhupati further presupposes that the key of the locker will act as a boost for Umapada and thus, offers Umapada the key.

Also in this scene, Bhupati's love for his press along with the social situation of that time can be unraveled by the application of pragmatics. Bhupati's dialogue, "ajkaal Ekjon niSSo bidhoba porjonto matha tule darate parche ar amra Ekta kagoj ke dar kOrate parbo na?" Gloss: *"A mere widow can stand on her own nowadays, and how can we not pull up our venture of the newspaper."* draws a comparison between a widow's situation to that of the newspaper. This is a metaphor and flouts Grice's maxim of quality. Grice's maxim of quality, as mentioned earlier, states that the speaker must speak nothing but the truth. On the surface of Bhupati's sentence, it seems to be illogical to compare two irrelevant entities, that is the widow and the newspaper but due to

cooperative principles between the speaker (Bhupati) and the listener (Umapada along with the audience) can understand that it is tough for a widow to stand by herself in the then society similar to Bhupati's newspaper which was struggling to gain an audience. But the widow and the newspaper will eventually overcome the struggles according to Bhupati.

Scene 3

When Amal asks Bhupati about the journal 'Sororuho', Bhupati criticizes the romance genre of literature by a sarcastic remark, "Nishikanto bolchilo Bankim babur ki Ekta boi pore o naki tin rattir ghumate pare ni. ami bollam tumi to accha beokuf he! dibbi Sustho manuS, Sat ghOnta ghum tomar bOraddo ar kotha theke Ekta uponnaS tomar Sei ghum nOSTo kore dile ar tumi Seta allow korle?" Gloss: *"Nishikanto told me that he was unable to sleep for three nights after reading some book by Bankim. I questioned how stupid it is to allow a novel to cause sleepless nights when you have seven hours of sleep allotted."* In this particular scene, Ray erases all the pragmatics points of view from Bhupati's character. Nishikanto's remark could have been understood as a way of praising Bankim's marvelous literary piece, enough to take away someone's sleep. But here, the definite use of Grice's four principle maxims played a part because Bhupati tends not to understand the sentence as the speaker, Nishikanto, flouts Grice's maxims. Bhupati indirectly mentions his dislike for Bankim's literature by not following the contextual cooperative principles intended by the speaker (Nishikanto) that made Bhupati make out the literal meaning of what is said. When Nishikanto said that he could not sleep for three days after reading the novel, which could be understood in a completely different sense, is misunderstood by Bhupati. Conversational Implicature is very much speaker-listener oriented and if the speaker's utterance is not understood by the hearer as the speaker intends or wants the hearer to, it makes no sense thus canceling the co-operative principles. Flouting is omitted by Ray in his script thus the co-operative principle between Nishikanto and Bhupati was not there. Ray was so exceptional while choosing the dialogues that the absence of the cooperative principles makes it possible for the audience to understand Bhupati's attitude towards maudlin literature.

Later in this scene, Bhupati compares the sufferings of the common people, 'the tragedy of realism' with the tragedy of *Romeo and Juliet.*

The splendid contrast between two opposite ideas as if highlights the purpose of this scene. He goes on to comment how Bengalis are ruined due to these literary romances. From Bhupati's comments, it is evident that Bengalis are often associated with a particularized culture. If someone asks, *"Does he love reading romances?"* We can flout Grice's maxim of relevance by just answering that he is a Bengali. Grice's maxim of relevance states that the utterance must be relevant to the current context or purpose of usage, but the answer fails to suffice that. The question was not about *"if he is a Bengali"*; still, the answer suffices the context because of the cooperative principles between the speaker and the listener. These "Yes-No" questions can be answered and understood in a completely different way by the use of Conversational Implicature in pragmatics.

Scene 4

The different mental cognition and mindset of different characters are being shown in this scene. Amal is a writer who uses different combinations of words to express his thoughts in his literary world, which is way different than that of Bhupati. Bhupati is straightforward with his thoughts and believes in reality while Amal's thought process is not as rigid as Bhupati's, as Amal is an ardent student of literature. Amal is a creative thinker who is much more than just being straightforward. It is not the case that Bhupati is shown as inferior to Amal but the main purpose of this contrast is to portray the different levels of intellect possessed by them. When Amal mentions the title of his literary piece *OmabOSSar aalo*, Bhupati is awestruck by the title. His intellect is incapable of accepting the oxymoron used by Amal thus leading to his Presupposition that is confirmed when Bhupati asks Amal "OmabOSSar alo?" Gloss: *"New moon's light?"* Amal replies "ha." Gloss: *"Yes."* He presupposes that the writing deals with astronomical ideas and thoughts and asks Amal, "Starlight SOmmondhe kichu likhecho, mane boiggEnik kichu?" Gloss: *"Did you write something related to Starlight? I mean something scientific?"* but was taken aback when he got to know that it doesn't deal with that. Amal says, "na dada ami Sahitter chatro, ami ki oi cad tara niye astronomical probondho likhbo naaki" Gloss: *"No, brother. I'm a student of literature, how'll I write something astronomical?"* Then he again presupposes that the

writing might contain chand (moon) or 'OmabOSSa' (New Moon), but soon the presupposed thought is canceled out by defeasibility because of Amal's replies. Thus, the conversation goes like this:

> Bhupati: "o ta ete cad nei?" Gloss: *"Oh, it has got no moon in it?"*
>
> Amal: "na" Gloss: *"No"*
>
> Bhupati: "tara o nei?" Gloss: *"Not even stars?"*
>
> Amal: "na" Gloss: *"No"*

These Presuppositions that are affected by Amal's thought of writing effects Bhupati's way of straightforward thinking. So, he is unable to enjoy the flavorful literary use of words in Amal's literary piece. Bhupati sarcastically asks, "OmaboSSa ache? na tao nei?" Gloss: *"Does it have anything about the New moon or not even that?"* By then he had clearly understood that Amal surely had done things that did not interest him much, thus again the conversation goes like this:

> Amal: "ache tobe thik Se Orthe nei" Gloss: *"Yes, but not in that sense."*
>
> Bhupati: "o alo o nei? mane Se Orthe nei?" Gloss: *"Oh, so it doesn't have light, I mean not in that sense"*
>
> Amal: "na" Gloss: *"No"*

and thus he decided to shift to a sarcastic tone, finally bringing the topic of Amal's marriage. The answers of Amal were surely very definite to cancel out every Presuppositional trigger.

Scene 5

The next scene starts with Umapada and his wife Manda in the frame where Umapada mainly conspires about the loot that he is about to execute. Umapada says "ami mitthe bolbo, tumi Saye debe?" Gloss: *"If I lie, will you support me?"* Manda is scared about the execution and replies "ki mOtlob korcho tumi bOlo to?" Gloss: *"What is your plan? Tell me…"* Umapada calms her down by saying that she'll only have to support his words to prove her love for him. The act which he does after that is remarkable. He says, "jar Sil jar nora tari bhaNi..." *(Bengali proverb)*. Grice's maxim of quantity states that the utterance should be as informative as required. Umapada leaves the sentence incomplete and thus due to the incompleteness, the sentence flouts Grice's maxim of quantity. Ray creates his films for various groups of people, and it is

claimed by him that at points, he wanted his audience to understand his point of view well through his films. The sentence that was kept unexpressed is understandable by the community of the audience who's very much aware of the proverb. The section of the audience who is not aware of the proverb gets the idea from the gestural act that is being done by Umapada. He puts slight pressure on Manda's lips with his fist. There have been brilliant use of gestures to make the audience understand the proverb. The gestural act can be categorized under the 'Communicational Implicature' where Ray being the passive speaker operates the character of Umapada in such a way that the audience (the listener) can very well relate to the use of the proverb. The speaker-listener inter-phase is intact even if the sentence flouts Grice's Maxim of quantity because of the cooperative principles that are playing their part between the speaker and the listener.

Scene 6

The use of Ram Mohan Roy's song 'mone kOro SeSer Se din bhOyonkOr' Gloss: *"Remember, that last day is dangerous."* in the particular scene by Ray is appropriate. And Ray should be praised for both his literary and linguistic brilliance involving this scene. Pragmatics is very loosely related to language, rather embedded. The setting of the scene is when Bhupati and his friends were celebrating. But the audience can as if presuppose the ominous situation that is going to happen and eventually happens within this scene. Ray involves the audience as the direct listeners and the lines of the song as if justifying and narrating the events of Umapada's conspiracy in the darkness of the night. Grice's maxim of relevance could not be more perfectly portrayed. Grice's maxim of relevance states that the utterance should be relevant to the current context or purpose of usage. The song provides the exact information Ray wants to provide to the audience. The contrast in this scene lies in the setting of the song which portrays a buoyant situation and the setting of Umapada's act which portrays the pantomime of betrayal. The symbolization can be considered as literary brilliance but the lines of the song are used for the audience so that they could relate to the symbolizations used by Ray and understand the setting unraveling the symbolizations. The unfolding of the literary epigram can only be extrapolated through pragmatics and thus should be considered a linguistically well-worked scene.

Scene 7

The film is finally reaching its end through catharsis and tragic catastrophes. The first one is a complete failure in upholding the eminence of the paper 'The Sentinal'. The scene takes into account Bhupati and Amal, where Bhupati asks Amal, "mrito Soinik dekhecho? Theatre-e? Oi dEkho." Gloss: *"Have you seen a dead soldier in theatre? Look..."* Bhupati points at the newspaper 'The Sentinel'. Bhupati's question itself acts as a Presuppositional trigger that there is something to be considered as the "mrito-Soinik", a dead soldier, or a defeated fighter. Furthermore, after scrutinizing the scene in-depth, the Presupposition is completely understood through the co-operative principle of Conversational Implicature between Bhupati (speaker) and Amal (listener) in the context that makes Amal understand that Bhupati is symbolizing his grim and miserable situation with that of a dead soldier who is left with no purpose to fulfill. The audience experiences that the motto of 'The Sentinel', "truth prevails" did not "prevail". The blend of the elements of pragmatics exploits the symbolizations of literature.

Scene 8

We finally reach the last phase of the film where Bhupati is devastated by the monstrosity of betrayals. Amal, on the other hand, is well aware of the unwanted feelings that his bouthan has for him. Ray's camera captures Charulata through Amal's eyes during Bhupati's dialogue. The scene starts with Amal and Bhupati in the frame, where Bhupati in retrospect reminds of how Umapada betrayed him. He says, "...faith, trust, honesty- ei Sobi ki bhuo? SOtota bole kichu nei?" Gloss: *"...Faith, trust, honesty, are these all fake? Isn't there any truth?"* Bhupati's entailed idea of faith, trust, and honesty is contextually triggered through Bhupati's Presupposition that trust is not supposed to be broken but his ideals of trust, honesty, and faith, get affected by Umapada's deed. The dialogue that was intended for Umapada's deed, is extrapolated by Amal. Here, a complicated situation arises. When Bhupati questions about all these qualities, he has already presupposed that these aren't unreal. Still, this tragic situation affects his life. On the other hand, Amal gets triggered and attacked. Amal knows well about the presupposed idea of these qualities, but still, he feels that he violated them all because his bouthan started growing feelings for him. Bhupati's utterance seemed to be meant only for Amal and thus Amal

realizes and relates the presupposed idea his brother had for him, was already shaken. In this scene, the Presupposition is triggered because of the 'dramatized cooperative principle' prevailing between Bhupati (speaker) and Amal (listener).

Conclusion

The paper is intended for the audience to understand how the elements of Pragmatics, both when used and not used, can significantly counterpolate a scene. This study has shown how a film can be analyzed on the basis of language use. Not only that the research has shown that conversation is not the only medium of communication among individuals but also the gestural and behavioral markers play important role in conversations. The detailed analysis of the scenes justifies Grice's statement, "What is said is not always what is meant". Thus, we have widened the study of Grice's Conversational Implicature to Communicational Implicature. All the scenes are examined thoroughly and prove to have immense linguistic significance that cannot be denied, and in some cases, we may say that the literary brilliance is enhanced or withstood because of the proper interpretation done through the incorporation of Pragmatics. The paper provides authentic discussions and provides a peripheral scope of implementing other elements of Pragmatics to analyze the film further. The audience can further judge that the title of the paper, 'What if Satyajit Ray used Pragmatics in *Charulata*' could be termed as 'Ray's *Charulata* is incomplete without the elements of Pragmatics'.

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Lalmohan Babu & Co.: A Socio-Linguistic Appreciation

Debalina Pal

Abstract : The corpus of Feluda narratives embrace multiple genres, platforms and creative media, with each rendition dimensionally adding to the key texts and thematic concerns. In the two films *Sonar Kella* (released on 27th December 1974) and *Jay Baba Felunath* (released on 5th January 1979), the ideological framework is masterfully aligned with cinematic representations of contemporary Bengali-speaking socio-cultural milieu. In the light of relevant theoretical tools from Conversation Analysis and Socio-Linguistics, this paper attempts to show how linguistic behaviour and patterns of communication constitute the subjective affiliations and relationships between the members of the core group formed by the detective Feluda, his cousin and assistant Topshe, and Mr.Lalmohan Ganguly. It is further argued that the central figures of the impeccable detective and his young assistant are significantly humanised through the crucial addition of the character of Lalmohan Babu whose idiosyncrasies, speech patterns and behavioural tendencies jocularly remind the average Bengali middle-class audience of their own quirks and pitfalls.

Keywords : power dynamics, hierarchy, in-group norms, face wants, politeness strategies.

Introduction

The corpus of Feluda narratives embrace multiple genres, platforms and creative media, and each rendition dimensionally adds to the key texts and thematic concerns, even while staying true to its broadly stabilised didactic and ideological frameworks. The two films, *Sonar Kella* (released on 27th December 1974) and *Jay Baba Felunath* (released on 5th January 1979), in particular, speak to their widely variable audience on multiple levels: while the central plot of crime detection and re-enforcement of retributive justice enthralls the audience, and the extra-ordinary, idealised persona of the detective provides a perpetual source of awe and inspiration, the narrative also manages to create vertical axes of significant association between the worlds of Feluda and our own. The focalised urge for separating the good from the evil is masterfully aligned with cinematic representations of contemporary Bengali-speaking socio-cultural milieu. Brought to life through unforgettable performances by veteran actors, the array of myriad characters emerge as highly convincing and socially relatable, while the attribution of distinguishing socio-linguistic features to each of these figures serves to make strong impressions in the minds of the audience.

The paper bases itself upon this primary inter-relationship between our social selves and their onscreen projections. It strives to argue that the central figures of the impeccable detective and his young assistant are further humanised and familiarised through the crucial addition of the character of Lalmohan Babu alias Jatayu—whose idiosyncrasies, speech patterns and behavioural tendencies jocularly remind the average Bengali middle-class audience of their own quirks and pitfalls. To that end, his actions including speech acts will be analysed within the immediate context, which primarily constitutes and enframes most of his utterances, viz. Lalmohan Babu's affiliation to the core group constituted of himself, detective Feluda and his 'satellite' or assistant, cousin Topshe. Looking closely at the efforts of this bumbling and palpably humane figure, we realise that in order to establish friendly relations with the erstwhile group members, he has to undergo a socio-linguistic rite of passage, unlearn some of his older ways and learn new ones.

Primary Hypothesis

The primary lessons that Lalmohan Babu, as a new- comer, must learn are the mutually established and normalised in-group norms and hierarchy. These unwritten rules of communication have been imposed by the superior member Feluda, albeit on non-coercive terms, and are consistently upheld by Topshe. This paper adopts the following hypothesis: while Lalmohan Babu is subjected to Feluda's repetitive instructions, friendly admonitions and frequent 'tailoring' (whereby his impassioned utterances are scrutinised for wrong data or are met with unexpectedly curt responses), his position within the group cannot be regarded as thoroughly submissive. He continues to assert his distinctiveness in linguistically creative, yet - non-dominant ways. In course of the analysis, instances will be cited wherein he self-selects to initiate conversations and playfully attempts to work around Feluda's directives and requestives, which appear in sharp contrast to Topshe's significantly muted presence, characterised by minimal linguistic inputs, dearth of initiatives and unsolicited utterances.

Objectives

Keeping the broad narrative context in view, this paper will seek to interrogate how social power is distributed and managed among the

members of this particular group, especially through their communicative practices. It explores the social dimensions added to the group through the introduction of the new member, Lalmohan Babu and the possible ways in which these modify the existing norms governing in-group behaviour and speech acts. And finally, it will attempt to unravel some of the ways in which Lalmohan Babu's presence facilitates communication among members of the core group and with members of the broader socio-cultural milieu, both on and off the screen.

Methodology

The study will employ analytical tools provided by the concept of turn-taking organization in conversations and The Politeness Theory, in order to test our hypothesis and fulfil the objectives of this paper. In the seminal article published in 1974 and titled "A Simplest Systematics for the Organization of Turn- Taking for Conversation", analysts Harvey Sacks, Emanuel A. Schegloff and Gail Jefferson proposed that our spontaneous, informal conversations involving a number of participants, as also more institutionalised 'speech-exchange systems'(talk exchanged during interviews and debates being instances of the latter type) are likely to be governed by certain generalised regularities or 'rules', unconsciously upheld by participating members. While the researchers were able to deduce some universal characteristics of this set of rules that broadly monitor rotations and allocation of turns and prevent multiple speech overlaps, they also concluded that the said model can be "locally- managed, partly-administered, interactionally controlled, and sensitive to recipient design." (Sacks, Schegloff and Jefferson, 1974, p 696). The important general or context-free aspects of turn organization in conversation were enumerated as follows:

(1) Speaker change recurs or at least occurs…

(2) Overwhelmingly, one party talks at a time…

(3) Occurrences of more than one speaker at a time are common, but brief…

(4) Transitions (from one turn to a next) with no gaps or no overlap are common. Together with transitions characterized by slight gap or slight overlap, they make up the vast majority of transitions…

(5) Turn order is not fixed, but varies…

(6) Turn size is not fixed, but varies…

(7) Length of conversation is not specified in advance…

(8) What parties say are not specified in advance…

(9) Relative distribution of turns are not specified in advance…

(10) Number of parties can vary…

(11) Talk can be continuous or discontinuous…

(12) Turn-allocation techniques are obviously used. A current speaker may select a next speaker (as when he addresses a question to another party)…

(13) Various turn-constructional units are employed; e.g., turns can be projectedly 'one-word long' or they can be sentential in length…

(14) Repair mechanisms exist for dealing with turn-taking errors and violations; e.g., if two parties find themselves talking at a same time, one of them will stop prematurely, thus repairing the trouble… (Sacks Schegloff & Jefferson, 1974, pp 700-701)

Extending these observations, it could be claimed that members of a close-knit group such as that of Feluda, Topshe and Lalmohan Babu are most likely to observe and normalise similar rules for conversation, which would bear both universal and localized components. Moreover, the right to employ desirable turn-constructional components and degree of control over turn allocation components would further constitute as well as reflect the social image(s) that each group member may have about himself as well as others within the group.

Reference to 'social image' brings us to the next theoretical concept, viz., The Politeness Theory, developed by Penelope Brown and Stephen C. Levinson in 1987 on the basis of Irving Goffman's socio-psychological notion of 'face' which was defined by Goffman as "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact (Goffman, 1967, p 213)." Brown and Levinson further developed and extended the concept to argue that participants in communication generally have two kinds of face wants-

a. Positive Face, viz., the desire to feel accepted and socially approved of
b. Negative Face, viz., the desire to continue one's action or state of being unimpeded.

Participants in communication devise a range of linguistic strategies, accumulatively known as 'face work', to prevent damage to each other's 'face' as far as possible. The severity of consequence following such damage is measured in terms of social factors like the degree of social power or influence exercised by the speaker and/or addressee, as well as the social distance between the communicants, and the strategies are adopted accordingly. For instance, two persons sharing a rather formal relationship are likely to try harder to save 'faces' rather than, say, closely related family members like siblings. In spite of all such measures, 'faces' however seldom remain totally sanctified, as common linguistic features like asking for the time or refusing to accept an offer can threaten to damage negative and positive 'faces' respectively.

In the context of our study, we will try to assess how the members exercise politeness strategies while communicating with each other, who among them suffers the most frequent damage to his 'face' and what his methods of coping with the 'crisis' are, whose 'face' remains the most sanctified and finally, who feels the most obliged to protect the others' face, often at the cost of his own. Additionally, this paper will also adopt the foundational principle of co-operation in the process of communication as a significant frame of reference. Proposed by H.P.Grice in a path-breaking lecture delivered at the Harvard University in 1967, the 'cooperative principle' constitutes of certain maxims, to which the communicants are generally expected to adhere, for successful communication devoid of undesirable confusion and chaos (p 45). The maxims of "Quality, Quantity, Relation and Manner" (Grice,1967, p 45) are in essence social conventions; and in course of his paper, Grice himself elaborates on the numerous exploitations of the same which gives rise to more complex and layered utterances, broadly categorized as implicature. This study adopts the co-operative principle primarily as a frame of reference, in order to understand how deviations from the expected and conventional communicative strategies serve to express relatively complex emotions and communicate with the addressee on a deeper level.

Analysis

I shall begin by taking into account some general, consistent features regarding the intra-group conversations as they occur in both films. First of all, it may be observed that Feluda maintains considerable autonomy in terms of speaking during his turn and allocating turn to the next speaker. Thus he may choose to remain silent or break the previous pattern of conversation by inviting another speaker to speak on his behalf. Additionally, he maintains control over conversations by tailoring down lengthy turns taken by a speaker, either through finishing the speaker's responses or by posing questions that require specific, factual responses. Though number of turns are equally distributed between Feluda and Lalmohan Babu in many of the conversation cycles that follow their first meeting, the latter's speech tends to be less formalized, constituting of multiple shifts in topics, animated use of gestures, prosodic and paralinguistic features ---all of which offer contrast to Feluda's well-composed, purposive, occasionally pithy and witty utterances. Such contrast is further reinforced through diversity in acting techniques, aided by selective focus of the lens. During pivotal and particularly dramatic scenes, Soumitra Chattopadhyay portraying Feluda, employs micro gestures, especially movement of eyes and facial muscles, thereby stressing the primarily intellectual character of the detective; whereas, Santosh Dutta (portraying Lalmohan Babu) makes agile and ingenuous use of his limbs and short physique, along with facial expressions, to suit his bumbling, buffoonish character. The youngest member Topshe occupies a rather neutral position, and as the group of three members gradually comes together, he develops more friendly terms with Lalmohan Babu to the extent that he occasionally cracks jokes at his expense, offers him subjective views and opinions.

In the following sections, I shall attempt to study extracts from both the films in the light of the theoretical interventions discussed above. Through the analysis, I aim to deduce how adapted components of turn-taking organization and politeness strategies influence each other, and by extension shape power dynamics within the group. Moreover, this methodology will also throw light upon the nature and implications of the contributions made by the group members, especially by Lalmohan Babu, in moulding group relation as well as in facilitating communication between the film and its audience.

Illustrative Examples with Detailed Analysis

Example 1: In-group norms and hierarchy

The first example is chosen from initial parts of the film *Sonar Kella* at a narrative juncture where Feluda and Topshe have just met Mukul's father and are discussing the matter amongst themselves. Notably, they haven't yet met the third member Lalmohan Babu at this stage. This section gives insight regarding in-group norms and hierarchy governing communicative behaviour between Feluda and Topshe:

Example (1)[1]

1.	*Feluda:*	*Parapsychologist- der kAj i hoce:* 'The work of parapsychologist is'
2.		*mAnuSher moner: kotogulo DhOa.Nate biShay niYe:*
3.		*gabeShana kara.* 'to conduct research on the dark corners of human mind'
4.		*↑dhor↑,* 'Suppose,'
5.		*tui: (0.3) tor kono purono bondhur katha bhAbchili.* 'you were thinking about an old friend,' *((sits down on a sofa, puts tea cup down on saucer with a clinking sound))*
6.		*Ar ↑takkhuni↑, tAr ektA PHOne elo.* 'and just then, you received a call from him.' *((pause)) ((puts Cigarette stub into the ashtray))*
7.		*loke bolbe, "etA A:ccident",* 'People would say, 'it's an accident''.
8.		*kintu Para- psychologist bolbe: "eta ghatche*
9.		*TelePAthy-r jore".* 'But parapsychologists would argue that this is happening due to telepathy.'

[1] This and subsequent examples employ the standard convention of transcription symbols for representing Bangla speech and corresponding details can be found in Appendix A at the end of this paper. Also refer Appendix B for details regarding additional symbols used for Conversation Analysis.

10. *Topshe:* *Telepathy:?*
11. *Feluda:* *TelePathy. ((pause)) ((Nods, Sips Tea))…*
12. *… bujhli?*
    'Do you understand?'
13. *Topshe:* *((nods)) buechi. ((looks down thoughtfully))*
    'Understood'.

The example evidently reflects Feluda's superiority and unchallenged control over the discourse. He initiates (line 1) and allocates turns (line 12), and his most comfortable communicative stance is that of explaining matters at length (lines 1 to 9), preferably to an obedient auditor such as Topshe happens to be. By contrast, Topshe's turns are remarkably brief (lines 10 and 13) and are constituted of one-word or short phrasal response, nod to signal comprehension, and asking questions, that both show his attentiveness towards Feluda's articulation and facilitates Feluda's unchallenged occupation of the floor of conversation. Moreover, the audience is also urged to pay attention to Feluda's speech and action through the singular focus of the camera. The distribution of turn construction and turn allocation components indicates their social relationship which is characterised by familial closeness along with Topshe's sense of reverence and admiration, and Feluda's commitment to 'educate' his younger cousin both by speech and practice.

Example 2: The entry of Lalmohan Babu

This example introduces the amicable persona of Lalmohan Babu and his zeal for conducting a conversation.

Example (2)

1. *Lalmohan Babu:* *Ap log kitnA dur tak jA rahin hai.N ?*
   'How far are you people going ?'
2. *Feluda :* *((after allowing gap in conversation)) Jodhpur.*
3. *Lalmohan Babu :* *mai.N bhi Jodhpur JA rahA hu.N.*
   'I am also going to Jodhpur'
4. *Jodhpur ke ↑ pat ↑ bhumikA me.N ek kahA:ni,*

5.		*likhnA cAhAtA hu.N.* *((folds arms on his chest, assuming an air of importance. looks at the fourth passenger, a Marwari gentleman, who silently nods his approval))* 'Wish to write a story in the setting of Jodhpur'
6.		*Rahasya RoMA:.nc KahAni. ((raises eyebrows for added emphasis))* 'a mystery thriller' *((long gap ensues, apparently Feluda is busy eating but keeps his gaze fixed on this new passenger))*
7.	*Lalmohan Babu:*	*Up to date,*
8.		*sattAis kahAnIyA (0.3) likhi.n hai.n.* 'Twenty-seven stories written till date,'
9.		*A::ll Published. ((Finger movement as if to trace the long list of publication))*
10.		↑*bahut janapriya* ↑ ((shows his fist)) 'very popular' *((another gap, nobody takes turn; however Feluda and Topshe exchange looks, with Topshe smiling.))*

The character of Lalmohan Babu, brilliantly portrayed by veteran actor Santosh Dutta, employs exaggerated hand and facial gestures along with emphasized verbalization of text-book Hindi in order to draw the attention of his co-passengers. His prolonged speech about himself (lines 3 to 9) is a sincere effort to initiate conversation but the exercise appears farcical as Feluda and other passengers do not self-select to take turns; the Marwari gentleman offers cursory nods and Feluda briefly answers (line 2) a direct interrogative (line 1) by way of marginal face-saving strategies. From the situation, we may derive that Lalmohan Babu's positive face is threatened when others do not reciprocate enthusiastically; but the damage is foiled as the mere indication that he has an audience proves more than enough to make him go on. His prolonged utterance may also be regarded as threatening to the co-passengers' desire for quietly enjoying their breakfast, but then again,

his audience seems to enjoy the self-motivated, performative aspect of his speech. In the later scenes, Lalmohan Babu will employ similar strategies to negotiate between his personal linguistic demands and those imposed through Feluda's predominance and in-group code of conduct.

Example 3: Ceremonial integration of Lalmohan Babu

The third example occurs at a pivotal juncture in the narrative of *Sonar Kella* where the disguised identities of the pair of miscreants have been finally revealed to Feluda. Therefore, he must now set off immediately in pursuit of the imposters in order to ensure Mukul's safety. The sequence is also eventful for Lalmohan Babu as he is finally given the rare opportunity "to accompany a real detective on a real adventure" (translating from his words in the film), but at the same time he struggles to comprehend the situation and the events unfolding around him.

Example 3a

1.	*Lalmohan Babu:*	*jAtismar cole gyAlo:?* 'Has the wonder-boy left?' *((gap (1.0) in conversation, no response elicited))*
2.	*Lalmohan Babu:*	*↑ki holo ki mashAi↑,* 'What happened, mister?'
3.		*Apni je ekebAre - -* 'You seem so- -' *((Topshe tries to draw his attention))*
4.		*Hu.N?* 'Yes?' *((Topshe puts finger on lips to request him to maintain silence))*
5.		*Oh!* *((long gap in conversation; Lalmohan Babu admires the yellow bowl he has just bought))*
6.		*SonA::r PAthor BAti.* *((makes gentle clinking sound))* 'Golden bowl of stone!' *((long gap ensues. Feluda muses thoughtfully and then suddenly bursts into action))*

Example 3b

Feluda:	*((speaking to himself, while packing his luggage))*
1.	*Felu Mittirer (0.3) telepathy jor kato:*
2.	*(0.5) seta DYAkA jAk!* 'Let us see how strong Felu Mittir's telepathy is.'
3.	*↑BhabA: ↑nander bhaber khelAr meyAd je Ar*
4.	*katadi:n,(0.3) seta::o dyAkA jAk.* 'How long Bhabananda can continue his act of deceiving- let's see that as well'
5. *Lalmohan Babu;*	*↑bhUmikampo: (0.3) jhanjhAbat (0.3),*
6.	*jalocchAs!* ↑ 'Earthquake! Thunder! Storm surge!'
7.	*kisui; bujhte pArci nA.* 'I can't understand anything.'

Example 3c

1. *Feluda:*	*LAlmohan BAbu ?* 'Mr. Lalmohan?'
2. *Lalmohan Babu:*	*bolun?* 'Say?'
3. *Feluda:*	*Apni Aj sonAr pAthor bAtir dike AmAr driShti*
4.	*AkarShaN kare: AmAr bisheSh upakAr karechen.* 'Mr. Lalmohan, today you have done me a significant favour by drawing my attention to that golden bowl of stone'
5.	*tAi Ami ApnAke ApnAr manaskA:mana*
6.	*pUrno karbAr,*
7.	*ekta suJog dicchi.* 'Hence, I am giving you a chance to fulfil your heart's desire.'

8. *Lalmohan Babu:*	*din.* *((bends head in one direction and holds the gesture))* 'Give'
9. *Feluda:*	*ApnAr jinis patro guchiye nite ka minute*
10.	*samay lAge ?* 'How many minutes do you need to pack your things?
11. *Lalmohan Babu :*	*tin.*
12.	*↑Three↑.* *((shows three fingers as enumerative gesture))*
13. *Feluda:*	*ApnAke jathA: samay sab bolbo::,* ' I shall tell you everything in good time,'
14.	*kintu ↑aYA:khon↑ ,* 'but now,'
15.	*Apni kono prosh ↑no:↑ korte pArben nA.* 'you can't ask any questions.'
16.	*(0.5) etA kathA dite pAren?* 'Can you give me your word on this?'
17. *Lalmohan Babu* :	*((bends his head to one side)) nin.*
18.	*Take. ((spreads his palm))*

Example 3d

1. *Topshe:*	*↑ Lalmohan Babu, u:t !*
2.	*oi dekhun, u:t! ↑* 'Mr. Lalmohan, look! Camels!
3. *Lalmohan Babu :*	*ut sambandhe proshno calbe: ?* 'May I ask questions about camels?'
4. *Feluda :*	*calbe.* 'You may.'
5. *Lalmohan Babu :*	*egulo ki banyo u:t ?* 'Are these wild camels?'

6. *Feluda :*	*sambhaboto nA..* 'Probably not' ((brief gap (0.5)))
7. *Lalmohan Babu :*	*eder khAdyo ki ?* 'What do they feed on?'
8. *Feluda :*	*pradhAnato ka.NtA jhop.* 'Mainly thorny bushes'
9. *Lalmohan Babu :*	*(0.5) kA.NtA ki erA bece khAYa ?* 'Do they segregate the thorns while feeding?
10. *Feluda :*	*(.h) nA. ((looks at Lalmohan Babu, the latter avoids meeting his gaze but returns the look afterwards))* 'No.'

The set of examples listed above are extracted from the sequence that crucially contributes to the group cohesion and establishment of its socio-communicative order. The third member is now invited officially but he must undergo initiation before he is finally integrated. However, Lalmohan Babu never loses sight of his individuality and consistently tests the efficacy of the normative order by bringing about interesting modifications. Initially (Example 3a), he expects Feluda to inform him about the situation and hence attempts to initiate by using questions soliciting clarification on the whereabouts of Mukul (line 1). On receiving no response, he tries again with another query about Feluda's crestfallen appearance (line ii), but in vain. Lack of communicative co-operation here leads to an awkward gap. Although Topshe usually maintains age-appropriate distance from the conversation of adults, here he feels compelled to 'repair' the situation by instructing Lalmohan Babu to maintain silence. Noticeably, he employs the conventional gesture of putting finger on his lips to convey his message, instead of speaking up. Lalmohan Babu's scope of utterance thus circumscribed, he resorts to para-linguistic devices. A range of expressions, such as upturned palms connoting despair, bulged out eyes and raised eyebrows connoting bewilderment, are synchronized with short phrasal or sentential soliloquies. These utterances (Example 3b lines 5-6) are designed as neutral descriptive comments that do not necessarily put the other speakers under the obligation to respond. But they do also serve to

express his mental state and issue indirect appeal for Feluda's attention. More significantly, this strategy reflects his socio-linguistic ingenuity whereby he balances his personal urge to defuse tension or give vent to pent-up emotions through 'small talk' while also categorically meeting the issued instruction.

Later in the scene (Example 3c), Feluda offers him the long-deferred response. Though he had earlier ignored Lalmohan Babu's attempts to verbally engage him, now he acknowledges the appropriateness of the idiomatic usage of 'sonAr pAthor bAti' ('golden bowl of stone') (lines 3- 4), briefly explains the situation and instructs him not to ask further questions (lines 5, 6, 7, 9, 10, 13, 14, 15, 16). Feluda's utterance is interspersed with three brief turns taken by the addressee, who makes an animated display of his most compliant self. He economically constructs each turn (lines 8, 11, 12, 17, 18) with only one word or two, but maintains an idiosyncratic vein by rhyming each of the three Bengali words ('Din', 'Tin', 'Nin'), translating two of the words for stressing on the genuineness of his claim, and by mechanically nodding his head rather like an automaton – altogether an hilariously extreme show of obedience.

The humour also lies in the fact that Mr. Lalmohan Ganguly probably takes quite some time to understand that there is a clear disjuncture between his communicative aims and the unfolding actions led by Feluda's modus operandi. But even then he loathes to give up on talking. His questions and chosen topics become increasingly oblique and irrelevant, as in Example 3d, where he desperately attempts to transform the moment of spotting camels on the way to Jaisalmer into an occasion for verbally engaging Feluda. The detective responds with extremely curt responses without masking his annoyance at this unwelcome intrusion upon his quiet, mental space (a threat to 'negative face') but also enjoys Lalmohan Babu's plight caused by utter confusion and ignorance. Consequently, he marginally aides Lalmohan Babu in continuing the ritualistic "small talk" and simultaneously reducing the exercise to farcical levels by withholding meaningful information (like detailed depiction of the situation) and desired feedback.

Example 4: Interaction with Maganlal Meghraj

Our fourth set of examples are taken from the film *Jay Baba Felunath,* where we observe a relatively more mature stage in the intra-

group relation and solidarity. The extracts are from the sequence where Feluda and the villain Maganlal Meghraj engage in an intense duel of nerves. Unable to intimidate or bribe the detective away from his investigation at the Ghosal mansion, Maganlal chooses to display his power by preying upon the vulnerable spot, viz., Lalmohan Babu.

Example 4a

1. *Maganlal :*	*Ve::ry Goo::d. ((laugh)) ((rings bell for servant))*
2.	*LAlmohAn, MohAnlA:l, MaganlAl, sab lAl e lAl*
3.	*hyA.N?* 'Lalmohan, Mohanlal and Maganlal – so much 'red' in all the names'
4.	*[(hhhh)]*
5. Lalmohan Babu :	*[(hhhh)] ((overlapping laugh))*
6. Maganlal :	*((speaking to his servant))* ↑*sharbat lAo!*↑ 'Bring juice'
7. *Lalmohan Babu :*	*AmrA - -* 'we'
8.	*b- b- AmrA kheye eseci:,* 'we have already eaten'
9.	*m- b- Lunch!*
10. *Maganlal :*	*kheye esecen to ki holo?* 'So what if you have eaten?'
11.	*se Calcutta Lodge se AmAr bA.Di hete Aste to*
12.	*se khAnA ↑ Hazam↑ hoye gece.* 'The food has already been digested while you came walking all the way from Calcutta Lodge to my place'
13. *Lalmohan Babu :*	*m- b- haj.h- -*
14.	*hajam hoece ↑ki↑, FelubAbu: ?* 'Is digestion complete, Felubabu?'
15. *Feluda :*	*ApnAr hoece ki nA jAninA:* 'I don't know about you,'

16. *AmAr hoece.*
'For me it is'
((pause)) ((Lalmohan babu nods assent with a look of helplessness on his face)) ((Maganlal looks on triumphantly))

Example 4b

1. *Maganlal :* ↑ *ki:?* ↑
2. *HalwAmohan bAbu:?*
'What is it, Mr. Halwamohan?'
3. *sharbat pasand holo NA:?*
'Didn't like the juice?'
4. *Lalmohan Babu:* *b- b- shar- -*
'well..juice..'
5. *Maganlal:* *ghabrAbennA MohanbAbu::,*
'Fear not Mr. Mohan,'
6. *wo sharbate vish nA::i.*
'that juice is not poisoned'
7. *vish khub kharA:b jinis Ami mone kori.*
'Poison is very bad stuff, I think.'
8. *Lalmohan Babu:* *hyA.N!*
9. *(0.5) hyA::, hya.N.*
'Yes,yes,yes'
10. *Maganlal:* *visher ceye ↑anya jinis e kAm deYa beshI:↑*
'Other things are more effective than poison.'
11. *Lalmohan Babu :* *hyA.N, hyA.N.*
'Yes, yes.'

The extracts offer instances where an outsider, in case the villain, attempts convey his message to the group as a whole by engaging himself with Lalmohan Babu. Like Feluda, Maganlal possesses remarkably high communicative competence that enables him to prospect desired alliance and predict the perlocutionary force of his own utterances. Here he adapts the social tradition of entertaining guests to

suit his diabolical aim of setting up a trap for the trio. Feluda readily recognizes the covert threat underlying Maganlal's initiatives and remarks; his retorts therefore combine clearly defiant, verbal responses with thoroughly amicable gestures, which in turn signify Feluda's penetrative ability as well as his preference for subtle, intellectual domination over direct, physical conflict. For instance, he responds to Maganlal's persuasive question regarding sudden changes in their holiday plans with the memorable remark:

"AmAr i to mind, change karte bAdhA ta kothAYa?" ('The mind is after all, my own; who would ever stop me from changing it?'). This compositionally curt, defiant utterance is significantly softened with the use of a friendly, suggestive tone and a courteous smile. In contrast, Lalmohan Babu is clearly subordinated by the crook and forced to play along. In the process, his turn-lengths become much shorter and he struggles to construct sentential responses (Example 4a lines 7, 8, 9, 13). His fear is further projected through failed attempts to speak (Example 4a line 13) and through abrupt relinquishing of turns (Example 4a line 14). Considering the entire sequence (the chosen examples and beyond), one may note that all the speakers are 'polite' to each other up to a point in the conversation cycle; however, each employs politeness strategies with covert aims in mind. First of all, Maganlal dramatically shifts his social attitude from appearing friendly and generous to clearly threatening in order to fulfil his aim of preventing Feluda from investigating matters involving the coveted Ghosal family heirloom, a bejeweled Ganesha idol. Secondly, Feluda is compliant till Maganlal's stratagem explicitly poses a threat to life; for he wants Maganlal to divulge information. He maintains courteous demeanour, but for that matter does not shy away from committing 'Face Threatening Acts', like flatly refusing to accept bribe or calling out Maganlal's statement as a blatant lie. Thirdly, Lalmohan Babu aims to use politeness strategy to ensure the group's safety against dangers like poisoned drinks, without letting the villain know his mind. But he in unable to put his intentions into practice, and feels compelled to attend to Maganlal's 'face' while his own is being demolished. He continues to be 'polite' even when Feluda and Maganlal have openly confronted and the latter's evil stratagem has been revealed.

Maganlal initiates conversation with Lalmohan Babu in a friendly manner, with a rather crude joke based on the similarity of their names

(Example 4a lines 2, 3), in order to assess the extent of compliance this particular addressee could possibly offer. Being satisfied, he chooses his target. At first, Lalmohan Babu attempts to obliquely refuse the offer for drink by implying that he has no appetite (Example 4a lines 8, 9); but Maganlal readily senses his fear and dominates him so far as to reject his implicature and decide on his behalf that he has already digested his lunch and can therefore have the juice (Example 4a, lines 10- 12). At the next turn, Lalmohan Babu begins with a false start (line 13) and elects his ally, the detective, to take the call on digestion (line 14). However Feluda opts out of meeting his distress call directly, as that would have doubly confirmed the vulnerability of the group in Maganlal's eyes, and instead settles for a neutral, matter of fact response (line 14). Thus his ally's words not being in his favour, Lalmohan Babu barely manages to gingerly nod his approval, which by the way is already rendered superfluous, as their host is not soliciting the guests' opinion on such matters. Evidently, Maganlal pays no regard to Lalmohan Babu's 'face wants'; whereas Lalmohan Babu does the very opposite by forcing himself to laugh at the villain's lame joke. He also offers vigorous approval (Example 4b lines 8, 9, 11) to Maganlal's opinion (lines 7, 10) that poison is very bad and in fact other things could be used more effectively for the same purpose—even as Lalmohan Babu himself is being baited for that 'other thing', more specifically, the menacing act of knife throwing, staged to victimize him and intimidate the group as a whole.

Example 5: Intra-Group Solidarity

Thankfully, Lalmohan Babu recovers, and regains his cheerful self soon enough after the traumatic incident, and the following scene poignantly testifies to the group members' solidarity and commitment to each other.

Example 5

1.	*Lalmohan Babu:*	*hyA::.N! bA:bAh! JA:k!*
2.		*> fA.N.DA tA to kete gelo. <* 'Yes! Done! The crisis is over.'
3.		*Ar villain JA dekhlAm nA FelubAbu:* 'And Mr. Felu , what a villain I saw!'

4.		*oi ekti bheN^ge pA.Ncti ha:e, bujhlen ?* 'Five can be made out of just one such, do you get me?'
5.		*sAdhe ki bale: ?* 'Do they say in vain,'
6.		*Truth is STRO:Nger than fiction? ((involuntary distortion of existing proverb))*
7.		*(1.0) Apni case caliYe Jan FelubA: bu,* 'You carry on with the case, Mr. Felu,'
8.		*A:mi ApnAr pAshe Aci, bujhle:n?* 'I am with you. Do you understand?'
9.		*(0.3) Ki holo, o mashAi?* 'What is the matter, hey mister?'
10.		*(0.5) Apni ki hAl (.) chere dilen nAki mashAi ?* 'Have you given up, mister?'
11.	*Feluda :*	*Ajke ApnAr Je durbhog tA holo: ,* 'The distress that you have suffered today,'
12.		*setAr jonye sampUrno Amii daYI.* 'I am entirely responsible for that'
13.	*Lalmohan Babu:*	*nA nA e(h) - e: Apni ki bolcen bolun to(h)?* 'No, no what are you saying?'
14.		*Are mashAi e ↑bhabitabYa↑,* 'Mister, this was destiny'
15.		*lalAter likhon , ↑hyA.N↑* 'written in my stars, yes!'
16.		*Are Ami to ↑be::.Nce Achi:: ak(.)Shata, hyA.N↑* *((laughs))* 'I am alive and unharmed, yes!'
17.		*> Ajker ghatanA Apni mon theke muche felun.<* 'You forget about what happened today'

18. *Feluda :* *Ami haYa er badlA nebo: na haYa*

19. *goYendAgiri chere debo.*
'I shall take revenge for this, otherwise I'll give up detective work.'

Lalmohan grandiloquently enacts his efforts to look at brighter side of the incident (lines 3- 6) as well as exhorts his unwavering faith in Feluda's capabilities (lines 7, 8), probably in order to convince both Feluda and himself. The gaze of the camera encompasses his entire physical presence and all the passionate gesticulations that accompany his words. Nobody interrupts during his extensive turn, as his addressee, Feluda has turned his back to both him and Topshe and is brooding over the recent turn of events. Topshe watches them calmly without feeling compelled to intervene, though his gesture of occasionally turning back to observe Feluda, shows that he too expects Feluda to respond to Jatayu's full-throated eloquence. When Feluda speaks at long last, his utterance (lines 9, 12, 18, 19) is relevant but it reflects his staunch determination and does not meet the conversational demand for preferable responses like offering approval and acknowledgement. However, consequent damage done to Lalmohan Babu's 'face' is overridden when Feluda expresses his commitment and vows to avenge the enacted disgrace (lines 18, 19). This conversation thus appears to flout both turn-taking norms and conventional politeness, but within the given context, emerges as poignant testimony to friendship.

Conclusion

This paper has been an attempt to illustrate through selective instances how linguistic behaviour and patterns of communication constitute the subjective affiliations and relationships between the members of the group under study. Within the narrative context, theories on turn-management in conversation and politeness strategies can be inter-linked to state that Feluda's 'face' wants are most frequently met as he is able to elicit desired responses, while Lalmohan Babu's 'face' suffers occasional damage when his elected speaker refuses the turn, thereby simultaneously generating gaps in conversation as well as showing indifference to his 'face' want. Lalmohan Babu himself may consciously threaten others' faces by subverting directives or by too frequently breaking socially desired silence to introduce new

topics for conversation; but his utter lack of competitiveness and hostile intent pardon him from consequences, just as he himself tends to genially ignore any damage done to his 'face' by an in-group member like Feluda. Additionally his gesture of laughing along with the speaker at a joke or remark targeted at himself shows his openness to social experiences and relationships.

The study also enables us to reveal certain aspects of the deep structure of Lalmohan Babu's character that has appealed to the audience beyond the scope of the narrative over the ages. Through analysis, we come to conclude Lalmohan Babu's verbal excesses are projections of his characteristic need to diffuse tension through rituals of 'small talk'. It can also be regarded as attempts to momentarily avert or 'step out' of psychologically intense, potentially threatening situations and places. This socio-psychological manifestation, in turn, empathetically represents, within the cinematic space, a recognizable tendency among common men in real lives, who may behave in a similar way when shocked out of familiar and therefore predictable patterns of social situations and communicative practices. The cinematic projection and embedding of the character of Lalmohan Babu in the ways discussed therefore enables the audience to interact more meaningfully with these time-defying tales of friendship, adventure and idealism.

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Appendix A: List of Roman Transcription Symbols Used for Corresponding Bangla Speech

Bengali vowels		
	অ	a
া	আ	A
ি	ই	i
ী	ঈ	I
ু	উ	u
ূ	ঊ	U
ে	এ	e
ৈ	ঐ	ai
ো	ও	o
ৌ	ঔ	Au

Bengali Consonants	
ক	ka
খ	kha
গ	ga
ঘ	gha
ঙ	N^a
চ	ca
ছ	cha
জ	ja
ঝ	jha
ট	Ta
ঠ	Tha

ড	Da
ঢ	Dha
ণ	Na
ত	ta
থ	tha
দ	da
ধ	dha
ন	na
প	pa
ফ	pha
ব	ba
ভ	bha
ম	ma
য	Ja
র	ra
ল	la
ব	ba
শ	sha
ষ	Sha
স	sa
হ	ha
য়	Ya
ড়	.Da
ঢ়	.Dha

গং	ga.n
গাঁ	gA.N
ম্	m.h.
ত্	t.h.
দুঃ	duH
ঞ	n^a
গ্য	gya
গ্যা	gyA
যায়	JAY
ক্ষ	kSha

Appendix B: Transcript Symbols for Conversation Analysis

Serial No.	Symbols	Uses
Overlapping turns:		
1.	[[	● This symbol is used for overlapping talk. Left square brackets are used to indicate the start of two overlapping utterances. ● When overlaps occur, the overlapping contribution is arranged on the page directly below the relevant part of the already going contribution.
2.	]]	● Right square brackets are used to indicate the end of two overlapping utterances.

Pauses:		
3.	(.)	A dot in parentheses indicates a micro-pause. It indicates a silence that is hearable but not measurable, ordinarily less than 0.2 second.
4.	(0.0)	Number in parenthesis indicates silence more than equal to (0.1) second. (1.5) indicates a 1.5 second time gap.
Characteristics of delivery:		
5.	.	Gradual falling intonation. While a .very often indicates a statement, it is important to note that it doesn't necessarily mean that.
6.	?	A question mark indicates a rising intonation.
7.	,	A comma indicates continuing intonation.
8.	:	● Colons are used to indicate prolongation of the sound preceding them. ● The more colons, the longer the stretching.
9.	> <	● Talk delivered at a faster rate than surrounding talk is transcribed within angled brackets pointing inwards. ● for much faster talk, >> << is used.

10.	-	A hyphen after a word or part of a word indicates a hesitation or a cut-off mid-flow.
11.	!	More animated intonation, often rise-fall.
Abnormal volume and pitch:		
12.	CAPITALS	● Louder than the normal surrounding talk is indicated using capital letters. ● capital 'I' is used for first person pronoun.
13.	↑↑	● It indicates notably higher shift in pitch for the text between the upward arrows.
14.	↓↓	● It indicates notably lower shift in pitch from the surrounding talk, for the text between downward arrows.
Non-verbal activity:		
15.	h	● It indicates audible out breath. ● More 'h' indicates length of breath.
16.	.h	● Audible inhalation (in-breath). ● More 'h' indicates longer length of breath
17.	(( ))	● Words within double parentheses represent additional comments on non-verbal behaviour or any other activity related to the communication

Other conventions:		
18.	Odd spelling	● Non-conventional spelling is often used to more closely represent the actual pronunciation of words.
19.	Line numbers	Each transcribed lines are numbered using number bullets.
20.	_ :	If the letters preceding a colon is underlined then it indicates a falling intonation contour (pitch turns downward on the vowel)
21.	:	If the colon itself is underlined then there is a rising intonation contour (pitch turns upward on the level)
22.	...	Utterance ‘trails off’

The Limbu Numeral System

Rajeshwari Datta

Abstract : The principal aim of this paper is to describe the numeral system employed in the Limbu language as a method of counting. The language studied in this paper is the West Bengal variety of Limbu. It belongs to the Tibeto Burman family of languages and is native to the areas of eastern Nepal, western Sikkim and Darjeeling district of West Bengal. This area is known as the land of the Limbus or *Limbuwan*. Limbu belongs to the complex pronominalized languages of the Himalayas. The language has a decimal system of counting. Separate forms are used for counting numbers, measuring quantity, calculating a part from the whole etc. This paper discusses the four types of numerals used in the language: cardinal numeral, ordinal numeral, fractional numeral and multiplicative forms. The various processes of deriving the numeral forms such as compounding, the use of coordination, and affixation will also be explored in this paper.

Keywords : Limbu numerals, cardinal, ordinal, fraction, multiplication.

Introduction

The Limbus designate themselves by the name *Yakthuŋba* and their language by the name *Yakthuŋpan* or *Yakthuŋba pan* (van Driem, 1987, p xix). Limbu belongs to the Tibeto Burman family of languages. The use of personal pronouns as prefixes with different categories of words is a pronounced feature of the language. According to UNESCO's levels of language endangerment, Limbu is a definitely endangered language i.e., children no longer learn the language as mother tongue in the home. In the words of van Driem (2007, p 305) "Under the currently prevailing sociolinguistic conditions Limbu is likely to be completely extinct by the end of this century unless measures are taken to revitalise the language through the primary school system."

The following paper is organised into a number of sections. The first section talks about the genealogical classification of the Limbu language, followed by a section on the Limbu language and its varieties. The third section throws some light on the fieldwork and data collection process. The next section deals with the focus area of this paper and studies the numeral system of the language, discussing the different types of numerals in some details. Lastly it is followed by a concluding section.

Genetic Affiliation of Limbu

One of the earliest groupings of the Limbu ethnicity was done by Brian Houghton Hodgson who in his 'On the Aborigines of the Sub-Himalayas' (1847/1848) termed the Limbu race along with other nine races (Bhotia, Sunwar, Magar, Gurung, Murmi, Newar, Kiranti, Lepcha and Bhutanese) as "the principal 'Alpine tribes of the sub-Himalaya' or the 'Alpine Indian Aborigines'" (Waterhouse, 2004, p 214). Hodgson divided the tribes belonging to the southern region of the Himalayas 'into two groups, distinguised by the respective use of simple or non-pronominalized, and of complex or pronominalized languages.' The northern region of the Himalayas is inhabited by Bhotias or Tibetans. (Grierson, 1909, p 177). In the *Linguistic Survey of India*, G.A. Grierson states that Hodgson's classification of the Tibeto-Burman languages into non-pronominalized and pronominalized languages rightly covers the entire area of Himalayan philology. Therefore, following Hodgson, Grierson too divides the Himalayan dialects into two different categories, non-pronominalized dialects and pronominalized dialects. Limbu is categorised under the Eastern Subgroup of Complex Pronominalized Languages along with Dhimal, Thami, Yakha, Khambu and others.

According to Benedict (1972, p 5) the Tibeto-Burman languages can be classified under seven different categories viz. Tibetan-Kanauri (Bodish-Himalayish), Bahing-Vayu (Kiranti), Abor-Miri-Dafla (Mirish), Kachin, Burmese-Lolo (Burmish), Bodo-Garo (Barish), and Kuki-Naga (Kukish). The Bahing-Vayu (Kiranti) category is further divided into two subtypes viz. Bahing and Khambu. Limbu is classified under the Khambu subtype of the Bahing-Vayu (Kiranti) group. The Kiranti languages of Hodgson (1857-8) are included in the Bahing-Vayu group. The Kiranti group is categorised into two subgroups viz. Western subgroup and the Eastern subgroup by Boyd Michailovsky. Limbu falls under the Far Eastern branch of the Eastern subgroup. "The Kiranti group consists of some thirty or more languages spoken in the Eastern Nepal hills, from the districts of Ramechhap and Sindhuli to Nepal's eastern border, and beyond it into the Indian States of West Bengal (Darjeeling district) and Sikkim (West Sikkim) (Thurgood & Lapolla, 2017, p 646). Pokharel (Tumbahang,1999, p 7) "introduces Limbu as an agglutinative, suffix prominent, complex pronominalized language…"

Limbu and its dialects

The language spoken in native Nepal is often associated with dialectal variation. Kainla (B.S.[3] 2067/2009) divides the Limbu language into four dialects, viz. *Pacthare, Phedappe, Tamakhole* and *Chathare.* Out of these four dialects, *Pacthare* is considered to be the standard dialect of the Limbu language. In the sphere of public writing, school education, publication and other related areas this variety is given precedence. The *Chathare* dialect is said to be different from all the other varieties. It is difficult to understand as compared to the other dialects of Limbu.

According to van Driem (1987, p xxii) the Limbu languages can be roughly divided into four dialects: *Phedappe, Pacthare, Chathare and Taplejune (or Tamarkhola). Phedappe* dialect is spoken across the Tehrathum district of Nepal. *Pacthare* is the dialect of the *pac thar* or 'five clans'. *Chathare* is the dialect of the *cha thar* or 'six clans'. *Pacthare* is spoken to the east of the *Tamor* river in Nepal. *Chathare* is spoken in parts of *Dhankuta* district and in parts of *Tehrathum* district. *Taplejune* is the dialect spoken in the district of *Taplejun*. The dialects of *Phedappe* and *Pacthare* are said to be multually intelligible, whereas the *Chathare* Limbu is almost mutually unintelligible to the *Phedappe* Limbu speakers. The differences between the *Phedappe* and *Taplejune* dialects is barely noticeble to the speakers of the Limbu language.

In the *Atlas of the World's Languages* (2007, p 555) Alan Sanders writes, "The Limbu group is divided into four subgroups, of which the south-western *Chathare* ('six clans') Limbu speak a distinct language. The south-eastern *Panchthare* ('five clans') dialect extends into India (Darjeeling and Sikkim); central Phedappe and northern Tamarkhole are spoken only in eastern Nepal."

In the state of West Bengal, the speakers of the language are majorly concentrated around the Bijanbari block of the Darjeeling district and Dungra town of the Kalimpong district. The language variety spoken in this region has been found to be uniform and unified. The dialectal divisions as enumerated earlier have not been identified in this part of the land. In the words of P.B. Subba[1] the Limbus of West Bengal mostly speak the Tamarkhole or the Pachthare dialect. Though there may be minor differences in the choice of lexical items of few Limbu speakers yet they are inteligible.

Similar views have been expressed by B.B Subba (Muringla)[2] who says the Limbus in India speak a single language. No dialectal variations of the Limbu language are noted here. The few lexical differences that are noticed in some speeches of the native speakers in Sikkim are treated as synonymous words of a lexical item. They cannot be called dialectal variations as the language is the same. Also, all the varieties that the Limbus speak are mutually inteligible.

Fieldwork and Data collection

The present paper is based on the ongoing research that is being conducted on the West Bengal variety of Limbu. The language data studied is spoken in the Darjeeling district of West Bengal. The Limbu speakers, in the state of West Bengal are concentrated in the western part of Darjeeling district, (some pocket areas in Kalimpong) which shares its borders with western Sikkim and eastern Nepal.

Fieldwork has been conducted in different stages during the years 2015-2019. Data has been collected through the questionnaire method and participant observation method. The field stays were organized primarily in the households of the native community member. This helped the researcher to take a more active participatory role in the data collection process.

Limbu Numerals

Numerals are the language signs used for expressing numbers. They participate in language structures and interact with coexisting language elements. (Gvozdanovic, 1999, p 96). Languages across the world generally employ one of the two numeral systems for counting viz. decimal or vigesimal. However, a single language may also employ both the decimal and the vigesimal system i.e., one used as the traditional system of counting and the other taught in the educational institutions and used as the modern system of counting (cf. Obikudo, 2013). Limbu employs the decimal system of counting. According to T. C. Hodson (1913, p 1) the decimal base of the higher numerals is the ten of the ordinary system in Limbu. The higher numbers in Limbu are counted in tens as in Tibetan. (Grierson, 1909, p 275).

Two classes of numerals viz. cardinal numerals and ordinal numerals are associated with different functional domains. Cardinal numerals are set of numerals used in attributive quantification of nouns. While the ordinal numerals identify the position a given member of a set occupies

relative to other members of the same set. The main functions of ordinal numerals thus comprise the identification of ranks within a hierarchy and the identification of the temporal order in a sequence of events or the like. (Stolz and Veselinova, 2005, p 218).

Cardinal numeral

Cardinal numerals are counting numbers that is employed by languages to represent the structure of the basic numbers together with the rules for forming the higher numbers. The cardinal numbers in a language can be represented in both simple forms as well as complex forms. Limbu employs both the simple and complex forms of cardinal numerals. The counting digits from 0 to 9 have simple forms in the language. No affixes are used for the numbers 0 to 9. For example:

1. value	**cardinal**
0	*hop*
1	*tʰik*
2	*net*
3	*sum*
4	*li*
5	*ŋa/ na*
6	*tuk*
7	*nu*
8	*jet*
9	*pʰaŋ*
10	*tʰiboŋ*

In order to express quantity, or answering the question of ‘how much’, complex forms of cardinal numerals are utilised in the langauge. These forms are derived by the process of affixation. The examples are illustrated below.

2.	value	cardinal
	1	*lɔtt^{h}ik*
	2	*necc^{h}i*
	3	*sumsi*
	4	*lisi*
	5	*ŋasi*
	6	*tuksi*
	7	*nusi*
	8	*jecc^{h}i/jetc^{h}i*
	9	*p^{h}aŋsi*
	10	*t^{h}iboŋ*

Cardinal numbers higher than ten and lower than twenty, higher than twenty and lower than thirty and so on viz. 11-19, 21-29, 31-39, are derived by the process of compounding. For the numerals higher than ten and lower than twenty the cardinal forms are a combination of either ten or one viz. *t^{h}iboŋ* or *t^{h}ik* with that of another numeral. Similarly, for the numerals higher than twenty and lower than thirty the cardinal forms involve the combination of *ni* with another numeral. This process is continued to be seen in numerals higher than thirty and lower than forty where the combination is between *sum* and another numeral, followed by the combination of *li* and another numeral for numbers greater than forty and lower than fifty.

Cardinal numbers formed by the process of compounding are illustrated below:

3.	**value**	**cardinal**	**value**	**cardinal**
	11	*tʰiboŋtʰik, tʰiktʰik*	*34*	*sumli*
	12	*tʰiknet*	*35*	*summaŋ*
	13	*tʰiksum*	*36*	*sumtuk*
	14	*tʰikli*	*37*	*sumnu*
	15	*tʰikŋa*	*38*	*sumjet*
	16	*tʰiktuk*	*39*	*sumbʰaŋ*
	17	*tʰiknu*	*40*	*ligip*
	18	*tʰikjet*	*41*	*litʰik*
	19	*tʰikpʰaŋ*	*42*	*linet*
	20	*niboŋ*	*43*	*lisum*
	21	*nidʰik*	*44*	*lili*
	22	*ninet*	*45*	*liaŋ*
	23	*nisum*	*46*	*lituk*
	24	*nili*	*47*	*linu*
	25	*niŋa*	*48*	*lijet*
	26	*niduk*	*49*	*libʰaŋ*
	27	*ninu*	*50*	*ŋagip*
	28	*nijet*	*60*	*tukkip*
	29	*nibʰaŋ*	*70*	*nugip*
	30	*sumboŋ*	*80*	*jekkip*
	31	*sumtʰik*	*90*	*pʰaŋgip*
	32	*sumnet*	*100*	*kiptʰik*
	33	*sumsum*	*1000*	*hencʰiŋ*

The base for the numerals 10, 20, and 30 is *boŋ,* whereas the base for the numerals 40, 50, 60, 70, 80 and 90 is *kip.* The cardinal numbers are attached to these bases to form the multiples of ten. Interestingly for the number 100 the base *kip* preceeds the cardinal number one i.e., *tʰik,*

whereas in the multiples of ten from 40 to 90, the base follows the cardinal numbers. The universal phonetic tendency of intervocalic voicing is seen in case of *kip* which changes into the base *gip* when preceeded by a vowel, for example, *ligip, ŋagip, nugip*, and also when preceeded by a nasal, for example, *pʰaŋgip*.

Ordinal numerals

The ordinal numerals in Limbu are derived from the cardinal numerals followed by the suffix *-gek*. The numeral forms from first to tenth are illustrated below.

4.	**value**	**ordinal**
	first	*tʰiksigek*
	second	*nisigek*
	third	*sumsigek*
	fourth	*lisigek*
	fifth	*ŋasigek*
	sixth	*tuksigek*
	seventh	*nusigek*
	eighth	*jetcʰigek/jeccʰigek*
	ninth	*pʰaŋsigek*
	tenth	*tʰiboŋsigek*

5. *sumsigek siŋbuŋ-in taŋ-e*
   third tree-DET cut-IMP
   ‘Cut the third tree‘

6. *kɔn nasigek hinɟain pir-e*
   it fifth boy-DET give-IMP
   ‘Give it to the fifth boy‘

7. *tuksigek mənain ut-e*
   sixth man-DET call-IMP
   Call the sixth man

The Limbu ordinal numerals have not been attested either in Grierson's *The Linguistic Survey of India*, or in van Driem's *The Grammar of Limbu*. According to Grierson (1909, p 287) The Aryan pahilo 'first', dosro 'second', etc. are used, and on the whole, the old Limbu numerals are gradually being replaced by Aryan forms.

Fractional numerals

The fractional unit identified in Limbu is *kubʰellek* 'half'. Another variation for the fractional unit is noted as *kudeŋ* as in *lɔttʰikaŋ kudeŋ, neccʰiaŋ kudeŋ* and so on. The fractional numerals are formed by compounding/co-ordinating the cardinal numerals with the co-ordinating suffix -aŋ 'and'along with the word for 'half'.

8.	value	fractional numeral
	one and half	*lɔttʰikaŋ kubʰellek*
	two and half	*neccʰiaŋ kubʰellek*
	three and half	*sumsiaŋ kubʰellek*
	four and half	*lisiaŋ kubʰellek*
	five and half	*ŋasiaŋ kubʰellek*
	six and half	*tuksiaŋ kubʰellek*
	seven and half	*tuksiaŋ kubʰellek*
	eight and half	*jeccʰiaŋ kubʰellek*
	nine and half	*pʰaŋsiaŋ kubʰellek*
	ten and half	*tʰiboŋaŋ kubʰellek*

Multiplicative numerals

Multiplication involves the addition of *leŋ* or *reŋ* to the cardinal numbers. The forms *leŋ* or *reŋ* are always added to the cardinal numbers of counting and are never added to those that are used for measuring quantity, i.e., to derive the multiplicative numeral of five, viz. five times, *leŋ* is added to *ŋa* (the cardinal number of counting for five) and not to *ŋasi* (the cardinal number for measuring quantity five). The examples are illustrated below.

9. *aŋga kʰuneʔ li-leŋ uttuŋ*
I he-3PER four-times called
'I called him four times'

10. *aŋga jaŋmo-tʰik-leŋ abire*
I again-one-time give-IMP
'Give me once more'

11. *ancʰiʔ nepal ŋa-leŋ ageresiaŋ awasi*
we nepal five-times we have gone
'We have been to Nepal five times'

12. *kʰuncʰiʔ ni-reŋ pʰenladʰain messiʔresun*
they two times train-DET not-reached
'They missed their train twice'

Conclusion

The aim of this paper has been to study the numeral system of the Limbu language. The paper briefly talks about the available works that have been conducted in the language specifically pertaining to the numeral aspect of Limbu. The decimal system of counting is followed in the language. The bases of the multiple of tens are added to any numeral to arrive at the higher numerals by the process of compounding. Importantly, this paper provides the evidence for the presence of ordinal numerals in the language which in turn have not been attested in the available literature on the language. To indicate the fractional unit of a numeral the word *kubʰellek* is used in combination with the cardinal numbers. The use of *-leŋ/-reŋ* marks the operation of multiplication. Further analysis needs to be conducted to study the structural patterning of the Limbu numeral system in greater detail.

Appendix

Abbreviations

BS	Bikram Sambat
DET	Determiner
IMP	Imperative
PER	Person

End notes

1. P.B.S. has been one of the key language consultants in this study. He has been an active and dedicated writer in representing and developing the Limbu language in the district of Darjeeling and neighbouring areas. He has been publishing works on the Limbu community and culture for more than three decades Lately, with the help of the Limbu Development Board (Kalimpong) he has published a text book for the learners of the language in Bengal.

2. B.B. Subba (Muringla) has been a pioneer figure in reviving the Limbu language and literature in Sikkim. He has been actively working on behalf of the Directorate of Education of the Government of Sikkim, producing textbooks, dictionary, numerous pamphlets and other materials on the Limbu language. As noted in van Driem (1987, p xxv) "Subba (1976) adopted Cemjon's new and expanded Kiranti script but made a few minor but enlightened modifications of his own (1978) which rigorously improved the script by making provision for both the glottal stop phoneme and for phonemic vowel length."

   B.B Subba has greatly enriched the data collection by giving his valuable and significant insights into the language and the community.

3. B.S. stands for Bikram Sambat, also called Vikram Sambat (V.S.). Nepali calender is known as the Bikram Sambat calendar. Nepal Sambat is the national lunar calendar of Nepal. The current Nepali year is 2078 Bikram Sambat. Bikram Samvat calendar is approximately 56 years and 8 months ahead of the English calendar.

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Rhyme and Rhetoric: A Reading of Satyajit Ray's English translations of Upendrakishore Ray Chowdhury's folktales

Anindita Halder

Abstract : In this paper, I wish to analyse the rhetorical style adopted by Satyajit Ray in his English translations of four short stories for children, originally written in Bengali by Upendrakishore Ray Chowdhury. Ray translated the three stories "The Toony Bird," (*Tuntuni aar Rajar Kotha*), "Narahari Dass" and "The Bent Old Woman" (*Kunjo Burir Kotha*) from the eponymous collection "Tuntunir Boi", which were published in English in *Target* magazine (1984), alongside Raychowdhury's original illustrations. The fourth tale, also an animal fable, "The Tiger in the Cage" (2021) was a later translation of "*Dushtu Baagh*". The contribution of Upendrakishore Ray Chowdhury in enriching Bengali children's literature of the 20th century is indeed noteworthy, with the first publication of 'Tuntunir Boi' (The Tailorbird Book) in 1910. Ray too, in his writings elaborated on the spirit of innocence and charm reflected in his grandfather's numerous articles and poems, periodically published in the 'Sandesh' magazine at their *U. Ray and Sons* Press. Both as a writer and illustrator, Upendrakishore created a unique anthology of amusing tales, blending a style both lucid and captivating. Ray through his translations in English tries to balance the crucial relationship between form and the language that his predecessor achieved in his children's classic.

In the paper, I shall seek to study how Ray as a translator, adapts the rhetorical style of these tales from his mother tongue Bengali into English, while maintaining the humourous essence of the stories. Keeping the indigenous names and setting intact, Ray carefully transcreates the wordplay and rhymes in his tales. An analysis of select stories may help understand how the narrative voice uses alliteration, assonance and onomatopoeia to build an easy conversational style, engaging the child-reader's attention and imagination. My reading shall also try to ascertain whether the stories effectively preserve the referentiality of the prose and the musicality of the original verses, in the target language English.

Keywords: Folk literature, fables for child reader, rhetorical language and translation.

Introduction

Upendrakishore Raychowdhury's writings for children could be said to have impacted the imaginary psyche of entire generations of readers growing up in Bengal. As an author, illustrator and publisher, Upendrakishore Raychowdhury gave fervent expression to his passion for writing and painting through the publication of two Bengali children's magazines '*Sakha*' and '*Sandesh*,' which were founded in 1883 and 1913 respectively. The name 'Sandesh' was a smart wordplay on the name of the famous sweet popular in Bengali households and its

homonym meaning 'a message'. The contribution of Upendrakishore Ray Chowdhury in enriching Bengali children's literature of the 20th century is indeed noteworthy, with the first publication of '*Tuntunir Boi'* in 1910. Both as a writer and illustrator, Upendrakishore created a unique anthology of amusing tales, blending a style both lucid and captivating.

Satyajit Ray revived the discontinued 'Sandesh' magazine in 1961, and in his essay "Upendrakishore" observes about his grandfather's style: "The indispensible relationship which the form and language share is something that is beautifully reflected in Upendrakishore's writings" (Tranls. Majumdar, 2021, p.11). He further elaborated on the spirit of innocence and charm reflected in his grandfather's numerous articles and poems, periodically published in the 'Sandesh' magazine from their U. Ray and Sons Press. Ray also remarked on the "use of Bengal folk elements" (Tranls. Majumdar, 2021, p.11) in Raychowdhury's art, applauding their originality and creativity. Ray translated in English the three stories titled "The Toony Bird," (*Tuntuni aar Rajar Kotha*), "Narahari Dass" and "The Bent Old Woman" (*Kunjo Burir Kotha*) from Raychowdhury's eponymous collection "*Tuntunir Boi*" (1910), which got subsequently published in *Target* magazine in 1984, alongside the original illustrations. The fourth tale, also an animal fable, "The Tiger in the Cage" (2021) was a later translation of "*Dushtu Baagh*".

Folktales and Beast Fables

Anthropomorphic characters appear in beast fables, often allegorising the psychological realms of childlike naivete, adult wickedness or mature wisdom. As they are endowed with the human characteristic of speech, the use of language (through conversation and dialogues) becomes representational. If the story touches upon social realism or satire, words operate in symbolic or referential value-systems. The perception of the adult narrator or storyteller regarding moral lessons to be inculcated in children and how it would affect the reader, become apparent in the choice of rhetoric. In folk literature for children, the trickster tales often employ double-entendres, since the archetype of the trickster is found to use deceptive speech to its advantage.

The aim of this paper is to study how Ray as a translator, adapts the rhetorical style of these tales from his mother tongue Bengali into English, while maintaining the humourous essence of the stories. An analysis of select stories may help understand how the narrative voice uses alliteration, assonance and onomatopoeia to build an easy conversational style, engaging the child-reader's attention and imagination. My reading shall also try to ascertain whether the stories effectively preserve the referentiality of the prose and the musicality of the original verses, in the target language English.

Rhetoric and Translation

The child-reader and meaning-making

Matthew Grenby while discussing traditional fables highlights how they "have been constantly reworked and re-presented to suit changing cultural and political values" (Grenby, 2008, p 28). Ray here reworks Raychowdhury's stories after a span of almost half a century, changing the medium of instruction while keeping the didactive nature and condensed form intact. Fables as "the first children's literature" (Grenby, 2008, p. 11) focus on the contrasting ideas of appearance versus reality, while portraying human follies and behavioural traits. Kimberley Reynolds points out how in narratives for children, "the self in in formation" (Reynolds, 2007, p. 2). Consequently, negotiating symbolic tropes in language through the act of reading becomes imperative. The use of puns and nonsense words, which "destabilises meaning" (Reynolds, 2007, p. 6), effectively introduces the child-reader to the whimsical nature of idiomatic language, Since translation further opens up a text to a cross-cultural set of readers, the re-presentational mode of rhetoric enables the transportation of humour, rhyme and other regional nuances of the source language to the target language.

Amitav Ghosh credited Ray with "shaping the imaginary universe"(Ghosh, 2004) of his younger days, something that fantastical literature, whether written or on film is capable of achieving. Language in these beast fables alternate between prose narrative and versification, connecting the narrative elements together. Rosemary Ross Johnston refers to the influence of "socio-cultural contexts" (Johnston, 2011, p. 135) in the internalisation or processing of the text in the minds of young readers through reading. Any child- reader's response (whether individual or shared) , can thus be said to be dependent on interpreting

any symbolic tale using a familiar cultural context as a reliable foundation of meaning-making. This is directly related to the intentional vocabulary choices adopted by the author/translator. The role of the intermediary, the person who tells the story or creates a discourse is quite relevant to this study, since children's books are often read by an adult, "who is interpreting and …interpolating the written words with a personal commentary." (Johnston, 2011, p. 135)

Ray as the storyteller

Ray once opined that, "To appreciate *Tuntunir Boi* at a mature age you need to awaken the child hidden in you" (Tranls. Majumdar, 2021, p.11). Ray here, as both the reader/interpreter of the original stories and the storyteller holds a unique position. Keeping the indigenous names and setting intact, Ray not only transcreates the plot, but also carefully translates the wordplay and rhymes. The musicality of the narratives owe much to the genius of both the writers, since Upendrakishore was an adept musician and Ray a songwriter/ composer in his own right. The supplementation of human characteristics into birds and animals, the juxtaposition of human emotions into the animal fables, and the contrastive portrayal of Bengal's domestic and wild life all add to the creation of this fantastic world.

If the collective ancestral psyche of quotidian proverbs and domestic morals can be seen as the repertoire of inter-generational memories and poetic axioms to be passed on, then Ray's English translations add much value to the regional tales of *Tuntunir Boi*, as he transcreates them in an altogether new age, in a target language which caters to a larger and more diverse readership.

Analysing select folktales:

Tuntuni aar Rajar Kotha / The Toony Bird

In the story, "*The Toony Bird*", the bird is anthropomorphised by giving it a proper name and the ability to speak. Quoted below are some of its witty exchanges, which are hereby analysed.

Example 1.

> "*Rajar ghore je dhon ache, Tunir ghoreo shey dhon ache"* (Raychowdhury, 2010, p. 11).
>
> *"What the king has in his chest/ Toony too has in her nest."* (Ray, 2021, p.20)

Here, Ray makes a sense translation of the Bengali word '*ghor*' (room) in English in two different contexts. The first 'chest' being the storage space of treasures and the second 'nest' being home to the bird, aid the end-rhymes of the verses.

Example 2.

> "*Raja boro dhon kator/Tunir dhon nile barir bhitor"* (Raychowdhury, 2010, p. 12) .
> "*The King must be very needy/ If my silver makes him greedy."* (Ray, 2021, p.20)

The phrase "*dhon kator*" signifying the king's love for money is expressed with the help of two rhyming words "greedy" and "needy" in English, for added emphasis.

Example 3.

> *"Taa dekhe Tuni bol'le- 'Ek Tuni-te tuntunalo, Saat Ranir naak katalo!' "* (Raychowdhury, 2010, p. 13) .
> *"Toony came to know about this and sang- 'When clever Toony so disposes/ Seven queens lose seven noses' "* (Ray, 2021, p. 20) .

In the Bengali text, the bird makes an exclamatory statement using the onomatopoeic word *'tuntunalo'* for singing, being boastful of its role in causing havoc. In the English translation, the onomatopoeic word is replaced by indirect speech in the narrative with the use of the verb- '*sang*'.

In all the three examples, Toony uses the third-person voice to address itself, which shows a sense of superiority and the use of rhymes add a mocking tone to its assertions. While the rest of the characters speak in prose, the storyteller specifically uses versification to denote Toony's utterances. Hence, the exalted space that poetry occupies over prose in literature is underlined here to show that Toony is indeed far too clever for its human detractors. Also, in folktales, refrains and rhymes are often used to accommodate aural receptivity and retention.

Ray makes a direct translation of the onomatopoeic words '*Thop-thop*','*chotphot'* and '*chup chup'* as "hopping" , "wriggled" and "shush" in English. However, in the entire story one ideophonic word "*Wack!*", which denotes disgust or the gag reflex, is left untranslated in

the English version, keeping its Bengali sound intact. Echo-words are commonly used on Bengali as part of colloquial speech. In the source text, '*dhor dhor'* and '*maro maro'*, is used, which are replaced by double repetitions of the phrases *"Grab her!"* (Ray, 2021, p. 20) and *"Kill the bird!"* (Ray, 2021, p. 21) to add a sense of urgency to the speech .

Although the reader can infer that the name 'Toony' in Bengali is feminine in essence, Ray specifies the bird as female with the use of the English third-person gendered pronoun 'she'–"*There she goes!* (Ray, 2021, p. 20)", attributing another humanising trait to the animal character.

Narahari Dass

Another beast fable "Narahari Dass", uses the age-old format of folk storytelling, where a moral lesson is imparted in the end. The typical brain- over- brawn story is presented in the very familiar terrain of Bengal with its domestic and wildlife juxtaposed as contrasting powers. The main character of the little goat asks innocent questions in prose but speaks in verse when outwitting the jackal and tiger.

Example 1.

"My long beard/is by all feared
I'm the lion's big brother, /Narahari Dass,
I dine on fifty Tigers,/While others eat grass". (Ray, 2021, p.23)

In the above verses, Ray uses end-rhymes to mimic the child-like simplicity of Narahari Dass, much like the Bengali hyperbolic original.

Example 2.

"You good-for-nothing, /See what you've done,
I paid for ten tigers/ And you've brought only one."

(Ray, 2021, p.24)

Along with exaggeration, the rhetorical device of anti-climax is used to add to the ludicrous effect of the utterance.

The English translation for a Bengali colloquialism like *"Mama Baagh"* (Raychowdhury, 2010, p. 15) is written as "Uncle tiger" (Ray, 2021, p.23), which refers to the common trope of establishing kinship bonds between folk characters .

However, loose English equivalents e.g. "some kind of a monster" (Ray, 2021, p.23) for **t**he echo-word "Rakhosh-takhosh" (Raychowdhury, 2010, p.15) and "What cheek!" (Ray, 2021, p.24) for "*Bote, taar boro ashpardha*" (Raychowdhury, 2010, p.15) are used, keeping the tonal sense intact. The exact meaning of the phraseology is lost in the process, as the mytho-cultural reference to '*Rakhosh*' and the linguistic sense of the word '*Bote*' (meaning 'indeed') as used in Bengali, is not carried forward in the translated text.

Kunjo Burir Kotha / The Bent Old Woman

In this particular tale, Ray applies both sense translation and literal translation. Given below are three examples, where in the English translations commonly used symbolic terms derived from the western canon of folktales find mention.

Example 1.

"*Kunjho buri*" (Raychowdhury, 2010, p.25): "old hag" (Ray, 2021, p.27)

The word '*kunjho*' literally translates to 'hunchback', but Ray uses the widely used English 'hag', perhaps to establish a commonality with a wider, global readership of folk literature.

Example 2.

Similarly, the reference to the regional variant of gourd common in Bengal, mentioned as *"Lauer khol"* (Raychowdhury, 2010, p.26) is changed to "empty pumpkin" (Ray, 2021, p.27), with the latter being more identifiable cross-culturally.

Example 3.

"Thok thok kore nodhche" (Raychowdhury, 2010, p.25) becomes "wobbled on" (Ray, 2021, p.27).

The exclusive Bengali onomatopoeic 'thok thok' is here replaced with an ideophone 'wobble', evoking a sensory or kinaesthetic image.

Example 4.

"Pumpkin, pumpkin roll along
Keep on rolling all the way,
Eat your pickles, sing your song,
Skin and bones is miles away." (Ray, 2021, p.28)

The use of alliteration and assonance in the repetition of the consonantal sounds ‘l’ and ‘s’ and the vowel sounds ‘o’ and ‘i’ add to the musicality of the verses. The use of the literary device Palilogia in repeating the first word ‘pumpkin’ and the trochaic metre adds to the poem’s swiftness. Its pace and rhythm mirror the motion of the rolling hollow pumpkin synthesising an audio-visual experience in the reader. The four lines are repeated twice as a refrain, to emphasise on the long distance the old woman travels hidden in the hollow pumpkin. The pictorial depiction of the bent ,old woman as being skinny which enables her to fit inside a hollow pumpkin shell (or, *‘lauer khol’*), add to the visual imagery.

Dushtu Baagh/The Tiger in the Cage

The story uses the beast fable motif of talking animals and also personifies inanimate objects like the ‘Aal’ and ‘Banyan tree’, who impart wisdom to the human character. The tiger and the Brahmin go looking for answers from three witnesses who philosophise on the unfairness of the world order.

Example 1.

“If you did somebody a good turn, would he turn round and do you a bad one?” (Ray, 2021, p.37)

The teaching of a moral in the end is here foreshadowed by the use of a rhetorical question at the onset which eventually gets answered, when the tiger is put in the cage again.

Example 2.

Use of nonsense and wordplay is done specifically by Raychowdhury to show the pretended difficulty that the fox has in comprehending the situation.

“ The Brahmin was inside the cage and the tiger on the street outside.” (Ray, 2021, p. 38)

“The tiger was inside the Brahmin and the cage was walking on the street”- (Ray, 2021, p. 38-39)

The intentional misuse of grammatical sense in the above lines by the wily fox, shows a self-awareness on the part of the storyteller of how

rhetoric can influence the young reader, who actively engages in the text and attempts meaning-making. The confusion created by the misplacement and the intermixing of nouns and verbs add to the comic effect of the lines and it is only through solving this wordplay that the reader may arrive at a conclusion.

Example 3.

"Dushtu loker upokaar korte nei" (Raychowdhury, 2010, p.43)
"Never do a bad person a good turn." (Ray, 2021, p.39)

In the above lines, the literary device of parallelism is used in both the versions, as the fox declares the moral lesson in the end. The didactic form of the short phrase combines ethical value with preciseness of linguistic expression.

Conclusion

Satyajit Ray constructs almost a mirror narrative of the folktales of Upendrakishore Raychowdhury, translating both prose and verse, while keeping the symbolism intact. The fables are built on embedded morals, and therefore the sense translations thrive on both the imaginative and the entertaining, balancing the crucial relationship between form and language, that his predecessor Raychowdhury accomplished in his children's classic. Through an adept use of onomatopoeic words, alliteration, metrical wordplay and idiomatic phrases, the language of the folk narratives in translation carefully achieves a visual, aural and kinaesthetic quality, integral to any children's work. Since beginner readers often learn the nuances of speech through fables and folktales, the use of easy, conversational style and lilting rhymes here, to a larger extent ensure a continued interest and diversion. It can be concluded from the above analysis that Ray successfully adapts certain figures of speech (consonance, alliteration, parallelism) from his mother tongue into English while maintaining the absurdity and humour of the stories.

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Analysing the Symbolisation of the Shakespearean Fool in Macbeth: Under the Microscope of 'Modality and Attitude'

Souvik Sengupta

Abstract : The paper focuses on the detailed study of 'modality and attitude' that advances in the domain of stylistics. The paper focuses on how the elements of stylistics influence literature. The chosen literary piece for this paper is a tragic drama by William Shakespeare, *The tragedy of Macbeth*. The study doesn't analyze the tragedy as a whole but a specific character used in the tragedy, that is the Shakespearean Fool and how its detailed illustration under the themes of 'modality and attitude' adds to the substantiality and revelation of symbolizations affecting the significance of the tragedy.

Keywords : Modality and Attitude, Porter, Shakespearean fool, Stylistics, Tragedy.

Introduction

William Shakespeare was an English poet and playwright. It won't be exaggerating to claim that he is considered as one of the greatest and most popular playwrights of all time. Most of his works belong to the Elizabethan and the Jacobean Age. The maestro was born on 15th of April, 1564. The date of Shakespeare's birth is mentioned to enlighten the fact that linguistics was far from existence at that time. The development of Linguistics begun not before the eighteenth century and the concepts of stylistics were developed much later, in the late twentieth century. Stylistics can be considered as the logical analysis performed to understand the language of literature. So, it is fair to say that Shakespeare himself was not aware of the linguistic or stylistic approach of his plays but due to the development of the subject, his plays can be critically analyzed using the subject, thus understanding the significance of stylistics in his literary work.

Section 2 relates literature and stylistics to Shakespearean literary works, section 3 elaborates on the methodology and framework used for analysis, viz. Modality and Attitude, section 4 discusses the unique features of Shakespearean tragedy and the Shakespearean fool, section 5 offers the actual analysis applying the tools of 'modality and attitude' to the linguistic behavior of a specific character in a Shakespearean tragedy, while section 5 concludes the paper.

Literature and Stylistics

The language used in literature should be considered and studied differently from the language we use in our daily lives. Both the languages can be analyzed from a linguistic perspective but the study conducted, and the methodology of studying will be atypical while differentiating between the 'daily-use language' and the 'literary language'. Analyzing the language used in literature, involves scrutinizing and determining the particular style used by the author and the particular style that one wants to work with. Different authors have various styles of showcasing their language that makes the language 'elegant' and 'unique'. By elegant and unique it is not meant that a language can be termed as 'good' or 'bad' in any absolute sense in a linguistic analysis. Arthur Quiller-Couch remarked, "*Style in writing is much the same as good manners in other human intercourse*" (Quiller-Couch, 1916, p 294). Through a vivid stylistic approach, a linguist will be able to classify the uniqueness or 'particularity' of the specific style of language. Within a given 'langue', any 'parole' could be incorporated into the literature using that 'langue' (Chapman, 1973, p 13). Language is a universal entity that can always be investigated through stylistics. While evaluating literary language or the language used in literature, it is observed that the language have richer content to be analyzed using stylistics, compared to other forms of languages.

Shakespearean language is considered to be one of the toughest, at the same time the simplest language; toughest in the sense of its subtle symbolizations, decorative cross-references, classical allegories, etc, and simplest in the sense of the flow, the smoothness of the language. In this paper, I have chosen a particular genre to research on, in which Shakespeare excelled like no other. The language used in his tragedies can very well be differentiated from the language in his sonnets, comedies and other contemporary works of various poets and playwrights. We will not delve into the deepness of the comparison of Shakespeare's 'particularized' language with the language of the other works. The focus of the present paper is to study his tragedian language and not to compare between the languages. Some critics have argued over Shakespearean tragedies that they are inspired by the classical Greek tragedies but A.C. Bradley believes that Shakespearean tragedy should be studied as a separate genre. And with the progression of the topics, I shall try to prove a concrete base of why Bradley believes that

it should be studied as a separate genre. The attitude of the characters used by Shakespeare through the chosen language, at first might seem to be natural but further investigation shows the significance of his specific style of language. The concept of 'Modality and Attitude' is used from a stylistic perspective to analyze Shakespearean language.

Modality and Attitude

According to Simpson (1993, p 47) 'Modality, a key exponent of the interpersonal meta-function, refers to a 'speaker's attitude towards, or opinion about, the truth of a proposition expressed by a sentence and extends to their attitude towards the situation or event described by a sentence' (as mentioned in Burke, 2014, p 61). Sentences when used, might be simple but when analyzed can be quite complex and there are numerous complex cases that have to be inspected to understand the language better. For example, if someone says, "*I ate an ice-cream*" it simply means that he ate an ice-cream or if he says "*I did not eat an ice-cream*" it simply means that he did not eat an ice-cream, as simple as that. But there are many other sentences beyond these absolute positives or absolute negatives. These sentences have the meaning 'in between' or 'underlying' in them. These sentences can also be said as qualified sentences which revealingly are less than the absolutes. These sentences are not any abnormalities in the language system, nor ungrammatical. The sentences are syntactically well-formed like the absolute sentences. The oddness basically doesn't reside in the sentences but generated by the 'attitude' of the 'speaker' of the sentences. Burke (2014, p 61) also mentions that 'The concept of *attitude* is central to modality,' a statement of Fowler (1996, p 168). And the purpose of sufficing and revealing of the speaker's judgments and attitudes can be fulfilled by the 'essence of modality'. The purpose in simple words is to disclose some of the speaker's less-than-total commitment to the truth of the statement, or which disclose some of the speaker's wishes or attitude concerning the statement and its elements.

Modality can be categorized (Burke, 2014, p 61) in four primary ways:

a. Epistemic Modality – to account the probability or the truth value.
b. Deontic Modality - to account for the level of obligation or duty in a statement.
c. Boulomaic Modality – to account for the level of desire.
d. Perception Modality – to account for the degree of perception.

But we shall expand the categories in this paper and discuss the modality markers in a detailed and magnified domain in reference with literature. These four categories can be further simplified into four parameters. As Toolan (1996) mentions the four parameters in which the sentences shall be qualified. The parameter of probability, obligatoriness, willingness and usuality are the four parameters that will help in grouping the speaker's attitude based on the 'modality elements' (Toolan, 1996, p 47). The probability parameter can be said to cover the category of epistemic modality, parameter of obligatoriness can be said to cover the category for deontic modality, parameter of willingness can be said to cover the boulomaic modality and the usuality parameter can be said to cover the perception modality. The most grammatically established way of adding qualifications and the commonest of all is the modal auxiliaries. Words like might, should, could, would, may, can, etc are grouped in this category. For example, if the speaker says "I *might* go there", it will not directly mean that he will go there but it will be qualified under the parameter of probability where the speaker is stating his probability to go there. If the speaker says, "I *would* go there", the attitude of the speaker changes with the change of the modal verb. The underlying meaning of the sentence is that the speaker is willing to go there and thus, can be qualified under the category of willingness. Similarly, there are two more parameters that can be satisfied using the modal verbs. Verbs like 'should' stands for the parameter of obligatoriness. But there is not a fixed rule for the verbs to be categorized under parameters. They are very much sentence-dependent as well. For example, in the sentence "*I should wear formals in the office party*", 'should' can be categorized under the parameter of obligatoriness; whereas, in a sentence like "*He should overcome his problems*", 'should' can be categorized under the parameter of 'probability' where the speaker believes in the probability of him overcoming his problem. The modal verb 'will' often indicates the 'willingness' but 'will' can be modality-free as well. We shall discuss the modality free situations or the factors affecting the modality-free attitude of the speaker soon (cf.3.1).

We discussed about the modal verbs in the previous paragraph as those are the most 'common-appearing' in the sentences, and now we shall be discussing the modal adverbs. The modal adverbs include words like, 'probably', 'possibly', 'certainly', 'necessarily', 'definitely', 'surely', 'always', 'obligatorily', 'usually', etc. Probability parameter is

sufficed by the words like 'probably', 'possibly', 'certainly'. The parameter of willingness is sufficed by the words like 'necessarily', 'surely' and 'definitely'. The obligatoriness parameter is sufficed by the words like 'always' and 'obligatorily' and the word 'usually' falls in the parameter of usuality. There are several other words comprising the modal adverbs to understand the speaker's attitude and the examples are just a few to be mentioned. We shall experiment a few simple examples to understand the concept better. In a sentence like "*He is possibly going to come*", the speaker claims a probability. It is very important to note that the idea of 'modality and attitude' is completely speaker oriented and has nothing to do with the indicated person or object. In the sentence like, "*I usually drink coffee*", the speaker informs his usual activity to his listeners. Similarly, if a speaker says, "*I surely went there*", the word 'surely' doesn't mean that the speaker has gone there but his willingness to convey to his listeners that he has gone there. From the previous sentence, it is clear that modality doesn't deal with the speaker's intention of lying or speaking truth but it engages the listeners and helps them understand the speaker's attitude towards the utterance.

Beyond modal verbs and adverbs, there are contextual modalities affecting the attitude and formulating these factors or the parameters of probability, obligatoriness, willingness, and usuality. For example:

1. I must go there.
2. I must have left my bag in the restaurant.
3. Women must have child after marriage.

In the above three sentences, the qualifying agent is 'must' but each of the sentences are qualified differently, in a different sense by the speaker. In the first sentence, 'must' meant that the speaker wants to go there; it was his willingness that is being qualified by the modal. In the second sentence 'must' was used as the speaker's attitude towards sentence is a probability of him leaving his bag in the restaurant. The third sentence completely changes the dynamic of the modal 'must'. Here, it is used in a sense that should be necessarily considered under the parameter of obligatoriness where the speaker is not stating a fact but his believes or what he thinks, but in a way that could be considered a probability. In all the sentences that are mentioned qualifications are away from an absolute positive or negative statement disclosing the speaker's judgment and attitude.

There are more tricky sentences in which the modals are used in a complex manner. There are cases where the words used in the sentence are not modals in a way but the underlying meaning of those words contain a modal. These words are termed as ‘metaphorized’ or ‘advanced’ modality. Using these words the speaker can reveal his attitude without directly using a modal verb or modal adverb or any modal at all. Along with the modality devices that are mentioned above, ‘metaphorized’ or ‘advanced’ modality can be considered for unraveling the speaker’s attitude judging his utterance but his utterance will be a bit more complex, subtle even covert. Words like ‘presume’, ‘believe’, ‘guess’, ‘assume’, ‘think’, ‘reckon’, etc have many ways to be used by the speaker depending on the situation or context. There is not a definite process to think, or to presume, or to guess. In these exceptional circumstances, these words are asserted to be used in a metaphorical way. We shall examine a few sentences to understand the concept of advanced modality:

1. I think it is going to happen
2. I presume to have lunch with you.
3. I guess I have to follow the rule.
4. I believe our country is failing.

In the first sentence, the speaker ‘thinks’ that it ‘might’ happen, where ‘think’ is the word used but the covert modal is ‘might’ which qualifies the sentence under the probability parameter. In the second sentence, the speaker ‘thinks’ that he is ‘willing’, where ‘presume’ is the word used but the covert word is ‘want’ which qualifies the sentence under the parameter of willingness. In the third sentence, the speaker ‘thinks’ that he ‘should’ follow the rule, where ‘guess’ is the word used but the covert modal is ‘should’ which qualifies the parameter of obligatoriness. The fourth sentence is similar to the second sentence where the speaker’s willingness is identified. It is not that we can just replace modals with the words like believe, guess, presume, or think, but it is the meaning as a whole that is implied by the speaker. The point that needs to be remembered from the ‘metaphorized’ or ‘advanced’ modality is that, instead of reading modality as a superficial aspect of the text, it has to be frequently detected by elucidating the sentences. It implies that, rather than merely glancing for ‘particular wordings’, the meaning of expressions as a whole unit required being determined along with the parameters that the sentences are qualified by.

We have discussed how modality affects the attitude of a speaker and how differently a speaker's attitude can be judged and analyzed. But there are certain areas in which the speaker's attitude can be judged without using the above mentioned modalities. These are the 'beyond modality' situations. These can be considered as evaluative devices, and these evaluative devices can be further categorized into three categories–

i) Evaluative Verbs.
ii) Evaluative Adjectives and Adverbs.
iii) Generic Sentences.

Evaluative verbs, adverbs, and adjectives are to be examined further alike the advanced modality except for the fact that in advanced modality, the underlying sentence contained a modal whereas, in evaluative forms, there are no modals as such but the parameters are satisfied. The evaluative forms carry a clear presupposition of the speaker that qualifies the sentences. For example, in a sentence like "*He came surprisingly*"; the speaker is surprised as the probability of him to not come was presupposed. So, the evaluative adverb, 'surprisingly' satisfy the probability parameter. In a more complex sentence uttered by the speaker, "*I denied my mistake*", the speaker's attitude can be portrayed in two ways. In the first case the speaker may presuppose the possibility of a mistake and deny it. The possibility can be qualified under the probability parameter. In the second case the speaker presupposes that there is a chance of denial and wants to deny the mistake. In this case the speaker's want can be qualified under the parameter of willingness. So, the evaluative verb, 'deny' can satisfy more than one parameter. Examples of a few evaluative verbs – 'deplore', 'welcome', 'deny', 'regret', etc. Evaluative adverbs and adjectives consists words such as 'regrettably', 'surprisingly', 'incredible', etc. Generic sentences are examined as a whole or as a group of words that affect the speaker's attitude. They are most of the times uttered in 'simple present tense'. Generic sentences have no specific identification process as such but the entire sentence must be qualified by any of the four principle parameters. Generic sentences are sentences which assert something to be a general truth, typically timelessly true (i.e., true throughout time). And the 'truth' asserted is predicated not of a specific individual, but of a whole set of things,

which is also an open (or potentially open) set of things (Toolan, 1996, p 59). For example, when the Porter in Macbeth says "*Lechery, sir, it provokes and unprovokes. It provokes the desire, but it takes away the performance*" (Macbeth, Act II, Scene III, Lines 26-28), it means that among 'the open set of lechery, it is the case that it *always* provokes desire and takes away performance'. Thus, the sentence is qualified by the parameter of obligatoriness.

Modality Free Situations

i. A few information and facts are modality-free. For instance, 'pre-determined' sentences are usually modality free. Examples:

India will celebrate 75th Independence day on 15th August.
The President of India can declare a national holiday.

In the first sentence, the modal verb, 'will' does not predict a probability, willingness, obligatoriness, or usuality, it is just a fact that is presented. In the second sentence, it is just a fact or information on an authoritative power of the President and the modal verb 'can' has nothing to do with the President's attitude.

ii. Absence of a particular speaker is a modality-free situation as it is completely speaker dependent.

iii. If the modals fail to identify the speaker's attitude it should be considered as a modality-free situation, where the modals are used just for grammatical purpose. For instance, Modals used in sentences to suffice only the purpose of futurity are modality-free sentences. When a doctor says to the patient:

At 17:00 on 5 January, 2022 you will be operated

There is no sense of the speaker qualifying the above assertion by adding a 'very probably'. The modal is used to indicate futurity, and is pretty much a reality, as in 'pre-determined' sentences. But the principle distinction lies, as all the facts, necessarily does not have to be used for indicating futurity. For example,

The sun will rise tomorrow

It is a universal fact and the modal, 'will' is not just used as a mere 'futurity-indicator'

iv. If a sentence containing a modal has the same semantic value without the modal, it should be considered to be a modality-free sentence. For instance, if a football coach says to his players:

There will be a match tomorrow.
There is a match tomorrow.

The semantic value of the two sentences, the sentence with the modal, 'will' and the sentence in the simple present tense have the same semantic value. Also, an effective way to judge if a sentence with a modal is contributing to the attitude of the speaker is to replace the sentence containing the modal with the same form of the sentence in the simple present form, if both the forms have same semantic value, then the sentence with the modal verb does not contribute to the speaker's attitude.

v. Descriptive sentences that do not have a modal but successfully identifies a speaker's attitude do not require a modal. For instance, in sentences like:

He is angry.
I am happy.

These are more of the emotions and feelings, rather than the 'speaker-attitudes' that we are discussing in this paper.

The concept of modality as we have examined above is very different from the meaning of the word 'modal' in a grammatical sense.

The next two sections will analyze the linguistic behavior of a particular character in the light of modalities and speaker attitudes as discussed above and attempt to show how these affect and enhance a literary work. The symbolizations used in a literary text can be somewhat unraveled through different aspects of the speaker attitude. Thus, there is a possibility where the symbolizations of literature might intensify the language quality of a text and it is through stylistics those might be systematically and methodically studied.

Shakespearean Tragedies

Bradley believes that the primary concern should be with the play, with that happens in the play and how everyone reacts (Bradley, 1904, p x). Characterization is an important aspect and it is observed that there

is a single protagonist lightening up the centre stage in Shakespearean tragedies like Macbeth, Hamlet and King Lear, unlike the love-tragedies of Romeo and Juliet and Antony and Cleopatra where the heroine shares the centre-stage with the hero, also known as the 'double-protagonist approach'. In Shakespeare's tragedies the immediate present was enlarged into the eternal (Nicoll, 1969, p 108). Aristotle's expression of 'Hamartia' plays a significant role in demonstrating the pavement in a Shakespearean tragedy. The plot ends with the death of the hero but the build-up shows the complexities of the protagonist and how his prosperous and happy life is turned into a misfortune by the uncanny turn of events. The hero's fate as if directed by the misfortunate destiny that leads him to his tragic flaw, eventually, causing the fall of the character. This tragic flaw is exceptional in Shakespeare's tragedies. Aristotle insisted that a perfect tragic plot should show that the tragic fall was not caused by depravity but by some great error committed by the protagonist. The tragic tales of Shakespeare have soothing beginnings that slowly build up to the tales of sufferings once the plot reaches the climax. The soothing beginnings mostly portrays the noble life of the protagonist, who is of a noble decent, like a king or a prince, if not that, a leader like Brutus or Antony, his glorification, his admiration and one can easily idolize such an enigma but soon the fall in the protagonists' situation contrasts all the past glories. Bradley claimed that a tragedy is not Shakespearean enough if the hero does not die. The sympathetic situation, so grotesque but accompanied by pity, especially in plays like Macbeth, Hamlet and King Lear. The 'fate' of the protagonist is not only dependent on the deeds performed by him but there are other pre-dominant factors mobilizing the 'actions' in the plot. Shakespeare is a master of using unnatural state of minds, such as insanity, hallucinations, somnambulism accompanied by his use of unavoidable supernatural elements into his tragedies. Besides the protagonist and the several styles mentioned, the most consistent minor character of significance in Shakespearean tragedies are the 'fools' termed as the 'Shakespearean Fools'. These minors are considered to be a unique style of Shakespeare; the usage of these fools greatly affects and shakes the plot of the play. The purpose of this paper is to focus on the importance of the particular and consistent character appearing in Shakespearean tragedy of Macbeth, who has his idiosyncratic characteristics and emphatic importance and plays a significant role in

dictating the motif of the dramatic importance. They 'affect' the play in the sense of how they pave the way for the plot to advance to its climax with the particularized Shakespearean tragic conventions.

The Shakespearean Fool

If defining folly is futile, exploring or evaluating Shakespearean folly is never ending (Bell, 2011, p 138). Shakespearean fools are usually clever peasants or commoners introduced in the plays with purpose, rather specific purposes. They are somewhat portrayed stupid but wise and use their wits to outdo people of higher social strata. "Stupid but wise", this oxymoron itself can present complexities among the readers. To simplify, it can be said for the purpose of the theme of class-consciousness, the fools are considered stupid or below standard by the superior characters in the play but the audience can relate to their grotesque humor and straightforwardness. A Shakespearean fool must be a man of great observation, judgment, and understanding; quick to take advantage of every occasion for the exercise of his wit, with judgment of the time, and discretion as to what to say as well as what to leave unsaid and to play such a part successfully, requires a man of more than ordinary wisdom (Warde, 1913, p 2-3). They are very similar to the real fools, and jesters of the time, but their characteristics are greatly heightened for theatrical effects. The fools often play a part to highlight the misfortunes but they never directly cause the misfortunes by themselves. Some critics have argued over the fact that clowning in Shakespeare's plays may have been intended as "*an emotional vacation from the more serious business of the main action*", in other words, comic relief. But that is not the case, in Shakespearean tragedies where the fools even if introduced for comic relief, brings out the comedy only to heighten the succeeding tragic events. In Macbeth, the Porter serves the role of the Shakespearean Fool.

Analyzing the significance of the Porter using 'Modality and Attitude'

A.C. Bradley had commented, "*The Porter does not make me smile: the moment is too terrific. He is grotesque; no doubt the contrast he affords is humorous as well as ghastly*." The third scene of the second Act is popularly known as the 'Porter Scene', where a drunken Porter appears on stage responding to the repeated knocking in Macbeth's

castle. Porter Scene in *Macbeth* is strategically placed between the murder of Duncan and its discovery. Coleridge pointed out, "*Shakespeare never introduced the comic except when it may react on the tragedy by harmonious contrast."* (Coleridge, 1907, p 164)

In his opening words, the Porter identifies himself with the Porter of the Hell-gate, who was expected to make jests, but who was something more than a jester. The castle of Macbeth has invested it to its utmost notoriety. It is intriguing as the name of Macbeth's castle, Inverness sounds similar to Dante's Inferno, hell. Thus, the use of the rhetoric device of irony in Porter's speech can well be observed. The Porter calls it hell unknowingly, but there's the brilliance of the use of a Shakespearean fool, who serves as a minor character only to reveal something major through 'wise' jests. It is hell because Lady Macbeth has invoked the murdering ministers, because Macbeth has called on the stars to hide their fires, and because hell is a state, not a place. When the Porter says, "Here's a knocking indeed…" (Macbeth, Act II, Scene III, Line 1), the word 'indeed' would not be considered in the theme of modality anywhere except for this particular scene of Macbeth, where the Porter's attitude towards the knocking is of utmost surety, and falls under the parameter of his willingness to reckon the fact that the alarming bell of knocking has been rung, the conspiracy of Macbeth is no longer hidden behind the darkness of the stars. This is a generic sentence where, if not, the sentence be judged as a whole, it is quite impossible to draw its significance and symbolization.

In the sentence, "…if a man were Porter of Hell gate he should have old turning the key" (Macbeth, Act II, Scene III, Lines 1-2), the Porter compares himself with the gate keeper of the hell as the Inverness is already turned to hell. When the Porter says, "If a man were a Porter of hell gate…' the use of the word 'if' marks his attitude by the 'metaphorized' or 'advanced' modality hidden in the context, where the covert sentence is that *he believes* himself to be the keeper of the hell gate and is qualified by the parameter of probability. The word 'should' is a verb modality under the parameter of obligatoriness, where the Porter is obligatorily claiming what a gate keeper of hell *should* do. This attitude of the Porter allows the audience as if to understand the next step of the keeper of the hell-gate. The Porter scene serves much more than a dramatic need of comic relief.

At every knock, made by Macduff and Lenox, the Porter tries to describe what sort of a sinner is seeking admission. At the first knock, he says "Who's there i'th' name of Beelzebub? Here's a farmer that hanged himself on th' expectation of plenty; come in time--have napkins enough about you, here you'll sweat for't" (Macbeth, Act II, Scene III, Lines 3-6). The underlying thought of the Porter is that "There might be a farmer at the door" and without the underlying meaning, the attitude of the scene will totally change, the Porter will as if know exactly who's at the door, but every time he cries out a profession associated with someone he guesses and is totally based on his assumption. Example of a *generic sentence* couldn't be more appropriate where the sentence qualifies the probability parameter. The Porter thinks of a farmer whose greedy ambition is not fulfilled and as such, he has committed suicide. The greedy farmer had hoarded up the corn on the expectation of scarcity. He expected the price to rise and fetch him a good profit but a good harvest frustrates his hopes, and he, by committing suicide, has come to the hell. Thus, without the assumption the Porter will just be a fool and not be the purposeful *wise fool* used to compare the situations of the sinners with that of the incidents happening in the Inverness castle. The word 'enough' is used as an evaluative adverb which carries a clear presupposition. His attitude is clear when we analyze and it seems the Porter presupposed that the farmer has crossed the line 'enough' by his sins, which points to the fact of how Macbeth crossed the line by murdering the king. When the Porter says "…here you'll sweat for it", the word 'will' is used under the parameter of probability and not just used as a 'non-modal', sufficing the futurity. The speaker *believes* the probability of the farmer of paying the karma, reflecting Macbeth's karma waiting for him behind the gate. And eventually Macduff who was waiting behind the door kills Macbeth later.

At the second knock the Porter says, "Who's there, in th' other devil's name? Faith, here's an equivocator that could swear in both the scales against either scale, who committed treason enough for God's sake, yet could not equivocate to heaven: O come in, equivocator" (Macbeth, Act II, Scene III, Lines 7-11). The second sinner, according to the Porter, is a Jesuit who is a believer and practitioner of equivocation and swearing glibly with an easy conscience. Again, the Porter presumes that "there might be an equivocator knocking at the door" which qualifies the generic sentence by the probability parameter.

In the phrase, "…here's an equivocator that could swear in both the scales against either scale…" the modal verb 'could' is used under the parameter of obligatoriness where the equivocator will surely be double-faced by nature, similar to Macbeth's double faced hospitality of his guest, Duncan who had been murdered by him. In the phrase "…who committed treason enough" the word 'enough' is used similarly as before as an evaluative adverb, carrying a clear presupposition. The Porter's attitude is clear when we analyze, it seems the Porter presupposed using the word 'enough' that the equivocator has crossed the line in his sins which focuses on the light of how Macbeth committing treason. When the Porter says, "…yet could not equivocate to heaven…" the modal verb 'could' is used under the parameter of obligatoriness where the equivocator will never find himself in the Heaven because a sinner can never get into heaven by cheating. This unravels the cross-reference where the Porter prophecies that Macbeth will never gain success in his ambitions; even if he gets to the throne; it is evident that he'll fall.

At the third knock the Porter says, "Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose: come in, tailor, here you may roast your goose" (Macbeth, Act II, Scene III, Lines 12-14). Similar to the other two presumptions by the Porter, he presumes once again that "there might be an English tailor knocking at the door". The third sinner, according to the Porter, is an English tailor who has, for years, stolen clothes in the cutting out of an ampler garment of his customers and tries to trick one too often in making of French hose, as the fashion changed, became so tight-fitting that any loss of cloth would be identified. In the phrase "…here you may roast your goose." the modal verb 'may' under the probability parameter where the Porter's attitude is bold in presuming that the tailor *may* now work in Hell.

At the fourth knock, the Porter says, "Never at quiet.—what are you?—But this place is too cold for hell. I'll devil-Porter it no further: I had thought to have let in some of all professions, that go the primrose way to th' everlasting bonfire" (Macbeth, Act II, Scene III, Lines 15-18). The Porter's willingness of not portraying himself as the devil Porter anymore is done by the modal verb 'will' qualifying the parameter of willingness. This modal verb is used by Shakespeare through the Porter to relief the audience of the tension building up and to breathe again after the ghastly and grotesque comparisons. The Porter

jokingly says he won't play as the devil Porter anymore and he is done playing. The Porter's attitude at the first knock where he was eagerly willing to be the gatekeeper of the Hell is contrasted here. As if the wise sage returns to his character of being the fool after revealing the bitter truths and consequences of the play. The sentence "…I had thought to have let in some of all professions…" justify the above arguments where it is stated that the Porter *thought* to *believe* the different professionals knocking at the door qualifying the probability parameter. Also, in this line, Shakespeare brilliantly signifies the importance of the Porter again by using the 'metaphorized' or 'advanced' modality. The Porter is reminding the audience his willingness to allow the different sinner from different professions. Shakespeare as if, requesting his audience to not forget the sins and the sinners because all of them are just used to highlight Macbeth's sin. When the Porter says, "I pray you remember the Porter" (Macbeth, Act II, Scene III, Line 19), the word 'pray' acts as an evaluative verb and is used as the continuation of the previous sentence, the Porter here directly requests to remember the Porter, indirectly Shakespeare requests the audience to remember the wisely grotesque sayings of the Porter.

The satirical Porter Scene written in earthly prose is intended a comic relief in the grim tragic atmosphere. The sordid, tense and serious atmosphere of conspiracy and murder is slightly eased by the humorous speeches and incidents of the Porter. Alike the gravediggers in Hamlet, the plebeians in Julius Caesar, the speeches of the fool in King Lear, the Porter's non-sense verbatim aims to heighten the tragic element. It is impossible to agree with those critics who suppose that the function of the Porter is to take the present horror from the scene. On the contrary, the effect is almost the exact opposite; the Porter scene increases the feelings of horror. We are never allowed to forget throughout the scene that a murder has been committed, and soon to be discovered. If we even laugh at the Porter, we cannot escape his grotesque comparisons.

The Porter's good-natured joking with Macduff comments obliquely on Macbeth's themes when he says, "Faith, sir, we were carousing till the second cock, and drink, sir, is a great provoker of three things" (Macbeth, Act II, Scene III, Lines 22-23). This is an example of a generic sentence where the attitude of the Porter is clear as he is sure of how alcohol provokes people. The underlying sense in this sentence can

be considered as the Porter '*surely'* thinks that alcohol provokes people. The sentence is qualified by the parameter of willingness where the Porter is willing to prove his fact. After a few moments, the Porter says, "Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire, but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery…" (Macbeth, Act II, Scene III, Lines 26-30). The modal verb 'may' is qualified by the parameter of probability and is used to highlight the fact that the Porter's doubt, that too much alcohol consumption leads to the desire of betrayal but takes away the performance. The Porter's probable doubt is answered by Macbeth's deed in the previous scene. The audience can very well relate to the cross reference due to the modality marker used signifying the attitude of the Porter. The sentence "Lechery, sir, it provokes and unprovokes. It provokes the desire, but it takes away the performance" can be categorized under generic sentences and is qualified by the parameter of usuality and it means that 'among the open set of lechery, it is the case that it provokes desire and takes away performance'. The Porter's description of the confusion and lust provoked by alcohol, caricatures Macbeth's moral confusion and his lust for power. Moreover his remarks about the ineffective lechery inspired by drinking eerily echo Lady Macbeth's taunting of Macbeth about his inability to carry out his resolutions.

An example of a non-modality can be shown when the Porter comments, "That it did, sir, i' th' very throat on me; but I requited him for his lie, and, I think being too strong for him, though he took up my legs sometime, yet I made a shift to cast him" (Macbeth, Act II, Scene III, Lines 36-39). The expression "I think" is considered non-modal because here the Porter just states a fact or rather stating a pre-determined fact and the sentence will have the same semantic meaning even if used without the expression, that is the expression "I think" can be substituted with "I am" without the change in meaning. Shakespeare uses his fool to ensure that the theme of class consciousness remains intact. Unlike all the characters of noble birth, who speak in iambic verse, the Porter speaks in prose. His relaxed language seems to signal his social strata of a lower-class.

The story of Macbeth is a story of a journey towards damnation. Macbeth's royal accomplishments are only momentary, the damnation is everlasting. The Porter chillingly increases the diabolic atmosphere which dominates the play from the beginning, so even it could be said that he functions almost as the third of supernatural existence in the play. After the discovery of Duncan's murder, Macbeth utters something very important. He says "there's nothing serious in mortality" (Macbeth, Act II, Scene III, Line 94). This utterance somehow jolts us back to the episode of the drunken Porter where comic appearance becomes an ironic confirmation of Macbeth's words. Macbeth is a play of prophesies. The prophecies that the witches make seem to dominate the action of the play. However, the Porter's prophecy or attitude is perhaps far more potent and unequivocal where he speaks about 'primrose path and everlasting bonfire'. It is unique when we observe, if the Porter is Macbeth's servant and the keeper of hell-gate, Macbeth is Satan himself. This makes the Shakespearean fool; that is the Porter both significant and relevant to the fundamental tone and theme of *Macbeth.*

Conclusion

The purpose of this paper of analyzing the Shakespearean fool in the Shakespearean tragedy of Macbeth, that is the Porter, in the domain of stylistics using its device of 'modality and attitude' is successful in identifying and extracting the deep-natured jokes of the Porter and their significance in the play. In many of his sentences, the Porter under-covered his dark humor using the symbolizations, his jests and jokes, acting as a cover but an examination of the character's or the speaker's utterances using the concepts of 'modality and attitude' the paper unfolds his closed behavioral domains.

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Translation and its Effects on Humour: A Case Study on Selected Stories from 'Feluda Samagra'.

Anindita Ray

Abstract : This paper deals with the ideas of translation and humour and how the process of translation is affected by the presence of humour in the source language and how the translators find it difficult to find potential equivalents for the target language readers - owing to differences in culture, vocabulary, grammar rules, societal norms, kinship terms, etc. The paper primarily deals with extracts from short stories from the *Feluga Samagra*, a Bengali detective series by Satyajit Ray as the SL and the TL - English translation by Chitrita Banerjee and Gopa Majumdar. The extracts contain examples of humorous writing samples from the SL and its translation in the TL. The data analyses section justifies diminishing humour linguistically and highlights the changes that the translator has to adopt to make up for the non-equivalences in the TL texts.

Keywords : Translation, humour, equivalence, non-equivalence, source language (SL), target language (TL).

Introduction

Translation studies largely deal with the field of study that concerns translation of texts, theory, description and application of translation. Translation is an intricate bond between various cultures and traditions and the social factors that bind the strings of words together. Translation is a process of changing something that has been written in a particular language, referred to as the source language (SL), to another language, referred to as the target language (TL). The idea of translation flourished to support and enhance the popularity of reading, thus opening wider scopes both for readers and for writers and a separate professional base for translators.

Translation is a theory about language and how it works. It categorises a language and generalisations in it, based on observations and language events. These categories can be, in turn, used to describe any particular language. Translation works on set principles and rules. It is a process of substituting a text in one language for a text in another, trying to retain the same meaning of the original text at the same time. However, the process is an intricate one. It does not randomly replace some bunch of texts, rather it involves several steps. Translation takes

into account cultural settings, historical and several other aspects. A translator has to keep in mind several factors while translating a source language text into a target language.

Language – an Overview

Language is man's most valuable asset. It is not a random phenomenon that takes place. It is a 'patterned behaviour' (Catford, 1965). Language is a social machinery that allows human beings to interact in several occasions and each time the language output presented by the speaker would be different. A conversation is a language behaviour that marks, or more appropriately, presupposes the presence of a *performer* and an *addressee.* The specific type of behaviour in which language is manifested determines the role language is playing. This also determines the medium of language usage. A *performer's* (as mentioned above) most obvious mode of language usage is the spoken medium. The second most popular medium has to be the written medium. The *performer* is the writer and the *addressee* is the reader. The language behaviour is largely dependent on situational factors, like events, objects, relations and so on. Culture or societal influence plays a great role as well. It shapes a text. Culture adds personal details that often cannot be replaced or translated by a translator in the target language – the reason being, cultural differences.

Culture and Translation

The important point to be reflected on in here is how or why cultural associations of a source language text bears any significance. A translator has to take into account several cultural notations before a successful translation is made. If a source language text is full of local colour, a translator often finds it difficult to make a word-to-word or literal translation of the source text. Under such circumstances, the target language text undergoes certain text adaptations. These adaptations are influenced by the culture of the TL. The purpose of adopting the target language culture instead of trying to make a word-to-word translation of the source language is to let the readers familiarise and relate their own customs and social settings with that of the SL. But the question here is, does the TL translation then retain the same semantic value as that of the SL text? This paper will discuss in details the primary reasons as to why a source language under goes changes in a target language and if such changes can be avoided. This paper will also throw light on other factors that bring about changes in a translated text. So should we presuppose that any and every translated

text will undergo grave changes and will produce a completely different output from the source text? Well, to come to the conclusion, we need to dwell on several other factors of translation – linguistic and non-linguistic factors.

Humour and Translation

Humour is something we encounter in our everyday lives. The meaning of humour has evolved through ages. The concept of humour had different connotations in different eras. However, all throughout, it bore significant meanings. Humour is that element in televisions and articles that makes audiences laugh. Yet defining humour is one of the most difficult things. Humour is an abstract concept. It is characterised and shaped by social, biological, philosophical, historical and etymological factors. This difficulty percolates into the layers of translation. A translator often faces difficulty in translating SL humour. It is often presumed that humour is lost in translation. A target language translation cannot carry forward the same semantic value of a humour element, as has been done by the source language author. Humour undergoes several layers of translation in a target language. Humour often is a representative of different cultures and societies. Every form of humour cannot be relevant in every society. Different occasions demand different forms of humour. On the other hand, the western culture has been seen widely accepting towards the experimental use of such concepts.

Aims and Objectives of the Study

This paper primarily deals with humour and the issues faced by translators to translate humour into the target language. Translation is not merely a process of translating the source language text into the target language. When translation takes place, the culture, the grammatical rules, the social norms, every aspect of the text undergoes translation. The translator has to keep in mind more than just the vocabulary of the target language. Often in a text a humorous context may have cultural connotations – something that directly associates with the source language. When that information is being translated, the translator cannot merely make a word-to-word translation. That is precisely because the readers will not be able to comprehend the full meaning of the translated text.

Humour too undergoes such translations. But the question is, can such translations do justice to humour? Can humour really be

translated? Is humour lost in translation? What are the challenges a translator has to face while translating humour? The later chapters of the paper will throw light on this discussion. This paper will focus on the effect of translation on humour, taking extracts from selected stories of the famous Bengali detective series *Feluda Samagra* by Satyajit Ray.

Translation

Translation is defined as *'the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)"* (Catford, 1965, pp 20). It is the process of transferring the source language (SL) text into target language (TL). The source language is the original language a text is usually written in or originates from. The text usually adopts the source language's culture, grammar, social conventions, traditions, geographic and historical details. Translation is a uni-directional process. It is always performed in a given direction, i.e., from the source language to a target language.

Types of Translation

Translation can be broadly categorised on the basis of extent, levels and ranks. Before we dive deeper into the context, it is important we learn the details of the types of translation that can be performed by translators, depending both on the SL and the TL. J. C. Catford's *A Linguistic Theory of Translation* describes the translation theory in details. Translation is categorised in terms of extent, levels and ranks. Under *extent*, there are two further types – *full translation* and *partial translation.*

> *Full translation* is when the entire text undergoes translation. Every part of the SL text is replaced by the TL text. Whereas, *partial translation* is when some portions of the SL cannot undergo translation mainly because of the translators' inability to find a suitable TL equivalent.

- Under *level*, translation categorises into – *total* and *restricted* translations.

  Total translation is when the SL grammar and lexis is replaced by TL grammar and lexis, followed by the consequential replacement of SL phonology and graphology by TL phonology and graphology. On the other hand, *restricted translation* is when the SL is replaced by the TL only at one level.

- Under *rank*, translation again is of two types – *bound* and *unbound translation*s.

  Rank-bound translation is where the TL equivalents are confined to one rank of the grammatical hierarchy. It usually operates at the word or morpheme levels. Contrastively, in regular translations, the equivalences are not always confined to any rank and is termed as *unbounded translation*.

Translation Equivalence and Non- Equivalence

Translation equivalence is an expression used to describe the TL texts that replace the SL text in a translation process. Equivalences can be textual and formal. *Textual equivalence* is the TL equivalence of a given SL text. It is considered almost accurate to the source language. *Formal correspondence* on the other hand refers to a situation where the TL equivalent is nearly as accurate as possible to the SL text and may not be an absolute replacement.

Non-equivalence is when the SL text cannot be translated by the translator. Such problems arise when the SL is culture specific and a translated TL will not be able to convey the full sense of the SL text as the TL readers wouldn't relate to the cultural references. The problem of non-equivalence is also relevant where the SL and the TL have different grammatical structures and vocabulary. In such cases, translators often make necessary changes keeping the TL grammar and culture in mind.

Humour

Humour is a concept we all are closely attached with and love to engage with as well. It is a humorous way of describing something, a juxtaposition of ideas, different concepts combining to give an absolutely unexpected outcome, an idea that invokes laughter. Humour is largely culture specific. We make use of irony and witty comments to make a regular statement sound hilarious. Though we are largely exposed to humour through media, books and other forms of entertainment in our daily lives, a large part of humour is still mystery to us. Through ages the concept of "humour" has undergone many changes and have been developed to support the idea, mechanism and production of humour in a text. The varying degree of perceiving humour in individuals is often considered to be an intelligence and wit marker in humans. Humour can be generated from many sources - from an individual's immediate surrounding and language has the biggest

role to play in it. Language is how we give shape to humour – through words. It is through language that humour is exercised. Also, humour is culture specific. Humour is unique to every culture. Humour often has open endings. The author may intend to convey a certain meaning. The reader, on the other hand, might perceive a completely different meaning from what the author may have intended to say at the first place. This can result in the diminishing humour. On the other hand, misinterpretation of humour may also produce humour at unintended occasions. Also, most of the times, there has to be a certain schema between the author and the reader to understand the humour of the context. It is like an untold universal agreement that exists between the reader and the author. Misinterpreting the context of humour is when the readers fail to adhere to the schema. Cultural connotations in humour and the effect of translation on culture specific humour is what this paper deals with. We find Cicero pointing out how the most common origination of joke is the when there is a sharp contrast between what is said and what we expect. Our failed expectations make us laugh. The mismatched ideas conjoined to an incident induces laughter.

Theories of Humour

Humour has been described with the help of three theories – they are:

- *Superiority theory* (Critcheley, 2002, pp 2) – drawn by Plato, Aristotle, Quintillian. Describes laughter produced from the feelings of superiority over other people.
- *Relief theory* (Critcheley, 2002, pp 2) – Herbert Spencer introduced the relief theory where laughter is described as the release of the pent-up nervous energy. However, this idea was first introduced in Freud's book, *Jokes and Their Relation to the Unconscious,* in 1905.
- *Incongruity theory* (Critcheley, 2002, pp 2) –Francis Hutcheson's *Reflections Upon Laughter*, written in 1750, introduced the incongruity theory of humour. It can be described as an incongruity between the expected and the final result in a joke, that produces a humorous ambience.

These theories throw light on the various aspects -psychological and biological, of humour, and is an essential contribution towards the understanding of the concept.

Linguistic Theories of Humour

In linguistics, humour can be treated from syntactic, pragmatic and semantic points. The theories tend to go beyond the conventional theories of humour and provide a detailed explanation of the textual constructions that are considered humorous. Attardo and Raskin have conducted research on verbal humour. Their research on humour is based on the congruity theory, that has helped to develop the General Theory of Verbal Humour. Every humour consists of a linguistic unit. Language therefore plays the most important part in humour.

In an attempt to study the relation between humour and linguistics, we shall study *humour and syntax*, *humour and pragmatics*, *sematic script theory of humour*, *the five-level-model of joke representation* and *the general theory of verbal humour*.

- *Humour and Syntax* – Oaks put forward a set of syntactic and lexical devices to linguistically bring forth the ambiguity within jokes. Ambiguity and punchlines frame the backbone of jokes where the syntax of the humorous constructions play a big role.
- *Humour and Pragmatics* - Marlene Dolitsky highlights that power of the unspoken words in humour. According to her the unsaid words and the unspoken communication add to the humour of a text. The lingering mystery in an unfinished communication is often put to its best use to produce various kinds of textual effects, but the most common being humour.
- *Semantic Script Theory of Humour* -The sematic script theory of humour has been developed by Victor Raskin. This theory assumes a humorous context is always built on two different 'scripts' of contrasting ideas. The 'script' is defined as a set of information about lexemes and/or parts of the world. These scripts are generally opposed to each other and the opposition establishes the relationship.
- *The Five-Level Model of Joke Representation* - This model has been developed by Attardo in 1987. The model represents the five levels /stages of joke representation. They are as follows – surface, language, target + situation, template, basic (script opposition and logical mechanism).
- *The General Theory of Verbal Humour* -derived from the semantic script theory of humour and has been introduced by

Victor Raskin. Includes six knowledge resources – language (LA), narrative strategy (NS), target (TA), situation (SI), logical mechanism (LM) and script opposition (SO).

Data Analysis

After having dealt with the concepts of translation and humour in details, I would now attempt to dive deeper into data analysis. In this chapter I would try to analyse extracts (words and phrases) from the famous Bengali novel series *Feluda Samagra*, penned by the renowned author Satyajit Ray.

This section of the chapter will deal with extracts taken from the stories *Ghurghutiyar Ghotona*, *Feludar Goendagiri*, *Samaddarer Chabi*, and *Nepoleoner Chithi* from *Feluda Samagra* volumes I and II and their English translations, taken from the Penguin Books edition, translated by Gopa Majumdar and Chitrita Banerjee. The extracts consist of the use of codes and punchlines, manipulation of the Bengali honorifics, juxtaposition of ideas and many such literary devices that mark the onset of humour. The English translated text is the TL text here and the analyses will try to determine the factors that led to the decline of humour in the TL text.

Extract 1:

SL:
"…**ঝপ্ করে** সন্ধে নামা দেখছি।"
(Ray, 2018, pp 496)
"…jhap kare sandhe nāmā dekhchi"
The expression denotes the sudden and quick onset of dusk.

TL:
"…darkness falling quickly."
(Majumdar & Banerjee, 2000, pp 490)

In this extract, the SL makes use of the onomatopoeic word 'ঝপ্' for the term 'quickly'. Though it is a word-to-word translation, but the expressive meaning of 'ঝপ্' differs largely from its English equivalent 'quickly'. The use of onomatopoeia to express the suddenness of an action (here the onset of dusk), sets the stage for a light hearted witty humour which is missing from the English translation. The use of the literal meaning of 'ঝপ্' in the TL defies the definition of humour.

Extract 2:

SL:

"…আকাশ থেকে **লাল টাল** উবে…"

(Ray, 2018, pp 496)

"…ākāś theke lāl ṭāl ube…"

The expression refers to the sky clearing off the last traces of red and orange colours of the dusk, before the dark night sets in.

TL:

The last traces of red had disappeared from the sky…"

(Gopa & Majumdar, 2000, pp 491)

In the SL text, the use of echo words "লাল টাল" adds humour to the text. The TL text lacks usage of any such words, though the sentence conveys the full meaning of the SL text. However, the intended humour with the usage of the echo words in the SL and its absence in the TL makes it evident how translators fail to export the humour, though they successfully retain the semantic value of the text. Also, it is important to note that the expressive meaning of the term "লাল টাল" is very clear to a native reader. A non-native reader on the other hand would not relate to the pun of the term, even if the translator decides to translate it to "red red" in the TL. Besides, translating "লাল টাল" into "red red" would disrupt the semantics of the sentence. It might not be considered a standard English translation as usage of echo words is not a very common phenomenon in English. Echo words are more productive in the Bengali language than in English.

Extract 3 :

SL:

"…**ত্রিনয়ন, ও ত্রিনয়ন – একটু জিরো**।"

(Ray, 2018, pp 501)

"…trinayan o trinayan – ekṭu jiro"

The above-mentioned extract is a code, which encodes into the password 39039820 in the story.

TL:

"…Shut the door, O big fat hen."

Also a code, which translates into 340910

(Majumdar & Banerjee, 2000, pp 494)

(Majumdar & Banerjee, 2000, pp 501)

Use of codes in detective stories is very frequent. *Feluda Samagra*has numerous examples of such codes. Above mentioned extract is a citation of a code from ঘুরঘুটিয়ার ঘটনা – where a parrot is seen uttering the code. The code is an instance of non-equivalence in the TL text. As we see here, the entire SL text has been translated and given a completely different form. The TL text has undergone a complete semantic transformation, thus producing a different set of code in the TL. This is an instance of non-equivalence where the source language concept has not been lexicalised in the target language. The code here acts as a punchline and a parrot speaking it, bundles up together into a humorous condition (SI – according to the general theory of verbal humour), which is missing in the TL. Here, the change of scripts is evident – the case of the semantic script theory of humour. The semantic value is not the same as of the SL text and thus this extract supports the hypothesis of humour being lost in translation.

Extract 4:

SL:

“আরেব্বাস! কী করে বুঝলে ?”

(Ray, 2018, pp 3)

“ārebbās! kī kare bujhle?”

It is an expression of excitement and awe, usually used to denote a surprised speaker / character.

TL:

“that’s terrific”

(Majumdar & Banerjee, 2000, pp 4)

The Bengali term “আরেব্বাস” is a very frequently used term that marks an excitement in the speaker. In the context of the story, we find a similar situation where an excited Topshe asks his cousin about a recent discovery of his. Usage of the term “আরেব্বাস” by Satyajit Ray makes a way for his sense of humour. It is important to note that the TL lacks a hyponym that could convey the humour, the excitement and the playfulness of the term. The term is also a culture specific reference in a way that it is a particular interjection in Bengali, as a result of which the native readers are very much aware of the tone of the term and can rightly comprehend the tone of the text, whereas it is difficult for non-native readers.

Extract 5:

SL:

"…মাথার **ঘিলু এদিক – ওদিক** হয়ে যায়।"

(Ray, 2018, pp 3)

"…māthār ghilu edik odik haye jay.."

The term is usually used to refer to a confused state of mind of an individual.

TL:

"…may damage my brain."

(Majumdar & Banerjee, 2000, pp 5)

The SL text extract is a clear example of humour. The juxtaposition of the idea of an impossible occurrence (of brain cells moving) creates an instance of humour (according to the semantic script theory of humour). It is the stark difference between the expected outcome and the final output, that makes it funny. We do not expect or visualise our brain cells moving. But the author's picturization of such a thing makes it humorous. Also, literary devices cannot always be translated to its deliver its true meaning in the TL. As a result, though terms like "scramble brain" is in use, the semantic script theory of humour does not come to play in this context. So it may also be said that the humour is often lost due to inadequate translation. It is also a very commonly used phrase by native speakers, as a result of which the SL readers can rightly decipher the tone of the conversation which a non-native reader will not be able to do.

Extract 6:

SL:

"তুই নিশ্চয়ই **ধাঁই ধাঁই** করে ইয়া বড়ো বড়ো স্টেপস ফেলেছিলি!"

(Ray, 2018, pp 4)

"tui niścayi dhãi dhãi kare iyā baṛo baṛo steps phelechili"

This refers to someone taking one large step at a time while walking – larger than the usual.

TL:

"You must have taken very big steps"

(Majumdar & Banerjee, 2000, pp 5)

Use of onomatopoeic words "ধাঁই ধাঁই" marks the onset of humour in the extract. The TL language lacks usage of any such words. Though its translation retains the semantic value of the sentence, the humour is lost. The complete sense of the sentence is conveyed without the TL being able to use the SL intended humour. Tone also plays a big role in dialogues. Most of the dialogues have humour in it and it is the tone that makes it humorous. Phonology thus plays an important role. The TL text lacks usage of any humorous terms that produce humour. No onomatopoeic words have been used as English shows very rare and westernised examples of onomatopoeia and Bengali onomatopoeic terms cannot be translated into an equivalent English onomatopoeic word.

Extract 7:

SL:
"মাঝে মাঝে **ফোড়ন** দিলে আপত্তি নেই…"
(Ray, 2018, pp 9)
"…mājhe mājhe phoṛan dile āpatti nei…"

This refers to witty humour, often used as a sarcastic comment. Though in the text it means to offer help from time to time.

TL:
The line is missing in the TL text

This line from the SL text has been excluded from the TL text. The humour in the SL text lies in the word 'ফোড়ন'. 'ফোড়ন' in Bengali means spices. Using the word in a completely different context in the story (not in the context of cooking) is responsible for humour. Also, this statement defies the concept of collocation, which also adds to the humour. Ray drew inspiration for the use of this word from his everyday surroundings as "ফোড়ন" is a very common Bengali term used to denote sarcasm. The translators may have chosen not to include this word in the TL text, as no word can build the same semantic composition in the English language. This is also another example of non-equivalence. Also, the word holds a strong local colour which cannot be possibly translated to English.

Extract 8:

SL:
"…বুড়ো বয়সে মানুষ **ম্যাদা** মেরে যায়।"
(Ray, 2018, pp 16)
"…buṛo bayase mānuṣ myādā mere yāy"

This refers to the lack of strength and agility that takes over a human body due to old age.

TL:
"…grow rather feeble in their old age."
(Majumdar & Banerjee, 2000, pp 18)

"ম্যাদা মেরে যায়" is a Bengali proverb with a humorous connotation. It is not a dictionary word. These words are born when a language is colloquialized or in an attempt to mock the original meaning of the word. The purpose of such words is to induce laughter with the production of funny words and mocks the very purpose of the original word. The TL language does make a word-to-word translation but the meaning of "ম্যাদা" is not conveyed as it is culture specific. Also, these words are non-equivalent. As a result of this, though the semantic value of the SL text is retained in the TL form "feeble", the humour of "ম্যাদা" is lost.

The most frequently used literary device in the *Feluda Samagra* is the use of onomatopoeic words. সমাদ্দারের চাবি has examples of onomatopoeic words in abundance. These words need to be highlighted to bring into attention how the use of onomatopoeic words is actively used to produce the comic relief in a text. Also, attention is to be paid on how the TL text fails to translate such words, leading to loss of humour in the text, even though the TL text retains the original meaning of the SL text.

Extract 9:

SL:
"…ঠেলে দিতেই **খড়াৎ** শব্দ করে…"
(Ray, 2018, pp 300)
"…ṭhele ditei khaṛāt śabda kare…"
This refers to the 'click' sound we hear while closing a door or while unlocking a lock.

TL:
"With a faint click…"
(Majumdar and Banerjee, 2000, pp 404)

Extract 10:

SL:
"…**বাঁই করে** ঘুরে…"
(Ray, 2018, pp 304)
bā̃i kare ghure
This refers to the act of someone suddenly taking a sharp turn.

TL:
"…wheeled around,…"
(Majumdar and Banerjee, 2000, pp 409)

Extract 11:

SL:
"…ফেলুদা **প্যাঁপ্যাঁ** করে হারমোনিয়াম বাজাচ্ছে…"
(Ray, 2018, pp 307)
"…pheludā pyā̃ pyā̃ kare hārmoniyām bājācche…"
This refers to the sound produced by a musical instrument similar to a reed organ.

TL:
"…Feluda was still playing it."
(Majumdar and Banerjee, 2000, pp 412)

Extract 12:

SL:
"…আলখাল্লা পরে **তিড়িং- বিড়িং** লাফাচ্ছেন…"
(Ray, 2018, pp 307)
"…ālkhāllā pare tiṛiṃ – biṛiṃ laphacchen…"
This refers to a person who's wearing a long robe and jumping about carelessly.

TL:
"…dancing around, wearing a long robe,…"
(Majumdar and Banerjee, 2000, pp 412)

Extract 13:

SL:
"অনুকূল ভীষণ **কাঁচুমাঁচু** ভাব করে…"
(Ray, 2018, pp 302)
"anukūl bhīṣaṇ kā̃cumā̃cu bhāb kare"
This refers to a sad expression on a human face.

TL:
"…Anukul replied, speaking hesistently."
(Majumdar and Banerjee, 2000, pp 406)

Extracts 9 to 13 showcase how untranslatability of the onomatopoeic words in the TL results in the loss of humour. Onomatopoeic words are to a great extent cultural. The English language does not lexicalize the SL onomatopoeic words. Onomatopoeia is an instance of word reduplication.

Extract 14:

SL:
"…মৃত দেখলে তো তার **পোয়া বারো** !"
(Ray, 2018, pp 144)
(Vol II)
"…mṛta dekhle to tār poyā bāro !"
This refers to someone benefitting from someone else's death.

TL:
No translation available.

In the above extract, Bengali metaphor has been used as the humour element. Absence of this phrase in the TL is yet another evidence of the problem of non-equivalence. Metaphors are special literary devices used by authors to introduce subtle humour. Extracts 15 and 16 further show some examples.

Extract 15:

SL:
"…একটা **বিরাশি শিক্কা ঘা** খেলাম,…"
(Ray, 2018, pp 161)
(Vol II)
"…ekṭā birāśi śikkā ghā khelām…"
This refers to a person being bit by a heavy blow.

TL:
"…I felt a severe blow on my chin."
(Majumdar and Banerjee, 2000, pp 179)
(Vol II)

Extract 16:

SL:
"…লালমোহন বাবু **বহাল তবিয়তে** এবং…"
(Ray, 2018, pp 137)

(Vol II)

"…lālmohanbābu bahāl tabiyate ebaṃ…"

This refers to a person (here the character of the story) being in good or jolly mood.

TL:

'…he had been in a particularly good mood…"

(Majumdar and Banerjee, 2000, pp 152)

(Vol II)

All the above extracts act as evidence on how humour is eliminated in the act of translation and fails to translate the humour from the source language to the translated language. The loss of humour may be due to numerous reasons. The extracts have been provided to support the hypothesis of the diminishing humour across cultures, especially when the target text is westernised.

Observations

TL texts have wide reader bases, although translating humour may prove to be a challenging task for translators. The intended meaning maybe transferred and the humorous effect maybe lost due to the differences in cultural terminologies. As seen in the SL extracts several extracts from the SL loses its intended meaning in the TL, loses the humour elements, and even sometimes the TL readers are not able to grasp the light-heartedness of a situation due to the wordplay. Whereas a native speaker will have no difficulty in perceiving the nature of the humour or the circumstances that set the humour into play. This is primarily due to the differences in vocabulary, grammar, inequivalences at the word level, inequivalences above the word level, misinterpretation of the SL meaning (in the codes used), connotations being culture specific – hence making it difficult for TL readers to decipher the loan words and failure to find an appropriate substitute that conveys the same meaning as that of the loan words, thus leading to non-equivalence.

Common Problems During Translating from Bangla to English

Most of the translation problems arise from grammar and vocabulary. Some common translation problems from Bengali to English has been discussed below.

A. ***Semantic Problems***

Words play the basic role in a translation process. But there are instances of differences in meanings due to several semantic structures and they often pose serious threat to translators. Expressive words form a major part of humour in classics and other literary text as seen in the extracts. It is important to note that translators often find it difficult to translate expressive words, especially in cross cultural references, and finding an equivalent for the SL expressive word may prove quite challenging.

- **Idioms:** it is an arrangement of words that have a specific meaning of its own and the meaning cannot be derived from the individual meanings of the words.
- **Collocation:** collocation in Bangla and English is different, which makes it difficult to translate.
- **Connotation:** connotation usually has cultural reference, due to which the meaning will change while translating, because the translator will preferably substitute the cultural influence of the SL with a more relatable TL reference.

B. ***Phonological Problems***

Let us now discuss the phonological problems related to translation – i.e., the sound related problems.

- **Tone:** tone is the author's attitude that is generally expressed through the characters and the dialogues. The tone is a very important element to the setting of humour. It plays the emotive role of a particular speech setting. The native readers would be well aware of the tone of a speech extract, and will be able to decipher the emotive function of the text more accurately when compared to non-native readers, for whom it may prove to be a strenuous activity.

C. ***Usage Problems***

Usage problems refer to several factors like cultural, political, religious, social etc., which are specific to the SL society and the TL readers may not understand the reference altogether. Some of such factors are listed below.

- **Cultural:** cultural connotations in a language are very common and such texts cannot be translated as the connotation cannot be exported from the SL to the TL.
- **Political:** political terms or words / phrases with a political base cannot again be translated. They are generally retained as loan words.
- **Religious:** religion is again culture specific. A particular region may have a certain religious setting, which might be foreign to the TL readers. Like if a British reader reads a connotation that refers to the Durga puja in Bengal, he/she will not understand the text at the first place. However, a research might help him/her understand it.
- **Social:** is the SL text has any social connotation, for example the humour is based on a social practice that is particular to the SL region, it is obvious the TL readers won't understand it.
- **Kinship terms:** kinship terms can be manipulated in many ways to produce funny dialogues. However, the TL readers, not being familiar to the social customs, will not be able to grasp the humour. The equivalent TL translation may not be able to provide a suitable translation in that case, which would bear the same humour.

Challenges Faced During Translation

This section will highlight some of the problems that translators face while translating humour.

First, humour comprehension and humour production are two completely different sets of skills. One might be able to comprehend humour but not produce it. As a result of this, justice may not be done to the humorous SL text if the translator does not possess the humour production capabilities.

Secondly, humour and its appreciation vary greatly from one individual to another. Two individuals perceive humour differently. Also, sometimes humour is open ended. The readers and the author may not have intended the humour at the same position. Taking these into consideration, we can rightly understand that the SL humour does not get translated with the right amount of comic element in place. The translator may not be able to do justice to the humour in the SL if he / she is not able to produce humour through his writings.

Thirdly, use of rhetorics make it difficult to translate humour. The SL may use several puns and metaphors through the dialogues of characters that add up to the fun of the characterisation. Translation of such words and phrases may prove to be a formidable task as the translator may not be able to find a pertinent word to substitute the SL word.

Conclusion

The study of translation and humour is a huge study to begin with. This paper deals with the hypothesis that humour is lost in translation and also that it is difficult to translate humour owing to it properties. With extracts from the *Feluda Samagra* by Satyajit Ray, both the Bengali (SL) version and the English version (TL), I tried to illustrate my hypothesis. There are many parameters on which humour and translation has been judged. In most cases use of literary devices have been found in the SL which has been used to create the comic relief. And in almost all the extracts we see how the TL text, though makes a successful translation with the syntax and semantic value intact, fails to export the humour of the SL into the TL. This proves my hypothesis true. However, translation is a game of manipulation of words. Many translators show expertise in their work. Excellent translations are available of several SL texts that are as good as the original. There may be other view points to this hypothesis.

Some common syntactic, semantic, phonological and usage problems have been discussed which give an overview of the possible problems and their reasons of occurrence in a text.

Some other challenges have also been discussed, which are mainly the characteristics of humour, that makes it difficult for translators to translate humour. However, it is to be noted that even though problems like these exist, translation is still a very important activity. It is for translation that master pieces like *Feluda Samagra* reach readers of other languages. Translation is important for the non-native reader base. Readers get a vivid idea about cultures of the SL translated texts and that adds to the beauty of translation.

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A Linguistic Approach in Analyzing Hirak Rajar Deshe

Sayanika Dutta and Aysarja Saha

Abstract : In this paper, we have tried to analyze *Hirak Rajar Deshe* with our limited knowledge of presuppositions and their related theories. Presuppositions are things that are already assumed at the beginning of the utterance. It is based on the common knowledge of the speaker and the listener. *Hirak Rajar Deshe* is one of the all-time greats directed by Satyajit Ray. It was first deemed as a children's film but Ray subtly explains different aspects of oppression throughout the film. The film has been praised all over the world for the way Ray has depicted certain scenes and the stand he takes against oppression. The presuppositions in certain scenes of the film might be unintentional but that is the brilliance of Ray. He artistically places the scene so that the audience with the knowledge they have acquired during the film is sufficient to understand the context.

Keywords : *Presuppositions, Entailment, Presupposition trigger, Implicature, Defeasibility*

In this paper, we discuss and dissect one of Satyajit Ray's greatest creations linguistically, in search to understand what makes him one of the greatest filmmakers of the 20th century. We have tried to list the presuppositions in *Hirak Rajar Deshe*(The Kingdom of Diamonds) with our limited capabilities.

Satyajit Ray and Hirak Rajar Deshe: A Background

In his prolific career, Satyajit Ray directed 36 films, spanning nearly four decades. His cinema received worldwide critical acclaim and won him several awards, honors, and recognition. With *Hirak Rajar Deshe*, Ray set out to write and direct a powerful film against the over-deteriorating condition of the state administration and public welfare, and the film stands relevant even today. In 1968, Ray made a children's film titled *Goopy Gyne and Bagha Byne.* The film was about two village idiots- Goopy, who loved to sing, and Bagha, who loved to play dhol. The film gained commercial success and Goopy-Bagha became so popular that after 12 years, Ray decided to go for the sequel. For this film, similar to the first installment, not once does Ray artificially sweeten the message to make it suitable for children. He does not consider his primary audience less intelligent than the adults. Through the film, he tries to make them aware of right and wrong and urges them to be a rebellion when the situation demands. He passes the important message that the only war worth fighting for is the one against oppression, the bloodless war, and yet dethrones the greatest enemy of the common man (Chattopadhyay, 2017).

Hirak Rajar Deshe: Summary

The magically melodic pair of Goopy Gyne and Bagha Byne makes a rebound in this sequel, where they are welcome to the court of the Hirak Raja (The Diamond King) for their melodic abilities. They are to perform at the realm's Anniversary Celebrations. They joyfully set out for Hirak in the dress of ordinary people, ignorant of the plots of the King of Hirak, who is a dictator. Diamonds and riches get repressed in his depositories, while his subjects starve and endure. The main adversary, the king, has in his property is Udayan Pandit. He is a teacher and, more than that, he is an adherent of qualities. In the interim, Goopy and Bagha are headed to Hirak. Unintentionally, they meet Udayan stowing away in a cavern, who advises them regarding the king's true nature. The two intrigue Udayan with their mysterious forces, who make arrangements to utilize them against the despot. The king and his pastors are astonished mystically by Goopy's singing and afterward drive into the Brainwashing machine. After this, the king with his ministers goes to the great side with the townspeople, pulls down his sculpture arranged at the center of the town, and everything returns to normal in the land of Hirak Raja.

Presupposition

Now, let us discuss what is a presupposition? Speakers construct their utterances based on what the hearer already knows. In the branch of linguistics, the presupposition is an implied assumption about the background of an utterance that is deemed to be true without further questioning (Levinson, 1983, p 167-168). It is that thing that the hearer tactically assumes to be true even if it is not explicitly mentioned in the utterance. Speakers, not sentences, have presuppositions. For example, when we say, "John saw a man with two heads", the presupposition is that there exists a man with two heads. "When Chomsky was revolutionizing linguistics, the rest of social science was or was not asleep", this presupposes that Chomsky was revolutionizing linguistics. Presuppositions are often based on the common knowledge between the speaker and the listener. For instance, "John criticized Agatha for running away", which presupposes that Agatha ran away. While discussing presupposition, we need to also discuss what one means by presupposition triggers, constancy under negation, and defeasibility. Also, we have to be familiar with concepts like implicature and entailment which are discussed below.

Types of presuppositions

There are six different types of presuppositions. They are listed below.

Existential Presupposition: Speaker is committed to the existence of the entities named. For example, "Your car" >> You have a car

Factive Presupposition: Certain verbs or constructions indicate that something is a fact. For example, "She didn't realize he was ill" >>He was ill.

Lexical Presupposition: Assumption that in using one word, the speaker can act as if another meaning (word) will be understood. For example, "He stopped smoking" >> He used to smoke.

Structural Presupposition: Assumption associated with certain words or phrases. For example, "Where did she leave?" >> She left.

Non-factive Presupposition: It is assumed to be true. For example, "We imagined we were in Hawaii" >> We were not in Hawaii.

Counterfactual Presupposition. What is presupposed is not only true but the counter is true or contrary to facts. For example, "If you were my friend you would help" >>You are not my friend.

Presupposition triggers

When we are discussing presuppositions, we have to discuss the presuppositional triggers. In most utterances, the presupposition is tied to some particular words or aspects of the surface structure in general. We refer to these presuppositions generating items as presupposition triggers(Levinson, 1983, p 179). Karttunen has identified thirty-one different kinds of presupposition triggers. Some of the most common kinds of presupposition triggers are mentioned below:

Definite description: In the case of definite descriptions, the denoting phrase compels the hearer to presuppose something. (example- “David saw a dog with three legs” >> There exists a dog with three legs.),

Factive verbs: These verbs explain the state of mind of the speaker. (example- “Anne regrets drinking Ali’s homebrew” >> Anne drank Ali’s homebrew.),

Implicative verb: These verbs imply what should be done. (example- “Sally managed to open the door” >> Sally tried to open the door.),

Change of state verbs (example- “The British continued to rule the world” >> The British had been ruling the world),

Iterative: Here, the speaker compels the hearer to presuppose something by repeating the thing which has already happened. (example- “Obama returned to power” >> Obama has been in power before.),

Verbs of judging: These kinds of implications are arguably not presuppositions, for, unlike other presuppositions, the implications are not attributed to the speaker, so much as to the subject of the verbs of judging. (example- “Marie accused Ira of plagiarism” >> Marie thinks plagiarism is bad.),

Temporal causes: In this case, the spatial and temporal dimensions arise the presupposition in the hearer’s mind. (example- “Before Strawson was born, Frege noticed presuppositions” >> Strawson was born.),

Cleft sentences: Both constructions seem to share approximately the same presupposition and share in addition. It has a focal element to which the predicate applies. The comparison may be marked by stress or by other prosodic means or by comparative construction. (example- “It was Harry who kissed Sally” >> Someone kissed Sally.),

Counterfactual conditions: The counterfactual conditions that discuss what might be true in certain circumstances compel the hearer to presuppose certain things. (example- "If Hannibal had twelve more elephants, the Romance languages would not exist" >> Hannibal did not have twelve more elephants.),

Questions: Interrogative forms themselves introduce further presupposition of a rather distant kind. (example- "Who is the professor of linguistics at IIT There is a professor of linguistics at IIT.)

Comparisons and Contrasts: When we compare or contrast two things in an utterance, then both those things are on the same level. (example- "Cara is a better linguist than Betty" >> Betty is a linguist.),

Relative clauses: The clauses that begin with relative pronouns often presuppose certain things. (example- "The proto-Harappans who flourished in 2860-2600 AD, were not temple builders." >> The proto-Harappans flourished in 2860-2600 AD).

Constancy under negation

This is a semantic property of presupposition where we identify the relation between two sentences. We can firstly cast this in the context of truth relations(Saeed, 2016, p 99).

Presupposition in context of truth relations:

Step 1: If **p**(the presupposing sentence) is true then **q**(the presupposed sentence) is true.

Step 2: If **p** is false, then **q** is still true.

Step 3: **p** might be true or false, if **q** is true.

For example, “I saw my father today” >> I saw someone today but even if we negate the presupposing sentence “I didn’t see my father today”, it still presupposes that I saw someone today.

Defeasibility

This turns out to be the crucial property of presuppositional behavior. One of the peculiar and astonishing things about presuppositions is that they are liable to evaporate under certain situations, either immediate linguistic context or the less immediate discourse context or in contexts where contrary assumptions are made(Levinson, 1983, p 186). A simple example of this is given by the asymmetry shown by the factive verb “know”. In utterances where know has a second or third person subjects, the complement is presupposed to be true, for example, “John doesn’t know Bill came” >> Bill came. But on the contrary, when the subject is first person, the verb is negated and the presupposition fails.

For instance, “I don’t know that Bill came” does not presuppose that Bill came. The reason of course is that the presupposition that the speaker knows Bill came is precisely what the sentence denies, and such denials override contrary presupposition.

In other cases, defeasibility might arise due to certain kinds of discourse contexts, like “It isn’t Luke who will betray you” presupposing that someone will betray you. But in the context that it is in the following argument that proceeds by elimination (Keenan, 1971; Wilson, 1975, p. 29) “You say that someone in the room will betray you. Well maybe so. But it won’t be Luke who will betray you, it won’t be Paul, it won’t be Matthew, and it certainly won’t be John. Therefore, no one in this room is going to betray you”. In the mentioned sentence, each of the cleft sentences like (it won’t be Luke, etc.) presupposes that someone will betray Luke. but the purpose of the whole utterance is to persuade the addressee that no one will betray him. So, the presupposition is defeated.

Entailment

Entailment is a semantic relation between two propositions where the truth of the second proposition necessarily follows(or is entailed by) the truth of the first proposition(David Crystal, 2008, p 169-170). For instance, “I can see a cat” and “I can see an animal” are two propositions. One cannot accept the first and deny the second proposition. In contemporary semantic discussion, entailment is often viewed as the theory contracted with presupposition. This is in particular with the constancy under negation property. As “She cannot see a cat” does not entail that “She cannot see an animal”, the second utterance might be true or false depending on the context. However, both the utterances- “She has stopped buying books” and “She has not stopped buying books” presuppose that at some point in time “She used to buy books”. In simpler words, entailment is something that logically follows from what is asserted in an utterance. Sentences, not speakers, have entailment.

Implicature

Implicature is a term derived from the work of the philosopher H. P. Grice(1913-88) and is now frequently used in Linguistics as a part of conversational semantics. Implicature is something that is suggested in

an utterance, it is not strictly implied or expressed(David Crystal, 2008, p 238). Conversational implicature refers to some explicit account of how it is possible to mean (in some general sense) more than what is actually said (more than what is expressed by the conventional sense of the linguistic expressions uttered). It is the implications that can be deduced from a form of utterance, based on certain cooperative principles which govern the efficiency and normal acceptability of conversations, as when the sentence "There is some chalk on the floor" is taken to mean "you ought to pick it up". The second proposition is not explicitly stated in the utterance but the hearer implies the proposition after he hears the utterance. In most cases, the implication is not directly stated in the utterance but is understood. Also, there has to be common knowledge of the following event between both the speaker and the listener. An implication is different from a presupposition as the speaker assumes that the hearer will understand in case of the presupposition but in the case of implicature, the speaker implies certain things in an utterance for a hearer to be followed in the utterance.

Observations in *Hirak Rajar Deshe*

We have tried to implement the above theories in the Satyajit Ray-directed *Hirak Rajar Deshe.* We are unaware whether in 1980, Satyajit Ray employed presupposition strategically or it just happened the way he planned the scenes. Let us now move on to the presuppositions that we found in *Hirak Rajar Deshe.*

At the beginning of the movie, we experience a scene where Goopy and Bagha through their song briefly explain what was the storyline of *Goopy Gyne and Bagha Byne* so that we do not need to presuppose anything to watch or understand the movie. Therefore, we need not watch the first installment of the film, *Goopy Gyne and Bagha Byne* to completely understand the second part, *Hirak Rajar Deshe.*

Six minutes into the film, we see Goopy and Bagha discuss that time does not wait for anyone. Besides, they also discuss the changes that one faces when one grows old. They talk about how fast the seeds("cārā") grow into the tree("gācha"), it is a matter of days to go from crawling("hāmāguṛi") to walking with a stick in hand("hāte lāṭhi"). Moreover, they say how age takes away the teeth which stops them from enjoying meat further, and old people also develop cataracts

and can't see properly. They feel that they are wasting and losing valuable time by doing nothing and not fulfilling their goal of traveling the world. Through the conversation, they make us understand that with growing age, people lose the will and power to travel to take long journeys. This is a very common assumption among most people in the world.

Eleven minutes into the movie, when Goopy and Bagha hear that the king has a diamond mine("hīrār khani"), Bagha almost instantly exclaims "Nā jaane rājā kata dhanī"(None knows how rich is the king). Both the men assume that the king is surely very rich as he owns a diamond mine. It is a well-known fact that diamonds are highly valued gems. So if someone owns a diamond mine, then he is rich. This is an example of a definite description as a presupposition trigger.

Thirteen minutes into the film, the King exclaims,

"tomrā jāder āmi puśi tomāder kāje āmi boro khuśi"

(You whom I pet,

Your work has made me very happy)

Here, we see that the utterance poses an implicature. The implicature is something that is not stated but is more efficient than the things that are stated. We collaboratively understand what is not stated. Here, we see that the king calls the ministers his pets. The term *"puśi"* is related to animals rather than humans. We understand the ministers are like homely pets, which always obeys their owner. Even if the owner is at fault, the pets do not mind so do the ministers. There can also be another implication that the king treats his ministers as animals rather than humans and disregard them even if they suggest any kind of opinion.

Sixteen minutes into the film, the King questions "erā ekhono āste sāhos pāe?" (They still have the heart to come here?) Through this statement, we understand that earlier the lower-class working people used to visit the king but as time passed and the torture increased, those people stopped coming to the court. Here, the presupposition trigger is the act of questioning. Here, the question shows the astonishment of the

king that even after so much torture, the peasants have the heart to come to him. Therefore, in turn, the question arises the presupposition in the hearer's mind.

Now, eighteen minutes into the film, the king says to his minister,

"tāder prodhān kāj
rājpother dhārer kāche
daridrer joto ciṇho āche tā dur karā"

(Their primary job is to remove the signs of poverty from the sidewalks)

The statement contains the word "poverty", which provides the knowledge that the kingdom is poverty-stricken but the signs of the same have to be removed when the visitors are visiting. The statement contains entailment, which logically follows what is asserted in an utterance. Here, it shows that the king wants to remove the signs of poverty as he does not want to show the guest that he is not concerned about the people of the kingdom.

Twenty minutes into the film, the King says to his minister,

"prothom darśone
bāirer kārur mane
sandeher udae
mote bāṇchoṇio noe"

(When any guests are visiting the kingdom, they must not know about the state of the kingdom)

There is an implicature in the sentence. It is not stated explicitly in the utterance that the condition of the kingdom is not favourable but it is implied in the utterance. By stating that the guests (who are invited by the king) must not come to know about the current condition of the kingdom, it is implied that the situation of the kingdom is not in a good state.

Then, a few minutes later the King orders to shut all the schools, which presupposes that the children of the kingdom study in schools. But then the King further exclaims,

"erā jato beśi pare
tato beśi jāne
tato kam māne"

(The more they read, the more they will know, the less they will obey)

Here, the presupposition trigger is the verb of judging. The king indicates that if the children gain knowledge of the world, they will know what is right and what is wrong. The utterance shows that the king is well-aware that the pandit can educate them about the way in the world and then they will disobey their king and might rebel against the torture imposed by him.

Twenty-seven minutes into the film, the reader at the court reads out,

"bharpet nāo khāi (A)
rājkar devā cāi" (B)

(Even if we starve, we have to pay king's tax)

From the semantic view, if A=True, then B=True. However, if A= Not True, then also B=True. This utterance shows the semantic property of presupposition. It establishes the constancy under the negation property of it. The presupposition will remain True even when the statement is negated. Even if the peasants get food, they have to pay taxes, and even if the peasants do not get food, they have to pay the taxes.

After thirty minutes, we see a singer in the court who sings,

"dekho bhālo jane roilo bhāṅgā ghare
mando je se siṇhāsane care"

(The good resides at broken home, the bad climbs the throne)

In the above instance, we notice conversational implicature. We see that the good people are residing in broken houses which implies that they are not financially strong and are deprived of the reward or credit for their hard work. While the king who is not a good person rises to power. This implies that the king enjoys privilege and rewards by exercising his power on the poor peasants and common people of his kingdom.

Then, in continuation he says,

"sonār phasol phalāe je tār
dui belā jote nā āhār"

(The one who grows gold in the field, does not get to eat)

Here, the presupposition trigger is a definite description. We clearly understand that the farmers who provide food for the people in the kingdom cannot feed themselves due to the growing taxes and low prices for their crops.

During the song, “Aaha ki anondo aakashe batashe" we notice that the director tactfully shows the jungle, sea, and mountain when the song says oronnyo(jungle), somudro(sea), and porbot(mountains). He does not let the viewer presuppose anything in particular. Here, we notice the concept of defeasibility, which refers to the ability of an implicature or presupposition to be canceled. As Satyajit Ray shows the natural features in the scenes the idea of presupposing anything is cancelled.

Then, fifty-five minutes into the film, we see Udayan pandit says,

"tomrā hirār khonitā dekhte cāibe"

(You would ask to see the diamond mine)

The presupposition trigger is the implicative verb, the teacher/pandit asks Goopy and Bagha to see the diamond mine. Here, the teacher tells them that they must see the diamond mine if they go there so that he gets an idea as to how much wealth the king has acquired. Also, he

wanted to show the people that the king is enjoy wealth and rewards due to the hardwork of the common people.

Then, one hour, twenty-one minutes in the film, the king says,

"oi dekhā jācche"
(I can see him)

Here, we also experience conversational implicature. Through this statement, the king implies Udayan pandit when he says that he can see “him”. The Pandit is not stated in the utterance but the audience understands that the king can only be concerned if the Pandit pays a visit to him. It also implies that the king is rather tense and worried that the pandit can show the wrongdoings of the king and unite them to revolt against him.

Now, one hour, twenty-five minutes into the film, the king says,

"pandit maśāi tomāre thik nā kariā āmār śānti nāi"

(I will not sit calm till I correct you)

The presupposition trigger is a factive verb that explains the state of mind of the speaker. Here, we understand that the king will not rest till he manages to punish or break the morale of the teacher. We can presuppose that the king will employ some ill methods so that the pandit does not dare to unite people to revolt against him. We also see the hatred of the king for the pandit and he will surely not stop till he sees the downfall of him.

Then, one hour, forty-six minutes into the film, Udayan pandit says for the king and ministers

"anācār karo jodi rāja tabe chāro godi"

(If you continue to torture, you have to leave the throne)

Here, the presupposition trigger is an implicative verb. The teacher says that the king has to give up his throne if he continues torturing

people. By this utterance, we know that Udayan Pandit can unite the people against the king and start the revolutionary movement which will certainly compel the king to give up his throne.

During the last part of the film, Udayan Pandit says looking at the king's statue,

"dori dhore māro tān rājā habe khān khān"

(Pull the rope, the king will fall)

The presupposition trigger is an implicative verb. Here, the pandit says that if one person pulls the rope then there will be no effect but if the people unitedly join hands to pull the rope then certainly the statue will fall. Similarly, the above utterance implies that if the people of the kingdom are united in the revolt against the king, then he will have to give up his throne.

Conclusion

"The work of art is a conscious human effort that has to do with communication. It is that or it is nothing."

-Orson Welles (in Estrin, 2002,144)

The film, Hirak Rajar Deshe is the narrative process indulging a storyteller(filmmaker) and audience(spectators). It seems that Ray deliberately employs the pragmatic and semantic principles analogous, if not identical, to the underlying forms of public communication: it would be seen as goal-directed, involve international agents, employ a shared medium, require a certain amount of common knowledge and assumed sincerity, and so forth. A child watching the film will be fascinated by the dialogue delivery and costumes and will have a completely different view of the film as compared to an adult. The child will merely enjoy the film while the adult will experience it. Everything from facial expressions to camerawork communicates with the audience. Be it the determination and grit on Udayan Pandit's face when he says that "The school will open again/ I will open it." Or, the tyrannical ruler's inner circle of cabinet ministers mirroring the self-

styled supreme leaders in the real world. Similarly, when the school students are falsely educated "one who studies too much, dies of starvation" and "there is no end to knowing hence the desire to acquire knowledge is futile", we notice what the Raja actually means is not stated in the utterances. Ray projects a tyrant who thrives on the carefully crafted image they build of themselves. This is further proven when the king invites external guests from other kingdoms to showcase the grandeur of his anniversary celebrations and orders his ministers to erase any signs of poverty around the path to his palace. After all, projecting an image of a 'clean and shining nation' is necessary to keep the price intact! This further confirms the shallow nature of the Raja.

Ray's creation gives you reasons to think and reflect upon the proceedings of the film. The immediacy of aesthetic experience in the film is evanescent and hence absent in Hirak Rajar Deshe. Ray, in turn employs these pragmatic features to leave a long-lasting impression on the audience. He also recognises the backlash that he might receive to clearly portray his views about oppression in a so-called democratic setting, so he opts for subtlety in his projection. He gives the important message to always stand against the wrong even when they are powerful but employs humor and pragmatic tools to not hurt sentiments or fuel protests. Finally, the Diamond King had a great gap as he and his ministers were brainwashed in the *Magaj Dholai* machine. So when the giant statue of the king was brought down by the people, the king and all his ministers too joined in pulling the rope and fell down in a heap with the statue. At the very end of the film, Ray's strong messages of 'good winning over evil" and "United we stand! Divided we fall!" is quite obvious from the projection.

Ray has made use of presupposition which portrays the ordinarily accepted conviction between the speaker and the interpreter for the sentence that is expressed to be of linguistic or analytic truth. It alludes to any sort of foundation presumptions against which an activity, hypothesis, articulation, or expression makes sense or is rational.

We have seen that this methodology gives an appealing record of various properties like presupposition trigger, entailment, implicature, and defeasibility. The use of 'presupposition' is quite significant when we talk about the play Hirak Rajar Deshe. Upon noticing the dialogues precisely one would realize that the dialogues has been selected

meticulously and most of it has been presented in a much rhythmic pattern. This leads the audience to presuppose the hidden meaning behind the words as the throw of the dialogues and the presentation is quite unique than other plays that we see. In some aspects, it neglects to represent the full reach of presuppositional conduct. Many people might feel that a higher number of presuppositions may take away the suspense of the climax of the film but in Hirak Rajar Deshe, but here the case is the opposite. These presuppositions increase the suspense of the climax of the film. The subtle presuppositions in certain scenes excite the audience towards the climax of Hirak Rajar Deshe.

All through the film, Ray engages with his audience marvellously yet remains the outsider, the *sūtradhar* commenting on the social situation with implications and presupposition captured in the dialogues. Hirak Rajar Deshe is a timely warning how human values are slaughtered daily at the altar of mindless ruling minority hellbent on destroying democratic ideals. It is surprising to find contemporary social content in a film ostensibly made for kids at a relatively less troubled time! A clever strategy, why be surprised? Poets, film makers, painters have always found escape routes to free art from the shackles of blood-thirsty depots. Through the film, we are made aware how a serious artist like Satyajit Ray created his own inimitable brand of laughter therapy with a strong message hidden deep within. Thus making him the most critically acclaimed Indian creator in the West.

Appendix:

>> - This symbol indicates that the utterance presupposes the next proposition.

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   (1) Example in italics

   Word-for-word gloss in roman type, use small capitals (not capitals) for the acronyms

   'Idiomatic translation in single quotation marks'

   (2a) Kumar naakaali-y-il utkaar-ntu iru-kkir-aan Kumar table-(y)-LOK sit-KONV be-PRS-3.SG.M

   'Kumar is sitting at the table.'

   (2b) The boat does travel south.
8. For in-text reference use only the surname of the author, year of publication and the page number within first bracket. For example,
   a. One author (Chatterji 1926: 63)
   b. Two authors (Stolz & Urdze 2004: 367)
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a. Books— Chatterji, Suniti Kumar. (1926). The Origin and Development of Bengali Language. Calcutta. Calcutta University Press.

b. Edited Books — Shopen, Timothy (ed.) (1985): Language typology and syntactic description – vol. III. Cambridge. Cambridge University Press.

c. Article in an edited work — Ehrich, Veronika (1982): Da and the system of spatial deixis in German, in: Weissenborn, J. & Klein, Wolfgang (eds.), Here and there. Cross-linguistic studies on deixis and demonstration. Amsterdam/Philadelphia: Benjamins, 43–63.

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