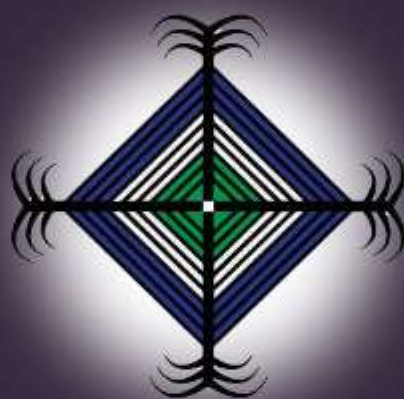


The Limbu Mundhum *and* Its Linguistic Feature

འཕགས་ཀྱི་རྒྱལ་ཁབ་



Dr. Mohan Kumar Tumbahang

Dedication

Dedicated

To

My Late Parents

Who Sacrificed their

YESTERDAY

For

My

TODAY

Foreword

Limbu is an ethnonym of a Kiranti people originally inhabiting in the sub-Himalayan mountainous region between the Tista and the Arun River valleys. Kiranti is a subgroup of Tibeto-Burman language speaking peoples. Broadly, there are two groups of Tibeto-Burman languages spoken in Nepal, viz. Bodish or Tibetic and the Himalayish. The Kiranti language Limbu is a Himalayish language. In the Later Vedic Sanskrit scriptures, this group of peoples is named *Kirāta*. Macdonell and Keith (*Vedic index*) are of the view that *Kirāta* in the Vedic literature is an umbrella term of a group of peoples who used to live in mountain caves and earned their livelihood by hunting and collecting herbs. Ironically, in their map the *Kirāta* people are shown to be living to the east of the Karnali basin around Rukum and Rolpa. Chatterjee (1974, *Kirāta-jana-kriti*) locates the *Kirāta* people in the area where the plant *chiraito* is ecologically and culturally available, that is, in eastern Nepal. In any case, Limbu is a prominent people among the *Kirāta*.

Limbu is a pronominalized language where traces of both subject and object pronouns are attached to the verb respecting animacy hierarchy. It has three numbers with inclusive and exclusive dual and plural pronouns and corresponding verb forms. The language uses multiple discontinuous negative affixes in the verb. Brian Hodgson has discovered the first written specimen of the language. The Limbu language was traditionally used in the *Sirijanga* script. Iman Singh Chemjong has expanded the *Sirijanga* letters.

The Limbu people are rich in folklores. Today the younger generation all over Nepal has a tendency to forget the age-old traditions and traditional values. The Limbu people are not an exception.

At this critical juncture, Dr. Mohan Tumbahang has taken deep interest to capture the deeply embedded poetic and aesthetic meanings of the Limbu *Mundhum* through linguistic stylistics. His doctoral research is also in the same area. *Mundhum* is a cover term of a cluster of rhythmic texts which are ritually used by the priests. There are varieties of *Mundhum* texts depending upon the ritual functions. They differ in length, details and narratives.

The Limbu language has four dialects. Among them the Chhatthare dialect is least intelligible to the other dialects (Panthare, Maiwakhole and Phedappe). However, the language of the *Mundhum* is not intelligible to all of them because of its phonic and musical properties, archaisms, special vocabularies, metaphorical language, allegorical presentation, tight diction, tight syntax and in-depth cultural meanings with rhetoric and deontic functions. The *Mundhum* folk texts are what unite all the Limbus of whichever dialect areas.

The poetic language is always deviated from the norm. Unless the codes of the deviations are decoded, it is not intelligible or accessible to the general public. Of course, the deeply embedded meanings of each of the texts are supposed to be intelligible to the *Samba* and *Phedangba* priests and I understand that Dr. Tumbahang also belongs to a *Samba* family. Therefore, I believe he has bridged the gap between the general public and the texts

authorized by the *Sambas* through his expertise in linguistic stylistics and literary criticism.

In every case I strongly believe that the publication of the research based stylistic analysis of a classical Mundhum text is a significant and quantal leap in the folkloristic study of a *Kirāta* language.

Prof. Dr. Madhav P Pokharel
Formerly Professor
Central Department of Linguistics
TU, Kirtipur, Kathmandu



त्रिभुवन विश्वविद्यालयद्वारा सम्बन्धनप्राप्त
AFFILIATED TO TRIBHUVAN UNIVERSITY

सुकुना बहुमुखी क्याम्पस SUKUNA MULTIPLE CAMPUS

सुन्दरहराई नगरपालिका, मोरङ, प्रदेश नं. १, नेपाल
SUNDARHARAINCHA MUNICIPALITY, MORANG, PROVINCE NO.-1, NEPAL
ESTD. 1992

का सदस्यः
कागरी कागसः

Accredited by Tripartite Commission (TEC) Nepal (2015)



Subject: Message from the Publisher

It is a matter of great pleasure that Dr. Mohan Kumar Tumbahang, an associate professor of this campus is publishing the book entitled *The Limbu Mundhum and Its Linguistic Feature* in sponsorship with Research Management Cell (RMC-Sukuna) of Sukuna Multiple Campus Sundarharaincha, Morang. On this auspicious occasion, we would like to extend our sincere thanks for his grand work. Obviously, his genuine effort of writing this book has made us believe that he is trying his best to be 'an exact man'. Here, the reference of the phrase 'an exact man' is from British philosopher and Statesman Sir Francis Bacon (1561-1626) regarded as the Father of English Essay would quote, "Reading makes a full man, conference a ready man and writing an exact man". In this sense, Dr. Tumbahang is endeavoring for that position i. e. an exact man.

We also feel pleasure to make an announcement that the publication of research-based book under the sponsorship of RMC Sukuna is a historical leap of Sukuna Multiple Campus. We can fairly anticipate that this book will be inspiring source for the language students, experts, linguists, philologists and even anthropologists. In addition, the book can equally be an insightful source in terms of dealing with the ritual language of the Limbu ethnic community. Furthermore, basing on this work the interested individuals can carry out the linguistic feature of other religious scriptures as well.

Finally, we do expect that Dr. Tumbahang will keep on conducting the research work like this, and will make a great deal of contribution to the research field especially in the area of ethno language and linguistics. The book remains an academic property of this campus.

Ganesh Prasad Dahal
Head of the RMC-Sukuna

Chandra Mani Rai
Campus Chief

Date: 2078/12/14

Campus Chief

Acknowledgements

I feel great sense of thankfulness to my venerated *Guru* Prof. Dr. Madhav Prasad Pokharel for providing me necessary guidance and advice whenever I needed during the preparation of PhD Dissertation. In the same way, I am also deeply indebted to my cousin Former Governor of Province 1, Prof. Dr. Govinda Bahadur Tumbahang for his invaluable instruction and counseling for completing the doctoral research work. I humbly state my sincere gratitude to these two aforementioned learned and linguists since this present work is based partly on my doctoral write up.

It is my sincere duty to express my acknowledgements to the Research Management Cell (RMC) Sukuna Multiple Campus Sundarharaincha 12, Morang for providing the financial assistant to the publication process of this book.

Similarly thanks are due to the Research Management Cell (RMC) and Department of English, Mahendra Multiple Campus Dharan for constant inspiration and encouragement which was rendered me to carry out the research activities.

I would highly appreciate to my spouse Mrs. Padma Devi Pandhak (Tumbahang) for creating conducive environment for research work by managing the house-hold affairs tactfully. Thanks go to my young sons Umesh and Pramesh for they always showed positive attitude towards my career and activities.

But to the great regret, my expression of gratefulness would not reach to my Late Parents Ganga Bahadur Tumbahang and Ganga Devi Pha?lechwā

(Tumbahang) who sacrificed their 'YESTERDAY' for my 'TODAY' and who kindled a sense of glory of the ethnic language and literature in me. I hereby pay my profoundest tribute to those inspiring souls for endowing upon me the sublime cultural as well as ethno-linguistic insight.

Last but not least, I would like to extend my sincere thanks to all the persons—too many unfortunately to mention by name—for their reassuring feelings and cooperative attitude.

M K Tumbahang

Table of Contents

Dedication	i
Foreword	ii
Message from Publishers	v
Acknowledgements	vi
Table of Contents	viii
List of Grammar Specific Abbreviations	xii
List of Common Abbreviations/ Acronyms	xiii
List of Tables	xiv
List of Symbols	xv

Table of Contents

Chapter One: Introduction

Background	1
Statement of Problems	3
Objectives of the Study	5
Hypothesis	5
Significant of the Study	5
Delimitations of the Study	8
Methodology	10

Chapter Two: Reviews of the Literature

Literature Review	14
-------------------	----

Chapter Three: Analysis and Interpretations

The Limbu Mundhum: A Ritual Language Variety	33
The Mundhum as Liturgical Language	34
The Mundhum as Language of Preaching	35

The Mundhum as Ritual Performance	36
The Mundhum as Doctrinal Statement	36
The Mundhum as Language of Private Affirmation	37
The Mundhum as Special Register	37
The Mundhum and Linguistic Features	38
Linguistic Deviations	39
Graphological and Phonological Deviation	40
Semantic Deviation on Lexical Level	42
Gramatical or Syntactic Deviation	46
Stereotyped Classical Language	52
Archaism or Linguistic Anachronism	56
Symbolic Aspect	59
Formal Aspect	61
Prosodic Aspect	63
Accent	64
Rhythm	65
Pause	65
Verse	66
Rhyme	67
Alliteration and Assonance	69
Musicality	70
Rhetoric	73
Figurative or Language of Embellishment	76
Obscurity	79
The Mundhum beyond Intelligibility to Commoners	80
Multiple Terms-Forms for Same Subject-Object	80
Multiple Appositive/Modifier Words for Same Headword	82

Deviation of Usual Meaning in usual Meaning and Structure	84
Repetitive Form and Function	86
Repetitive Form	87
Function of Repetitive Form	88
Frequent Use of Archaic/Obsolete Dictions	104
Unusual Affixation	107
Recurrence of Nonsensical/Bound Lexemes	111
Offbeat	112
Apposed/Modifying Words	114
Mimetic Words	119
Expressive or Intensifying Adverb	121
Functions of Nonsensical (Bound Lexemes) Words	125
Rhythmical Balance	127
Structural Balance	128
Enhancing Musicality	130
Expanding Semantic Dimension	132
Controlling Performance Delightfully	134
Galvanizing Syllabic Sequence	135
Organizing Symmetrical Mirror Image	
Pattern	137
Providing Linkage	139
Setting Language off the Ordinary Speech	141
Enhancing Sonority	142
Defamiliarization/Deautomatization	144
Retaining Spirit of Ritual Sense	145
Uplifting Standard	148
Maintaining Cohesion and Coherence	149
Making Powerful Expression	151
Organizing Language into Units	152
Significance of the Mundhum in Limbu Community	154

The Mundhum as Source of Knowledge	155
The Mundhum as Source of Blocking Evil Spirits Events and Happenings	155
The Mundhum Provides Linkage between Mundane and Spiritual World	156
The Mundhum Offers Distinct Cultural Patterns	156
The Mundhum as Source of Prehistoric Knowledge	156
The Mundhum as Rich Source of Archaic, Formal, and Classical Form	157
The Mundhum: Common across Limbu Community	158
Chapter Four: Summary and Conclusions	
Summary	161
Conclusions	162
References	166

List of Grammar Specific Abbreviations

Adj.	Adjective	AP	Active Participle
ASS	assertive	BAL	balance
COM	Comitative	CTR	contrary to
de	dual exclusive	dPS	dual patient/subject
EMPH	emphatic	ERG	ergetive case marker
FOC	focus	GEN	Genitive
GF	gap filler	INF	infinitive
IMP	imperative	INQ	inquiry
NEG	negative	npG	negative perfect gerund
nsAS	non-singular agent/subject	nsP	non-singular patient
NOM	nominalizer	Obj.	Object
ONOM	onomatopoeia	OPT	optative
pA	plural agent	PCLE	particle
1s	first person singular	3P	third person
REF	reflective	PCLE	participle
pfG	perfective gerund	p	plural
PT	past tense	PUR	purposive
REF	reflective	RHM	rhythm
SUB	subordination	Subj.	Subject
SVO	Subject+Verb+ Object	TOP	topic marker,
V.	Verb	Topicalizer	
VOC	vocative	1→2	transitive relation over second person
1	first person	2	second person
3P	third person(subject)		

List of Common Abbreviations/Acronyms

BS	<i>Bikram Sambat</i> belief that the king 'Bikramaditya' of Indian subcontinent started the date, thus <i>Bikram Sambat</i>
IPA	International Phonetic Alphabet
Jr.	Junior
p.	page
pp.	pages; for example pp. 40-45 means six pages
Trans:	Translation
TU	Tribhuvan University
VDC	Village Development Committee
Vol.	Volume
vs.	versus; against

List of Tables

Table 1: Meaning Variation between Practical and Ritual Language	58
Table 2: Ordinary Speech Form and Ritual Speech Form	81
Table 3: Meaning Difference between Practical and Ritual Language	83
Table 4: Meaning Difference between Practical and Ritual Language	85
Table 5: Difference between Archaic and Obsolete Terms	105
Table 6: Reduplication and its Feature	122
Table 7: Limbu Reduplicated Terms	123
Table 8: Common Mundhum Exponents	139

List of Symbols

The text makes use of transliterated (Romanized) version of the non-English terms as Nepali and Limbu at certain places in the text. Those terms are of especially the titles of books, journals, newspapers and bulletins or reports. However, authors' quoted references and general non-English terms for instance, *Kirat*, *Yakthungba*, or *Devanagari* remain the same as referred to in the original texts.

The following letters of English represent the corresponding *Devanagari* (Nepali):

English Alphabet	Nepali Alphabet	English Alphabet	Nepali Alphabet
ka	क	kha	ख
ga	ग	gha	घ
ng	ङ	cha	च
chha	छ	ja	ज
jha	झ	ta	ट
THa	ठ	Da	ड
DHa	ढ	Na	ण
Ta	त	tha	थ
da	द	dha	ध
na	न	pa	प
pha	फ	ba	ब
bha	भ	ma	म
ya	य	ra	र
la	ल	wa/va	व
sha	श/ष	sa	स
ha	ह	ksha	क्ष
tra	त्र	gya	ज्ञ

a	अ	a:	आ
i	इ	i:	ई
u	उ	u:	ऊ
e	ए	ei	ऐ
o	ओ	ou	औ

Chapter One

Introduction

This chapter has generally intended to discuss on the background the Limbu Mundhum, statement of the problem, objectives of the study, hypothesis, the significance of the study, delimitations, and the methodology used in the study.

Background

Nepal is land of an engrossing nation full of diverse ethnicities, distinct religious practices, varieties of languages and dialects, and multiple cross-cultures. Among the ethnic groups, as Grierson (1909) states, "the Limbus are one of the principal tribes (nationalities) of eastern Nepal," (p. 283). Their traditional inhabitant is the hilly region popularly known as 'Limbuwan' and also alternatively called as *Pallo Kirant* or *Far Kirant*. But while addressing to each other within the community, they never call as 'Limbu'. "They designate themselves by the name *Yak-thung-ba* and their language by the name *Yak-thung-ba Pa:n*" (Das, 1896, p. 31). van Driem (1987) views the term as, "Limbu' is Nepali ethnonym and the homeland in eastern Nepal is known in Nepali '*Limbuwan*'" (p. xix). He doubts over Campbell's (1940, p. 595) reference that the term 'Limbu' to be Gurkha corruption of the autonym 'Ekthoomba'. Weidert and Subba (1985) opine, "Limbu must be considered the dominant and most important language of the Kirati group of the Tibeto-Burman languages in terms of numbers of speakers and in terms of the vastness of geographical distributions" (p. 1). Regarding the Limbu language, Ebert (1997) holds the opinion as, "it (Limbu) has a considerable number of speakers and a writing system of its own. The script is known as '*Sirijanga*' and it has a number of books on various

disciplines" (p. 11). She means that the Limbu language is more advanced in comparison to other ethnic languages.

Til Bikram Nembang alias Bairagi Kainla (pen name) (2059 BS/2002 AD) views that the Limbu original speaking area spreads from the Arun River in the west and to the Tista River in the east (p. 9) that comprises the nine districts of eastern Nepal such as Sangkhuwasabha, Terhathum, Dhankuta, Sunsari and Morang in Koshi zone and Taplejung, Panchthar, Ilam and Jhapa districts in Mechi zone and some adjoining states of India such as Sikkim, West Bengal, Assam and Meghalaya. Tumbahang (2007) holds the view that in course of time, the Limbu have migrated from their original abodes to different places. Now they are found in Kathmandu, Lalitpur and Bhaktapur districts of mid-Nepal (p. 24). Likewise, Pokhrel (2050 BS/1993 AD) states that Limbu language is specially spoken in the area between Koshi and Mechi zones of eastern Nepal (p. 27). The Population Census Report of Nepal (2011) refers to the total population of the Limbu is 387,300 which is 1.46% out of total population of the country. Likewise, the number of Limbu native speakers is 343,603 which is 1.29% out of total nation's population.

There are four language groups in Nepal that is, Indo-European, Tibeto-Burman, Austro-Asiatic and Dravidian. Out of these four language families, the Tibeto-Burman family is in the dominant position in terms of its number of languages it comprises. National Population Census Report (2011) has pointed out that one hundred and twenty three different mother tongues are currently spoken in the country out of which sixty six languages belong to the Tibeto-Burman language family. Out of these sixty six languages, only three languages such as Newari, Limbu and Lepcha

possess their own script. The Limbu language can be rated in the second position in terms of its language and literary development.

Limbu natives employ two distinct varieties of speeches: practical speech variety which is used in day-to-day communicative purpose and ritual speech variety that is used in special ritual performances. This latter variety is usually found in the verse form and it is recited in the special occasions. The Limbu natives, who designate themselves as '*yakthung/yakthungba*,' regard this diaglossic form as 'Mundhum' to which Subba (1995) maintains, "The collective form of legends, folklores, prehistoric accounts, sermons, shamans, moral or philosophical exhortations, etc. in the poetic language," (p. 3). He means that the Mundhum comprises the matters of illness healing to spiritual dealings. The Mundhum provides the Limbu natives with insights into the inner complexity of life. In this regard, Subba (in his Book-Preface) views, "The Mundhum is the source of inspiration, information and enlightenment for the Limbus and the way of life, customs, and rites-de-passages are guided by it." Subba seems to hold the opinion that the Mundhum is the course that directs the life journey. Similar is the view of Gaenzle about the Mundhum. Gaenzle (2000) states, "Mundhum is oral tradition, ancestral knowledge and more specifically traditional way of life referring to the moral order established in primordial times" (p. 31). The Mundhum is thus a corpus of mores, codes, conduct and ethical values concerning both the matter (physical world) and soul (spiritual world).

Statement of the Problem

The 'Mundhum' refers to a collective corpus of the religious scripture of the Limbu natives. It displays the most

classical form of the Limbu language which is believed to have transmitted through oral tradition from one generation to another generation. It is not used commonly to serve the day-to-day communicative purpose. Rather it is employed in special events of the cultural and religious ceremonies or rites and rituals. Since it is employed in only certain and strictly limited performances, it has set itself off the communicative language variety. Rituals, often regarded as sacred performances require the accurate utterances in terms of the sonic features such as intonation, variations in loudness, pitch, vowel length, chunking by pausing, accelerations and deceleration within and across utterance chunk and all over shift in speech register. These are the features related only to supra-segmental or prosodic aspects. The utterance structures, the dictions (i.e. archaic, obsolete, and/or non-lexical items), and semantic system are far more distinct and obscure from the daily communicative language. In short, the exactness in both pronunciation and diction resists the Mundhum language from the rapid changes over the time.

From the specific reasons mentioned above have made the Mundhum isolated from the ordinary native speakers. This means that a very few Limbu people (i.e. Limbu priests natively called as *Samba*, *Yeba*, *Phedangba*) are familiar with this language variety and they are supposed to narrate or recite the Mundhum. This shows that the Mundhum remains to be unintelligible as well as inaccessible to the considerable number of the Limbu natives. In order to deal with the set topic, the researcher has pointed out the following research problems to be reckoned:

- a. What type of linguistic variety is the Limbu Mundhum language?
- b. Why is the Mundhum language obscure to the majority of the Limbu natives and why are nonsensical words (bound lexemes) frequently used?
- c. How is the Mundhum important to the Limbu natives and how does it play the role to unite the community as a whole?

Objectives of the Study

The specific objectives of this proposed study are:

- a. To specify the language variety of the Limbu Mundhum;
- b. To analyze the distinctive linguistic features causing much difficulty to decode; and to discuss the recurring nonsensical (bound lexemes) words or lexical items, their types and functions;
- c. To assess the significance of the Mundhum in the Limbu community, and the role it plays to unite the natives as a whole.

Hypothesis

The Mundhum language is considerably obscure and widely different from the ordinary speech and yet it plays a role of vast significance in bringing all dialects' speakers together and in shaping life mode of the Limbu ethnic community.

Significance of the Study

The direct beneficiaries of this work are undoubtedly the Limbu natives which can be very important creation ever done before. This research work definitely provides them with new insights into the Mundhum language especially on

the stylistic aspect of the ritual language. From the work, they come to know and realize the specific reasons as why the Mundhum (ritual) language feels like very distant language from the ordinary native speakers. The native Limbu may acknowledge this Mundhum language variety is very significant in many aspects. Speaking candidly, they find it as inexhaustible sources of prehistoric, linguistic, anthropological, philosophical, cultural, religious, ritual as well as spiritual knowledge. The Mundhum is not only notion of the Limbu ethnic pride, but also the strong or sure means of true ethnic identity. For, the Limbu people are recognized whenever there comes the reference to the term 'Mundhum.' The Mundhum has been providing the guidance to the Limbus' practical as well as spiritual lives. Their glorious tradition flows down in a perpetual manner through the oral recitation of this divine language. And more importantly, the Limbu natives can be more familiar with the kind of language the Mundhum makes use of in general. Whenever the ethnic community internalizes the eternal value of the Mundhum, they are responsive to preserve and promote the precious gift of our forefathers.

The research work is expected to bring the average native speakers out of blanket terms as difficult, dead and distant language. Of course, the terms used in the Mundhum language are immensely difficult simply because it is not dealing with common human beings and their worldly affairs rather it is communicating with the deities, divines and dead spirits. The source of the present speech form is, without any doubt the Mundhum. Had the Mundhum not been there, the present Limbu ethnic language, culture, tradition, religion and above all the identity of which we feel proud, would have been unimaginable. Its original form is living static, unchanged, unravished aloof from the timely

alteration yet begetting newer corpus for the day-to-day communication. Is it not beneficial for the Limbu natives to have this opportunity of using Limbu language and being proud of it? This is why, the Mundhum is not dead but reviving itself with the newer form of every day speech. Therefore, the Mundhum has both static and dynamic form that is, it remains static and serves as the ritual language. To its contrary, it is dynamic in the sense that it readily embraces every change that occurs along with the changes in time and this serves for the practical language variety.

This research work can be significant for the linguists, anthropologists and persons interested in the ethnic language and literature more specifically the ritual language. The general concept is that the followers of certain religious faith do not seem to study their religious scriptures for the purpose of expanding and exploring knowledge as they are supposed to do with other general literary texts. The religious followers hold the opinion that religious texts are not meant for discovering the possible contextual meaning, analyzing the meaning system and commenting on the structural make up. Moreover, they happen to let these texts remain unquestioned, undiscovered or even unanalyzed in the name of honor and holiness. The motive behind the reluctant state could be that the sacred books should not be the subject of public discussion and debate. When they become the matter of public discussion, they soon fall into the controversy and thus they lose the reverence and piety. But even in such state of one-sided devoutness and piety towards the religious discourse, average individuals must have realized that these texts are of vast store of knowledge about the sacred language. It may be equally helpful for the researchers to compare and contrast the linguistic varieties within the Limbu language i.e. daily communicative

language (practical) variety and ritual language variety. Likewise, it would be applicable to look into other ethnic languages' ritual forms. Its benefit, therefore, can be taken by the local curriculum designers, textbook writers, policy makers, teachers, students, lexicographers and other people concerned.

This work will be beneficial to those researchers who want to carry out the study related to text linguistics. By using three different computer softwares i. e. 'Audacity', 'Elan' and 'Toolbox', the researcher can analyse three distinct aspects such as phonological, morphological, and syntactic level. Along with the process of linguistic analysis, a glossary of the related discourse is prepared by the help of the 'toolbox software.' The analysis of phonic features helps to assess the sound pattern and thus it enables the researcher to find out alliterative pattern, rhyme scheme and sonic parallelism. The morphological analysis provides the individuals to specify the affixation system, the base (root word), or free morpheme and bound morpheme. The syntactic evaluation makes the person decide the way of ordering the components within a sentence. It gives the idea that poetic expression usually deviates from the ordinary norms of grammar. And finally this work is fairly hoped that it will inspire the interested persons for carrying the study on the similar type of oral poetry like the Mundhum found in other ethnic communities.

Deliimitations of the Study

Obviously, the study has entailed certain delimitations in terms of time period, budget constraint, population and the subject matter (issue) to be dealt with. To mention about the time frame, there is no such prescribed time duration into which this study be completed, but

availability of time to devote to it is very challenging since other professional activities certainly require significant amount of time. Likewise, the financial matter has posed a big question to settle monetary related issues such as typing, printing, binding, and the like. The population of the study has been limited to only the Limbu natives and the content has been restricted to the liturgical or sacred language variety of the Limbu Mundhum. The work mainly focuses on the stylistic features used in the Mundhum language. It has applied the linguistic approach of analysis to the literary text. The study has not dealt with the writings of non-Mundhum and other general literature. This study is, above all, based on the linguistic study of the Limbu Mundhum which especially confines to referring to the Mundhum text "*Yapmi Pongma Mundhum*" whose equivalent English translation is "The Creation of Man". The major linguistic aspects discussed in this work are 'why the Mundhum language essentially distinct from that of the ordinary communicative speech variety, and what role bound lexemes have in the Mundhum utterance.

While talking about the Mundhum language, it is highly formal, classical and considerable amount of lexical items not only very old-fashioned but also obsolete as well. In most cases, the Mundhum narrates myths in an allegorical pattern which conveys hidden meaning - usually moral or spiritual - through use of symbolic characters and events. The use of archaic dictions, obsolete terms, and allegorical expression entirely make the correct and authentic translation extremely difficult. Moreover, the frequent use of nonsensical lexemes poses a serious challenge on the way to interpret it. Actually the religious scripture like the Mundhum, as Palmer (1969) holds the opinion, "comes to us a world of distant time, space, and language a strange world

... " (p. 27). This enormous gap between our present time and the origin of the Mundhum has certainly created the complication where many terminologies have become out of context. A large number of the Mundhum vocabulary sounds to be quite unfamiliar to the present audiences/readers. With these explicit reasons, most ambiguous portions have to be left out for further exploration and thus the interpretation has become incomplete in some aspects.

Methodology

The Limbu Mundhum has a long tradition of recitation of legends or mythology in the form of poetic expression. In other words, this is essentially an oral poetry surviving through the *Samba*, *Yeba* or *Pheda:ngba*'s chanting or recitation. The curious matter about the Mundhum's survival across the time immemorial is really very much considerable one. What linguistic quality has made this sacred discourse remain eternal is in fact questionable as well as mysterious to most of the Limbu natives. The study is devoted to look into the linguistic features or more specifically the stylistic nature of the Mundhum. In order to explore the language features of the Mundhum discourse, it requires adequate information regarding the issue. So, for the fact-finding operation, the descriptive design was opted to this qualitative research. This is qualitative in the sense that it has readily involved in annotation, analysis, interpretation and explanation. Here annotation refers to the supply of critical comment on the Mundhum language. Likewise, under the process of analysis, different linguistic devices or elements were dealt with and how those separate elements were supposed to function together in order to create the intended meaning in the text. Interpretation basically involved three different

functions in an organized way. These functions were: announce (say), explain and translate. All those three functions might have been included under the verb 'to interpret' so far.

This research work is primarily based on the Limbu Mundhum text (discourse), the religious scripture mostly found in the poetic genre. The related primary data were obtained through the recitation of required Mundhum myth - *Ya:pmi Pongma: Mundhum* 'The Creation of Humankind' by the renowned Mundhum *Sa:ba:* (one a well-versed/conversant/expert in oral scripture). The recitation was recorded in computer's 'Audacity Software'. After completing necessary editing the recorded matter, it was set in the 'Élan Software' in order to carry out further linguistic processing. The linguistic processing involves at least four different aspects such as transcription of the Limbu version into IPA (International Phonetic Alphabet), morphemic break, glossing, and free translation. Most of the examples presented in the text, there are four different tiers presented in the serial order as has been mentioned above. Out of these examples, very few have been illustrated in the transliterated form of the Limbu verse. Such examples consist of only two levels that is, transliterated form (Romanized version), and free translation of the Limbu verse into English.

After the citation of the relevant examples in the text, the Mundhum verse lines have been interpreted focusing on certain distinctive features such as prosody, musicality, melody, and parallelism (repetitions) in terms of sound, word/phrase, clause or sentence and some figures of speech. The Mundhum language is heavily larded with archaic dictions, obsolete terms and bound lexemes. Such linguistic

items have been considered duly so as to explain them appropriately and to derive potential meanings from them. While dealing the Mundhum text with such linguistic tools, it is after all known as linguistic approach to the literary analysis. In this sense, this study is based on both the linguistic as well as literary theory. For the basic idea of the linguistic theory, certain relevant books written by authors such as Traugott and Pratt (1980), Beaugrande & Dressler (1983), Thornborrow & Wareing (1998), Wales (2001), Wright and Hope (2005), Black (2006), Crystal (2007), Angdembe (2011), and Simpson (2012) were consulted. Likewise, for the idea of literary theory, the books written or edited by the authors' or editors' as Jefferson and Robey (ed.) (1984), Lodge (ed.) (1987), Selden (1989), Guerin et al. (1999), Tyson (2006), and Lane (ed.) (2013)' were consulted.

Sources of textual references such as published and unpublished works, documents, reports, manuscripts, pedigrees, books, booklets, journals and magazines related to the study were duly consulted, collected and reviewed as the secondary resources. The study included both linguistics and literary theories which were reliable insights to the researcher for comprehending and expounding in a better way. While citing the examples, the researcher happened to use certain abbreviated terms in order to economize the space and their full versions have been provided in the front matter or in the book's preliminary part. Except the presented examples, there is a considerable number of non-English terms especially belonging to the Limbu native and Nepali, they have been transliterated into Roman script. To guide the readers, the Devnagari script's alphabet and its equivalent alphabet in the Roman script has been given in the prefatory part under the title of "List of Symbols". In the presented examples, the first tier consists of 'phonemic

transcription' using phonemic symbols; the second tier is 'morphemic break'; the third tier belongs to 'the glossing of each grammatical constituent'; and the last fourth tier is concerned about 'the free translation' into English version.

Chapter Two

Review of the Literature

The Mundhum is extensively popular and very important among the Limbu natives although it is undoubtedly an incomprehensible discourse to the most of them. Some three decades back, the significant number of writers has been involved in bringing the oral form of the Mundhum into the written form. But to the contrary, there is a small number of writers involving in the analysis of the ritual discourse like the Mundhum from the viewpoint of linguistic structure, socio-linguistic aspect, stylistic concept, pragmatics or ethnographies of communication.

Of course, there are very few writers who have dealt with the linguistic study of the Limbu Mundhum. However, a large number of writers are found to be involved in the study of other ethnic languages in and out of the country. These writers who have been involved in the study of ethnic languages are worth considering here in this context. Following are the writers whose writings are found to be related to this very study. They are:

Gevritz (1963) is considered to be a powerful writer in the classic literature. His monograph entitled "Patterns in the Early Poetry of Israel" consists of series of fresh studies of general biblical Hebrew poems which are related the ancient poetry. This study has endeavored to explain the individual texts on the basis of established stylistic norms. The author opines that this evaluation would be appropriate for the proposed texts. He thinks himself as a fortunate man to have that opportunity of getting clearer insights into such antique poetry larded with immense craftsmanship.

The discussion moves on right from the examination and the demonstration on the poet's use of very specific literary convention. The author's intention seems to put the first emphasis on the pattern of the poetic writing thereafter he is supposed to go onto the semantic aspect. He seems to be equally conscious about the kind of language used in the text because he is quite aware of the role of the language to convey the expected meaning. What he argues is that he is attempting to provide equal effort in style as well as the language of the poem or in other words, any apparatus employed in the biblical Hebrew poetry by the concerned poet.

In the monograph, the writer points out that the history of the study of the Hebrew poetry has been marked by the two significant properties. The first thing is that the Hebrew poetry has been embellished by the literary devices as parallelism. From that time, he states, parallelism as the dominant stylistic feature of the Hebrew poetry has been seriously questioned. The next thing is that since 1930s the poetry has recovered from the ruins of the ancient 'Ugarit', a new impetus to the poetry. The poetry dated back to the 14th century was recomposed retaining the archaic forms despite that there were several changes in the morphological features.

Thus, the writer is assumed to be devoted to a discussion of general matters related to the parallelism and poetic convention. The given poems have been treated carefully and item by item manner. The poems have been classified as 'Early' and dated roughly to pre-Solomon period. The sequence of the text has not followed the chronological order rather the ranking follows from the line of increasing

complexity that is, the analysis moves on from short simple, to long and complicated ones.

The obvious link between the Hebrew poetry and the Limbu Mundhum is that they both share some specific aspects especially the features like classical, archaic, parallelism and caesura (i.e. the pause between verse lines) system.

Emeneau (1974) has widely discussed on linguistic aspect the Indian minority group Todas and their ritual in his article entitled "Ritual Structure and Language Structure of Todas". In the process of his ethnographic study, he found out that personal names of males were derived from 'sacred' names occurring in ritual formulae used in dairies, thus establishing in important relations between cultural practices, the giving of names and a cultural institution the sacred dairies. Both aspects are openly expressed in language used in two different situations that is the giving of personal names and uttering of ritual formulae. This kind of metaphoric juxtaposition not only establishes a relation between a man and ritual, it also focuses on life-like connection between men and sacred.

Regarding the dairies, there is the provision of hierarchical ranking. Corresponding to the hierarchy of dairies, the linguistic standard also differs. There are thus two ways of talking about the same thing depending on the context. In fact the process of ranking directly affects the vocabulary and creates special kind of utterance types. The prayers are preceded by invocation consisting of sacred names of dairies, villages, bells, and other things related to the dairies. The invocation is marked by a stylized syntactic form consisting of the sacred names along with verb form

which roughly translates as 'To rise up'. The invocations are in the form of vocatives or the noun with address or petitionary forms i.e. "Here me oh X", "I ask oh X" or in the form of polite request to grace the presence e.g. "Come oh X". Emeneau points out that linguistic structure involves the sacred vocabulary according to the social structure. These two aspects correspond in the context of ritual performance, otherwise not.

In addition to these descriptions of socio-linguistic outline, Emeneau provides detailed linguistic and cultural analyses of the vocabulary and prayers. He presents lists of names of people, buffaloes, villages and lineages of clans in several appendices. These data constitute the significant volume of monograph and reflect the fact that it is not just the socio-linguistic detail, but is more importantly a lasting mine of linguistic and ethnographic with which his monumental Toda songs and other numerous other Toda publications will be inspirable not only to the Dravidianists (speakers of the Dravidian language) but also anyone seeking an understanding of the complex life and language of the Todas.

It is, of course, safe to say that there is no scientific study especially on the Limbu ritual language or the Mundhum language. Therefore, it seems expedient to refer to the literature in the context of the Kirati ritual language.

Regarding the Kirati ritual language, Allen (1978) is dominant figure for writing on the ritual language. His article entitled "Sewala Puja Bintila Puja: Notes on Thulung Ritual Language" emphasizes on the structure of the ritual language of the Thulung Rai. He has used the Thulung native term 'Diumla' which roughly refers to 'religion', lore,

and custom especially as transmitted by the tribal priest. The 'Diumla' consists of various physical activities "but to a great extent it consists of language, of certain types of utterance" (Allen, 1987, p. 237). He further states that myths and legends are often retold in more or less prose narrative style but the language used in the ritual language is almost distinct from that of practical use of everyday communicative form.

Allen (1987) opines that a serious observation and investigation could find out a number of functionally specific types in their language use. "Ritual language would then be just one particularly divergent diatype, the one appropriate for addressing ancestors and spirits" (Allen, 1987, p. 239). He further states that the central and typical use of ritual language is in the priest chanted invocations to the supernatural world. But when the invocation is made, it requires the two kinds of techniques. Firstly the chanting is made by the tribal priest and the mediator recites the priest's chanting. The mediator sometimes tells the commoners what the ritual expression is about. Secondly, the ritual language invocations are sometimes enunciated without being chanted.

About the structure of the Thulung ritual language, Allen (1987) maintains that the textual transcription can usually be divided straightly into lines corresponding to the melodic phrases. He argues that the lines are categorized into two types i.e. the line having the element repeated throughout the chant and the line with the element that varies from line to line. Let us see the chanting lines as follows:

1. *e mamasa marisa la onna*
2. *e yawalung tawalung a onna*
3. *e bichelung caurelung a onna*

(Source: Allen 1978)

In the above lines the constant element of the line opener sound is 'e' for which Simpson (2011) calls as "offbeat" that functions as the springboard so as to manage the right jump into the proper rhythmic flow of a verse line. The line opener or the offbeat normally does not have its grammatical function.

Allen in his article "Sewala Puja Bintila Puja: Notes on Thulung Ritual Language" indicates that there is code mixing even in the ritual language. For this, he shows three layers (tiers) as Nepali code, ordinary Thulung code and pure ritual code. He specifies that the Thulung ritual language is characterized by the use of the paired expressions. He terms such paired expressions as 'binominals' and each part of 'binominal limb.' In another context, his remark on the feature of the ritual language is as "the language used in rituals is altogether distinct from that of everyday speech" (Allen, 1987, p. 237). This remark indicates that the ritual language is deviated from the ordinary speech variety. Furthermore, he asserts that some of the lexical material in the Thulung language is archaic and obsolete however, it would be quite wrong to assume that it has been beyond interpretation.

Kuipers (1990) is a renowned writer in the field of rites and rituals. His book entitled *Power in Performance: The Creation of Textual Authority in Weyeoia Ritual Speech* focuses on the exploration of the discourse structure of such rites in 'Ceremony of Misfortune'. Its primary concern is the careful

analysis of the cline of rhetorical devices used to uncover the source of disaster or discord, restate the neglected commitments and restore harmony. The methodology the writer is using is the ethnography of speaking that is, it seeks to explore the aspects of the Weyewa culture through intensive linguistic analysis of a particular speech form.

The writer attempts to identify the ritual speech as a specialized linguistic register (i.e. the same word can have different meaning from one field to another field of speech) within the Weyewa linguistic behavior (repertoire). Here in the field of linguistics, the term register denotes that ritual speech is one register and it can be different from the plain speech in terms of unusual linguistic features such as parallelism, heightened rhythmicity and frequent use of dialectal variants. It is, therefore a detailed description of an extra-ordinarily rich, if situational limited, a well ordered series of ritual speech type used in the most of verbally elaborate of the Weyewa ceremonies.

As the writer has discussed about the ritual speech genre focusing on distinct linguistic features employed in the Weyewa verbal behavior, similar is the case with the Limbu Mundhum for it is also used in the ritual ceremonies. The text "Power in Performance: The Creation of Textual Authority in Weyewa Ritual Speech" presented by the writer is assumed to be very much helpful in analyzing the Limbu ritual text Mundhum.

Staal (1996) was a promising writer about the ritual and its language structure. Though he was from Amsterdam, he had in-depth study in Hindu philosophy and Sanskrit at Madras and Benares, India. He wrote a very important book entitled *Ritual and Mantras: Rules without Meaning* (1996). His

book is about rules, syntax, semantics, and phonetics; in a word, it is about the methodological concerns of contemporary Western analysts of Asian culture. Also this book is a major contribution to the field of ritual studies. The book *Rules without Meaning* is a radical, powerfully argued, theoretical book.

Keane (1997) is famous for analyzing anthropology from the point of view of linguistics. His article entitled "Religious Language" presents how linguistic features tend to differ between the religious languages with that of ordinary speech. He opines that religious language tends to demand highly marked (i.e. in linguistics, 'markedness' refers to hierarchy of structural difference) and self-conscious usages of linguistic resources. He states that religious language gravely conveys the underlying assumptions about the human subjects, divine beings and the ways their capacities and agencies differ. Therefore, situation, participant, engagement, and presence are such parameters which demarcate the religious speech situations with everyday speech.

The article maintains the view that most of works on the religion focus on mainly two aspects. The one aspect is that the work emphasizes on the meaning aspect and the type stresses on the form aspect however these both aspects are interrelated to each other. Studies that focus on meaning especially conveyed by metaphor tend to highlight the richness of polyvalent qualities of religious language. Contrary to it, the studies of form often attribute to ritual language a certain semantic poverty.

The religious language most often bears certain special linguistic feature in it. In the same way, the religious

language without some formal marks of its special character sounds quite unusual. Even the so-called plain speech in the context of religious ceremony can be assumed to be marked by certain stylistic effect. It is general feature of the language of prayer that its repetition and elaboration are far out of proportion to the message, constructed as denotation. One evident function this elaboration as Gill (1981) proposes is to signal a special frame of interpretation. Practically any means including changes in phonology, morphology, syntax, prosody, lexicon and entire linguistic code can frame a stretch of discourse as religious. In this way the shift in phonology can generally cause the shift in language code.

The writer cites Du Bois's (1986) view about a useful summary of characteristics commonly found in the ritual speech. Du Bois' list has been divided into features of performance of text and an associated belief that the ritual speech replicates how the ancestors spoke.

- i) The performance features consist of :
 - Marked voice quality,
 - Greater fluency relative to colloquial speech,
 - Stylized and restricted intonational contours,
 - Gestalt knowledge (i.e. speakers often learn texts as a whole and cannot recite them as part),
 - Personal volition disclaimer (i.e. crediting a traditional source for one's words),
 - Avoidance of first and second person pronouns, and
 - Meditation through several speakers
- ii) The shift of grammatical control and thus responsibility is reinforced by the textual features includes :

- The use of ritual register (i.e. different lexical item for the same colloquial and ritual speech),
- Archaic elements (i.e. including words and grammatical forms that speakers believe to be archaic)
- Elements borrowed from other languages,
- Euphemism and metaphor,
- Opaqueness of meaning, and semantic-grammatical parallelism

In this way, Keane intends to focus on the two distinct aspects that is, performance and grammatical forms in the ritual language.

Bell (1997) was a scholar of the American religious studies who specialized in the studies of Chinese religions and ritual studies. She seemed to devote her life in the writing of rituals. Her famous two books '*Ritual Theories and Ritual Practices* (1992)' and '*Ritual: Perspectives and Dimensions* (1997)' could bring her both the name and fame. The first book was awarded as 'Best First Book in the History of Religions' in 1994. The book is organized into three major sections: 'The Practice of Ritual Theories (1-3 chapters)' which generally surveys the prior work in the field and situates Bell's book in that context; 'The Sense of Ritual (4-6 chapters)' which develops the concept of ritual in terms of bodies and external systems within which they work, and 'Ritual and Power (7-9 chapters)' which frames the discussion in society with the attending questions of power and authority. Likewise, the second book was also very important which she intended it to be more holistic and pragmatic orientation to multiple dimensions of the phenomena of ritual.

Bell's writings are chiefly based on the detailed explanation of the rituals, their processes of performance, but they do not refer to the kind of the language employed during the performances. They are really helpful for understanding as what the rituals are, however are not for the linguistic aspect.

Gaenszle (2002) is the next foreign writer who has made a great deal of contribution to the Kirat ritual language. His book entitled *Ancestral Voices* focuses on the ritual language of Mewahang Rai, especially on various genres of distinct speech, all of which make use of distinct ritual language. The main objective is to situate the oral ritual text in their ethnographic context. Combining a textual with cultural approach, the author discusses on the indigenous concept of tradition, the rhetorical and poetic features of ritual speech genres and discursive universe constructed through the text. On the theoretical level, the book contributes to the recent debates about ritualization and performance and to discussions in linguistic anthropology concerning the notion of formality, indexicality, entextualization and contextualization.

Gaenszle points out the main features of the Mewahang Rai's ritual forms and speech variety basing on oral text in its performative contexts. He states that the Mewahang rituals consist especially of dialogical speech acts and these speech acts do not differ in any fundamental ways from those used in ordinary life. An exploration of the ways in which ritual language differs from the ordinary speech, how it is linked to ritual action and the power it exercises in Mewahang social life from the core of this study.

The main text has been divided into two parts. The first part of the book analyses the texts and situates them in the field of Mewahang social activity. Having explored the local outlook towards the role of ritual speech within the Mewahang cosmology in chapter one, Gaenszle makes clear in chapter two about the issues of competence in ritual speech and transmission of ritual knowledge. Likewise, in chapter three, he attempts to focus on a broad classification of the Mewahang ritual genres displaying as how they are placed along a continuum of style anchored at one and by ordering language all characterized by polite dialogical speech. Dissimilarities are primarily matter of style marked by features like abundance parallelism at different levels ranging from canonical parallelism between verses to binomial parallelism within single nouns.

From the author's analysis and interpretation of the Mewahang's ritual language in *Ancestral Voices*, it can be fairly said that Gaenszle has presented a comprehensive analytical corpus of the ritual speech variety. He has fairly mentioned structural pattern of the ritual form that is parallelism in different levels. About the expressive genre, the writer refers to the dialogical form which is the fundamental technique to hold the conversation with the supernatural forces. The writer fails to see the differences between the ordinary speech and the ritual speech. Most of ritual speech in any language is found to be in the verse form or the chanting which is the common feature in most of the Tibeto-Burman language family. Sadly, the writer does not speak about the poetic form and diction employed in the ritual language variety.

The joint article entitled "Worshiping the king god: A preliminary analysis of Chintang ritual language in the

invocation of Rajdeu" by Bickel et al. (2005) is another important writing related to the ritual language of Kirat people. Though this article is about Chintang Rai language, the linguistic structure is to some extent similar between Rai and Limbu language because they both fall under the same language family i.e. Kirati language family or broadly Tibeto-Burman family. The article presents a precise analytical corpus of the ritual language structure of the Chintangge Rai. The article specifies that the kind of language used in the ritual speech is essentially different register from that of ordinary speech variety. The article claims as the ritual language is special register of speech used in conversing with divine and ancestral forces. It further states that a register can be seen as a "linguistic repertoire that is associated, culture internally with a particular" social practices and persons who engage in such practices. The register is distinct in terms of its formal properties like diction, prosody, syntax and collocation.

The article sums up the statement as 'the language as a whole displays the unique features of the *Mundum* (i.e. the Rais' pronunciation)/*Mundhum* (i.e. the Limbu's pronunciation) oral tradition of the Kirati, which is marked by a combination of ritual nouns and ordinary language verbal forms. The major characteristic of the Chintang ritual language is parallelism in various levels i.e. phonological, morphological, semantic and syntactic form. The occurrence of binomial in verse line is very common in the ritual version of Chhintangge language.

A close observation of the presented data shows that this is an example of *Mundum* (Rai people call *Mundum* but Limbu people call it as *Mundhum*) especially one of the ritual forms i.e. 'invocation' but it seems that there is no mention of

classic or archaic dictions. Surprisingly, there is not only code mixing but also the code switching such as "*he pameswora ajadekhi caī ke bhanedekhi*" (Bickel et al. 2005, p. 38). This is one verse line of Chhitangge Rai ethnic people but the whole line consists of Nepali codes. Most of ethnic people who speak Tibeto-Burman language family these people suffer from the problem of code mixing but it is a new example of code switching where the whole line is in Nepali language. The general expectation is that religious language is essentially different from the ordinary one but this also does not necessarily mean that the expression should be in the other language. This raises the question whether Chhintangge ethnic people do not have their own terms for '*pameswora, ajadekhi, ke, bhanedekhi*'? Or is it the ready-made utterance of non-native Chintangge linguists/researchers? When we consider the Limbu Mundhum language, the case of code switching is out of imagination and the code mixing is very rare case.

Angdembe's book (2012) entitled '*The Classical Limbu Language: Grammar and Dictionary of a Kirat Mundhum*' is pioneering and perhaps the most authentic work in the context of Limbu ritual language ever published. This book has very sincerely made an attempt to point out the characteristic features of the Mundhum language that is, ritual language. The book has discussed the features under different topics as 'the Mundhum language vs. common language, Mundhum language as a special register, Mundhum as a secret language (?), Mundhum language as divine language, Mundhum language as the high variety, conservatism of the ritual language and problem of vernacularization and the like. Again, for example, the sub-topic like *the mundhum language vs. common language* has further sub-sub-headings as: use of appositives or paired

expressions, use of longish/periphrastic forms, lexical difference and aesthetics and embellishment which includes melody (use of alliterations, use of rhymes, use of metaphors and use of simile) and parallelism (i.e. lexical parallelism and grammatical parallelism).

Angdembe particularly discusses the ritual feature of Limbu language under the heading "Conservatism of the Ritual Language and the Problems Vernacularization." He opines that ritual language is mainly characterized by the constant use of archaic dictions. In this regard, he happens to cite Dahal (1999, p. 892) as "linguists have come to the conclusion that remnants of a dying language are found in the speech of elderly people and the language ritual such as *tantra*, *mantra mundhum* and *magic*. The dying language may be counting its last breath in such cults and culture". Likewise, he mentions Subba's (2000, p. 16) as "despite some dialectical differences in colloquial speech, the Limbu ritual language remains the same in all Limbu dialects." The reason of being same across the Limbu community as he believes is that the ritual language is archaic and retains archaic traits. He states, "In principle, ancestral prestige languages are very conservative and resist the normal linguistic changes which affect the vernacular. In this way, the book has proved to be a subtle effort to explore the Limbu Mundhum language or the ritual variety.

Tumbahang's Ph. D. Dissertation (2013) entitled 'A Linguistic Study of Limbu Mundhum' is another work on ritual language of the Limbu natives. His thesis is entirely devoted to the Mundhum language. The thesis consists of eight units among which fourth; fifth, sixth and seventh units are about sound (phonology), lexis (morphology), sentence (syntax) and literary features respectively (stylistics). Analysis of

these different levels (i.e. phonology, morphology, syntax and discourse) reveals that the language of the Limbu Mundhum exhibits unique features than the ordinary speech variety. Basically, there are four linguistic elements which play determinant role to set ritual language off the ordinary speech variety. These elements are the sound, diction, word meaning and word order system. The sonic texture in ritual language is markedly distinct from the way it is employed in the common speech. Likewise, the meaning system (semantics) and word order (syntactic structure) do not go with normal grammar system of communicative language. This is the way the thesis is solely dealing with the ritual language of the Limbu natives.

Fox (2014) can be considered one of the influential writers in the field of religious or classical language (text/discourse). His comprehensive work on the Rotenes people (i.e. the ethnic people of Indonesia) is conceived to be one of the authentic sources for the interpretation of classical language especially based on the rites and ritual performance. The influential book entitled '*Exploration in Semantic Parallelism*' is successful to shed the light on the features involved in the religious texts. He opines that ritual speech is markedly differs from the ordinary variety. To support his view he maintains that ritual speech can be differentiated from the plain speech based upon the predictable co-occurrence of several linguistic features including parallelism, heightened rhythmicity and frequent use of dialectal variants. Among these linguistic features, he clarifies about the parallelism as it is the common tendency to resort to the pairing of words and phrases to provide emphasis, authority or significance to an expression of ideas. He further adds that it is common, frequently used rhetorical device in many forms of elevated speech. It is also recurrent

feature of poetic discourse what the linguist Roman Jakobson called the "poetic artifice ... of recurrent returns" or in a similar vein what the poet Gerald Manley Hopkins referred to it as "the repeated figure" in poetry.

Fox (2014) holds the view that ritual languages are special registers and speech decorum which reflect the social and cultural features of the social and cultural features of the societies in which they occur. They thus constitute linguistic usages which are shaped by extra-linguistic factors. He views that the notion of ritual language is both complex and diverse. He has focused on distinctly diverse phenomena:

- 1) use of what are called 'ritual languages' or 'ritual variety',
- 2) use of avoidance of 'vocabulary' and 'word tabooing',
- 3) the use of special purpose 'hunting and fishing register', and
- 4) the use of speech decorum or honorific speech

Although, these above phenomena have been discussed separately, they share enough similarities to argue that they are related to each other for each involves primarily an elaboration or specific restriction of the lexicon. Selection and synonym of vocabulary are the prime consideration in the ritual language. In cultural terms, this patterning reflects the speaker's tendency to attune the speech act to particular context and to determine among categories of addressees. Hence, every speech is featured to be the multi-leveled event.

So far as the previous works by different writers are concerned, they in some respect vary from this very study entitled '*The Limbu Mundhum and its Linguistic Feature*' because Allen (1978) discusses about ritual language which

Gaenzle (2002) writes about the ritual language of Mewahang Rai. Likewise Bickel et al. (2005) have discussed about Chhintang Rai. A Limbu writer Angdembe (2012) is an outstanding person to write about Limbu Mundhum or ritual language. But he does not assure about what makes the ritual language (Mundhum) different from the common variety of speech or the practical language variety. What he states is that Mundhum is classical form of present Limbu language and he attempts to draw the prehistoric references from it. The latest Ph.D. dissertation 'A Linguistic Study of Limbu Mundhu' by Tumbahang (2013) is the study based on linguistics in general. Unlike these aforementioned studies, this linguistic study attempts to point out the basic features of the Mundhum language which distinguish the ritual language from the ordinary language.

Candidly speaking, the literature reviews presented above refer to the ritual languages of various ethnic communities; none of them has referred to the ritual language variety of the Limbu ethnic people. In this sense, this writing (book) I believe, is the first step ever written on the stylistic aspect regarding the Limbu religious scripture Mundhum.

Last but not least, the mention is also made that the above literature review includes significant number of authors and their viewpoints towards the ritual language variety. Their ideas are essentially relevant to this writing which is dealing with the Limbu Mundhum language variety or the ritual language. According to the above authors' writing ritual language is markedly distinct from the practical or day-to-day communicative language variety. The distinguishing linguistic aspects in the religious language rightly start from the sound pattern (i.e. alliteration

rhyme, rhythm), the kind of dictions used (i.e. archaic, obsolete, bound lexemes), semantic (meaning) system (i.e. usually figurative, metaphorical, connotative, or secondary meaning), syntactic pattern (i.e. the words' order is deviated from the accepted linguistic norms). These writers' discussions, except the Limbu Mundhum's stylistic interpretation, are concerned with the various languages especially the ritual languages belonging to different ethnic communities of the Asia continent.

Chapter Three

Analysis and Interpretation

This chapter has endeavoured to treat distinctive linguistic elements separately and look into the kind of relation these elements or items hold together for the stylistic features of the Mundhum language. Likewise, in the process of interpretation, it makes announcement, provides explanation and translates the Mundhum exponents into simpler version.

The Mundhum Language: A Ritual Variety

The Mundhum language seems apparently distinct from the language variety used in the daily communication. The Mundhum is used only in the special occasions, ceremonies and religious functions. The Limbu community often uses two different language varieties depending on the context and the situation. The language variety which is used in special purposes is, in fact, a High Variety (HV) in a diglossic situation (Hudson, 1999). The specific features of the Limbu Mundhum are briefly discussed as follows:

This situation occurs in the Limbu community because the natives use explicitly different varieties in certain occasions. Charles Ferguson (1972) was the first man to introduce this concept (language variety used in special purposes) in English language literature observing the situation found in Greece. In this context, Hudson (1999) refers to it that in some societies there are two obvious varieties sufficiently distinct for lay people to call them separate languages of which one is used only on formal and public occasions while the other is used by everybody under normal everyday circumstances. The Limbu community applying two varieties of the same language on the basis of

context or situation meets the criteria forwarded by Janet Holmes. She maintains these bases as follows:

- a. Two distinct varieties of same language are used in the community with one regarded as the High (or H) variety and the other a Low (or L) variety.
- b. Each variety is used for quite distinct functions; H and L complement each other.
- c. No one uses the H variety in everyday conversation.

(Holmes, 2008, p. 27)

Like the above views, Yule (1995) holds the opinion about the diaglossia as "to describe a situation in which two very different varieties of language co-exist in a speech community each with a distinct range of social function" (p. 195). Hence, from the foregoing statements, it is safe to say that the Mundhum is holding the position of diaglossia in the Limbu speech variety.

The specific features of the Limbu Mundhum are briefly discussed as follows:

The Mundhum as Liturgical Language

The term 'liturgy' can be alternatively referred to as 'holy' or 'sacred' which is used for religious purposes by people who speak another, primary language in their daily lives. Sacred language is often the language or language variety which was spoken or written in the society in which a religion's sacred speech pattern was set down in the early days. Since then the speech pattern became fixed and holy remaining fossilized and resistant to later linguistic changes.

Liturgical language refers to the special kind of speech situation which embeds other forms of language events. It is performed in both spoken or sung and produced individually or in unison and as monologue or dialogue. "Basically, it consists of the further speech acts like

invocations, petitions, doxologies, intercessions, thanksgivings, rosaries, litanies, chants, hymns, psalms and canticles" (Crystal, 2007, p. 389). Here, Crystal suggests that liturgical language has different kinds of linguistic patterns in accordance with type of ritual performances. Liturgical expression can use one of the varieties of the same language or quite distinct language than the language used in the everyday communicative language or the vernacular language. The Mundhum language variety is from the same Limbu language but the Sanskrit language distinctly different liturgical language of Nepali/Hindi/Bengali. Likewise, the Latin language is the liturgical language of the English natives (the Christian people).

The Mundhum as Language of Preaching

The preaching is the delivery of a sermon or religious address to an assembled group of people, typically in the specified place like temple or *Manghim* (Limbu worshipping place as in the Church/Mosque/Synagogue/Lamasery). In reference to the preaching language, it is desirable that the preacher has specific diction and the imperative syntax. Regarding this in the Limbu community, the act of preaching is usually through reciting the Mundhum verse lines. However, the sermon utterance is distinct from the chanting of the Mundhum and delivering the speech in the gatherings. The sermon usually occurs in the stage between speech and oral poetry. The *Sa:mba:s* and *Pheda:ngba:s* (the Limbu priests) are the authentic persons to deliver the sermon especially on the right conduct and duty. There is no provision of preaching through formal written texts since the Mundhum has come down through oral tradition.

The Mundhum as Ritual Performance

Rites and rituals are directly related to the cultural or social practices. This speech situation comprises the speech events like naming of newly born baby (*Ya:ngda:ng Phongma:*), weddings (*Mekka:m Khama:*), funerals (*Chesa:ba:*), cleansing rites (*Kha:uma:*), confessions (*Temma:/Tending Pima:*), meal times (*Cha:ja:ma: Mundhukma:*), remembrance services (*I:t/Ningwa:so*), initiation ceremonies (*Heksing/Ya:mdha:sa:ng*), invocations (*I:ngdatma:*), meditations (*Mungwa:/Muda:m*), oaths (*Sa:ke*), vows (*Choknihum*), exorcisms (*I:ghekma:*), or blessing of people, objects or places (*Pongnisa:m/Ha:ngwa*). Regarding the language, ritual speech can be differentiated from 'plain speech' based upon the predictable co-occurrence several linguistic features including parallelism, heightened rhythmicity, and frequent use of archaic dictions as well as non-lexical (bound lexemes) items. Generally, parallelism is used to describe the common tendency to resort to the pairing words and phrases to provide emphasis, authority and significance to an expression of ideas

The Mundhum as Doctrinal Statement

The word 'doctrine' often suggests a body of religious principles as promulgated by the religious authority or institution. In other words, it is a codification of beliefs, body of teachings or institutions, taught principles or positions as the essence of teachings in a given branch of knowledge or in a belief system. This speech situation includes the events as sutras, mantras, tantric creed, articles of faith, instructions and catechisms. In this the *Sa:mba:* 'the priest' pronounces the statements and his disciples rightly

follow him because doctrine serves as a measure of religiosity in the sociology of religion.

The Mundhum as Language of Private Affirmation

Private affirmation primarily refers to the practice of positive thinking and self-empowerment – fostering a belief that 'a positive mental attitude supported by affirmations will achieve success in anything. More specifically, an affirmation is a carefully designed statement that should be repeated to one's self and written down frequently. For affirmations to be effective, it is said that they need to be the present tense, positive, personal and specific. This speech situation includes the events like the expression of the mystical power, expression of identity and conversion, ecstatic prayers, prophesying, oracles, spirit possession and testimony giving. While making the private affirmations, one should be well aware of the linguistic features as brevity, action word ending with '-ing', and use of dynamic emotion or feeling words.

The Mundhum as Special Register

"Register in the field of language use often concerns with the degree of formality. More specifically in sociolinguistics, the term 'register' refers to a variety of language defined according to its use in social situations, e.g. register of scientific, religious, formal speech," (Crystal 2003, p. 409). Within the Limbu speaking community, the Mundhum reflects a distinctly different variety of speech. In this regard, Crystal (2007) views that the religious language should closely adhere to tradition and be special set apart from the everyday language (p. 389). Similarly, Angdembe (2012) quotes (Gaenszle et al. 2005) that "the ritual language is a special register of speech used in speaking with

divinities and ancestral forces in priestly chants and special people in ceremonial dialogue" (p. 11). The language employed in this situation seems to be extremely formal, matured, lofty, refined and pedantic.

The Mundhum and Linguistic Features

The genre of a discourse is determined by the way of how a text gets told. When the expression is rhythmic and rhyming, it generally falls under the realm of poetic genre. The mode or channel of the Mundhum is primarily melodious, rhythmical and poetical. Whatever linguistic aspect one may consider, she/he finds abundance features of poetry in the Mundhum language variety. About the poetic language, Shklovsky in his essay "Art as Technique (1917)" refers to Aristotle's opinion as, "poetic language must appear strange and wonderful; and, in fact, it is often actually foreign." Here, Aristotle means that poetry should not employ the language of the commoners or the vernacular. Clearly enough he is indicating the distinct feature of the language to be used in the poetry. Similar kind of view is held by Aristophanes in terms of the poetic language. He states that high and noble thoughts must have high and lofty language. He seems to maintain the view that an ordinary language does not seem to carry and rightly convey the noble thoughts. The Limbu Mundhum language has deliberately departed away from the ordinary speech variety by embracing all the characteristic features of the poetic language. Here, the attempt is made to look into the possible poetic features employed in the Mundhum language which have set the Mundhum language apart from the commoners' language variety.

Linguistic Deviations

Deviation in linguistic arises as and when the expressions do not follow the standard norms of the ordinary language grammar. In other words, it is breaking the rules while others obey. Literary or more specifically poetic language is said to be deviant language because it is unusual, defamiliarized or deautomatized form. Poetry, as Jakobson (1960) believes, is organized violence committed on ordinary speech. Like Jakobson, Bradford (2005) goes on differentiating poetic expression from the other forms of writings as, "the function sound and stress in non-poetic language is functional and utilitarian: before we understand the operative relation between nouns, verbs, adjectives and connectives we need to be able to relate the sound and structure of a word to its meaning" (pp. 14-15). He means that one should not be serious of what different linguistic elements have been used in an utterance but the care should be paid on the sound patterning of the verse. The sound combination most often decides the meaning but not the standard grammar. In this regard, Pope (1991) suggests that "the sound must seem an echo to the sense" (p. 120). He means that there must be the correlation between the sounds and the meaning especially in the poetic utterance. In this sense, verse lines are recited or chanted so as to echo the meanings.

The Mundhum being a highly classical and poetic, the language it exploits is very obscure and obsolete dictions. When it is employed to address and converse with the supernatural beings, the linguistic behavior is markedly different from the ordinary communicative speech. Very few or only a handful of the Limbu native speakers are destined to master over the Mundhum language. Such people are

supposed to be the gifted people to deal with the Mundhum. During the time of the Mundhum recitation, the ordinary audiences or listeners are unable to make out the sense of those recitations. When the ritualistic performance is over, the priests (*Sa:mba:/Pheda:ngba:*) are requested to interpret in a simple version about the things which were supposed to have been hinted at the time of dealings. The question that this writing intends to discuss here is why the Mundhum language is vast difference with that of the ordinary day-to-day communication. The conclusion can be drawn by analyzing the linguistic features of both types of the versions- i.e. day-to-day ordinary communicative version and the version of the Mundhum. The analysis of linguistic features implies the different levels of linguistic systems viz. phonology, morphology, semantics, syntax and discourse i.e. bottom up system. Poetical language is deviated from the ordinary speech form so as to achieve certain effect. Pope (2010) views about how poetic language differs from the ordinary language as "poetry both disturbs and reforms the patterns of routine language" (p. 89). In this way, it is inferred that the linguistic form is deliberately deviated from the usual standard of language in order to make the expression more expressive, vivid and cutting. The deviations can be found in the following linguistic levels:

Graphological and Phonological Deviation

Phonology is one of the branches of linguistics that studies how languages or dialects systematically organize their sounds. It is the primary level of linguistics because it deals with the smallest unit (i.e. sound) of any particular language variety. In the poetic language, the deviation starts right from this primary level. As Jefferson and Robey (1984) state, "the violence here consists in the foregrounding of the phonic aspect of ordinary speech," (p. 37). Furthermore,

they quote Erlich (1980, p. 212) in which he points out that “poetry is speech organized entire phonic texture which is usually ignored in the practical speech.” In relation to the Mundhum, the sound texture has been organized differently from the ordinary speech variety. It is recited in diverse pitch, loudness, tempo and rhythm depending on the rituals, occasions and ceremonies or the subjects being addressed. The graphological deviation occurs when the particular letters are dropped in order to maintain in the number of syllables and stress-unstressed marks with the preceding and subsequent lines being recited. Let us consider the following example to see how the sound matrix is created:

1.a *je... sangu saktu ro sokma saktu ro*

je... sangu sikt -u ro sokma sikt -u ro

VOC vitality put-3P ASS life force put-3P ASS

He put the life and soul.

This example 1.a is for considering the sonic texture of how they have been organized. There is alliteration of the consonant sounds /s, k, t and r/. Likewise, the assonance of vowel sounds /a, u, o and i/ has been formed in the single piece of verse.

Following (example -1.b) is for considering how some letters are dropped to maintain the rhythmic sequences. Let us see below:

1.b *je ... t^ho ... tagera jase niŋwap^hu jase*

porokmi jase jɔŋp^ha:mi jase

musunne jase k^hesunne jase

allɔ ...tʰo ... mudʰaŋkʰa jase kʰesunne jase

(Kainla 2054 BS/1998 AD)

On the above example 1.b, the Mundhum (*təŋsin təkma:*) lines the term 'jase' has been repeated twice in each line. In ordinary writing, the term 'jase' cannot be meaningful. Actually this term is 'jebase' (p) which means "the experts in Mundhum or a class of Limbu priests" (Limbu-Nepali-English dictionary, 2059 BS/2002 AD). In the same example we also notice the phonological deviation in the term 'ya-se' instead of *jebase*. Here the sound /e/ has undergone change into /a/ e.g. 'jebase' > 'jase'. Phonological deviation commonly involves the elision of syllables: initially, medially and finally technically termed as 'aphesis,' 'syncope' and 'apocope' respectively (Wales, 2001).

Generally supra-segmental rules of phonemes, stress, intonation etc. are not strictly applied in poetic form. In metrical patterns succeeding lines have stressed and unstressed words similar to the first line. Stress is put even on the unstressed syllables and stress is removed even from the stressed syllables.

Semantic Deviation on the Lexical Level

In the present context, to talk about the notion semantics is not as easy as it was in the time of Plato and Aristotle. Crystal (2003) refers to the conventional definition as the approach aims to study the properties of meaning in a systematic and objective way with reference to as a wide range of utterances and languages as possible. Over the period of time, the concept about the meaning has been changed a lot. The study of meaning in the modern context has many aspects such as lexical semantics, sentence

semantics, semantic field, structural semantics and so forth. Here, this writing is focusing mainly on lexical semantics. Generally lexical semantics refers to the word meaning or dictionary meaning. It is the primary meaning of word which shows the relationship between words and objects in the world of experience. For example a 'rose' in its primary meaning, denotes a kind of flower. But when it is associated the meaning of a beautiful lady, love, prime youth or transitory life; this is not the primary (literal) meaning, rather it is secondary (figurative) meaning. In the figurative meaning, we move beyond and above the literal meaning and when a word leaves its primary meaning and rises up to call for various associations, this is semantic deviation. Thus, the ordinary meaning is deviated and it suggests something else.

The Limbu Mundhum is essentially different from ordinary language in that, it activates secondary or collateral meanings of a word. It has also freely exploited the rhetorical expressions as it is supposed to address not to the common human beings but to the deities, spirits (especially dead ones) and other supernatural figures or phenomena. When it is dealing with supernatural figures, the rhetoric becomes its common and usual vehicle for the easy transportation (communication). According to Aristotle, rhetoric is the art of using all available means of language in order to persuade the addressee with the subject the speaker has taken up. This statement implies that rhetoric is inseparable element in the literary expression like this. Regarding the figures of speech, Bain (1866) defines that a figure of speech may be a deviation from the plain and ordinary mode of speaking for the sake of greater effect. Let us consider the example of semantic deviation in the following verse lines:

nijwa p^huma suna iɲsum isikle, tumbun wɔrɔk taru

mikki p^hunwa kede ro.

tumbunɗin simbo wɔrɔk.

laikkum p^hembo wɔrɔk tumbun wɔrɔk kame.

mikki wɔrɔk kame.

Om tagera nijwa p^huma isik lo

(Source: Chemjong, *Kirant Mundhum* 1961)

Trans:

'She (bride) brought the ocean of love and youth;

As the divine's will, she fetched the love and affection;

You both bride and groom should start a joint journey;

Till the ocean of love dries away;

Oh! Almighty, conjoin these two people's ocean of love in one.' (By researcher)

The above extract is sung by the Lumbu priest, *Pheda:ngba*: during the time of '*Meka:m*' or nuptial tie between the bride and the bridegroom. These few remarks (sermons) embody some figures of speech like metaphor and personification. The bride is supposed to bring 'ocean of love', their life journey resumes henceforth. Holy Spirit is addressed assuming that He is human being in front of the '*Pheda:ngba*'. Both the bride and the groom have the ocean of love within them. Now they have to flow their oceans jointly and together. Their life's journey continues until the ocean of love dries away. This kind of expression is essentially

hyperbolic one which emphasizes, evokes strong feelings and creates a powerful impression. As a figure of speech, it is usually not meant to be taken literally.

When we consider these remarks, they are nonsensical and absurd from the point of view of ordinary speech. They are meaningless from the literal aspect. But they are associated with some other senses they are really high sounding and grave. Life is like a flowing ocean which is very deep but making no noise. Life is not like hilly brook rushing steep down destroying numerous things along sides of it. The running brook makes a lot of noise but its life is not long lasting. On the contrary, the ocean is deep and grave yet makes no noise as the brook. Rather it constantly forms precious gems into its bosom however, it never boasts. So the Mundhum maintains the implication that life is an ocean moving ahead creating precious things incessantly. This and this kind might be the figurative meaning of the Mundhum's lines as presented above.

Let us consider the next verse line which has also broken the ordinary norms of meaning system. The verse line reads as:

2. b *je... allo k^hene go kedʒŋ-le saʔneba surit-le saʔneba*

je...allo k^hene go kedʒŋ -le saʔ-ne -ba surit -le saʔ-ne -ba

VOC now you(s) TOP storm-GEN baby-be -NOM breeze-
GEN baby-be-NOM

Hey! Now you are the son of air and wind.

When we consider the literal meaning of the example's verse, it really sounds absurd simply because a

When we consider the literal meaning of the example's verse, it really sounds absurd simply because a baby cannot be the offspring of 'air' and 'wind'. But from the metaphorical view it suggests something else. So when lexis leaves its primary meaning and moves beyond and above, this is lexical deviation. For the context of son of 'air' and 'wind' the Mundhum narrates that the first mother of the Limbu was *Muzingna: Kheyongna:*. She was alone and as she grew young, she was caught by the carnal desire. She wandered to and fro unconsciously seeking way of satisfying her desire. Once she was sitting on a branch with her legs apart, the wind gently blew and it entered her privy part. Unknowingly, she was pregnant and after ten months' period she happened to bear a male baby named *Susuwoengba: La:la:woengba:* who was asexual child without having father. This is the reason, his mother reminds him of the conception through the air and wind. The Mundhum most often repeats the synonymous terms like 'air' and 'wind' in the same verse line so as to maintain lexical parallelism and also put emphasis on the important point. The next meaning might be that the 'air' is understood differently depending on its force. For instance, the air is called breeze, wind, gale, storm, tornado and the like.

Grammatical or Syntactic Deviation

Semantic deviation in the sentence level is very common and usual happening in the poetic expression. This kind of distortion is pervasive because the poets are said to have the poetic license that is, they are held at certain liberty to distort/break the established norms of grammar. Abrams forwards Dryden's definition as the liberty which poets have assumed to themselves in all ages of speaking things in verse which are beyond the severity of prose. By availing the

pronunciation. "Poetry draws creative on a full range of archaisms and dialects and generates vivid new metaphors" (Lazar, 2004, p. 98). Likewise, Leech holds the opinion that this is the reason poetry has been characterized deviating from the norms of language. Regarding this violation of rules, Widdowson (1983) argues that poetry frequently breaks the rules of language but by so doing, it communicates with us a fresh, original way. The violation of the established linguistic rules does not necessarily mean that it creates obstacle in the communication rather the meaning is surcharged by a new way. A single innocent looking line is laden with multiplicity of meaning. In other words, an expression is resounding and echoing diverse meanings. The expression becomes more vivid and graphic as well.

Syntactic deviation implies the breaking rules of the word order in a sentence. For instance, English statement is generally arranged in the sequence of 'SVO' order. But this is not always true with the poetic expression. The order is sometimes completely reversed and there can be unusual collocation. John Milton's famous epic title seems to violate the ordinary syntactic rules. The epic is entitled 'Paradise Lost'. In this, the term 'Paradise' is a 'noun' and the word 'Lost' is an adjective. But in the ordinary rule adjective never occurs after noun just 'a girl beautiful'. Hence the correct order is 'Lost Paradise' not the 'Paradise Lost'. There is another example of syntactic deviation in Nepali as '*abiral bagdachha indrawati*' [Continuously flows the Indrawati]. Now, this expression has the order of 'Adverb (*abiral*) + Verb (*bagdachha*) and Subj. (*Indrawati*) > 'Adj. + V. + Sub.'. The Nepali grammar prescribes the syntactic order as '*Indrawati abiral bagdachha*' [The Indrawati (the river) flows

continuously] Subj. (noun) + Adv. + V. The ordinary rule is 'Sub. + (Adv.) + Obj. + V'.

When we look up the syntactic structure in the Limbu Mundhum, we find the example of distortion of rule in the sentence level. Especially, syntactic or grammatical deviation occurs in poetry in terms of words' combination that is, unusual collocation, inverted word order, marked parallelism, ellipsis, etc. Let us have a look at the following verse lines of the Mundhum:

3.a *je... iksa pokse ro k^hambek pokse ro*

je... iksa poks -ε ro k^hambek poks -ε ro

VOC earth become -PT ASS land become -PT ASS

The earth was created.

b *je ... minu buɲmaha? tiɲnam buɲmaha?*

je ... minu buɲma -ha? tiɲnam buɲma -ha?

VOC APP plant -p cane plant -p

Fine cane plants,

Of the given examples, the verse lines have explicitly violated the ordinary linguistic norm by the marked parallelism and unusual collocations. Syntactic parallelism has been achieved by maintaining the similar length and lexicon between two halves of the verse. Similarly, the pre-modifiers '*minu*' and '*iksa*' are unusual lexemes in terms of the ordinary speech. Though being so, the lines are fully successful to communicate. They are attractive and catchy as well since they have de-familiarized by doing so. The

concept of de-familiarization was developed by one of the Russian Formalists, Viktor Shklovsky (1893-1984). He means, "defamiliarization is to make fresh, new, strange, and different what is familiar and known" (Cuddon, 1998, p. 214). Cuddon states that through de-familiarization the writers modify the readers/listeners habitual perceptions by drawing attention to the artifices. He further adds that this is a matter of literary technique. What the listeners/readers notice is not the picture of reality that is being presented but the peculiarities of the writing itself. To make the matter pretty clear, Cuddon (1998) quotes Shklovsky's writing from his 'Art as Technique' as follows:

The purpose of art is to impart the sensation of things as they are perceived, and not they are known. The technique of art is to make object unfamiliar to make forms difficult, to increase the difficulty of length and perception, because the process of perception is an aesthetic end in itself and must be prolonged. Art is the way of experiencing the artfulness of object; the object is not important. (p. 214)

The matter of syntactic deviation is not limited to disordering the words' sequence in sentence structure and unusual collocations but it still proceeds onto other aspects like selectional restrictions, contradiction, anomaly and tautology.

Regarding the linguistic aspect, for example, 'selectional restriction' is concerned with what lexical items

can combine with what others. There are three different issues related to the 'selectional restriction' rules. The first one is 'anomaly' which refers to a violation of semantic rules resulting in expressions that seems nonsense. The semantic properties of words determine what other words can be combined with. "Related to anomaly is the phenomenon of contradiction in which something is explicitly said to be both *X* and *Not X* at the same time" (Traugott and Pratt, 1980, p. 205). They have also presented an example of anomaly as:

This corpse is alive.

This above expression is contradictory because the corpse is defined as 'not alive' but here the statement claims to be 'alive' or *X is not X*.

The next which violates the semantic system is the 'contradiction'. In semantic system, a contradiction is such sentence which is false under all circumstances. For instance: *My spinster sister married to a movie star.*

In the example above, the term 'spinster' refers to 'not with spouse' and 'married' refers to 'with spouse', at the same time. Or it is just *Not X is X*. Now to trace out the difference between 'anomaly' and 'contradiction' there seems a very thin demarcating line existing between these two issues. Regarding the difference, Traugott and Pratt explain that an anomaly involves an implied rather than explicit contradiction as "*This corpse is alive.*" whereas 'contradiction' involves explicit (direct/overt) contradiction as "*This man is not man.*" In fact, the distinction is only in 'directness' vs. 'indirectness', but both are based on the same structure *X is not X/Not X is X*.

The third kind deviance under the 'selectional restriction' rule is 'tautology' which involves the repetition of the same word/phrase in a sentence or in the structure it appears as *X is X*. e.g.

This dog is a dog.

My husband married to me.

This corpse is dead (not alive).

A cat is an animal.

Traugott and Pratt (1980) happen to say that the tautology is never grammatically wrong but the problem is that the predications do not provide new information. Especially, the tautology is a pragmatic type of violation because in some contexts it is not deviant. To justify the claim, we can look at the definitions which consist of the structure *X is really X* or 'A cow is an animal'. Here, in the expression 'A cow is an animal' is a perfectly well structure and also the answer to the question 'What is a cow?' "Indeed, all definitions are in some sense tautologies" (Traugott and Pratt, 1980, p. 205).

While going through the semantic deviance caused by the selectional restriction rule, questions may be raised as to why such violated structures are used in the poetic expression proper! The obvious thing is that linguistic deviation involves the pattern of "causal chains" in which "the result of one action is the cause of another" (Kirsznier and Mandell, 2012, p. 171). To put the statement in the example suppose, the writers/singers want to make the poetic expression different from the ordinary speech. To give the different taste, they happen to break the ordinary rules. When the ordinary norms are violated, the structure

sounds/looks strange, and when the structure is strange, the audience/reader is attracted, and given a pleasant shock. So, this kind of series of cause-and-effect relation is known as "causal chain". In the structure it goes like: A-B; B-C; C-D; D-E.

Stereotyped Classical Language

One of the characteristics that Mundhum language departs from the ordinary mode of speech is marked by its classical nature of language. Though the term 'classical' does not allow specifying the particular meaning, as Cuddon (1998) states, that it has principally three different meanings: (a) of the first rank or authority; (b) belonging to the literature or art of Greece and Rome; and (c) a writer or work of the first rank and of generally acknowledged excellence. When considered the term 'classic' the meaning it holds seems to be changing over the time period. Nowadays, the word 'classical' in literature suggests that the work has the qualities of order, harmony, proportion, balance, discipline and so forth. In other words, 'nothing can be taken away from it or added to it without doing injury'. Here, Cuddon (1998) seems to refer to the notion that when a language variety becomes refined and fixed, it is fossilized/frozen and it does not entertain any further linguistic development.

The classical languages such as Sanskrit, Arabic, Latin, Greek, etc., do not seem to entertain any kind of additions or deletions to them. Whatever condition they are, they are self-contained and perfect. They are classical in the sense that they are rule-bound, disciplined, well ordered and refined ones. When the Mundhum is looked into associating these characteristics, it, too seems strictly following the norms, hence the language is not only stereotypical but also classical one. Let us take an example of consistency and stern

featured collocation of the Mundhum language. In non-standard (vernacular) speech form the castrated male pig is called '*La:meba:*' or simply '*Pha:ʔk*'. But the same '*Pha:ʔk*' during the ritual performance is addressed as '*Sum-da:ŋ*'gen *La:me Pha:ʔk*'. Angdembe gives different references of the linguists such as Benedict (1972), Shafer (1974), and confirms that the Mundhum language is the relic of the ancient forms of Limbu language. Particularly, the term '*Sum-da:ng*' is the ancient term for the 'horse' (Angdembe, 2004). But it entails a serious question before the linguist as to why the grown up pig not the horse alone is termed as '*Sum-da:ng-gen*'.

In most of the ceremonial rituals certain animals are offered as sacrificial to the deities. The offering has some specific goal that is some person's healing or overcoming evils and danger with the grace of the divine. The *Pheda:ngba:* (the Limbu priest) makes offer a pig to deity so that his earnest request can be received by the certain deity riding, through the '*La:me Pha:ʔk*' (a pig). A pig is slaughtered thus its spirit transports the request of the *Pheda:ngma:* to the intended deity. This is inference that a simple '*Pha:ʔk*' or '*La:meba:*' (a pig) is addressed as '*Sum-da:ng*'gen *la:me Pha:ʔk*'.

The classical languages make use of ancient terms. In the Hindu rituals, the Hindu priests offer the mixture of rice, ghee, sesame-seed (Nep. *Ti:l*) and barley into the burning fire. The burning fire place is termed as '*Yegya Kunda*' (altar) and the mixture offered to the fire is '*Charu*' and the process of throwing is '*Havan*' or '*Hom-nu*' (oblation). During that time, the priests announce as '*Om Swa:ha:*'. This pronouncement '*Swa:ha:*' has got a special meaning and purpose that is '*Swa:ha:*' is the wife of '*Agni*' (fire). So the priests utter '*Swa:ha:*' in order to send the offering to fire god '*Agni*' through the medium of his wife '*Swa:ha:*'. Here

'*Swaha*:' is the medium between the priests and '*Agni*' (god) so is the '*Sumda:ng-gen La:me Pha:k*' between the '*Pheda:ngba*:' and the deity. The languages which are regarded as religious sacred ones, they do not take up the changes so easily.

Regarding the sternness of such languages Campbell (2004) holds the opinion that "ritual language requires exact verbal performance" (p. 83). In his article entitled "The History of Linguistics" he further says that while no change was acknowledged in formal Arabic after the eighth century the realization that the spoken Arabic of the eighth and ninth centuries was changing stimulated the development of Arabic grammatical study. The Mundhum being a ritualistic language is found to be the stereotypical form away and untouched by the flow of linguistic changes over the periods of time. But this unravished (chaste and pure) position, through time immemorial unfortunately, pushes the classical language to the verge of extinction and unintelligibility. This means, only a handful of people can duly understand the Mundhum language variety in the Limbu community.

The gap between day to day communication (i.e. vernacular language) and classical language is widening horribly. The reality and mostly the fate of this Mundhum's classic language is to be limited to liturgical forms such as hymns, petitions, doxologies, intercessions, thanksgivings, rosaries, litanies, chants, psalms, canticles, incantation, prayer, invocation; ritual forms like baptism, weddings, funeral, cleansing rites, exorcism, blessings; and private affirmations like ecstatic prayers, prophesying, spirit possession and so on. The Mundhum language is therefore, obscure, strange and also sublime only because it employs the ancient forms and terminologies. In this regard, Angdembe (2004) refers to Dahal's (1999) Nepali example of

incantation in which the terms are unusual for average Nepali native speakers both for the ordinary and the intellectuals. The incantation 'mantra' (Mundhum) reads as 'Ka:li kuka:da:ki tepri ka:n, ganga: dunio! ganga: dunio!! ganga: dunio!!!' This 'mantra' very easily confuses the modern Nepali people as to which language either Nepali or Hindi, it belongs. It is thought to be classic for it has employed the classical terms. Let us consider two more Mundhum verses containing the stereotypical form of language as follows:

4.a *je... ett^{shum} ni pok^{he}be epp^{ha} ni pok^{he}be*

je... ett^{shum} ni pok^h -ε -be epp^{ha}: ni pok^h -ε -be

VOC how CTR happen -PT -INQ what CTR happen -PT -

INQ

What has happened to the baby?

b *je... k^{hune} jɔgu pegebe tʰɔŋsi pegebe*

je ... k^{hune} jɔgu peg -ε -be tʰɔŋ- si peg -ε -be

VOC s/he breath go -PT -NOM BAL-die go -PT -
NOM

He/She succumbed to death.

The two verses 4. *a* and *b* in the ordinary language variety can be rightly expressed as the exponents like *t^{he}: pokes?* (What has happened?) and *si-ε* (died). Here, the stereotypical form uses not only long roundabout way but also the obsolete terms like *ett^{shum}* and *epp^{ha}* for interrogative pronoun 'what' (*t^{he}:*) which are never used in the practical language. Likewise, the terms like *jɔgu*, and *tʰɔŋ-si* are never

used to suggest 'die' or 'death' (*si*). The given verses in the above examples seem to retain all the three criteria as referred to by Cuddon i.e. of the first rank or authority, belonging to the literature or art of antiquity, and work generally acknowledged of excellence.

Archaism or Linguistic Anachronism

Obviously, the Mundhum language does not sound modern. There are terms which are no longer used in the present situation and they seem to be stranger for the modern native speakers. One reason that takes the Mundhum away from the present day native speakers is the pervasive use of the archaic or anachronic dictions. Regarding archaism, Abrams (2000) states that archaism is the literary use of words and expression that have become obsolete in the common speech of an era. According to Wales (2001), archaism in poetry is complicated by an additional factor that reflects a subtle distinction in the sense of the term itself. She further says that it can mean not only the retention of what is old, but its imitation not survival but revival. The remark is clear enough that archaism is a technique of imitation of the ancient which is not surviving at present but it is a genuine effort to revive the linguistic form of antiquity. The pervasive involvement of archaism in the Mundhum has got a straightforward motive since most of the part of the Mundhum is devoted to worship and prayer. Archaism is thus the language of liturgy that is directly meant for ceremonial performances.

When one tries to see the reasons behind the use of archaism, s/he may find a number of reasons at the back of this. The first reason, as Cuddon (1998) states, is sometimes the older form of word was more suitable metrically. The next reason is that writers intend to associate with the past to

suggest the timelessness or to prevent something being 'dated'. These two possible reasons of using archaism or anachronism give an insight into the mind that our Mundhum '*Sa:ba:*' (glee men/bards) were/are consciously or unconsciously of great visionary personalities who tacitly claim the human spirits and aspirations are ever flowing denoting timelessness. The direct psychology of the Limbu '*Pheda:ngha:s*' (priests) in using archaism must be that they want to give weight, dignity and sonority to their expressions by archaic revivals.

In a sense, the Limbu Mundhum is essentially a secret language as referred to by Angdembe (2004). He quotes Lasch's (1907) view as "a purpose of many special languages which are generally marked by distinct lexical inventory (which describes in terms of periphrasis, borrowings from different languages, archaisms, transpositions, etc.) is their use as an idiom of secrecy." Crystal (2007) finds at least three reasons in using such secret language. According to him, the reasons are: to mark a person's membership of a group, to provide a pastime, and to ensure secrecy when performing a particular activity. He further states that genres of secret language can thus be found in many cultures and in a wide range of human contexts especially those where there is a concern to avoid detection or to keep something hidden from lay people (as in magical formulae). In some cases, those reasons are found to be appropriate on behalf of the Limbu Mundhum. And this can be reason of the Mundhum's gradual decline. The Mundhum is mostly larded with the linguistic version of liturgy. The Limbu priests (*pheda:ngha:s*) have a deep-rooted concept that the Mundhum does not become Mundhum unless it possesses the anachronic language. Most of the noun words precede some additional terms which reflect a distinction in terms of

ordinary speech variety to that of the Mundhum language. If we consider the Mundhum language, there are plentiful examples of archaic dictions. For example:-

5.a *allə iksa kʰemmaʔ gə kʰambe:k kʰemmaʔ gə*

allə iksa kʰem -maʔ gə kʰambe:k kʰem -maʔ gə

Now land suit -INF TOP earth suit -INF TOP

Now to suit the earth,

b *təɾəŋ kʰijanu tanɬsaŋ kʰija-nu*

təɾəŋ kʰija-nu tanɬsaŋ kʰija - nu

heavenly hound-COM sky hound - COM

The dogs from the heaven and the sky.

The question as to what makes the above lines different from the ordinary speech, can be answered only after considering the excerpt very keenly. There are terms (pre-modifiers which are essentially classical) added to the certain nouns which are not necessary in the ordinary conversation. The additional terms are never expected in the everyday conversation. Let us see below:

Table 1: Meaning Variation between Practical Language and Ritual Language

<u>Ordinary Speech</u>	<u>Mundhum Version</u>
<i>kʰam-bek</i> (earth/ land)	<i>iksa-din kʰam-bek-ma</i> (Earth)
<i>surit/sammit</i> (wind)	<i>surit kezəŋ</i> (air/ wind)
<i>wahit</i> (rainfall)	<i>pəŋgen-din wahit</i> (rainfall)
<i>japmi/məna</i> (man)	<i>mentʰa:m-gen nam japmi</i>

	(human)
<i>taṇsaṇ</i> (sky)	<u><i>təɾəŋ-diŋ</i></u> <i>taṇsaṇ</i> (firmament)

The above underlined terms are additional which create complexity in the meaning. They collocate with other preceding or following terms only to make high-sounding or sublime expression. Obviously, the underlined terms are out-dated (obsolete i. e. no longer in use at present vernacular) terms in the speech. If they occur separately, most of them have not got specific meaning. They are more often treated as bound morphemes (zero meaning) in terms of lexical meaning because they do not issue a particular meaning in isolation.

Symbolic Aspect

Thornley and Robert (2007) refer to the term 'symbol' as it is something that has a deeper meaning or that represents something else. "Symbol is a sign whether visual or verbal which stands for something," (Wales, 2001, p. 379). In discussing symbol in terms of literature, it is a way of transferring the abstract notions into animate or inanimate objects which in turn signify something or have a range of reference beyond itself. Thus a 'rose' in literature, is not merely a flower but symbolically it signifies abstract notion like 'beauty' 'life' or 'delicacy' according to the context. It is a kind of comparison between the abstract and the concrete in which one of the terms of comparison only suggested. In this point, Yeats (as cited in Tilak 1993, p. 170) views that lifeless things get the life and formless abstract notions get the form in symbolism. He means that 'courage' is an absolutely formless and abstract idea but it gets life and form through

the symbol of 'lion' for the lion stands as the symbol of courage.

While talking about the symbol in the Limbu Mundhum, careful readers can easily encounter with the symbols. In one of the episodes in the myth 'The Origin of Man' *Muzingna: Kheyongna*: tries to stop her young son *Susuwoengba: La:la:woengba*: from going to the hunting warning him that there are maidens in the North or in the South. But unfortunately, he arrogantly ignores his mother's suggestion and goes to the places where he is forbidden to go. Wherever he goes he meets the beautiful girls and they seduce him to have physical relation with them. Later on, all the girls come to know that their male partner does have at least four girls in relation. From this, every girl gets jealous of one another. No one is ready to manage him the necessary logistic support for hunting. He goes to the hunting without any thing. His hunting is not successful as he cannot chase animals because of hunger. One day, he dies of hunger. Now the maidens are the symbol of whirlpool (a quickly rotating mass of water in a river or sea into which objects may be drawn) which sucks down whichever comes near to it. On the other hand, the mothers are really the living goddesses who sacrifice their TODAY for their descendants' TOMORROW. Let us consider the following verse lines having the symbolic meanings:

6.a *je... sammet rak mukte kezɔŋ rak muktean*

je ... sammet rak mukt-ɛ kezɔŋ rak mukt-ɛ-an

VOC breeze FOC blow -PT wind FOC blow -PT pfG

She was constantly blown by the wind.

- b *mikki p^hekt-ε-t^{sh}i p^huŋwa: p^hektet^{sh}iaŋ*
 mikki p^hekt-ε-t^{sh}i p^huŋ-wa: p^hekt-ε-t^{sh}i-aŋ
 life bloom-PT-dPS flower -BAL bloom-PT-dPS-pfG
 They copulated.

In the above example, the terms *sa:mmet* and *kezoŋ* (wind or air) and *p^huŋwa:* (flower) are not for the literal meaning but for the symbolic meanings which symbolize as masculine potency and erotic youth respectively. It is so because the first mother *Muzingna:ma:* was supposed to have conceived by the 'wind'. Similarly, *p^huŋwa: p^hek-ma:ʔ* (literal meaning 'flower blooms') suggests 'coition'. Therefore, these usages of the terms are essentially symbolic.

Formal Aspect

Regarding the 'form,' Abrams (2000) has pointed out that it is one of the most frequent terms in literary criticism, but also one of the most diverse in its meanings. It may denote as genre or structure like a container or work as a combination of component parts matched to each other. But so far as the term formal is concerned, it is obviously related to the 'linguistic style'. In one of the distinctions, there are three kinds of expressions viz. formal, common (ordinary) and the informal. To decide the kind of expression is based on the choice of word, arrangement of word and also the length of the sentence (i.e. types of dictions as well as syntactic structures). In this regard, Wales (2001) holds the opinion that it is an important rhetorical principle governing style: the doctrine of fitness or appropriateness of style matched to genre, subject matter, characterization or

situation. She further says that the styles were usually formalized to major three types: grand, middle and plain. The doctrine of fitness affects the kind of language chosen particularly in respect of degree of formality. We tend generally to associate the literary language with formality whereas informality is an important factor in everyday use.

It is also better to mention a wide known saying by Thomas Carlyle (1795-1881) in the context of formal language. He would maintain that the 'language is called the garment of thought: however, it should rather be, language is the flesh-garment, the body, of thought'. We have also the dress code and the type of dress depends on the context and situation. Pointing to the nature of the literary language, Aristotle (385-323 BC) has viewed that poetic language must appear strange and wonderful; and, in fact, it is often actually foreign. Obviously, he is hinting at distinctive type of language used in the literary writings. Likewise, one of his followers, Aristophanes (c. 446-c.386 BC) also puts forward the similar view about the language of literature. According to him, 'High thoughts must have high language'. So, "poetry is the art of expressing noble thoughts in rhythmic melodious language," (Dave, Verma & Aggrawal, 1988, p. 405). They seem to hold the opinion that noble thought requires higher standard language.

Regarding the formal language in poetry, Wellek (1963) maintains the view that poetic language is a language within the language, language completely formalized. "Formalism views literature primarily as a specialized mode of language and proposes a fundamental opposition between the literary use of language and the ordinary use of language" (Abrams, 2000, pp. 102-3). Similarly, he quotes R. S. Crane's (1886-1967) view on the formal principle that it

controls and synthesizes the structure of a work - that is the order emphasis and rendering of all its component, subject matter, and parts into a beautiful and effective whole of a determinate kind. Regarding *Riddum* (the Limbu term it as Mundhum) of Thulung, Nicoletti (2006) states as "*Riddum* (Mundhum) possesses a highly formalized sacred oral narrative" (p. 35). The similar view on the Mundhum is expressed by Allen (1978). Allen (1978) maintains, "Ceremonial dialogues are delivered in a formal and rhetorical manner" (p.13). As we turn to the language of the Limbu Mundhum, even a single observation is enough to draw the conclusion that the language variety it employs is essentially distinct from the ordinary (vernacular/practical) variety used in everyday communication. In an ordinary mode of speaking the 'man' is called as '*japmi*' (Panchthare dialect) '*mɔna:*' (Phedape/Taplejungge dialect), '*na:pmi*' (Chhathare dialect) but in the Mundhum language, it has only one common term for all the four dialects that is '*ment^ham-gen nam japmi* ' 'sky' is just '*taŋsaŋ* ' but in the Mundhum it is '*təɾəŋ-diŋ taŋsaŋ* '. Therefore, these two examples reveal that the Mundhum language is highly formal which sets itself off the ordinary form.

Prosodic Aspect

Prosody is the term derived from Greek - '*prosodia*' which would mean 'a song to music'. Prosody in its long historical development has been conceived with different outlooks and emphases. In the sixteenth century, says Wales (2001), it was for correct pronunciation or it was treated as a part of grammar. Only in the late eighteenth century, it extended its range of meaning as versification. Abrams (2000) defines it as the systematic study of versification in poetry that is, a study of the principles and practice of meter,

rhyme and stanza forms. He further adds that it is sometimes used in the extensive meaning to include the study of speech sound pattern and effects such as alliteration, assonance, euphony and onomatopoeia. By these above given definitions and statements, we come to the conclusion that prosody is the scientific study for the systematic arrangement of the sound pattern in the verse lines. In the present context, the prosodic feature has a wide coverage of the linguistic activities like segmental sounds supra-segmental sounds and paralinguistic sounds; and here is the attempt to focus only on the following features in connection with the Limbu Mundhum:

Accent

It is a particular stress or force of the voice on certain syllable of words that differs than other unaccented syllables. In the case of the Mundhum verse, the accent occurs primarily on the last syllables or especially just before the caesura. Let us consider the following verse lines:

- 7.a *je... iksa pokse ro k^hambe:k pokse ro*
 je ... iksa poks -ε ro k^hambe:k poks -ε ro
 VOC earth become -PT ASS land become -PT ASS
 The earth was created.
- b *je... tɔɔŋ hiʔsiŋaŋ taŋsaŋ hiʔsiŋaŋ*
 je... tɔɔŋ hiʔ-siŋ -aŋ taŋsaŋ hiʔ-siŋ -aŋ
 VOC paradise turn -REF -pfG sky turn -REF -pfG
 They looked up the sky the heavenly sphere.

In the above lines, each line is made up of two short halves, separated by a pause (caesura). Each half line has two accented syllables at the end of the half usually in the same sound or letter. Each full line, therefore, has four accented syllables.

Rhythm

It is a regular sequence of stressed and unstressed syllables or vice-versa in a verse line. The general rule of rhythm refers to that only the major word class e. g. noun, adjective, verb and adverb receives the accent or stress and to the contrary the minor word class such as pronoun, preposition, article, conjunction does have the accent. But this is not always applicable in the poetic expression.

The rhythm of the Mundhum depends on primarily on accent and alliteration. In the above example 7.a and b can be recited as example here too. In 7.a the last two syllables are both accented and alliterative as well. e. g. 'pokse ro.' Likewise, the example 7.b the last two syllables are both accented and alliterative. e. g. *hi?sinan*.

Pause

In the Mundhum verse, we can notice the distinct pause in the middle of a line however it is not marked with punctuation while written. "Rhythmical pause is, says Cuddon (1998), used as equivalent of a caesura and thus it occurs during a line rather than at the end of it" (p. 753). He further states that this pause or break in a line is dictated by natural rhythm of a language. Let us consider the following lines:

8.a *je... tengo mendok?e b^ha:ŋ jola:ŋ mendok?e b^ha:ŋ*

je...teŋgo men- dok -ʔe b^ha:ŋ jo-la:ŋ men- dok -ʔe b^ha:ŋ

VOC gentle move npG-stumble-npG SUB BAL-firm
step npG-stumble-npG SUB

It may not stumble over as he moves ahead!

b je... aplun metammeʔ tansep metammeʔ

je ... aplun met -amm -εʔ tansep met -amm -εʔ

VOC good fortune wish -2P-IMP well-being wish -2P-IMP

Wish the newly created man be fortunate and prosperous!

In the example 8.a and b lines, there is no overt pause marked by the punctuation however, it is noticed during the recitation. In the example 'a' the pause occurs after the last syllable 'b^haŋ' and in the 'b' after the last syllable 'εʔ' respectively.

Verse

(Lat. *versus* > turning). The poetic lines are called verse because they are made up of certain number of syllables. When the fixed number of syllables is completed in reciting or writing, the poet turns to place under it. He does not continue to write up to the end of the paper's margin as in the prose writing. Let us see the example below:

9.a *k^huni mikki p^hektet^{shi} p^hunwa p^hektet^{shi}*

k^huni mikki p^hekt -ε -t^{shi} p^hun -wa p^hekt -ε -t^{shi}

they life bloom-PT-dPS flower -BAL bloom-PT-dPS

They two had sexual relationship.

9.b *abuŋ lar-ε ro saruŋ lare ro*

abuŋ la:r -ε ro saruŋ lar -ε ro

conception receive -PT ASS pregnancy receive -PT ASS

She was conceived.

In the given example, each line consists of ten syllables excluding the offbeat *k^huni* (they) of example 'a'. The offbeat is not counted as syllable in a verse line that is why it is termed as 'offbeat' suggesting out of 'beat'. However, an offbeat has an important role in retaining the rhythmical structure in a verse line. Referring to its (offbeat's) significance, Simpson (2012) opines, "In the initial position, an offbeat can act like a little phonetic springboard that helps us launch into the metrical scheme proper" (p. 16). Let us have a look below with the offbeat *k^huni* (they) in the first line:

k^huni mikki p^hektet^{sh}i p^huŋwa p^hektet^{sh}i

abuŋ lar-ε ro saruŋ lare ro

Rhyme

(Gk *rhuthmos*, from *rheo* < to flow) Generally, the term 'rhyme' is defined as the similar 'word' or 'sound' at the end of the two or more than two verse lines. Like the most classical verses, the Mundhum verse is also blank verse. This means the Mundhum verse does not have the external rhyme that is, the rhyme extending more than two lines. Thus, the Mundhum has only the internal or intra-line rhyme which is technically called as 'Leonine Rhyme'

tending a greater acceleration. Let us have the instance as follows:

- 10.a *samso* *k^hektulle* *ku-minj* *k^hektulle*
 sam -so *k^hekt* -u -lle *ku-minj* *k^hekt* -u -lle
 identity -BAL tie -3P -SUB his/her name tie -3P -SUB
 She/He named the baby.

- b *je... leʔwa* *pege* ro *sumla* *ni* *pege* ro
 je... leʔwa *peg* -ε ro *sum la* *ni* *peg* -ε ro
 VOC time go -PT ASS three month CTR go -PT ASS
 Three months passed.

In the given example, 10.a has 'e' sound rhyming and 10.b 'o' sound rhyming.

samso *k^hektulle* | *ku-minj* *k^hektulle*
je... leʔwa: pege ro | *sumla* *ni pege* ro

Each of two verse lines has been divided into two halves separated by bold vertical line. The last words (*k^hektulle/k^hektulle* - ro/ro) two halves are identical, hence they rhyme together but this type of rhyming scheme is intra-line rhyming known as 'Leonine Rhyme'.

While discussing on the rhyme scheme, it is important to consider that there are three types of verses on the basis of rhyming pattern. If the verse lines have equal number of syllables (stressed, unstressed or vice-versa) in regular rhythm with the similar sound at the end of the lines,

it is known as metrical verse. The second type of verse is blank verse in which the lines are of equal number syllables with regular rhythm like metrical verse, but there is not similar sound at the end of the lines. The rhyming is but the accidental case in the blank verse. The Mundhum falls in this second type of verse because its different lines are not found to rhyme together. The third kind of verse is free verse where there is neither regular rhythm of syllables of equal length lines nor is the rhyme scheme. See the differences among the three types of verse below:

Metrical verse	Regular rhythm	Rhyming lines
Blank verse	Regular rhythm	No rhyming lines
Free verse	Irregular rhythm	No rhyming lines

Alliteration and Assonance

Alliteration is one of the figures of speech which "consists in the repetition of the consonant letter at the beginning of two or more than two words in a verse line" (Tilak, 1993, p. 10). The repetition of the letter contributes to create the musicality in the verse line. This repetition of sound (alliteration) has become the basic feature of the Limbu Mundhum. The Mundhum being an ancient form of poetry, the accent and alliteration are inseparable elements. Regarding the ancient form of poetry, Long (1989) holds the view as, "indeed of all our earliest poetry depended upon accent and alliteration; that is, the beginning of two or more words in the same line with the same sound or letter" (p. 17). It is, moreover, alliteration and accent are essential elements for the rhythm and finally for the musical effect in the Mundhum.

Like alliteration, there is another element to add the musicality in the Mundhum that is the repetition of the vowel sound in any position (initial, middle or final) of the two or more words in a line. This vowel sound repetition is termed as assonance. Let us have a glance at the example of alliterative Mundhum verse below:

11.a *k^hunε k^hamd^zum nit^{sh}ε ro k^hamlep nit^{sh}ε ro*

k^hunε k^ham -d^zum ni -t^{sh}ε ro k^ham -lep ni -t^{sh}ε ro

s/he soil -BAL see -PUR ASS soil - clod see -PUR ASS

She looked for the soil.

b *sendo t^oogu ro selap t^oogu ro*

sendo t^oog -u ro selap t^oog -u ro

ask make-3P ASS inquire make-3P ASS

He asked and inquired of.

As we consider the above two lines we find that the example 'a' has the alliteration of the sounds /k^h, n and r/ and the assonance sounds are /u, a, ε and o/. Likewise, example 'b' has the alliterative sounds like /s, t^s and r/ and assonance /e/, o, u/.

Musicality

Music is so pervasive in our life but ironically it is less talked about. Nobody denies the fact that music has a power of the magic. It is very easy to see why a mother sings as she is swinging her baby in the cradle. Let us ask ourselves about the moment and place; what it would be like where there is

no music in our life. The life without music is undoubtedly, beyond the imagination. The effect of music is not limited to any age, any geography; moreover, its influence extends beyond the human beings but enters into the domain of the whole living things. Yet the thing is vital and around us, it is perhaps the human nature we rarely care about it. Say the air- it is around us and it is vital too but man seems to be less careful about it. It is seldom the subject of the discussion. The case is exactly the same especially with the music of the Mundhum. Dozens of books have been written on the Mundhum but none seems to refer to its musicality, its power, or its rationale. Candidly speaking, musicality in the Mundhum is its vital element/aspect with which it is surviving to date. Had it not been the music in it, the Mundhum must have disappeared many centuries ago. Music thus possesses such a vital quality that can cope with lofty noble thoughts, feelings and dreams in a rhythmical melodious pattern. When the feelings are set to music it aspires to eternity. Very simple reason of being so is that it has a unique power of attraction penetrating the psyche and hence a long lasting impression in the mind. This very quality has given the Mundhum a vitality, liveliness and eternity. It is better to mention Parsons et al. (2008) view about music as:

The urge to make music is ancient; and it is essential part of all cultures. Music is thought to be the oldest form of humankind has found for expressing its feeling. It can affect emotions making people dance and cry or make repetitive work easier to bear. It is played whenever there is celebration from a harvest to wedding. Essentially, all music is made from

sounds called notes organized into patterns of melody (tune/tone) and harmony. (p. 587)

Musicality, as we commonly know about it, is a pleasing sound produced by the vibrations. The term vibration is not restricted to only vocal chords' vibration but it denotes the vibration from any instrument whether it is produced by beating, striking, pressing, friction or blowing. But the basic thing for the music is that the produced sound must be sweet, pleasing and melodious as well. About the music, in Oxford Dictionary defines music as 'Sounds that are arranged in a way that is pleasing or exciting to listen to'.

Contrary to our common assumption, there are harsh sounding doggerel verses too, but their purpose is something else. In its foundation, there arose the movement popularly known as 'punk' in between 1970s and 1980s decades in America. That harsh sounding music was meant to protest against the government about the existing unemployment problem. Following years the 'punk' happened to be developed as 'punk tradition' spreading far and wide.

Again there are also mythical references of music like "The Pied Piper of Hamelin" by Robert Browning (1812-1889) and "Orpheus" by William Shakespeare (1564-1616) or John Fletcher (1579-1625) whose music was so powerful and enchanting not only to the human beings but also the wild beasts. On the other, we have the example of notorious music "The Gloomy Sunday" composed by the Hungarian poet Laszlo Javor (1903-1992) and sung by Rezso Seress (1925-1968). It is notorious because it is blamed for provoking the young people to commit suicide and many took their own lives after listening to this music. Referring to

the power of music, Frith – a British sociomusicologist (b. 1946) mentions Johnson's thought that through the music, dreams are unveiled, souls exorcised, tensions canalized and strength realized.' So, the musicality has put life into the Limbu Mundhum making its perennial life.

Rhetoric

Rhetoric is concerned with the way of language use. It is a skilled speaking/writing in order to persuade the audience/readers with the point or topic the speaker has taken up. According to Aristotle, (as cited in Abrams, 2000, p. 268) rhetoric is an art of "discovering all the available means of persuasion in any given case". He has focused on the means and devices an orator uses to have intellectual and emotional effect on the audiences which will then convince them with the subject taken by the orator. Likewise he adds that in a broad sense rhetoric can be described as the study of language in its practical uses, focusing on the persuasive and other effects of language and on the means by which one can achieve those effects on audience or reader. Similarly, Bose and Sterling (1997) opine, "Rhetoric aims at the beauty and force of style". The writers use different techniques in making their expressions rhetorical. For example, Plato in his writing "The Allegory of the Cave" uses the types of rhetoric as 'allegory' and 'dialogue'. By using these two rhetorical techniques he has presented his complex thought in a clear-cut manner. The other writers have used different techniques as aphorism, comparison, contrast, parallelism, definition, process explanation, narration, description, exemplification, classification and division, origin-development, and cause-and-effect.

In fact, the term 'rhetoric' has now come to be used in modern linguistic and literary theory in senses which reflect

current rather than traditional perspectives. So for Leech, for example, rhetoric is a set of conversational principles and maxims, interpersonal and textual, and for Jordan, it refers to principles of information structure and signaling strategies (rhetorical structure theory). Any discourse, either conversational or textual employs the rhetoric because the ultimate aim of discourse or text is to persuade the readers with the point taken. So, the discourse may take up different types of rhetoric depending on the nature of the topic or matter.

When we turn to the Limbu Mundhum and consider about the rhetoric it has used, mainly we find 'parallelism' in terms of diction and syntactic structures. The rhetoric 'parallelism' refers to the equality of meaning level and sentence structures. Parallelism in terms of lexical level is maintained by presenting the words equal in their gravity of meaning and the number of syllables. For example, *tutu-gen tummjahan, jakla-gen suhan-se*.

(Source: Kainla, *Limbu-Nepali-English Dictionary*, 2059 BS/2002 AD)

The underlined words are the base words and both words have the same meaning 'gentlemen'. The preceding terms of the base words have occurred only to raise the height, weight, dignity and sonority of the expression. When these preceding terms like '*tuttugen*' and '*jaklagen*' occur in isolation, most often, they are like bound lexemes. Even if they give meaning, the meanings are entirely irrelevant to the base words. For instance, the word '*jakla*' has its literal meaning as 'small bush' or 'wild arum lily'.

Now, let us see the Mundhum's rhetorical parallelism as follows:

12.a *kʰɛnɛ tendi sɪsə kɛrɛʒo mɛntʰɪn kɛrɛʒo*

kʰɛnɛ tendi sɪsə: kɛr -ɛʒ -o mɛntʰɪn kɛr -ɛʒ -o

you (s) in the future young reach-IMP-VOC matured reach-IMP-VOC

May you be young and be matured in the future!

b *je... kʰɛnɛ iksa kʰɛmdɛʒo kʰambɛk kʰɛmdɛʒo*

je... kʰɛnɛ iksa kʰɛmd -ɛʒ -o kʰambɛk kʰɛmd -ɛʒ -o

VOC you(s) earth suit-IMP-LOC land suit-IMP-VOC

May you be suitable being for the earth!

These two lines (example 12.a and .b) appear to be parallel in terms of syllabic structure, intra-line or interline rhyming pattern as:

kʰɛnɛ tendi sɪsə: kɛrɛʒo, mɛntʰɪn kɛrɛʒo

je... kʰɛnɛ iksa kʰɛmdɛʒo, kʰambɛk kʰɛmdɛʒo

The terms *je* and *kʰɛnɛ* and *tendi* are generally considered to be the items of offbeat. Leaving these 'offbeat' items, the main part of the verse consists of five syllables in each half. Hence, the core part of the verse becomes like:

sɪ-sa kɛ-rɛ-ʒo, mɛn-tʰɪn kɛ-rɛ-ʒo (May you (F) be matured and young !)

ik-sa kʰɛm-dɛ-ʒo, kʰam-bɛk kʰɛm-dɛ-ʒo (May you be suitable for the earth!)

The next rhetoric, the Mundhum has embodied is that most of the discourses are in the address form. This can be called as a dramatic monologue. The person is presenting his expression forcefully through monologue. He is addressing both the mortal beings as well as the supernatural beings. The expressions are short, precise and pointed. The above example is right enough to prove this rhetorical device. Basically, the poetic expression has involved partial repetition whether of metrical patterns, rhymes or sentence structures (Traugott and Pratt, 1980). In the above example, there are words repeated in both intra-line and interline levels. e.g. 'kereʔo' and 'k^hemdeʔo' are the words repeated in intra-line level and 'k^hene' and 'εʔ-o' the examples of interline repetition. This kind of repetition seems to aspire towards the condition of music. The lines are precise so as to complete reciting within a single breath.

Figurative or Language of Embellishment

The Limbu Mundhum is graceful in its form and recitation. It has made use of figures of speech for its decorative purpose. The Mundhum language has been beautified as to make its form splendid and rhythm sonorous. Figures of speech are the processes of breaking away from the established standard of language. Figurative language appears to be nonsensical from the literal level of meaning. For example, William Wordsworth's poem "My Heart Leaps Up When I Behold", in one of the lines, it is "The child is father of the man". While considering this line from literal level, this is absurd and meaningless. But from the figurative level, this is epigrammatic expression. According to Bain (1866), epigram is an apparent contradiction in language which, by causing a temporary shock, rouses our attention to some important meaning underneath. The

Mundhum has also employed various types of figures of speech to achieve certain effect in the reader or listener's mind. Let us consider one excerpt from Kainla's (1991AD/2048 BS) "*Limbu Jatima Kokh Pooja*" below:

- 13.a *"allo kəŋ ɡɔ, tiŋ tiŋ mɛndokʔe*
 nahen mɛndokʔe, miksun mɛndokʔe ro
 kəŋ sigi kʰekʰuŋ sonam, mata imeʔt kʰekʰuŋ
 tʰo kɔɔ ta:ŋsa:ŋ kʰekʰuŋ, jo kɔɔ iksa-aŋ kʰekʰuŋ
 tadigen sepmaŋ mɛn-dʒɔnʔe, lahigen sepmaŋ
 mɛndʒɔnʔe

Trans:

"Now jealousy and envy may not affect/come

I tie the spirit and soul with speech

I tie the sky and the earth

May the vision's head not bow down!" (By researcher)

These above lines are figurative by the use of metaphor. The abstract notions like jealousy and envy have been treated as if they have lives like ours. In one way, they are metaphors in the others, they have been personified. The rest thing is that the persona 'I' is tying the spirit and soul as if they are concrete objects or animate things. Similarly, the land and the sky are also being tied by the speaker (persona). The last line is essentially metaphorical expression that points out 'the vision (dream) head should not bow down'. Here, the vision is implied as human being with the head up.

When one goes through the Mundhum s/he easily comes across with the idea that Mundhum embraces varieties of clues of the language embellishment. The term 'embellishment' is one of the four elements of the stylistics. This term, according to Jefferson and Robey (1984), takes the form of assumption that writing is automatically made beautiful through the addition of certain standardized linguistic ornaments of which are the best known are the various poetic figures: metaphor; antithesis, hyperbole and the like. Mundhum being a classical writing is filled with such linguistic ornaments. The use of ornament is viewed strictly in its relation to the tone or level required by the writing in accordance with the principle of decorum. Personification, onomatopoeia, imagery, allusion and simile have been massively used in it. Consider the following piece of *Sa:ppok Chomen* (a Limbu rite in which the worship is held for well-being of the pregnant and successful childbirth) Mundhum by Kainla (1991 AD/2048 BS):

- 13.b *je... nam-saŋ kottu-o tʰek-saŋ kottu-o*
 tʰaŋ ti-diŋ ti-diŋ kottu-o
 tʰaŋ tʰaŋ jep-pit kottu-o
 kɔn-gɔ tʰo sodʰuŋ men-tʰɔp-ʒe ro
 wa-lɔk men-tʰɔp-ʒe ro
 allɔ sodʰuŋ pʰuŋ he ro

Trans:

“Keep it (spirit) safely and cuddle well,
 Up and high-up as the glowing moon,

Keep it up standing firmly,

Let the ocean of life not dry away,

Let us fill its life's ocean with water." (By
researcher)

With much care, multiplicities of linguistic ornaments have been employed in this given stanza. The 'spirit' has been conceived as a baby which should be held close one's own arms as a way of showing love and affection. That spirit should be held high up as the height of the moon. The spirit's height and the moon's height have been compared using the figure of speech 'simile'. 'The ocean of life' is metaphorical expression. The life an abstract notion has been mapped in ocean, thus it is a special metaphor. Moreover, the expression 'the ocean may not dry away' is the overstatement which is known as hyperbole. Likewise, the last line feels like paradoxical because 'the life's ocean' is itself filled with water, ocean itself a very large mass of water. So the question is as why to fill the ocean with water. The water is life-giving substance, cool, deep, and valuable/precious thing such as pearls and shells producing matter.

Obscurity

Obscurity is sharply felt on the part of the Mundhum understanding by the Limbu native speakers. This is the reason as to why the Mundhum is aloof from the most of the native speakers. Furthermore, it is limited to a handful of the Limbu '*Pheda:ngba:*' (priests) and the Mundhum '*Sa:mba:*' (person with sound knowledge of the Mundhum). But surprisingly, these *Pheda:ngba:* and the Mundhum *Sa:mba:* are reluctant to share and handover the ideas to the inquisitive

Limbu native people. It is needless to say that the Mundhum has become as an obscure and strange for the majority of the native speakers. The priests further mystify it saying that it is the language of deity but not the language for ordinary speech. While observing the so-called divine language, the ordinary speakers constantly trip over the stumbling blocks going through the Mundhum language. Especially, the marks of obscurity according to Cuddon (1998), are an elliptical style (loose syntax, anacoluthon i.e. *missing grammatical sequence*, asyndeton i.e. *absence of conjunction between parts of a sentence*), recondite (i.e. *little known or obscure*) allusion and reference, archaic or ornate language and private or subjective imagery. Similarly, the term 'hermeticism' also suggests obscure, difficult poetry in which the language and imagery are subjective and which the music or suggestive power of the words are of as great an importance as the sense.

The Mundhum Beyond Intelligibility to Commoners

The Mundhum has a long tradition of the oral recitation in the Limbu community. Most of the Mundhum versions get expressed through the verse form. It is generally regarded that poetic (verse) form is the tight universe of the sonic texture and the meaning. Along with this, there are other certain reasons as to why the Mundhum language feels to be obscure and daunting to a larger number of the Limbu natives. In this section, specific issues of unintelligibility and its crucial role in holding unity among different dialects' speakers are discussed underneath.

Multiple Terms/Forms for Same Subject/Object

Before entering the content, let us be clear about the notions such as 'subject' and 'object'. They are being

discussed in terms of grammatical properties understood as agent and patient, or sender and receiver, or actor and patient respectively. It is customary that the same thing (i.e. subject/object denoting) or notion is perceived differently depending on the context, situation and attitude. It is said that the Hindu god Bishnu has thousand different ritual names in Sanskrit. The Hindu people say "*Bishnu ka sahashra na:m*" which translates as 'Bishnu has thousand names'. The inference is that the ritual language often uses multiple forms to denote the same thing or the same entity. Like the ritual language Sanskrit, the Limbu Mundhum makes use of multiple terms for the same thing, object or notion. For example, the 'sun' in ordinary speech form is '*na:m*' but this '*na:m*' in the ritual language is referred to in five different forms. Likewise, the term '*ta:na:m*' (morning) has four different forms of as below:

Table 2: Ordinary Speech Form and Ritual Form

Ordinary speech form	Mundhum (Ritual) form
<i>nam</i> (sun)	<i>miwa len-d'oma</i> <i>miwa ku-na:m</i> <i>len-da:ŋ-gen nam-ba</i> <i>nam-d'iri nam-lak</i> <i>nam-d'uy nam-lak</i>
<i>tanam</i> (morning)	<i>tant^{so}-diŋ taʔam</i> <i>ta:nt^{so} saʔ nam</i> <i>talelle ta nam</i> <i>tage tak nam</i>

In actual speaking or writing synonymous terms are really not such straightforward entities which appear in the dictionaries of synonyms and antonyms. The case is that there is no absolute synonym or antonym of a word. Giving the argument towards the synonymous words and their respective meanings, John Haynes (2014) states, "although two words may be very similar in meaning, there are almost always differences of nuance, differences of impact on a listener or reader" (p. 3). Furthermore, he gives reason that the so-called synonyms are never quite equivalent we cannot simply say that style is 'same meaning different words'. He means that a word cannot be total synonym or antonym of another word. For instance, the phrase *miwa len-d'oma* and *nam-d'urj na:m-lak* cannot occur in the context and utterance structure just as *donkey* and *ass* or *murder* and *assassinate* do not occur in the same context and the listener/reader.

Multiple Appositive/Modifier Words for Same Headword

The terms 'appositive' and 'modifier' are essentially the matter of style in terms of speaking and writing. Apposition is generally defined as "the grammatical description for a sequence of units which are constituents at the same grammatical level, which have an identity or similarity of reference" (Crystal, 2003, p. 31). In other words, it is the noun which is followed by another noun or phrase, and that renames or identifies it. Apposition provides information of noun or pronoun which is either essential or additional. e.g. '*Ta:gera: Ma:ng, Ningwa:plu Ma:ng*'. Here in the example, the two phrases separated by comma (,) are in the appositive relation. They can replace to each other.

Unlike noun appositive, modifier is broader in terms of its use. The modifier includes adjectives, adverbs,

participles, articles, possessive pronouns, clause and the interjection in the sentence. The modifiers are of two kinds: pre-modifier and post-modifier coming before and after the modified word respectively. In the expression *Lachchha: Yamba: ya:pmi phung i:t-o* 'a big man in the garden', *Lachchha: Yamba: (a big)* and *phung i:t-o (in the garden)* modify the same noun *ya:pmi (man)*. *Lachchha: Yamba: (a big)* functions as the pre-modifier whereas *phung i:t-o (in the garden)* functions as the post-modifier. The word being modified *ya:pmi (man)* is termed as the 'headword'.

Now let us turn to the Mundhum language which rarely uses the headword without its appositive/modifying word. This means the headword most often co-occurs with modifying word. Again the same headword takes multiple modifiers. Let us see the example below:

Table 3: Meaning Difference between Practical and Mundhum (Ritual) Language

Ordinary speech form	Mundhum (Ritual) form
<i>mikwa</i> (tear)	<i>tʰɔmen-din mikwa</i> <i>isen-din mikwa</i> <i>merin-gen mikwa</i> <i>sa-merin mikwa</i>
<i>tʰɔk</i> (body)	<i>tʰɔmsa:n-din jam-be</i> <i>abu-din/gen ku-dʰɔk</i> <i>kappa jam-be</i> <i>nasin-gen tʰɔk-la</i>

The variation of the modifier indicates the variation in the context. The all modifying words of the headword *mikwa* 'tear' cannot occur in the same context. The modifier 'merin' refers to sorrow or lamentation. Likewise, 'isen'

presumably denotes reminiscence or symbol or souvenir and '*tōmen*' literally means sharp or critical.

To talk about the use of multiple modifiers and appositions, they aim at achieving certain stylistic effects. In this regard, Wright and Hope (2005) maintain as, "by including so many modifiers, the description becomes pedantically accurate" (p. 8). They further specify that such description can tell the listener/reader as what kind of character is, what physical setting is, or what sort of participant is being addressed right at the time of speaking.

Deviation in Usual Meaning and Structure

The term 'deviation' generally refers to the process of departing from usual or accepted standard. The language type used in the literary or more specifically the poetry is markedly differs from the ordinary vernacular variety. The poetic language does not necessarily follow the ordinary norms of grammar. The violation of the accepted norms in poetic language expression occurs in three different aspects. The primary one is phonic texture. "The violence here consists of foregrounding of the phonic aspect of ordinary speech, which in normal communication remains subservient to the referential set of utterances," (Jefferson, 1984, p. 37). This means that we do not sing in ordinary communication. The verses of a poem are recited (uttered with musical tune) but not just read or spoken. In this way, the recitation or chanting psalm, hymn is essentially different from simple speaking. "Poetry is speech organized in its entire phonic texture," (Erlich, 1980, p. 212). Thus, there occurs sound deviation in the poetic language.

The next deviation occurs in the semantic (meaning) system. In poetry, it is a general case that the words do not suggest their primary or literal meaning rather they provide

the figurative meaning. For example, when you point to a bull and say 'it is a bull', it is denotative or literal meaning, but you point to a 'young man' and say 'it is a bull', at such remark, you simply do not get its intended meaning from the primary meaning. In this regard, Jefferson (1984) opines, "poetry differs from ordinary language in that it activates the secondary or collateral meaning of a word simultaneously, a strategy which would disrupt ordinary communication, which depends on the ambiguity through there being only one functional meaning for a word" (p. 38). Here, Jefferson hints at not the literal meaning but the metaphorical meaning. Similarly, Eikhenbaum (as cited in Jefferson 1984) holds the opinion that "as words get into verse; they are, as it were, taken out of ordinary speech. They are surrounded by a new aura of meaning". He (Eikhenbaum, 1965, p.129) means that as the word is used in the figurative sense, the word leaves its primary meaning and rises up to its secondary meaning.

While talking about the Mundhum, it makes use of the ordinary lexical forms too, but they are semantically deviated from their usual meaning. Let us consider the following example:

Table 4: Meaning Difference between Practical and Ritual Language

Ordinary speech form	Mundhum (Ritual) form
<i>ja:ŋsa:</i> <i>kund^he</i> wealth, property	<i>ja:ŋsa:</i> <i>kund^he</i> what, how
<i>ja:ŋben</i> a kind of moss	<i>ja:ŋben</i> lap
<i>sed-o</i> beer in its initial stage	<i>sed-o</i> move or turn
<i>pehi</i> placenta	<i>pehi</i> dance in circle/fly

The above example shows that the same lexical items are in both situations but their meanings are vast different.

The third kind of deviation is concerned with the word order in the sentence structure or more specifically the poetic expression. The general statement making sentence in the Limbu language is similar with that of the Nepali language in which the sequence is 'SOV'. In the case of poetic structure, the verse lines do not always follow the ordinary norms of grammar. The poetic utterances may use any kind of word combination or word order. To make the matter clearer, word combination refers to which word can be combined with which others. This case is related to the selectional restriction rules which consist of anomaly, contradiction and tautology. But the case of word order is concerned with mere arrangement of words in the linear sequence regardless of selectional restriction rules.

Repetitive Form and Function (Paired Expression)

Repetition is a literary device that involves intentionally using words or phrases for effect, two or more than two times in a speech or written work. For repetition to be noticeable, words or phrases should be within close proximity of each other. Repeating the same words or phrases in a literary work of poetry or prose can bring clarity to an idea and/or make it memorable for the audience/reader. This can generate greater focus on a particular subject and intensify its meaning. By that, it readily adds the power of persuasion to the listener with the point one has taken up.

In literature, there are two types of repetitions namely anadiplosis and anaphora. Anadiplosis refers to the repetition of words and phrases at the end of line or utterance. Similarly, anaphora is concerned with repeating

the words or phrases in the initial position of the successive lines of verse.

The Mundhum expression most often repeats similar or synonymous lexical items in the first half and second half of the same verse line. This case is briefly discussed under the sub-sub-headings below:

Repetitive Form

The Mundhum is characterized by its paired expression or binominal expression. The occurrence of single noun or headword alone is rare in the Mundhum expression. For instance, when there is the occurrence of *kʰambe:k* (earth), it is usually preceded by the appose word/modifier *iksa*, thus the paired expression is *iksa (-diŋ) kʰabe:k* denoting the meaning 'earth or land'. Again this expression *iksa (-diŋ) kʰabe:k* is put to the recitation, both the headword and its apposed/modifier or mirror image become the subjects of an identical verb in two different halves of a verse line. Consider the example below:

14. a *je... iksa pokse ro kʰambek pokse ro*

je... iksa poks -ε ro kʰambek poks-ε ro

VOC earth become-PT ASS land be-PT ASS

The earth was created.

- b *je... tɔɾŋ hiʔsiŋaŋ taŋsaŋ hiʔsiŋaŋ*

je... tɔɾŋ hiʔ-siŋ -aŋ taŋsaŋ hiʔ -siŋ -aŋ

VOC paradise turn-REF-pfG sky turn -REF -pfG

They looked up the sky the heavenly space.

This is the recital form. When in the sermonized (e.g. sermon is found in the intermediate stage between 'speech' and 'oral poetry') form, the paired expression appears in real pair like *iksa (-din) k^habek*, and *tɔɔŋ(-din) taŋsaŋ*. Let us see the sermonized version below:

<i>iksa (din) k^hambek pokse</i>	(The earth was created.)
<i>tɔɔŋ(din) taŋsaŋ pokes</i>	(The sky was created.)

The obvious difference that lies between the two types of expressions is the structure. In the sermonized expression, the headword is preceded immediately by its appositive/modifier whereas in the recitation, the headword and the modifier each forms sentence as being an independent 'subject' of an identical verb like *pokse*. In other words, the clause has been repeated with either of the two appositives missing. One line of the sermonized version has been lengthened by addition of the particle/clitic 'ro' in each half along with the repetition of the verb *pokse*. About the occurrence of the offbeat 'ro' has already been mentioned earlier. The headword and its modifier linking suffix <-din> has been dropped in the recitation form in order to maintain syllabic as well as sonic balance.

Function of Repetitive Forms

Maintaining the Balance at Different Linguistic Levels. "The most enduring definition of poetry is that the poem, like any other assembly of words, supplements the use of grammar and syntax with another system of organization: the poetic line" (Bradford, 2005, p. 14). Bradford further says that the poetic line draws upon the

same linguistic raw material as the sentence but deploys and uses this in a different way. The different way refers to alliteration (i.e. consonance and assonance), regular rhythm, rhyme, lexical items and expressive patterns in general.

Linguistic items are repeated in the Mundhum verse solely with a view to maintain balance at different levels i.e. rhythmical, syllabic, semantic, lexical, sonic pattern and above all the syntactic structure. e.g.

15. a *allɔ tʰo saŋ ɡɔppʰi-ɡɔppʰi nawama tʰɔŋ tʰo*

allɔ tʰo saŋ ɡɔppʰi-ɡɔppʰi nawama tʰɔŋ tʰo

now above tip pleasant view point top above

Now up in the pleasant place,

b *liŋ ɡɔppʰi-ɡɔppʰi nawama tʰɔŋ tʰo*

liŋ ɡɔppʰi-ɡɔppʰi nawama tʰɔŋ tʰo

high green altitude pleasant view point top above

Up above in greenery.

In the above given verse lines vowel sounds /a/, /ɔ/, /i/, /o/, have been repeated. Likewise, the consonant sounds such as /tʰ/, /pʰ/, /g/, /p/ have been repeated but except /g/, the rest sounds are not alliterative ones because only the word initial consonants are known as alliterative consonants. However, the recurrent position is not considered with the vowel sounds i.e. they may occur at any position (or initial, middle or final).

While turning to the lexical level, the term *ɡɔppʰi* is found to be internal (intra-line) repetitive word whereas *tʰo*,

nawama, and *t'oŋ* are the extra-line repetitive words. In the example 15. a, the first terms *all'o t'o* are known as "offbeat, which as Simpson (2012) opines, can act like a phonetic springboard that helps us launch into the metrical scheme proper" (p. 16). Excluding the offbeat from the line, the both lines have equal syllables and words. The only different words are *saŋ* and *liŋ* that is, the first line has *saŋ* and *the* subsequent line has the lexical item *liŋ*.

Ensuring/Establishing the Tone in the Expression.

The term 'tone' in the literary field generally refers to the writer's attitude towards the subject matter or the audience of a literary work. Having conveyed this attitude through tone, the writer establishes particular relationship with the audience that, in turn, influences the intention and meaning of the written words. The writers may use many different ways to convey tone. Among many techniques, repetition is one of the powerful means to ensure the tone in the Mundhum because the recurring items make it easy to understand not only the words as they are printed in the work but also their meanings as intended by the narrator, writer or the character. Here are some common examples of tone used by the writers are nostalgic, satirical, ironical, melancholic, serious, persuasive, assertive, inspirational, decisive and the like. e.g.

16.a *peŋi p^haktusiaŋ jobaŋ p^haktusiaŋ*

peŋi p^hakt -u -si -aŋ jo-baŋ p^hakt-u-si-aŋ

speech offer-3P-nsP-pfG BAL-word offer-3P-nsP-pfG

He gave the words to them.

b *k^huŋe jaŋsa t'okabe kuŋd^he t'okabe b^haŋ*

k^hunε jaŋsa t'ok-a-be kund^he t'ok-a-be b^haŋ

s/he what do-1-PCLE-how do-1-PCLE SUB

S/he could not decide what to do the next.

In the given example above, the terms '*pele*' and '*joban*' semantically repetitive terms because these two terms have the synonymous meaning referring to 'speech' or the words of promise. The next line also consists of two apparently seen different words e.g. *jaŋsa* and *kund^he* but having the similar meaning. This line expresses about the confusion in making decision. The first line refers to the promise of help, and the next is about falling in the dilemma or not being able to decide what to do the next. From these given verse lines it is inferred that the narrator is conveying his/her indecisive tone.

Enhancing the Musicality. The first basic element or property of the Limbu Mundhum is verbal music. In the Mundhum, the verse lines have been chosen the words of delightful sound and have been arranged them in such a manner that they together produce what is called 'word music'. But one thing, one should think is that the verbal music does not depend only on the musical sounds of the words but also rhythm. The music of poetry is produced by combination of lovely rhythms with sweet sounding words. Certain linguistic items such as rhythm, vowel and consonant sounds, onomatopoeia and alliteration are deliberately repeated in order to enhance the musical quality of the verse. Let us consider the following examples:

17. a *k^hunε ment^ham t'ogusi japmi t'ogusi*

k^hunε ment^ha:m t'og -u -si japmi t'og -u -si

s/he human make-3P-nsP human being make-3P-nsP

He created human beings.

b *jukp^huŋ ambeknen lo sawaŋ ambeknen lo*

jukp^huŋ a- m- bek -nen lo sawaŋ a- m- bek -nen lo

forest 1-NEG-go-NEG-ASS hunting 1-NEG-go-NEG ASS

Simply, no one goes for hunting.

One obvious fact about the Mundhum verse is that almost every line consists of end-rhyme scheme. The end rhyme refers to the verse line that occurs at the end of it. The next important thing is that the end rhyme does not require the two subsequent lines rhyme with each other or rhyme together. Let us consider the end rhyme scheme in the Mundhum verse;

k^hune ment^ham t^ogusi | japmi t^ogusi

jukp^huŋ ambeknen lo | sawaŋ ambeknen lo

In the given two verse lines, every line consists of two halves. The last word of the first half rhymes with the last word of the second half but first line and the second line do not rhyme together because the final word of the first line is *t^ogusi* whereas the last word of the second line is *lo*. Hence, *lo* and *t^ogusi* do not rhyme together. Apart from the end rhyme scheme, there are other elements such as regular rhythm, repeated words, consonant and assonant sounds (alliteration) to enhance the musical quality of the verse.

Controlling the Action in Right Way. It is said that 'music is magic' and like this view, there is also popular quip that "the magic of the tongue is the most terrible magic of

all". When we consider about the magic performance, we find that the sounds are combined in such a manner that it creates very different effect in our psyche, our perception and the mind. These sounds (linguistic sounds/phonetic elements) in the right combination should be accurately uttered/chanted/recited so as to get the right effect. This is the reason that the mantras or other classical religious texts resist the further linguistic changes occurred over the time. Such texts are not really modifiable because a slight change in them can result in ineffectiveness.

The repetition serves an important function: the rhymes help to control the action to the right track, just like repetitive dialogue chants of labors at work, child bumping the ball against wall. There are many situations where the only apparent reason for a use of language is the effect the sounds have on the user or listeners. Regarding the power and function of rhymes and rhythms, which usually include the repetitive linguistic properties (items), Crystal (2007) states as:

The belief that words control objects, people, and the spirits can be seen in the use of magical formulae, incantations, litanies of names, and other many rites in black and white magic and in organized religion. The language is thought to be able to cure sickness, keep evils away, bring good to oneself, and harm enemy. Such language usually has to be used with great exactitude; if an effect to be obtained: meticulous attention is paid to pronunciation,

phraseology, and verbal tradition. There often has to be a great deal of repetition in order to intensify the power of words. (p. 8)

Let us consider the repetitive linguistic aspects in the following Mundhum verses with important function to control:

18. a *je... sawa pekille jetjen pekille*

je... sawa pek-ille jet-jen pek-ille

VOC jungle go-SUB eight days go-SUB

When it passes the eight days,

b *je... pegi pekille p^hanjjen pekille*

je... pegi pek-ille p^ha:ŋ-jen pek-ille

VOC ninth go-SUB nine days go-SUB

When, it passes nine days.

The above example involves the two verse lines which seem to have repetitive end rhyme for counting the number just as "children skipping in a school playground to chant: Shirley Oneple, Shirley Twople, Shirley Threeples ... and so on up to Shirley Tenple" (Crystal, 2007, p. 11). Though the children's chant seems to be nonsense, it performs an important function: the repetitive rhythms help to control the game and the children plainly take great delight in it.

Organizing Linguistic Items for Easy Memorization.
The process of repetition is done specially for organizing

linguistic units for easy perception and memorization. But the question is how to organize the linguistic units for easy recalling. In this case, one should be aware of the fact that "most words in a language belong to lexical sets or semantic fields" (Tickoo, 2011, p. 202). The words' set or semantic fields can differ from broad and inclusive classes e.g. 'living things' to narrower set like 'wild animals'. In the same way, lexical set can belong to process that is, the words related to the creation of the first man; to topic i.e. the articles or paraphernalia of certain rites; and other great many meaning, style or the function-based categories. Let us see the example below:

- 19.a *je... sikkum pir-u isik niywa pir-u isik*
je... sikkum pir -u isik niywa pir -u isik

VOC thought give/PT-3P according to idea give/PT-3P
 according to

According to idea and thought given to them,

- b *kaiʔk sahaʔ-le sodʰok sahaʔle*
kaiʔk sa-haʔ-le sodʰok sa-haʔ-le

blood relation offspring-p-ERG incestuous offspring-p-ERG

Born from the incestuous relationship,

These Mundhum verse lines above refer to the god's admonition and the evil brought by the incestuous relationship. The terms *sikkum* (idea) and *niywa* (thought) are related to the counseling whereas *kaiʔk* (relationship/kinship) and *sodʰok* (blood relationship) are associated with the kinships. From the examples above, it is

clear that the lexical items used in the verse line are interrelated in terms of the lexical set or the semantic field. The lexical repetition occurs within the words which are in some way related to each other so that they could be memorize for a long time as well as easy manner.

Achieving Cohesion in Phonic and Syntactic Pattern. "Cohesion in poetry is usually discussed in terms of repeated refrains, regular stanzas, rhymes, alliteration, meter, and similar devices," (Traugott and Pratt, 1980, p. 21). Although these are basic elements for the cohesion in poetry, Roman Jakobson (1960) pays attention towards the less discussed linguistic features such as different linguistic elements or different levels of grammar i.e. parallels between meaning and sentence structure or between sentence structure and sound structure. He describes the phenomenon of cohesion as, "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination," (as cited in Traugott and Pratt, 1980, p. 22). Jakobson (1960) prefers to convey the matter that the cohesion in poetry achieved through rhyme, rhythm and assonance, are usual and superficial. He opines that more complex kind is the cohesion created by interaction of phonological patterns with meaning patterns. Thus, repetition is essential specially for achieving cohesion on the sound as well as syntactic patterns with the meaning patterns. See the example below:

20. a *sikkum nakseni ninwa nakseni*

sikkum nak -se -ni ninwa nak -se -ni

thought beg-PUR-EMPH idea beg-PUR-EMPH

In order to have idea and thought,

b *mud^huŋni mɔjɛ tʰɛʒjani mɔjɛ*

mud^huŋ ni mɔj-ɛ tʰɛʒja ni mɔj-ɛ

complain CTR utter-PT back biting CTR utter-PT

To have back biting or killing other character by gossiping,

In the verse lines quoted above, the cohesion created by the repetition /n/, /m/, /a/, /e/, /i/, /ɔ/, /ɛ/. Regarding the lexical repetition the terms *nakseni* (ask for) and *mɔjɛ* (to be lost/confused) are the repetitive words which maintain end rhyme in the respective lines.

Inspiring/Exciting for Action. There are many examples of the repetitive utterances (rhythms) such as child skipping the playground, ball bumping against wall, persuasive cadence of political speechmaking, rhythmical litanies of religious groups, the dialogue chants used by workers at their works, or various language games played by children or adults, and the voices of individuals singing in the kitchen or bath. Such rhythmic patterns are used to empower or excite for the action. The similar view is held by Nettl (1956) and he opines, "... rhythmic work was adopted when people recognized its superior efficiency compared to work done by isolated individuals" (p. 63). What Nettl refers to is that doing work without music is not so effective and entertaining than the work or activity performed along with rhythmical cadence. The recurring item is to galvanize the syllabic sequences used in the verse. In other words, the process of repetition inspires the harmonious pattern in the structure whether it may be mental or physical. e.g.

21. a *heʔna saŋgu meligen sɔkma meligen*

heʔna saŋgu me- lig -e -n sɔkma me- lig -e -n

there vitality NEG-enter-PT-NEG life force NEG-enter-PT-
NEG

Vitality and life force do not enter into,

b *je... tandik ment^ʃam medalle ja:pmi meda:lle*

je ...ta:tandik ment^ʃam me- da-lle japmi me- da -lle

VOC later on human nsAS-come-SUB human being nsAS-
come-SUB

When men come in the days to come,

As we happen to listen to the above rhythmic melodious verse, we cannot be merely the passive listeners; the power of rhythm transforms us from audience to the active participants. Morley (2009) also holds the same view and states, "a simple act of moving limbs or body in time with the tempo of the music transforms one audience to participant, from audience to congregation." Thus, repetitive patterns in verse can readily inspire and excite for the action.

Bringing Expected Items to Foreground. The term 'foregrounding' was first originated by Czech theorist Jan Mukarovsky with its actual term 'aktualisace' to refer to "artistically motivated deviation". It refers to range of stylistic effects in literature that occur whether in phonic level (i.e. alliteration, rhyme), the grammatical level (i.e. inversion, ellipsis), or the semantic level (i.e. metaphor, irony). is usually used in art, having the reversed meaning of 'background'. "Such deviations from linguistic or other

socially accepted norms are labeled foregrounding which invokes an analogy of a figure seen against background," (Leech, 1988, p. 57). According to Mukarovsky, the notion of foregrounding may take place in normal ordinary speech such as spoken discourse or journalistic prose, but it occurs at random, with no systematic design. To the contrary, it occurs in the literary text with systematic as well as hierarchical pattern. It tends to be similarity in features such as assonance pattern, or metaphors of related area and one set of features dominate the others.

As synonymously, there are number of other terms to denote 'foreground' such as 'deautomatized', 'defamiliarized', 'the dominant', 'making object look strange' and the like. In a sense, foregrounding is a process of putting the items in the front or in the outstanding position so that the fronted items (here, linguistic items) can catch or capture the attention of the audience/reader towards the literary text/discourse. It is therefore, the repetitive pattern is applied with the view to foreground certain items so that it may look strange and thus, draw the attention of the listeners or readers. e.g.

22.a *sendi melosuan tum-ma melosuan*

sendi me- los -u -an tum-ma me- los -u -an

visit nsAS-perform-3P-pfG meet-INF nsAS-perform-3P-pfG

They happened to meet.

b *je... ett^hum ni pokk^hεbe epp^ha ni pokk^hεbe*

je... ett^hum ni pokk^h-ε-be epp^ha ni pok^h -ε -be

VOC how CTR happen-PT-INQ what CTR happen-PT-INQ

What has happened?

In the above verse lines, we can find the repetitive patterns of sound (e.g. alliteration), repetitive parallel lexemes (e.g. *sendi* and *tum-ma/ett^hum* and *epp^ha* suggesting the sense relation), and end rhyme (i. e. the last words of the first and second halves in both verse lines are identical as *melosuan* and *pokk^hebe*).

Emphasizing on the Meaning. The repetition is one of the important literary devices. It is essential for unifying element in almost every poem which may contain sounds, particular syllables or words, phrases, stanzas, metrical patterns, ideas, allusions and shapes. In this way, the regular repetitive linguistic elements can be refrain, assonance, consonance, rhyme, internal rhyme (end rhyme), rhythm and onomatopoeia. The sound repetition refers to alliteration within which there are two kinds of sounds i.e. assonance (vowel sound) and consonance (consonant sounds occurring in the initial position of two or more words in the same poetic line). The repetition of syllable is basically concerned with regular sequence so as to constitute particular metric foot (i.e. iambus, dactyl), and the word repetition specifies such words which are related to each other in terms of sense relation (i.e. synonym, antonym). Out of those mentioned above linguistic elements, the repetition of 'idea' is quite distinct form the rest because the other linguistic elements such as phrase, stanzas, metrical pattern, allusion and shape, the 'idea' is noticed through inference or the idea is not directly visible like the stanzas, phrase or the like.

Now turning to the point repetitive linguistic elements, they play a crucial role to elevate the thought, reinforce concept and emphasize the meaning. The repetition

is equally helpful to call attention to what is being repeated. Likewise it can generate special highlight to a particular topic or subject being referred to, and intensify the meaning conveyed. Unlike other forms, the refrain has another additional function that is, it reestablishes the atmosphere and thus it brings audience's attention back to the thesis. The refrain is essentially a repetition like others however, it is different from them. It involves repetition of full line or more than two line usually at the end of the stanza. The other repetitions, on the other hand involve sound, syllable, word, phrase in full piece the expression. Let us consider the following Mundhum lines:

23. a *je... peli isik lo pand'a isik - lo*
 je... peli isik lo pand'a isik lo

VOC logic according to ASS statement according to ASS

According to the words given,

- b *inğa tadik pine ro sepman pine ro b^haŋ*
 inğa tadik pi -ne ro sepman pi -ne ro b^haŋ

I vision give-1→2 ASS dream give-1→2-ASS SUB

I make you dream.

As we look at the above verse lines, we can find different linguistic elements from sound (e.g. /p/, /l/, /r/, /i/, /a/, /ε/), word (e.g. *peli*, *isik*, *pine*), phrase (e.g. *isik lo*, *pine ro b^haŋ*), rhythm and rhyme. Moreover, the pair terms *peli* and *pand'a*; and *tadik* and *sepman* are semantically parallel by having identical meaning.

Defamiliarizing the Structure. The concept of 'defamiliarization' originated from the Prague Linguistic Circle or School of Linguistics. The group of critics belonging to Prague School of Linguistics was popularly known as the Russian Formalists. The critics' movement of literary theory was primarily based on linguistic approach to literary studies. Their grounded principle was that poetic expression should look essentially distinct from the day-to-day communicative language variety. They strove hard to formulate their theoretical features in order to differentiate the poetic language from the ordinary speech variety to which they termed as 'practical language'. Their campaign of defamiliarization was carried on three different linguistic aspects, that is, the sonic texture, semantic system and syntactic structure.

Defamiliarizing the phonic pattern refers to arranging the sound different way from the ordinary speech. Regarding the unusual feature of the poetic language, Jakobson holds view as, "poetry is organized violence committed on ordinary speech". To justify the question as how phonic texture has exercised violence on the practical speech is that we do not speak by singing or rhythmic melodious way in our daily communication. The second defamiliarizing issue is arranging the sentence elements regardless of usual norms of grammar. This deviation occurs so as to get greater effect and symmetry in the rhythm of poetry. Likewise, the third type of defamiliarizing aspect is concerned with semantic system. This means that the meaning system differs from the practical variety. Poetry activates the secondary or associative meaning from the words. For instance, the 'rose' is not merely a kind of flower, but it associates the meaning of beauty, a young lady, life, delicacy and so forth. Among many, the repetition serves as

a powerful means to deautomatize the usual form and to set the Mundhum away from the ordinary speech variety. Let us have a look the Mundhum verse lines below:

- 24.a *ando* *wɔja pʰɔkille* *setlum* *pʰɔkille*
 ando *wɔja* *pʰɔk-ille* *setlum* *pʰɔk-ille*

after a while APP break-SUB after mid night break-SUB

When it is after mid night,

- b *kʰuni* *mikki* *pʰektɛtɛtʰi* *pʰuŋwa* *pʰektɛtɛtʰi*
 kʰuni *mikki* *pʰekt-ɛ-tʰi* *pʰuŋ-wa* *pʰekt-ɛ-tʰi*

they youthful love-PT-dPS flower-BAL bloom-PT-dP

They quenched their physical (carnal) desire.

Finally, the repetitive structure has often contributed to make the verse line quite ambiguous in the sense that if this occurs in the ordinary speech form, it may be considered as redundancy because it violates the normal rules of usage by over frequency. Example below shows how it feels like that:

- 25.a *je... mentʰam kedʰokpaha? japmi* *kedʰokpaha?*
 je ... mentʰam kɛ-dʰok-pa-ha? japmi *kɛ-dʰok-pa-ha?*

GF human AP-make-AP-p human being AP-make-AP-p

You are human being creators.

- b *je... peli isik* *lo* *pandʰa: isik lo*
 je... peli *isik* *lo* *pandʰa* *isik* *lo*

VOC logic according to ASS statement according to ASS

According to the advice,

In the example 'a' and 'b' the headwords *japmi* and *pand-a* are similar in meaning with their respective pre-modifiers/appositives *ment^{sham}* and *peli*. Not only that both headwords and pre-modifiers have identical/common verb predicates like *ked-okpaha?* and *isik*. The repeated noun subjects in the 25.a *ment^{sham}* and *japmi* are semantically parallel or similar because both *ment^{sham}* and *japmi* refer to the same meaning 'human'. Similar is the case with 25.b *peli* and *pand-a* referring to the same meaning 'speech'.

Frequent Use of Archaic/Obsolete Dictions

The terms 'archaic' and 'obsolete' have been presented as if they were synonymous words. In some sense, these both share some similar feature. For instance, both words suggest they were used in long ago, or they are very old-fashioned words. However, they are no longer similar terms to be used one in the place of another, or they are not synonymous words to replace to each other. To be more specific, archaic is the word which is no longer in everyday use, but sometimes it is used to give old-fashioned flavor. Mostly in the religious language, archaic dictions are preferred especially for three reasons: "they are of the first rank or authority; belonging to art or literature of antiquity; and of generally acknowledged excellence" (Cuddon, 1998, p. 138). To the contrary, obsolete words are such types which are no longer in use and no longer useful for the present context. Let us consider the difference between 'archaic' and 'obsolete' in the following table:

Table 5: Difference between Archaic and Obsolete Terms

Aspects/Points	Archaic	Obsolete
Label	The label archaic given to words which are no longer in everyday use except in special cases.	The label obsolete is given to words that are no longer in use.
Use	Archaic words are used in special context such as literary or religious discourse.	Obsolete words have not been in usage for many centuries
Meaning of words	Modern reader/audience may understand the meanings of the archaic terms for they are occasionally used in special contexts.	Modern reader/audience may not understand the meaning of the words since they have not been used for several centuries.
Example	<i>yo-ming</i> (ming-name), <i>yo-la:ng</i> (la:ng-leg), <i>iksa:</i> (kha:mbek (kha:m-earth)	<i>kim</i> (house), <i>r-ka:</i> (earth), <i>r-muk</i> (fog), <i>r-wa:/g-wa</i> (rain), <i>r-sa:ng</i> (lizard), <i>r-mail</i> (tail), <i>r-ngwa</i> (fry/roast), <i>r-ya:ng</i> (lightweight)

In the above table, the three points i.e. 'Label', 'Use', and 'Meaning of Words' have been taken from *The American Heritage Dictionary of English Language*. The examples of

archaic words have extracted from *The Classical Limbu Language: Grammar and Dictionary of a Kirat Mundhum* by Tej Man Angdembe and the words related to obsolete are from *Handbook of Proto-Tibeto-Burman System and Philosophy of Sino-Tibetan Reconstruction* by James A. Matisoff.

The frequent use of archaic and obsolete terms is one of the most obvious reasons to push the Mundhum language to the realm of ambiguity or even unintelligibility. Let us see the example below:

- 26.a *je... iksa me-g^hemdun k^hambek me-g^hemdun*
 je... iksa me-k^hemd-u-n k^hambek me-k^hemd-u-n
 VOC earth NEG-suit-3P-NEG land NEG-suit-3P-NEG

The earth was not suited.

- b *allɔ ett^{sh}um t'okmabe epp^ha t'okmabe*
 allɔ ett^{sh}um t'ok-ma-be epp^ha t'ok-ma-be
 now how do-INF-PCLE what do-INF-PCLE

We now got lost as to how and what to do the next.

In the above given example 'a', *iksa* and *k^hambek* are synonymous terms. In the ordinary speech, only *k^ha:m* or *k^hambek* is enough to denote both of these terms i.e. *iksa* and *k^hambek*. The term *iksa* is essentially archaic term only used in the special purpose. Likewise, in the example 'b' the terms *ett^{sh}um* and *epp^ha* are obsolete words never used in the ordinary speech situation.

Generally a deniable matter regarding the notion 'obsolete' is that the most of the Mundhum terms (lexical items) are meaningless and absurd due to the pervasive use of obsolete terms. The comment as being meaninglessness

simply results from the lack of in-depth knowledge or keen insight into the language. No absurd terms, in the general sense, are employed anywhere and anytime. Presumably, the contexts, objects or phenomena have vastly changed over the centuries and millennia. So, some terms can be encountered with no special reference and context. In this way, some can forward a loose and light comment over such obsolete or archaic terms. Furthermore, the objects and contexts for which certain terms used in the remotest past can no more be used and exist in the particular time period. When a term loses its context and referent, it feels like to be meaningless and absurd. Therefore, the collocation of certain terms should not be interpreted from merely the decorative purpose, but they must be significant in terms of pragmatic value.

One should not forget the fact that words, primarily in the sacred language are of two kinds: guest words and host words. In isolation the guest words do not normally issue the meaning, but when they are attached to the host words, they heighten the meaning. The letters are also meaningless if they are put at random manner. When they are arranged in a systematic sequence, they constitute meaningful word, and likewise, if the words are piled up unsystematically they cannot make up a sensible sentence. To make a sensible utterance or sentence, the words of different classes should be structured in accordance with the prescribed rules. The comment without internalizing the elusive nature or inner complexities of a language is absurd, but not the obsolete term itself.

Unusual Affixation

"Words are composed of morpheme. A morpheme is the smallest unit of meaning," (Carter and McCarthy, 2016, p.

471). Carter & McCarthy (2016) further state that some of the morphemes attached to the beginning or end of words and such morphemes are called as affixes. The morpheme that occurs in the initial position of a word is called prefix-, in the middle of the word -infix-, and word final -suffix. de Boar (1982) puts the notion of morphemes in different way and he states as:

Word elements can be classified as *affixes* or *bases*.

Bases are the words or word parts that carry the central meaning of a word. Affixes are the word parts added before (prefix) or after (suffix) a base to change or broaden its meaning. (p. 28)

Having stated the above remarks, he goes on to state the example of the word elements. According to him, the central element of the word *unkindly*, for example, is the word *kind*. It is preceded by the prefix *un-* (meaning 'not') and is followed by the suffix *-ly* (meaning 'in that manner'). From his statement, it is clear that the *base* is meaningful on its own and for this reason; the linguists term it as free morpheme. On the contrary, the prefixes and suffixes cannot be meaningful in isolation so they are called bound words or lexemes.

The Limbu language being a complex pronominalized agglutinating language, it makes use of massive affixations. This language has essentially different affixation system than that of other flexional languages such as Nepali, Hindi or English. The Limbu language exploits two different categories of affixations. The first type belongs to the affixation which uses the words of ordinary speech variety. Such affixations are familiar with the common native

speakers and are used in day-to-day communication. For example: the word *a:genhura:ngnen* has three prefixes and two suffixes. The central meaning carrier base word is 'hur' (teach).

a:-ge-n-hur-a:ng-nen (Meaning "You did not teach me")

1-2-NEG-teach-PS-NEG

pf+pf+pf+base+sf+sf

(Source: van Driem)

It would be better to have the idea of the above references to 'complex pronominalized' and 'agglutinating language.' It is safe to take the reference of the linguist Balthasar Bickel (1996) regarding the 'complex pronominalized' feature of language. According to him 'complex pronominalized' language refers to the elaborate agreement morphology in the verb which reduces the use of independent pronouns to contrastive purposes and allows the typical clause to consist of verb only. Foley and Valins (as cited in Bickel, 1996) state that the verb cross-references both the actor (A) and undergoer (U) argument of a transitive clause. In intransitive, the agentive and patientive character of the single argument is neutralized and the verb agrees subject (S) irrespective of its role.

Like Bickel, the native Limbu linguist and veteran literary figure Til Bikram Nembang alias Bairagi Kainla specifies the buzzing phrase "complex pronominalized language". He explains that pronominalization is the process of affixing the subject pronoun to the intransitive verb, and subject and object pronouns are attached fully or partially to the transitive verb. When in this the subject and object pronouns are agglutinated to the verb which looks like a word but functions and gives the sense of a clause having S+V (intransitive case), and S+V+O (transitive case). See the examples below:

tug-a:ng (I became sick) the full form of '*tug-a:ng*' is
a:nga: tug-a:ng

sick-PS (Passive Subject)

ke-nis-a:ng (You saw me) the full form is *khene a:nga:*
ke-nis-a:ng

2-saw-1sPS (1st person singular patient subject)

While referring to the agglutinating type of language, Matthews (2000) writes that the agglutinating language involves different affixation feature and technique in the word elements in that, there "is a sequence of distinct parts, each of which has a separate grammatical function, but in flecional languages they are not" (p. 20). To put it in a simpler way, the base form (central meaning carrier) of the term 'agglutinating' is *glue* which means to stick something to something. There is an analogy between sticking something to something and affixing subject and object pronouns to the verb forming the status of an independent clause like *ke-nis-a:ng* (You saw me). Here, the base form is '*nis*' and '*ke*' is the prefix reduced form of the second person pronoun '*khene*', and the suffix '*-a:ng*' reduced form of the first person pronoun of '*a:nga:*'. The pronominal forms are attached to the verb that is why the Limbu language is grouped as a 'complex pronominalized' language. Likewise, a sequence of affixes including pronominal forms is glued down to the verb; hence it is agglutinating language one of the important groups (i.e. flexional, isolating and agglutinating) categorized on the basis of morphological construct.

Unlike the day-to-day communicative (practical) language, the Mundhum language is especially marked with the use of unusual affixations. The affixations are unusual in

the sense that they never occur in the ordinary speech variety. Let us consider the example below:

27.a *je... hukso medaruən taŋe medaruən*

je... huk-so me- tar -u -aŋ taŋe me- tar -u -aŋ

VOC hand-BAL nsAS-fetch-3P-pfG arm nsAS-fetch-3P-pfG

They brought.

b *kʰeŋhaʔ gɔ kʰamtʰitʰiri gɔ kʰambonba sahaʔ ro*

kʰeŋ-haʔ gɔ kʰamtʰi-tʰiri gɔ kʰambonba sa-haʔ ro

that-p then aborigines-RHM then indigenous baby-p ASS

They are the siblings/offspring born out of the land.

In the above example 'a', the word '*hukso*' has the suffix <-so> and in 'b' the word *kʰa:mtʰitʰiri* has the suffix <-*tʰiri*>. Such affixations are unusual occurrence which is likely to make the expression ambiguous and obscure as well.

Recurrence of Nonsensical/Bound Lexemes

The term 'non-lexical' also technically termed as 'bound lexeme' seems to be worthless to talk about because it is already 'non-lexical' that is without meaning. But in the context of oral poetry, such nonsensical words do have a reasonable significance especially for enhancing the meaning of the headword and maintaining the rhythmical balance in the verse line. Regarding the bound lexemes, Crystal (2007) opines as, "Unintelligible words and phrases are commonplace in the oral poetry in many languages and can

be explained only by a universal desire to exploit the sonic potential of language" (p. 11). Simply, bound lexemes occur in the utterance as the guest words which do not have meaning in isolation or on their own. They are like the affixes whose meaning is determined after they have associated to the base words or host word. In a real sense, such bound words are just like our guests because our guests are not members of our family and host community, yet their presence offers or creates different aura to the existing environment of the programs and festivities. While one goes through the Mundhum discourse, one can encounter with the words which do not explicitly provide their primary as well as secondary meanings. However, one cannot deny their aesthetic significance in the Mundhum recitation or chanting. They are undoubtedly employed for making the Mundhum perception sublime and magnificent. In the Mundhum nonsensical words are also of four different types which are briefly discussed as follows:

Offbeat

It is, as defined by Sampson (2012), "an unstressed syllable which is normally placed at the start or end of a line of verse" (16). According to him, when the offbeat occurs at the beginning of the verse line, it serves as a phonetic springboard that helps us launch into the metrical scheme proper. It has also of two kinds i.e. lexical (meaningful) and non-lexical (without obvious meaning/bound lexeme) forms. The lexical is that form which is meaningful or independent lexeme whereas non-lexical is bound form. In the Limbu Mundhum verse, the bound offbeat can be 'ye', 'hey', *haʔyũ*, *pāyũ*, etc. They usually occur at the beginning. The verse final occurring offbeats are 'ro/lo, p^han, 'be'. The initial occurring offbeats have a higher frequency than the

verse final. The lexical (meaningful) offbeats usually involve adverbials like *'allo*, *anden*, *ɔkk^{be}*, *t^{vo}* and pronouns like *k^{he}ni*, *k^huni*, and so forth. Let us consider the example of non-lexical offbeats used in the Mundhum verse line:

28.a *je... ment^{sh}a:m gɔ pokse ja:pmi gɔ pokse*

je ... ment^{sh}am gɔ poks-ɛ japmi gɔ poks-ɛ

VOC human then become-PT human being then become-PT

It has become human anyway.

b *je... sangu agere sɔkma agere*

je... sangu a-ger-ɛ sɔkma a-ger-ɛ

VOC vitality 1-get-PT life force 1-get-PT

We are refreshed having rest.

In the above verse lines, the verse-initial offbeat '*je*'..., has been employed. The offbeat '*je*' is essentially non-lexical or nonsensical. As mentioned by Simpson about the offbeat, the Limbu priests (i.e. natively known as *Sa:mba:*) use it as a phonetic springboard to manage upcoming structural design of utterance, rhythm and rhyme. If they are quite sure about the pattern of music and utterance type, they do not take long time to jump down into the metrical flow, but as they are not sure, they definitely take a longish period to launch into the metrical scheme properly. In this way, the offbeat is that point from where the *Sa:mba:* mentally or psychologically gets prepared for chanting the Mundhum verses in a prescribed manner though most of the offbeats belong to bound lexemes. Despite the bound words, one

cannot undermine their importance in the Mundhum recitation. Indeed, the offbeat is just like a door for entering the room. When a person is familiar and well-known about the room, he does not wait for a long to enter, but on the contrary, if the person is a bit unfamiliar, he stops and thinks for some time. In the next topic, there is again the discussion of bound lexemes being used differently in the utterance.

Apposed/Modifying Words

As it has already been discussed that the apposition includes two words/phrases, or even clauses in a sentence and they have the same reference. For instance, *Porokmiba; Menchha:m Kejokpa: Ma:ng* (*Porokmiba;* human creator god) is said to be in apposition because the latter part after the comma rightly identifies the word '*Porokmiba:*' which is before the comma. *Porokmiba:* and *Menchha:m Kejokpa: Ma:ng* refer to the same person, and are called appositives. Moreover, even clause or sentence can appear in the appositive form. The clause can be re-written with either of the two appositives missing, and still makes sense. e.g.

Porokmiba:-lle ya:pmi chogu (*Porokmiba:* created human being)

Menchha:m Kejokpa: Ma:ng-le ya:pmi chogu (*Menchha:m Kejokpa: Ma:ng* created human being)

So far as the modifier is concerned, it is a word, phrase or clause that gives an extra information of the 'head' word. The modifier may occur before the 'head' word (premodifier), and occur after the 'head' (post-modifier). e.g.

lachha: numa: menchhya: sa:mya:ng phung kewa:pma:n

Pre-modifier-headword (noun)- postmodifier

(A beautiful lady with gold ornament)

In the given example the term '*menchhya:*' (lady) is the 'head word' or noun phrase (NP), *lachha: numa:* (a beautiful) is premodifier which includes a determiner *lachha:* (a) and adjective *numa:* (beautiful). The post modifier includes '*sa:mya:ng phung kewa:pma:n*' (with gold ornament). In this utterance, both the premodifier (*lachha: numa:*) and the postmodifier (*sa:mya:ng phung kewa:pma:n*) provide the additional information to the head word ('*menchhya:*')

Regarding the noun phrase (NP) Wright and Hope (2005) state the noun phrase can include four slots. They suggest as:

The majority of noun phrases consist of a head noun plus one or two of the optional elements. These optional elements fit into four predetermined slots in the noun phrase:

NP = (— — — —)
 1 2 3 4

1 = determiner and/or enumerator (e.g. *the, a, first, his his*)

2 = pre-head modification (e.g. *red, washed, painting, steel*)

3 = head noun

4 = post-head modification (e.g. *in Dhankuta, which I showed you*)

For example:

lachha: numa: menchhya: sa:mya:ng phung kewa:pma:n

1 2 3 4

Determiner + Adjective + Head Noun + Prepositional
Phrase (post-modifier)

(A beautiful lady with gold ornament)

In the above example, we can see a noun phrase may include four different slots in which the three number (slot 3) is compulsory or it must always be present and the other (1, 2 and 4) are optional. If only one word is present, it will always be either a proper noun (name) or a subject pronoun.

From the stylistic viewpoint, phrases are considered or more specifically they are analyzed in terms of light vs. heavy phrases. The light noun phrase is supposed to be very general one which does not convey other details of head noun. But by making the heavy noun phrase including 1, 2, and 4 slots, it readily specifies the noun being modified providing necessary details and making it outstanding from among the same noun class. Also such heavy noun phrase is used to describe the physical artifacts, to describe the personality of characters, and convey the narrator's opinion of those characters. In general, we have discussed the appositive and modifier so far but our primary concern is about the Mundhum expression. So, what feature either appositive or modifier is dominant in the Mundhum is discussed in the next paragraphs.

It is obvious that the Mundhum verse is very brief and precise always made up of two halves of the parallel construction. A chanting Mundhum verse line consists of ten syllables and it is very short enough to make a heavy noun

phrase and maintain rhythmic balance and syllabic number. So, while during the recitation, the same clause is repeated with either of the two appositives missing. The clause appositive occasionally includes the bound lexemes. Let us have a look below:

- 29.a *leʔwa pegelle* *li-dɔŋ pegelle*
 leʔwa *peg* -e -lle *li-dɔŋ* *peg* -e -lle
- time go(spend)-PT-SUB four year go(spend)-PT-SUB
- Four years passed.

- b *wɔja jaŋ-siŋ lo apʰelli jaŋsiŋ lo*
 wɔja *jaŋ-siŋ* *lo* *apʰelli* *jaŋ-siŋ* *lo*
- APP stand-REF FOC catapult carry-REF FOC
- He started taking catapult.

In the above two verse lines, the line initiating apposed words *leʔwa* and *wɔja* both are bound lexemes. Moreover, the second verse has emphatic word 'lo' at its end which is too the bound lexeme. In the verse line 29.a '*leʔwa pegelle li-dɔŋ pegelle*' the nouns *leʔwa* and *li-dɔŋ* refer to the same or identical nouns, hence they are called appositives. Similarly, in the example, 29.b '*wɔja jaŋ-siŋ lo apʰelli jaŋsiŋ lo*' the nouns '*wɔja* and *apʰelli* refer the same noun. From the linguistic approach, we have dealt with two verse lines and we have marked that there are two appositive clauses. The nouns, *leʔwa* and *wɔja* are assumed to be appositives of the nouns *li-dɔŋ* and *apʰelli* respectively because they are bound lexemes and we attribute them to identical sense and class. In this way, the Limbu Mundhum largely makes use of bound lexemes in order to maintain the balance in rhythm,

syllabic number and to fill the gap created by the absence of appropriate synonymous or counterpart term. To such words (i.e. *leʔwa* and *wɔja*) and many other words which are being used in the Mundhum text, we are destined to group them either as bound lexemes or as obsolete terms. It is because I have not seen any practical way out for the logical meaning of these words. Genuine efforts have been made to trace down credible means to obtain trustworthy result by consulting expertise and relevant resources. Here, I am obliged to round off this, at least for me, esoteric issue by rementioning Crystal's (2007) writing is repeated as, "unintelligible words and phrases are commonplace in the oral poetry of many languages, and can be explained only by a universal desire to exploit the sonic potential of language" (p. 11). He points out that opaqueness in lexical meaning is pervasive in the oral poetry like the Mundhum.

The Limbu Mundhum is found in its written text from some decades back, but it is, at bottom, an oral poetry. It is highly rhetorical and comprises the modifying words too. The modifiers occur in the Mundhum discourse but they do rarely take place in the recitation phase. The appropriate occasion for the use of modifiers is the sermanized (i.e. the sermon is the stage between speech and oral poetry) session in which the *Sa:mba*: (Limbu priest) narrates differen events and phenomena based on the culture and religion. Let us see the differences between the Mundhum chanting/recitation form and sermanized form as below:

30. a *tɔɔŋ hopte ro* | *ta:ŋsa:ŋ hopte ro* **(the recital/chanting form)**

space-be NOT PT-EMPH, sky-be NOT PT-EMPH

There was not sky.

- b *tərən-din ta:ŋsa:ŋ hopte ro* | (the sermonized form)

spaced sky be NOT PT EMPH

There was not spaced sky.

In the above example 30-a, it is apposition because the same clause '*tərən hopte ro*, *taŋsaŋ hopte ro* is recited with either of the two appositives missing. The both nouns *tərən* and *taŋsaŋ* refer to the same. But unlike 30-a, 30-b *tərən-din taŋsaŋ* is the example of noun phrase in which *tərən-din* functions as an adjective of the head word *taŋsaŋ* (Noun). The recital form generally involves in singing the line with rhythm, melody and rhyme whereas, sermonized form is neither fully singing nor speech but it lies in-between the speech and chanting. The sermonized form occurs during the cleansing rite as the *Sa:mba:* uttering the Mundhum of *Kha:uma:* (the last rites of the purification ceremony after the death of relative). The *Sa:mba:/Pheda:ngba:* announces publicly that a deceased person no longer belongs to human society and the mourners are purified thenceforth.

Mimetic Words

Mimetic words are also alternatively known as onomatopoeia which directly connect up particular feature of sound in a text with non-linguistic phenomena outside the text. To put it in another way, it is the formation and use of words to imitate sounds. This is a way of matching up a sound with non-linguistic correlate in the 'real' world. Although onomatopoeic words imitate sound, there is no similarity in the form in terms of variation of languages. Onomatopoeia are partly "iconic because their sounds in

some way resemble with the things they refer to. The fact with the mimetic words is that the sound produced by the thing or object is uttered differently depending on the kind of language. For instance, a cock or rooster crows in the same manner wherever it is taken. But surprisingly, people of different languages' speakers are heard to be using different onomatopoeic sounds. In this regard, Traugott and Pratt (1980) have provided the instances of disparity on the basis of language differences. According to them, the American people perceive and pronounce the cock crowing as 'cockadoo-dle-doo', French - 'co-co-ri-co', German - 'ki-ki-ri-ki', and Japanese - *ko-ke-ko-ko*. In this way, the all imitative sounds whether they are produced by living beings or non-living things, there is no uniformity in speakers' utterance.

Not all the mimetic words used in the Mundhum are lexical forms. Naturally, some of the sound imitative lexemes are bound ones. This means mimetic word onomatopoeia involves both the lexical as well as non-lexical forms. Example of the mimetic words used in the Mundhum verse is presented below:

31-a *ani t^hutt^hu t^huktumballe t^hue t^huktumballe*

ani t^hutt^hu t^huk t-u -m -ba -lle t^hue t^hukt -u -m -ba -lle

we ONOM spit-3P-pA-NOM-SUB ONOM spit-3P-pA-
NOM-SUB

We scornfully spat on to the created human.

b *k^hune hu-hu lɔre ro, p^hik-p^hik lɔre ro*

k^hune hu-hu lɔr-ε ro, p^hik-p^hik lɔr-ε ro

s/he hoo-hoo say-PT ASS sui-sui say-PT ASS

He whistled and uttered a war cry.

In the first verse (31-a), *tʰuttʰu* and *tʰuɛ* are the mimetic or onomatopoeic lexemes which are not the lexical forms. In the same way, *hu-hu* and *pʰik-pʰik* are the sound imitations and bound lexemes in the second verse (31-b). The first verse's mimetic forms suggest the act of spitting. Likewise, the second verse's imitative forms suggest whistling and shouting while rushing to the forest for hunting.

The general notion is that every language makes use of mimetic words, though most of them are bound lexemes. And along with this fact, the question rises as to why the onomatopoeic terms are profusely used not only in informal communicative language, but also in the formal literary writings and ritual language! It is tacitly acknowledged matter that everyday plain language can be pretty dull. Moreover, it is monotonous and attracts no attention of the audience or reader any longer. The secret behind the use of onomatopoeic words is that the words help bring the language to life. The description through the mimetic words becomes incredibly vivid and clear. Keeping this thing in the mind, the *Sa:mba:*, the authentic personality for the Mundhum knowledge, avails the mimetic words to enhance the expressiveness of the language, and to evoke the sounds and feeling of real life. The next important factor of the onomatopoeic language is that it facilitates to describe things with sounds that are difficult to convey in any other way. These are the possible reasons for employing the imitative words in the formal and refined language too.

Expressive or Intensifying Adverb

The expressive adverbs naturally occur before the verb but such adverbs are completely bound lexemes that means they cannot occur on their own or independently.

They are profusely used in the ordinary speech and a bit limited to the ritual language. They may occur independently preceding the verb or get connected morphosyntactically with the verb. When they are joined to the verb, their last syllable is a duplicate of the verb root itself.

The expressive adverbs are also discussed as reduplication under the prosodic morphology. Regarding the expressive adverbs or reduplication, Katamba (1993) holds the opinion as, "it is a process whereby an affix is realized by phonological material borrowed from the base" (p. 180). Here Katamba (1993) means that the reduplicating affix takes its form by borrowing the materials from the base word. But with the Limbu language, the formation of the reduplicating affix is a bit different from what Katamba has stated. The reduplicating affix not only borrows phonological material from the base, but also attaches one more syllable or phonemes in its initial position. First let us see Katamba's examples of reduplication, and then the Limbu's next:

Table 6: Reduplication and its Features

Unreduplicated	Reduplicated	Language
<i>bar</i> two	<i>barbar</i> all two	Tzeltal
<i>ren</i> man	<i>renren</i> everybody	Mandarin
<i>anak</i> child	<i>anakanak</i> many children	Maley
<i>pik</i> touch it	<i>pipik</i> touch repeatedly	Tzeltal
<i>guyon</i> to jest	<i>guguyon</i> to jest repeatedly	Sudanese
<i>xoyamac</i> child	<i>xoyamacxoyamac</i>	Nez Perce

	small child	
<i>kee</i> old (of people)	<i>kee-kee</i> elderly	Thai
<i>kaw</i> old (of things)	<i>kaw-kaw</i> oldish	Thai

(Katamba, 1993, pp. 181-82)

Some examples of the Limbu reduplication

Table 7: Limbu Reduplicated Terms

Unreduplicated	Reduplicated	Language
<i>khemdu</i> suit/match	<i>paghem khemdu</i> rightly match	Limbu
<i>chak</i> to be hard	<i>pajak chak</i> to be very hard	Limbu
<i>chi:</i> to be cold	<i>paji: chi:</i> to be very cool	Limbu
<i>chhu:</i> to touch	<i>chichhuk chhu:</i> slightly touch	Limbu
<i>nu:</i> to be nice	<i>panu: nu:</i> to be very nice	Limbu

From the above examples, we can infer that there are partial as well as full reduplication in the six different languages illustrated by Katamba. The word class belongs to the noun and verb in the illustration. While in the Limbu language, there are also both partial and full reduplications with specific modification in the initial position of the affix. All given items in the examples, belong to the verb class. Out

of five items, the four reduplications augment the meaning of the word they follow, but the fourth one functions as a diminutive prefix which narrows the meaning of the word it follows. In this regard, Katamba has also found out the both augmentative as well as diminutive effects in reduplication. Katamba (1993) writes, "Often reduplication has an augmentative meaning. It signals an increase in size, frequency or intensity," (p. 182). But while giving the examples of Thai and Nez Perce, he happens to mention that reduplication may have a diminutive effect, often with connotation of endearment or simply of attenuation.

Now, let us turn to consider the Mundhum expression as how it avails the phenomenon of the reduplication. The Mundhum lines have been presented as examples below:

32. a *je... pɔg^hem k^hemdu ro b^haŋ pɔlaʔk lak lo b^haŋ*

je... pɔg^hem k^hemd-u ro b^haŋ pɔlaʔk lak lo b^haŋ

VOC very suit-3P- OPT SUB sharply smart OPT -SUB

So that it may match very nicely.

b *je... pɔd^hak t^hak lo b^haŋ pɔg^hem k^hemdu ro b^haŋ*

je... pɔd^hak t^hak -lo b^haŋ pɔg^hem k^hemd-u -ro b^haŋ

VOC terrifically hard -OPT SUB exactly fit-suit-3P -OPT SUB

So that it may be strong and well suited,

In the given verse lines, the lexemes like *pɔg^hem*, *pɔlaʔk* and *pɔd^hak* are bound lexemes which precede the verbs *k^hemdu*, (suit) *lak* (clever) and *t^hak* (strong) respectively. These expressive lexemes occur only to expand the semantic dimension.

Having found the abundant use of such bound lexemes in the Mundhum language, both curiosity and query rise up in the mind at the same time of why the Mundhum is constantly employing the bound lexemes or derogatorily, it may be said 'nonsense words.' To appease the curiosity and query, one needs a serious looking into diverse linguistic aspects of the Mundhum. The occurrence of bound lexemes really does have a number of purposes and functions. Now, it is better to have a discussion about the rationale and significance of non-lexical forms in the Limbu Mundhum verse. Following is the discussion which sincerely attempts to see the reasons for using bound lexemes in the Mundhum discourse.

Functions of Nonsensical (Bound Lexemes) Words

At first hearing, everyone would be surprised to know about the matter that 'nonsensical words' have their significant functions in the Limbu Mundhum. From the superficial view, such skeptical idea regarding the importance of the nonsensical words is correct or seems to be reasonable to some extent, however, it is not so as has been thought of. The fact is that, when these nonsensical words happen to be the guest of the headwords, the equal meaning is surcharged to them by their hosts. Regarding the nonsensical lexical items, Natarajan (1985) holds the following view as:

There is a class of syntactic markers of one or two syllables which enter into constructions with words, phrases or clauses. 'Clitics' have mobility of words, unlike derivational or inflectional morphemes which are limited in occurrence to particular classes or

stems. They signal many modalities like interrogation, emphasis, reportative (i.e. relating to a grammatical construct used in some languages when reporting something learned from somebody else), intensity etc. (p. 224)

The above statement by Natarajan seems to refer to the nonsensical lexemes as 'clitics'. In English morphology and phonology, a 'clitic' is a word or a part of word that is structurally dependent on neighboring word (its host) and cannot stand on its own. More specifically, a 'clitic' is said to be 'phonologically bound' which means that it is pronounced with very little emphasis as if it were an affix to an adjacent word. Like Natarajan, Sharma (1982) also holds the similar view towards the non-lexical terms. Sharma (1982) states, "there are certain elements in language which can occur with other word categories to strengthen and emphasize their meaning" (p. 202). In his statement, Sharma does not explicitly prescribe the type of words; however, he is indicating the same bound lexemes.

Undoubtedly, the non-lexical words are nonsensical when they occur in isolation. At such time, their position is just as the position of the digit zero '0'. It is because the digit zero has no value till the time it happens to follow other numerals. What happens when the zero makes the digit one (1) as its host by following close to the right side of it? The answer is straightforward that the valueless zero '0' extends ten times more value of its host, this means one '1' becomes ten '10'. Similar is the case of the nonsensical words while occurring with their hosts, they definitely heighten, magnify and add a new aura to the meaning of the headwords. It is

better to explain importance of bound lexemes in the point-wise manner in order to have clear idea. The nonsensical words have following functions in the Mundhum expression:

Rhythmical Balance

It is not an exaggeration that rhythm and rhyme are the heart and soul of the poetic composition. In this regard Ferguson, Salter, and Stallworthy (1996) hold the opinion as, "poetry is the most compressed form of language, and rhythm is the most essential component of language" (p. lxii). According to them, rhythm is necessary because it enhances the musicality in the verse. "Part of the pleasure of poetry lies in its relation to music. It awakens in us a fundamental response to rhythmic repetitions of various kinds" (Klaus, Scoles, Comley, & Silverman, 2005, p. 526). The use of rhythm arises in poetry from the needs to express some words more strongly than the others. Hence, the use of such repeated rhythmical pattern produces melodious effect which sounds pleasant to the mind as well as to the soul.

The Mundhum is an artistic expression of the noble thoughts in melodious rhythmical language. So the balance in the rhythm is a must. It can be difficult to maintain the rhythmical balance with only free lexemes (i.e. the words which are meaningful on their own). For this kind of startling reason, the Mundhum has to make use of the non-lexical items in order to keep the rhythmical balance. Consider the example below:

33.a *je ... minu buɲmaha? tiɲnam buɲmaha?*

je ... minu buɲma -ha? tiɲnam buɲma -ha?

VOC APP plant -p cane plant -p

Fine canes' sticks.

b je... tɛŋgo mɛndokʔe bʰaŋ jolan mɛndokʔe bʰaŋ
je... tɛŋgo mɛn- dok -ʔe bʰaŋ jo- lan mɛn- dok -ʔe bʰaŋ

VOC gentle move npG-stumble-npG SUB BAL-firm step
npG-stumble-npG SUB

It may not stumble over as he moves ahead.

The Mundhum verse lines given in the example 33 'a' and 'b', the pre-modifying words *minu* and *tengo* are completely nonsensical words. Their occurrence is only to maintain the rhythmical balanced structure of the verse.

Structural Balance

In poetic expression, structural balance refers to the various levels such as phonological, lexical, semantic, and even the syntactic level as well. The sounds are structured in such a way that they have created alliterative pattern. When there is the presence of alliterative pattern, it readily enhances the musicality in the line. The alliteration is one of the important elements or devices for the music in the verse line. It includes both assonance (vowel sounds repetition in two or more than two words in the same line) and consonance (repetition of the consonant sound in the initial position of two or more than two words in a line). Likewise, the lexical balance or parallelism occurs when there is pair of parallel words no matter whether they are parallel in terms of meaning or grammatical construction. Regarding the structural balance or parallelism, Fabb (2004) states, "in syntactic parallelism, the two sections of text share some or all aspects of their syntactic structure" (p. 462). Fabb, here,

intends to convey about the parallelism in syntactic structure which could be partial or complete similarity.

So far as the structural balance (parallelism) in the Mundhum is concerned, there is partial or full parallelism in the phonological, lexical and syntactic level. The verse feature in the Mundhum is unique in the sense that the two lines do not rhyme together except the accidental case. That means it consists the end-rhyme verse which includes two clauses or the clause appositives with either of the two appositives missing. More specifically, it has formulaic fixed structure: 'A + R, B + R'; here, A and B stand for adnominal (a word or phrase that modifies nouns) and both A and B have the identical verb conjugation. e.g.

- | | A | + | R | | B | + | R |
|------|---|---|-------------------|--|---------------|---|-------------------|
| 34.a | <i>wɔja</i> | | <i>mɛbʰoksu</i> | | <i>jaŋdan</i> | | <i>mɛbʰoksu</i> |
| | <i>wɔja</i> | | <i>mɛ-bʰoks-u</i> | | <i>jaŋdan</i> | | <i>mɛ-bʰoks-u</i> |
| | naming rite nsAS-perform-3P, baptismal rite nsAS-perform-3P | | | | | | |

They performed the ritual of naming.

- b *je... lɛʔwa pegelle lila pegelle*
 je... lɛʔwa peg -ɛ -lle lila peg -ɛ -lle
 VOC time go -PT -SUB four month go-PT -SUB
 Four months passed.

In the given verse lines, the terms *jaŋdan* and *lila* (B) are headwords and *wɔja* and *lɛʔwa* (A) are modifier/apposed words which are bound lexemes. Both A

and B have the identical verbs *meb'oksu* and *pegelle*. The modifying or appositive words '*woja*' and *leʔwa* have occurred solely to maintain the structural balance. The verses have to convey the meanings as '*they performed the naming rite*' and '*four months passed*' respectively. Structural balance refers not only to the syntactic structure but also sonic, syllabic and semantic structure as well. For instance, the terms '*leʔwa*' and *lila* in 34-b the word initial sound /l/ is alliterative sound; likewise these two terms are parallel in syllabic structure because the both are disyllabic words.

Enhancing Musicality

The aspects such as apposition and modifiers are, by no means the same in the grammatical field because apposition is the word or phrase that occurs with subject (noun/pronoun) and can replace the subject used. Likewise, the appositive word/phrase and the subject both refer the same or one identifies the other. But unlike the appositive word, the modifier provides necessary or additional information about the word it modifies and also cannot replace the word (noun/pronoun). Here question may rise as to why these two terms (modifier/apposed) are used as if they were synonymous referring to the same. Actually, they have been used in many places as supposed to give optional like terms separated by slash (/). The straightforward matter is that during the Mundhum recitation or chanting, such particular terms are used in the appositive role. But when the Mundhum is used in the sermonized (i.e. 'sermon' is the stage between speech and oral poetry) form, the terms are functioning as modifier by being slightly altered form and class of word.

Most of apposed or modifying words occur in the verse line to make it sound alliterative, and maintain

rhythmic pattern. When the verse line is alliterative as well as rhythmical, this enhances the musicality. Only such lexemes are selected which can contribute to the prosodic features in the verse line. Regarding the prosodic features, Gumperz (1999) has pointed out the elements as, intonation i.e. pitch levels on individual syllables and their combination into contours; changes in loudness; stress that is, a perceptual feature generally comprising variation in pitch, loudness and duration; variation in vowel length; phrasing-including utterance chunking by pausing, accelerations and decelerations within and across utterance chunks; and overall shift in speech register. As mentioned by Gumperz (1999), the Mundhum recitation involves these all prosodic features to make musical. Hence, particular non-lexical terms are exploited but for the musicality in the verse. Let us consider the example of alliterative verse below:

35.a *je... han̄gen r̄ok l̄or̄e sikt̄a r̄ok l̄or̄e*

je... han̄gen r̄ok l̄or̄-e sikt̄a r̄ok l̄or̄-e

VOC irritation FOC feel-PT disinterested-FOC feel-PT

She was irritated.

b *je... warept̄um l̄or̄-e piʔt̄um r̄ok l̄or̄-e*

je...warept̄um l̄or̄-e piʔt̄um r̄ok l̄or̄-e

VOC a deep sigh feel-PT unwilling FOC feel-PT

She was unwilling, she was reluctant.

The terms *warept̄um* and *han̄gen* are the apposed/modifying words of the headwords *sikt̄a* and *piʔt̄um*. These two pair-words have created alliteration of /l/ and /r/sounds and assonance of /a/ ɔ/ε /and /u/ sounds in the verse lines. Moreover, in the line *warept̄um*

lɔr-ε piʔtʰum rək lɔr-ε, at least four syllables are identical or have been repeated twice. This is how; the line has a musical patterning. One important thing we must consider is that the sounds, words or even sentence do not utter themselves. They are only patterned in such a way that we should consider and apply the prosodic features i.e. from intonation to shift in speech register accurately as well as appropriately. Oh! There is then a sonorous, rhythmic, melodious music indeed.

Expanding Semantic Dimension

The general understanding is that when a word is used repeatedly or more especially through reduplication in the same utterance, expression or the context, it has augmentative effect. Whether the term comes to use as an appositive or modifier, the ultimate aim is to increase in size, frequency or intensity. Though the lexemes are bound, they can play a significant role to expand semantic dimension in the expression. The bound (nonsensical) lexemes are sometimes grammatically known as guest words and the free lexemes (meaningful words) are host words. The guest words (bound lexemes) do not have their own meanings, but when they are attached to the host words they happen to heighten the meaning of the host words. In this regard, Sharma (1982) states the nonsensical word as 'clitic' and refers to the 'clitic' as the derived term from the Greek language with meaning 'leaning' which really supports to the leaned word to stand firmly. e. g.

36. a *je... pɔgʰem kʰemdu ro bʰaŋ pɔlaʔk la:k lo bʰaŋ*

je... pɔgʰem kʰemd-u ro bʰaŋ pɔlaʔk la:k lo bʰaŋ

VOC very suit-3P-ASS SUB sharply smart ASS SUB

So that s/he may be well matched and smart.

In this verse, the terms *pəgʰem* and *pəlaʔk* are essentially the bound lexemes yet they are adding the degree of the verb conjugation *kʰemdu* (suit/match) and *la:k* (clever/smart) respectively. In the same way, let us consider the following line:

36. b *allə kʰene ande:n pədʱum tʰum lo bʰaŋ pədʱak tʰak lo bʰaŋ*

allə kʰene ande:n pədʱum tʰum lo bʰaŋ pədʱak tʰak lo bʰaŋ

now you(s)a short while ago more laborious EMPH SUB
much hard EMPH SUB

It would be strong and efficient.

The terms like *pədʱum* and *pədʱak* are bound lexemes while in isolation but when they occur or precede the verb they enhance the expressive quality of the following verbs. The term *pədʱum* augments the meaning of the following verb '*tʰum*' (toil) and likewise, the word *pədʱak* enhances the meaning of the verb '*tʰak*' (toughen). In this way, the bound lexemes (guest words) which precede the verb, noun or adjective, help the host words to expand the semantic dimension. They can function just as various mineral crystals (e.g. emerald, diamond, ruby) or organic materials (e.g. amber, jet, pearl,) on the king's crown or the other adornments. One easily knows that these things are not the base materials nor are helpful for long lasting yet they are used to enhance, embellish or to distinguish the wearer. The Mundhum's base terms often wear such precious gemstone like terms solely for enhancing semantic dimension.

Controlling Performance Delightfully

The appositive words often create the situation of repetition of certain terms in the verse. This repetitive pattern helps to control the activity that is being performed and may offer delight to the performer. We can see a child playing alone uttering some sorts of repetitive words. To cite very simple example about the power of musical utterance or chanting, let us suppose an event in which a person is dancing in a running music. The person no longer continues his/her dancing as soon as the music stops playing. S/He cannot dance even a few seconds after because there is no controlling thing to his/her graceful movement. At that time, the person does not have any idea as what to or how to dance. The expertise of dancing is gone along with the stoppage of the song. Really, repetitive utterance has a specific function in any verse line. A sacred utterance, also Sanskrit terms it as 'Mantra' is believed by the practitioners to have religious, magical or spiritual powers, (Gonda 1963, and Feuerstein, 2003). Let us see the example:

37.a *je... lun^{tʰi}tʰiri gɔ lunboŋba saʔha? ro*

je... lun^{tʰi} -tʰiri gɔ lunboŋba sa? -ha? ro

VOC ancient tribe -RHM TOP primitive offspring -p ASS

They are born out of the stones.

b *je... had^ɔum megettu habe megettu*

je... ha-d^ɔum me- gett -u habe me- gett -u

VOC teeth-BAL nsAS- insert -3P jaw nsAS- insert -3P

They put the teeth and the jaw.

In the given examples, the 37-a, has the repetitive syllables like *luŋ* and *t^{shi}* (*chhi*) and 37-b has *ha* and *megettu* are repetitive syllables. The first line has the two syllables' in repetitive position and the second line consists of four repetitive syllables. The repetitive elements are deliberate ones.

The Limbu Mundhum verse is usually composed of end-rhyme pattern which consists of two obvious clauses in appositive forms. The subject of the first half line is most often a bound lexeme, and if there comes free lexeme (meaningful term), it will be distorted by adding hedging syllable(s) perhaps to shift it from the usual speech standard. For example, the subject component of the first verse is *luŋt^{shiti}shiri*, in this Mundhum term *luŋ* (stone) is meaningful, but it has been distorted by adding hedging suffix *-t^{shiti}shiri*. This suffix has made the term unusual and thus feels like bound lexeme. Similar is the case with next verse of example 37-b, in which the first half verse's subject is *had^uum*. In this Mundhum term *had^uum*, the initial syllable (morpheme) *ha* (tooth) is meaningful nevertheless, the suffix *-d^uum* happens to make strange for the average Limbu native speakers.

Galvanizing Syllabic Sequence

The term 'galvanize' refers to various meanings but in this context, it denotes the meaning as 'to stimulate to action' or 'to excite'. Many Limbu natives may be baffled by knowing the fact that the Mundhum constantly exploits the bound lexemes in its lofty chanting verse. Such nonsensical lexical items do have multidimensional functions in the Mundhum verse. The prevailing situation in the Limbu community is that more than 95% natives do not comprehend the Mundhum language. So they may have the concept that the Mundhum recited by the *Sa:mba*: (Limbu

priest) is meaningful as the practical (daily communicative) language they are using. When they do not know about the Mundhum terminologies and their features, there is not any chance of confusion. Regarding this, there is a Chinese quip that goes (reads) as "*much knowledge, much confusion; little knowledge, little confusion; and no knowledge, no confusion.*" But whenever, some of the Limbu natives begin to perceive the meaning of the Mundhum verse, the confusion proceeds by degree. The reality is that the Mundhum verse makes use of unintelligible (i.e. nonsensical lexemes) words and phrases with a desire to exploit the sonic potential of language.

Despite the general assumptions, the nonsensical words have been very powerful source to excite (galvanize) syllabic sequences to flow in a certain rhythmic as well as melodious pattern. In the process of galvanizing the syllabic sequences, it inspires the verse lines for rhyme scheme, intra-line rhyme; interline rhyme, pitch or tempo and even the whole prosodic system. Let us consider the following examples:

38.a *allɔ ɛtt^{sh}um t'okma be epp^ha t'okma be*

allɔ ɛtt^{sh}um t'ok-ma be, epp^ha t'o-ma be

now how make-INF INQ what make-INF INQ

They were confused what to do next.

b *allɔ halla mɛnd^haʔe b^haŋ mikso mɛnd^haʔe b^haŋ*

allɔ halla mɛn- d^ha -ʔe b^haŋ mik -so mɛn- d^ha -ʔe b^haŋ

now curse npG- fall -npG SUB jealousy-BAL npG-fall -npG
SUB

It may not receive any curses and scorns.

In the above lines, the appositive/pre-modifier words like *ett^{shum}* and *halla* are generally nonsensical lexemes yet they have been used in the verse lines so as to galvanize the syllabic sequences. Also in the line '38-a', both the headword *epp^{ha}* and its apposed/modifying word *ett^{shum}* are archaic and obsolesces.

Now the curiosity remains of how these said terms e.g. *ett^{shum}* and *epp^{ha}* stimulate to maintain the syllabic structure in the verse! In the 38-a, the subject denoting terms *ett^{shum}* and *epp^{ha}* are archaic dictions. They have been used in the appositive form in the clause. They share certain common features in terms of linguistic analysis. For instance, both *ett^{shum}* and *epp^{ha}* belong to the archaic words, both are disyllabic words, the initial vowel /e/ is identical sound in these two subjects, and the both terms have the identical referent that is, interrogative pronoun (what). If the archaic diction *epp^{ha}* is paired with the day-to-day communicative term as 'hen' (Phedape dialect) or 'the:n' (Panchthare dialect), or 'he:ra/thi:ra' (Chhathare dialect), it certainly feels like false friends.

Organizing Symmetrical Mirror Image Pattern

Nonsensical words or bound lexemes are extremely helpful to organize a symmetrical 'mirror image' pattern in the verse line. Linguistically, symmetrical 'mirror image' pattern denotes that an utterance or a syntactic structure has two halves which are exactly the same size and shape. The following verse lines are the example of the symmetrical mirror stage pattern:

39.a *je... tɔɾɔŋ hiʔsiŋaŋ taŋsaŋ hiŋiŋaŋ*

je... tɔɔŋ hiʔ-siŋ-aŋ taŋsaŋ hi-siŋ-aŋ

VOC paradise turn-REF-pfG sky turn-REF-pfG

They turned up to the sky.

b *kʰɛnɛ tʰaŋgi tʰaŋ-ɛʔ-o tʰobun tʰaŋɛʔo*

kʰɛnɛ tʰaŋgi tʰaŋ -ɛʔ -o tʰobun tʰaŋ -ɛʔ -o

you (s) development develop -IMP-VOC growth achieve -
IMP -VOC

May you grow and develop!

Both the examples 39.a and 39.b have the mirror image patterns in each line. In the first line the sounds /t/ and /h/ are alliterative and though the /ŋ/ sound is not in the position of alliteration, it has a higher frequency and has produced sonority in the verse. The two halves of the example 39. a *tɔɔŋ hiʔsiŋaŋ taŋsaŋ hisiŋaŋ* are exactly the same shape and the size in terms of the number of sounds, lexicons, and syntactic pattern. Also these two halves consist of the mirror image of the initial latter (or sound) and the final sound of structure:

tɔɔŋ hiʔsiŋaŋ + taŋsaŋ hisiŋaŋ. = Mirror Image Pattern.

This symmetrical 'mirror image' pattern is organized by the bound lexeme (nonsensical word) 'Ye' hence it is 'je... *tɔɔŋ hiʔsiŋaŋ taŋsaŋ hisiŋaŋ*'.

Likewise, 39-b, the verse line *kʰɛnɛ tʰaŋgi tʰaŋ-ɛʔ-o tʰobun tʰaŋ-ɛʔ-o* (May you grow and develop!) consists of ten syllables excluding the offbeat *kʰɛnɛ* (you). In this sense, the real verse is *tʰaŋgi tʰaŋ-ɛʔ-o tʰobun tʰaŋ-ɛʔ-o* which has been divided into two halves. The first half *tʰaŋgi tʰaŋ-ɛʔ-o* of the

verse is identical with the second half *t^hobun t^han-εʔ-o*. Although the subject denoting terms *t^hangi* and *t^hobun* seem to be different in terms of the orthographical make up, they both refer to the same meaning (growth). In this way, the terms *t^hangi* and *t^hobun* are referred to mirror image or they have meaning similarity.

Table 8: Common Mundhum Exponent

Subject	Verb
<i>t^hangi</i>	<i>t^han-εʔ-o</i>
<i>t^hobun</i>	

The table shows that the two subjects *t^hangi* and *t^hobun* have an identical verb *t^han-εʔ-o*, so it is also in the symmetrical mirror image pattern.

Providing Linkage

Here, the topic 'Providing Linkage' refers to either cohesion/coherence or syndeton. Regarding the confusing terms 'cohesion' and 'coherence' Raman and Sharma (2012) state, "although it is difficult to separate cohesion and coherence, cohesion can be considered as the mechanical link at the language level (e.g., first of all, after that, however, in addition to, similarly, for instance, etc.), and coherence as a text making sense as a whole, at the level of ideas" (p. 354). Raman and Sharma seem to hint at the notion that cohesion is external patterning which is visible whereas, coherence is internal patterning of a text which is perceived but not explicitly visible. In other words, "every sentence (utterance) should logically follow from the one preceding it. Thus every sentence (utterance) should be linked to the one that went before," (Arora & Chandra, 2013, p. 49). Similarly, the term 'syndeton' is also partly close to cohesion in terms of using

connectives to join words, phrases, clauses or sentences together. However, syndeton is a rhetorical term for a sentence style in which words, phrases or clauses are joined by conjunctions usually by 'and'.

Poetic expression, however, does not employ the usual grammatical devices. It is even far more different in the case of the Mundhum. In the Mundhum, the nonsensical words or bound lexemes serve the link between anaphoric as well as cataphoric references. In other words, anaphoric reference means that a word in a text refers back to other ideas in the text for its meaning whereas; cataphoric reference refers to a word that hints at forward in the text to understand the meaning. Let us consider the following Mundhum lines:

40.a *je... ment^{sham} t'og-u-ro japmi t'og-u-ro*

je... ment^{sham} t'og-u ro japmi t'og -u ro

VOC human make-3P ASS human being make-3P-ASS

They created the human being.

b *je... allɔ k^happu samale pɔjɔŋ samale*

je... allɔ k^happu sama -le pɔjɔŋ sama -le

VOC now ashes material -ERG pile material -ERG

Now the creation with the ashes of

In the example 40.a, the nonsensical word 'je' is supportive element for the anaphoric reference which indicates the previous and in the same way 40.b the nonsensical term 'je' is assisting for cataphoric reference that indicates the following or upcoming ones.

Setting Language off the Ordinary Speech

The most noticeable feature of a religious language is its variation. The distinctiveness is obtained from the wide range of activities involved in public and private worship, and involvement of religion in all aspects of daily living and thinking. Several varieties, all distinctive in their use of linguistic structure, are widely encountered. Such ritual speech can be differentiated from 'plain speech based upon' the predictable co-occurrence of several linguistic features including parallelism, heightened rhythmicity, and frequent use of nonsensical lexemes. Regarding the distinctive nature of the religious language, Crystal (2007) states, "to address the divinity as 'thou' will satisfy those who feel that religious language should adhere closely to tradition and be special, set apart from the everyday language ..." (p. 389). In the Limbu community too, they do not think that it is the Mundhum language only saying (uttering) *tɔrɔŋ* to denote the 'sky' rather the natives desire to listen *tɔrɔŋ-diŋ taŋsaŋ* (the sky). This is their tacit desire to feel the utterance like religious as well as traditional one.

Nonsensical words or bound lexemes that are profusely used in the Mundhum language are the means of setting the ritual language off the ordinary speech variety. The bound lexemes can play a key role to make the ritual language distinct from the ordinary language variety. Such bound lexemes are used either with the desire to exploit the sonic potential of language or to provide the parallel status to the nonsensical words. But this case is primarily the case of ritual language. As we turn to the practical language variety, people generally do not converse using the nonsensical words or bound lexemes in their day-to-day communication.

41.a *je... iksa pokse ro k^hambe:k pokse ro*

je... iksa poks -ε ro k^hambe:k poks -ε ro

VOC earth become -PT ASS land become -PT ASS

The earth was created.

b *je... sawa meleksu ekp^ha: meleksu*

je... sawa me- leks -u ekp^ha me- leks -u

VOC jungle nsAS- fell-3P bush nsAS- fell -3P

They cleared the jungle

Apart from the offbeat 'je' and clitic or particle 'ro', the apposed noun subjects such as *iksa* and *sawa* are quite unusual terms for the daily communication. The former word 'iksa' being an archaic diction is not used in the day-to-day communicative process. In the same way, the next term 'sawa' is nonsensical which is not used in the practical language either. That is why as they occur in the utterance; they set the expression off the ordinary language variety.

Enhancing Sonority

In the field of linguistic sound system or more specifically in phonology, the term 'sonority' is discussed in terms of syllabic structure of utterance. This notion of sonority is very important in autosegmental or more specifically in metrical phonology. Sonority is defined as having the character of loud deep sound in utterance. In this, syllables are associated with peaks of sonority (i.e. every syllable corresponds to a single sonority peak). The sonority of sound is its relative loudness compared to other sounds. In this context, Simpson (2012) holds the view that sound

plays a pivotal role in literary discourse in general and in poetry in particular.

Nonsensical words or bound lexemes can be equally helpful to enhance the musical quality in the verse line. Generally, the mention about the sonority is related to the pleasing sounds against the harsh sounds. The English consonant sounds such as nasals /*m, n, ŋ*/; glides /*y, w*/; lateral /*l*/, or trill /*r*/ and all vowel sounds are considered to be the sonorants which are contrastive sounds to plosives, fricatives and affricates. These plosive, fricative and affricate sounds involve obstruction in the vocal tract and thus become less sonorant.

When we consider the Mundhum verse, it is constituted by the major sonorous sounds. Let us see the example below:

42.a *minu mɛdʰaŋu tʰaŋ ni mɛdʰaŋulle*

minu mɛ- dʰaŋ -u tʰaŋ ni mɛ- dʰaŋ -u -lle

APP nsAS-filter-3P weigh CTR nsAS- filter -3P -SUB

As they filtered the siblings through the sieve made of gold and silver

b *je... pegilla pege pʰaŋ-la pege*

je... pegilla peg -e pʰaŋla peg -e

VOC APP go-PT nine month go -PT

Nine months were gone.

In the given Mundhum lines, the subject words appositive clauses *minu* and *pegilla* are essentially

nonsensical yet they contribute to set the verse to music. The both subjects of the appositive clauses have created the situation for alliteration in the respective lines hence they have enhanced the musical quality. Furthermore, in the example 'a.' it consists of twenty three sounds, among them only two consonant sounds /d^h/, and /t^h/ are harsh (less sonorant) sounds and the rest twenty one sounds are considered to be the sonorants. Although the rhyme is simply considered as a feature of line endings, the internal alliteration rhyme in 42-b (*pegilla peg -ε p^hanla peg -ε*) picks out, and enhances the balancing halves of the line through the repetition /p/.

Defamiliarization/Deautomatization

Defamiliarization/Deautomatization is the process or technique of making the literary expressions strange and unusual from the ordinary ones. It is a form of textual patterning which is motivated for literary-aesthetic purposes. Defamiliarization/Deautomatization generally involves a stylistic distortion of some sort. The deviation is either through an aspect of the text which departs from the linguistic norm, or alternatively the aspect of the text is made unusual through repetition or parallelism in different levels i.e. phonic, lexical or semantic level.

To the best of my knowledge, the Limbu Mundhum has defamiliarized its expressive mode through constantly using the nonsensical words in its verse lines. The nonsensical words or bound lexemes' occurrence is necessary to defamiliarize the structure so as to draw the attention. In this way, they can play the role to deautomatize

the usual expression. Let us see how they have deautomatized the familiar expression as below:

43.a *otto nokse ro jaŋnɔŋ nokse ro*

otto noks-ɛ ro jaŋnɔŋ noks-ɛ ro

hastily return-PT ASS instantly return-PT ASS

Hastily, s/he returned.

b *hukso meuk^hulle taje meuk^hulle*

huk -so me- uk^h -u -lle taje me- uk^h -u -lle

hand-BAL nsAS- pull -3P -SUB arms nsAS- pull -3P -SUB

Having pulled the body from the two different sides,

In the line of example 43 'a' the familiar expression would merely be *hara nokse ro* 'quickly returned' but in the Mundhum expression, the same idea has been expressed entirely in different way with unusual collocation as well as affixation. Same is the case with the line 43 'b'. In the ordinary saying, only *me-uk^hu-lle* 'pulled' would have been enough. The subject marker terms as *hukso* and *taje* have shared the identical verb *meuk^hulle* (pulled). In this line, the former subject *huk* (hand) is a free lexeme with the Mundhum suffix '-so' and the next subject *taje* is essentially a bound lexeme.

Retaining Spirit of Ritual Sense

While discussing on the Limbu Mundhum's language, it is wise to consider the issue 'ethnography of

communication' under sociolinguistics which was first proposed by the socio-linguist and anthropologist Dell Hymes (1927-2009). According to him, the degree and dimension of expression far widely differ on the basis of at least eight points or more specifically S-P-E-A-K-I-N-G model. The model includes Setting and scene (S), Participants (P), Ends (E), Act sequence (A), Key (K), Instrumentalities (I), Norms (N), and Genre (G). The Mundhum being a religious scripture, all of the components as mentioned by Hymes' S-P-E-A-K-I-N-G model are essentially different from the ordinary speech situation. For example, the 'Setting scene' in the Mundhum recitation is formal; the participants are not the human beings as in the everyday communication, but rather they are spirits, deities or supernatural beings. In this situation, the linguistic elements are different from the language used in our day-to-day communication. Nonsensical words, archaic dictions or even obsolete terms are commonplace in the Mundhum variety.

It could be only a coincidence that most of the languages, or language varieties employed in the ritual performances are of 'dead' languages. The Hindus use the Sanskrit language as sacred language; likewise the Christians avail the Latin and the Muslims (Arabians) apply the classical Arabic which are not the mother tongues of the people mentioned. So is the case of the Limbu Mundhum with the Limbu natives because it is not acquired as the mother tongue.

The nonsensical words or bound lexemes function to reflect the close adherence to tradition and antiquity which are special to set apart from everyday language since most people think that religious language should or must be

different. It is so because the dead spirits, deities, or super human beings are the participants (addressees) and they are not supposed to be able to comprehend the present practical language variety. The Limbu scripture also consists of many different myths belonging to the events of the remotest past. These could be the possible reasons that considerable number of lexical items employed in the Mundhum recitation have been found to be nonsensical ones in the present context. The terms which are now thought to be lost their meanings must have been meaningful in the time they were used. Following two verse lines show how the archaic dictions have been used in the Mundhum:

44.a *je... tɔɔŋ hiʔsiŋaŋ taŋsaŋ hiʔsiŋaŋ*

je... tɔɔŋ hiʔ -siŋ -aŋ taŋsaŋ hiʔ -siŋ -aŋ

VOC paradise turn -REF -pfG sky turn -REF -pfG

They looked up the sky the heavenly space.

b *je... kʰeŋe iksa kʰemdeʔo kʰambe:k kʰemdeʔo*

je... kʰeŋe iksa kʰemd-εʔ-o kʰambe:k kʰemd -εʔ-o

VOC you(s) earth suit-IMP-VOC land suit-IMP-VOC

Oh! You should be suitable to this earth.

In the example above, both apposed words *tɔɔŋ* (the bridge like sky) and *iksa* (the earth) are archaic and ritual words which generally show the close adherence to the tradition. Although, these terms *tɔɔŋ* and *iksa* are not bound lexemes, they are very old-fashioned and average natives do

Uplifting Standard

According to Crystal (2007), the nonsensical words are commonplace in the oral poetry like the Mundhum. He further states that such words can be explained only by the universal desire to exploit the sonic potential of language. As the view put forward by Crystal, the bound lexemes (we simply called them bound lexemes by being unable to track down their origin, context, and evolution) basically occur in oral poetry in order to maintain sonic, syllabic, rhythmic as well as rhyming patterns in the verse. We generally realize that rhythm and rhyme are the inevitable elements in the poetry. The bound lexemes are there only to contribute the sonic aspect of the poetic lines. Even being bound lexemes, they are supportive to maintain the standard of ritual language. In other words, they are solely for the ritual discourse because they are not used in the general communication.

45.a *je... samso me^heksu ro jomin^h me^heksu ro*

je... sam-so me-g^heks-u ro jo-min^h me-g^heks-u ro

VOC identity-BAL nsAS-put/tie-3P ASS BAL-name nsAS-
put/tie-3P ASS

They put the name.

b *wɔja p^hoksu ro jan^hdan p^hoksu ro*

wɔja p^hoks -u ro jan^hdan p^hoks -u ro

APP perform naming rite-3P ASS baptismal rite perform
naming rite-3P ASS

She performed the ritual of naming.

The pair binomials *samso- jomin* and *wɔja- janɗan* are purely ritual terms which are pronounced or uttered only during the ritual performances. The terms *samso* and *jomin* are considered to be the parallel in terms of semantic aspect because they both are supposed to have the same meaning or synonymous terms. They have made the Mundhum sounding dictions by adding the suffix '-so' to the word *sa:m* and prefix 'jo-' to the *min*. Then the next two terms *wɔja* and *janɗan*, the former word *wɔja* is a nonsensical term whereas the latter word *janɗan* (ritual of naming) is not the bound lexeme. It is usually the case that one of the subjects of the clause appositives is free lexeme (i.e. meaningful) and the next subject may not be meaningful (i.e. bound lexeme).

Maintaining Cohesion and Coherence

The notion or concept of cohesion and coherence is considerably different between the prosaic and poetic texts. In general, cohesion refers to the grammatical and lexical links at the language level. It consists of four significant linguistic devices such as pronouns, synonyms, repetitions and connectives. On the other hand, coherence is concerned with the meaning relation of one to another. In other words, it is the text making sense as a whole at the level of idea. In a prosaic writing, each sentence should logically follow from the one preceding it. Thus, every sentence ought to be linked to the one that went before.

But as we talk about the issues of coherence and cohesion regarding the poetic text, the linguistic devices are a bit different in poetic text from that of paragraph writing. According to Traugott and Pratt (1980), cohesion in poetry is

But as we talk about the issues of coherence and cohesion regarding the poetic text, the linguistic devices are a bit different in poetic text from that of paragraph writing. According to Traugott and Pratt (1980), cohesion in poetry is usually discussed in terms of repeated refrains, regular stanzas, rhymes, alliteration, meter, and similar devices. These linguistic aspects are essentially useful for the coherence in poetry.

Nonsensical words or bound lexemes can play a crucial role to achieve coherence and cohesion at various levels that is phonological, lexical, semantic, syntactic, rhythmic, musical melody and the like. This means that cohesion has to do with the external patterning whereas the coherence with internal patterning of a text or discourse. Let us consider the following verse lines.

46.a *je... sewa mejebe sendo mejebe*

je... sewa me-jeb-e sendo me-jeb-e

VOC solicitously nsAS-stand-PT inquisitively nsAS-stand-PT

They humbly stood for asking and enquiry.

b *je... pegi pekille p'an jen pekille*

je... pegi pek-ille p'an jen pek-ille

VOC ninth go-SUB nine days go-SUB

When nine days pass/go away,

In the above verse lines, they are cohesive in terms of the sound level, lexical level and in the syntactic level. Let us consider the first line, '*sewa mejebe | | sendo mejebe*' consists

of internal rhyme scheme. In this type of rhyme scheme the last stressed syllable before the caesura or pause in a last line of verse rhymes with the last stressed syllable at the end of the line. The /s/ and /m/ are the alliterative sounds and the rhyme and alliteration have played the role of cohesion in the given verse line. The subject marking words of the two clauses *sewa* and *sendo* have the similar or repeated words. Moreover, the two clauses have identical verb predicators. Similar is the case in the next verse line *pegi pekille* || *p^han jen pekille* where /p/ is alliterative sound. The words *pegi* and *p^han jen* are assumed to be the parallel in terms of semantic pattern and these subjects have the identical predicator verb *pekille* (went by/bygone). So we can find the cohesive devices such as repeated rhyme, alliteration, assonance, diction and other similar techniques in the Mundhum verses.

Making Powerful Expression

Nonsensical words or bound lexemes are helpful to make the expression vivid, sharp and pointed. In other words, they can assist for meaning exaltation. Just as the zero (0) has no value when it occurs in isolation, but it can extend the value of the figures ten times more if it happens to follow them. One becomes ten, and the ten becomes hundred when the number (digit) is followed by the zero. In the same manner, the nonsensical words can make the head word (host word) more expressive. As Natarajan (1985) observes, these bound lexemes (i.e. particles or clitics) play an important role in the discourse. They signal many modalities like interrogation, emphasis, reportative and intensity. Let us see the examples below:

47.a *je... minu kirik lo p^himbrikiwa kirik lo*

je... minu kirik lo p^himbrikwa kirik lo

VOC APP seed EMPH soap nut seed EMPH

The seed of the soap-nut (*rittha*),

b *je... t^hutt^hu mɛd^huktuan t^huɛ mɛd^huktuan*

je... t^hutt^hu mɛ- d^hukt -u -aŋ t^huɛ mɛ- d^hukt -u -aŋ

VOC ONOM nsAS- spit-3P -pfG ONOM nsAS-spit-3P -pfG

They spat on the image.

In the above cited Mundhum verse lines, the terms '*minu*, *t^hutt^hu* and *t^huɛ*' are nonsensical lexemes. The first term *minu* is nominal pre-modifying word that has occurred with the headword *p^himbrikwa* (the seed of soap-nut) in order to heighten the meaning of its headword. Likewise, the terms *t^hutt^hu* and *t^huɛ*' are non-lexical onomatopoeias however, they are able to match up sound with a nonlinguistic correlate in the 'real' world or they enact symbolically their referents outside language.

Organizing Language into Units

As Crystal (2007) views that it is not difficult to sense the complexity of language structure, but it is not easy to say how many levels should be set up in order to explain the way this structure is organized. Regarding the term 'unit' he holds the opinion that it is the stretch of language that carries grammatical patterns, and within which grammatical choices are made. We may refer to the language unit from sound, syllable, lexeme - a minimal unit (as a word or stem), and sentence. An utterance should include appropriate block of

words that could be easily graspable and memorable. As poetry is thought to be a tight universe of sound matrix, it requires very careful technique to arrange the linguistic units from sound to syntax. The Mundhum verse usually consists of ten syllabic lines (excluding the offbeat) with two halves of internal rhyme scheme. Attention should be paid on alliterative sounds (i.e. consonance/assonance), syllabic balance, and choice of proper diction, rhyme pattern, and repetitive or parallel words in terms of meaning (semantic system).

In the Limbu Mundhum, nonsensical words or bound lexemes also help to organize the language into units which are more easily perceived and thus memorized for long. Let us have the examples below:

48.a *leʔwa pegelle tʰibonʎa pegelle*

leʔwa peg -ɛ -lle tʰibonʎa peg -ɛ -lle

time go(spend)-PT-SUB ten month go(spend)-PT-SUB

While ten month passed,

b *allɔ mentʰam kepokpa japmi kepokpa*

allɔ mentʰam ke-pok-pa japmi ke-pok -pa

now human AP- rise -AP man AP-rise-AP

Now this attempt has become successful.

In these two verse lines the appositive words (subjects) *leʔwa* and *mentʰam* are nonsensical in isolation but they play a crucial role to make the text cohesive. Such words are important in the intra-textual relations of a

grammatical and lexical kind which knit the parts together into a complete unit of the expression and which therefore, convey the meaning as a whole.

Significance of the Mundhum in Limbu Community

Since the time immemorial, the Limbu people are the followers of the Mundhum, the religious scripture. Their whole life is guided by the principles and practices as prescribed in the Mundhum. The history refers to the time of the first Kirat king *Yalambar Hang* and his regime in Kathmandu valley. According to the historical reference, king Ashok of India visited Kathmandu valley during the time when the fourteenth Kirat king *Stungko* was ruling over. The date of Ashok's visit is mentioned to be 269-265 BC, (Chemjong, 1966, p. 11). He further says that the Kirat king was not ready to adopt the Buddhism at the request of his royal guest yet he allowed the foreigners to preach new faiths in his territory and honored/treated all faiths equally.

Many centuries later especially in the eighteenth century, the Limbu land was conquered by the Gorkha King (1774 AD). In this regard, Subba (1995) gives the reference of Northey and Moris (1927) and mentions that Limbu fought with Gurkhas and finally the Gurkha ruler granted a commission with certain ruling power to chief of each district or *Thums* (i.e. a collection of *Gaons*/villages [Eden Vansittart, 1906/1991, p. 179]) and tax privileges for his community members which led to the agreement for ceasing war for ever. Since then naturally the Limbu leaders along with their fellow members began to follow some of Hindu creeds. But this does not necessarily mean that they totally gave up their own religious faith and adopted the newer one. Rather they took up both religious creeds side by side as an exquisite example of religious tolerance. The cultural

assimilation is never the case of one way process in this, the Aryans of the Eastern Nepal seem to be observing and worshipping the Kirat festivals and deities respectively.

The significance of the Mundhum in the Limbu community is beyond the explanation. They regard the Mundhum not merely a simple form and sense but also consider it as comprising the whole matters and spirits of life and the universe. To put it in the other words, the Mundhum is everything for them. It encompasses simply illness healings to supernatural dealings. It talks about hell to heaven; vice to virtue; shaman to sermon; ghost to god; life to death; fortune to failure; defy to devotion and what not others. The implication of the Mundhum over the Limbus can be precisely stated as follows:

The Mundhum as a Source of Knowledge

The Mundhum provides the knowledge of matter and soul; mundane and spiritual world and practical as well as shamanic realms. It is considered as a source of power – it is an undeniable fact that knowledge generates power. Those who have a sound knowledge of the Mundhum deserve the power of certain kind. Likewise, the Mundhum has been a source of pleasure – real pleasure emerges out from the knowledge. When a person is well equipped with knowledge of life and the world, s/he feels a real pleasure.

The Mundhum as a Source of Blocking Evil Spirits, Events and Happenings

The Mundhu is a multi-dimensional in the sense that it deals with various aspects related to the life's problems and overcoming them by exorcizing the evil spirits. The Mundhum has become an inexhaustible source of ethics, etiquettes, mores, civic senses, codes, conducts and so forth – it guides and regulates for the decent civilized life of the Limbu people. For this purpose, it heavily emphasizes and propagates the divine counsels of various ascetic people.

The Mundhum Provides Linkage between Mundane and Spiritual World

The Mundhum functions as a means of linking the mundane world to that of spiritual world and by this, it explains life as a unique fusion of matter and the soul. So only talking about the materialistic aspect of life is not complete and justifiable itself. It provides the directives of ritualistic practices –it has rightly prescribed the rites and rituals that the Limbu people are supposed to follow in their life. The rites and rituals begin just before one's birth and continue even after death.

The Mundhum Offers Distinct Cultural Patterns

The Mundhum has offered the cultural convention and also offers a distinct pattern of culture and tradition to the Limbu people. This is the reason why the Limbu have own their unique culture. They have their own dress, dance, ways of greeting and respect, games, feast and festivals. The Mundhum inspires the natives to lead their lives towards peace, progress and prosperity as the Mundhum is to provide man with knowledge and wisdom, the life really proceeds to the realms of heavenly state.

The Mundhum as Source of Prehistoric Knowledge

The Mundhum is essentially a source of prehistoric accounts which relates the phenomena of the remotest past to the present. Through it, one can have knowledge of prehistoric life style since the Mundhum is the collective form myths and legends. Native people have belief that the Mundhum is a powerful means of communicating with the supernatural beings/figures like deities, ghosts, dead spirits,

and ancestral figures. Hence, it bridges ancestral past to the present.

The Mundhum as Rich Source of Archaic, Formal, and Classical Form of Language

Mundhum has been proved to be a source of a rich, formal, high standard and diglossic form of the Limbu language. It provides the natives with the abundance treasure of archaic dictions as well as other vocabularies (linguistic archaeology of the various ritual forms).

The Mundhum as the Unifying Means for Distinctive Dialects

It has, after all promoted the unity among the Limbu people by bringing different dialectal communities into a single Mundhum code. Therefore, it is regarded as symbol of unity and the ethnic pride. Obviously, there are four different dialects in the Limbu language (Weidert & Subba, 1985). However, these distinctive dialects speaking natives happen to use the same and only one language variety in the special ceremonies and rituals.

It has been experienced that Mundhum is very much useful in the practical life too. Many Limbu people have earned their livelihood, name and fame by dealing with the Mundhum. In the same way, the Mundhum has offered many good opportunities for sitting, meeting and eating together on the occasions of feasts and festivals; rites and rituals and meetings and conferences. Above all, it has functioned as lubricating oil in the machineries of the Limbu social organization allowing it run smoothly. The Mundhum is also considered as philosophy which readily guides towards the ideal life of 'simple living but high thinking.'

The Mundhum: Common across Limbu Community

Traditionally the Limbu language was divided into six dialectal varieties on the basis of geographical differences. Those dialectal variants were *Panchthare*, *Phedappe*, *Tamarkhole*, *Mewakhole*, *Yangrokke* and *Chhathare*. But this distinction was, later on, considered to be inaccurate and impractical because it was not specific categorization in terms of linguistic variety. Weidert and Subba (1985) have specified that the varieties are only four types which have already been mentioned under dialectal variants. van Driem (1987) whose grammar entirely based on the Phedappe dialect also holds the similar view on the dialectual variation as Weidert and Subba.

Despite the dialectal variations of the Limbu language, the Mundhum language has no variety across the Limbu native speakers. Angdembe (2012) also holds the similar view and writes as the Limbu ritual language remains the same in all Limbu dialects (see also Subba 1998, p. 16). In fact, the Mundhum language is special for the rituals and ceremonies. It is employed to serve the specific purpose that is associated with religious functions and ritualistic performances. So it has remained unaffected from constantly changing contexts of language like ordinary speech variety or the day-to-day communicative speech. This means the ritual language (Mundhum language) is not used in every moment like communicative speech. In this regard, there is no question of constant change and dialectal effect on the Mundhum version. Also ritualistic performances require the exact and accurate verbal expression so the Mundhum's linguistic feature entirely differs from the ordinary speech variety. It serves as a linguistic superordinate position that holds the different dialectal variations (hyponyms) into one. This type of language is

used for special purposes/occasions related to the religion, so it is called as the language of liturgy. In other languages also there are special linguistic versions which are used in the special occasions. For example, Sanskrit is the sacred ritualistic language for Nepali and Hindi languages and so are the Greek and Latin for English. The Mundhum language also serves as the same purpose in the Limbu language as Sanskrit and Greek or Latin serve in the respective languages.

It is interesting thing that Mundhum language is most probably resistance to any change so easily and rapidly like the practical language variety. It is because the activities involving gestures, words and objects performed are strictly guided and prescribed by the tradition. As Dell Hymes (1962) suggests that the kind of speech varies due to the ethnographies of communication or SPEAKING Model. This means there are certain factors which play the crucial role to determine the kind of speech variety being employed. The factors proposed by Hymes (1962), are Setting/Scene (i.e. time and place of speech act, and physical circumstances), Participants (i.e. speaker and audience), Ends (purpose/goal/outcomes), Act sequence (e.g. sequence of speech acts that make up event), Key (i.e. clues for tone, manner or spirit), Instrumentalities (i.e. delivery channels like written, oral recitation, singing or signaling), Norms (social rules governing the event and the participants' actions and reactions) and Genre (i.e. The kind of speech act or even invocation, jokes, conversation). Now only think of the participants during the ritual performance. At such situation, the participants are the priest (speaker) and the deity (audience). Can the priest use modern speech variety? Most probably, the answer is 'definitely not'. This is the reason that the Mundhum like ritual code is classical, lofty, formal and rhetorical one. This is also the reason that every dialect

cannot have separate ritual language. Thus, the Mundhum is common across the whole Limbu natives.

Chapter Four

Summary and Conclusions

This chapter briefly presents the summarized version of the study and the findings or conclusions drawn from the analysis and interpretation.

Summary

The Limbu language is one of the dominant languages of the Tibeto-Burman language family spoken by the Limbu ethnic people residing in the eastern part of Nepal. The Limbu natives use two varieties of language simultaneously that is, one variety in the ritual performances or specifically for the religious purpose and the next is practical language variety used in everyday communicative purpose. The language that is especially employed in the ritual purpose is natively termed as the Mundhum. The Mundhum language is found to have deviated primarily in three aspects namely phonic level, semantic level and grammatical (syntactic) level. This deviation has definitely set the Mundhum language off the ordinary speech. Moreover, the Mundhum being the most classical form of language makes use of archaic and obsolete dictions. Similarly, the nonsensical (bound lexemes/non-lexical items) words and unusual affixations have made the Mundhum language unintelligible to the majority of the Limbu natives. This is the reason that very few people mainly the Limbu religious priests locally termed as *Pheda:ngba:* and *Samba:* can understand and use the Mundhum variety. The Mundhum variety like other classical languages: Sanskrit, Greek or Latin, resists to the changes yet it has very significant role to prescribe the life's mode of the Limbu

natives and to maintain the unity among different dialects' speakers for they all use the same form of Mundhum in their rites and rituals.

Conclusions

The Mundhum is the religious scripture of the Limbu people. The Mundhum language is classical and mostly allegorical which is heavily laden with rhetoricity. Unlike the ordinary speech form, the Mundhum is in poetic version and often recited in a certain rhythm and tune by the Limbu priest locally known as *Sa:mba:*, *Pheda:ngba:*, *Yeba:* or *Yema:*. The pervasive use of archaic and obsolete diction has really set this variety away from the ordinary speech and created difficulty to understand it properly. Actually, the complexity arises right from the sound level because it is expected to recite the verse accurately on the part of the singer. Obviously, the recital is not so easy as to speak. Its lexical level again proves to be the stumbling block on the way to smooth understanding. The dictions are not only unusual but most often there are bound nonsensical lexemes too. The same object or notion may be denoted by multiple terms depending on the context and situation. The basic word becomes quite confusing by affixing or by using pre-modifiers and post modifier. The word combination or syntagmatic form is unusual and it is deviated from the ordinary norms of the grammar. Many words are seen to be used in order to express a few matters which may be thought as redundant in the case of daily communication. In this way, circumlocution, tautology and repetitive forms are very common in the Mundhum expression.

To talk particularly about the Mundhum language in terms its characteristic features, the study has revealed four distinct features which set the Mundhum language markedly

different from the ordinary language variety. The first distinct feature is concerned with the phonic texture. Although the basic sounds are the same in the Mundhum language, the recurrence use of prosodic feature marks it distinctly different. The prosodic features like rhyme, rhythm, alliteration, assonance, and supra-segmental features are the fundamental aspects of the Mundhum language. The second distinct feature is concerned with the morphological make-up as well as lexical form. In the morphological level, especially the affix system has been found out quite unusual in the sense that this kind of affixal system is not found in the ordinary language variety. The affixes are of three types on the basis of their function viz. rhyming, balancing and linking. Regarding the lexical items, the Mundhum makes use of entirely different kind of diction which are not used in the practical language. The lexicons used in the Mundhum language variety are archaic and obsolete. The Mundhum language also employs premodifiers or apposed words both in the recital as well as sermonized forms. Such modifying/apposed words have been found out of four types in terms of their sense relation. They are synonymous, antonymous, bound and echo/copied lexemes. The same apposed words are of four kinds on the basis of their frequency of occurrence. They are namely fixed or limited, generic, common and stock.

The third distinct feature of the Mundhum language can be attributed to its syntactic feature. The syntactic structure of the Mundhum is the verse form designed to be sung. The verse lines are short and they are separated by caesura (pause) that means there are two halves in a line in a formulaic structure A + R, B + R. Every verse line has a internal rhyme scheme technically called as Leonine rhyme. The fourth apparent distinctive feature of the Mundhum

language is related to the semantic aspect. For the Mundhum, a flower is not merely a flower but it may associate the meaning of delicacy, innocence or even transitory of life. The Mundhum uses many kinds of the figures of speech which is in a way deviation from the ordinary mode of language. Thus it (the Mundhum) leaves the primary (denotative/literal) meaning of the word and activates the secondary (connotative/figurative) meaning.

The fact revealed by the study is that it is facing extremely critical condition. Being a ritual language, it is limited to a handful people especially the Limbu priests. Most of them are illiterate and often found to be reluctant to share the idea with other people. Recitation of the Mundhum is limited to some occasional ritual performances. It is said that the Mundhum is only transferrable from one *Samba* to another *Samba* because they are authentic persons to possess the knowledge of the Mundhum. No Limbu native can be the *Samba* on his own will or desire. To become a *Samba* involves certain shamanic rules and rituals. One should be favoured or possessed by the past spirits otherwise there is no practical way out of being a *Samba*. Whatever the reason might be, the obvious matter is that the pre-historic heritage - the Mundhum language is at the verge of extinction. Therefore, the people concerned should take firm and solid steps in order to save the ancestral souvenir before it is too late. When it is over, the lamentation with the salty tears will have no meaning as the romantic poet Tennyson's saying "Tears, Idle Tears"- no more than that.

It has been found that the significance and value of the Mundhum among the Limbu community is very great because it is employed simply from the illness healing to the spiritual dealing. It has gained the status of diaglossia in the

Limbu community just as the Sanskrit and classical Arabic. Undoubtedly, the Mundhum has bound the Limbu natives together commonly in terms of psychological and spiritual activities. It has also promoted a profound sense of togetherness of feeling, of action and of wholeness of living. It is ubiquitous in all time and place spreading the message of unity among the Limbu natives. It is, thus a dynamic factor everywhere in the Limbu society; it transcends time, uniting the past (traditional modes of beliefs) with the present (current values) and reaching towards the future (spiritual and cultural aspirations).

The Limbu language also exhibits some distinct characteristic features just as monosyllabic verb root, placing the verb at the end of the sentence, closed syllables or nasal and plosive consonants at the end, profuse use of glottal stop as a basic phoneme, absence of third-person singular number, three number system-singular, dual and plural with inclusive and exclusive distinctions in dual and plural first person pronouns, vowel length in closed syllable, absence of gender and the prominence of η sound.

References

- Abrahms, M. H. (2000). *A glossary of literary terms* (8th ed.) Gopson Papers.
- Allen, N. J. (1978). Sewala Puja Bintila Puja: Notes on Thulung Ritual Language. *Kailash: A Journal of Himalayan Studies*. Ratna Pustak Bhandar, vi (4), 237-256.
- Angdembe, T. M. (2004). "Mundhum: Murkha-ko bhasha ki purkha-ko bhasha?" *Tangsing*. Year-3, Number 1, 26-27.
- Angdembe, T. M. (2012). *The classical Limbu language: Grammar and dictionary of a Kirat Mundhum*. Nepal Academy.
- Arora, V. N. & Lakshmi, C. (2013). *Improve your writing*. Oxford University Press.
- The American heritage dictionary of English language* (2006). (4th ed.) American Heritage Dictionary. Houghton Mifflin Company.
- Bain, A. (1866). *English composition and rhetoric: A manual*. Longmans Green and Co.
- Bedford, R. (2005). *Stylistics*. Routledge.
- Bell, C. (1997). *Ritual perspectives and dimensions*. Oxford University Press.
- Bickel, B. (1996). *Aspect, mood and time in Belhare: Studies in semantics-pragmatics interface of a Himalayan language*. ASAS.

- Bickel, B., Gaenszle, M., Banjade G., Lieven, E., Paudyal, N., Rai, I. P., Rai, M., Rai N. K. & Stoll, S. (2005).
Worshipping the king god: A preliminary analysis of
Chhintang ritual language in the invocation of
Rajdeu. In Yogendra Prasad Yadava, Govinda Raj
Bhattarai, Ram Raj Lohani, Bala Ram Prasain &
Krishna Parajuli (Eds.). *Contemporary Issues in
Nepalese Linguistics*. (pp. 33-48). Linguistic Society of
Nepal.
- Boris, E. (1965). *Russian formalist criticism: Four essays*.
University of Nebraska Press.
- Bose, R. R. & Sterling, T. S. (1997). *Elements of English
rhetoric and prosody*. Mal Mazumder, Chuckervetty-
Chatterjee.
- Campbell, A. (1940). Note on the Limbus and other hill
tribes hitherto undescribed. *Journal of the Asiatic
Society of Bengal*. ix (102), 595-615.
- Campbell, L. (2004). The history of linguistics. In Mark Aronoff
& Janie Rees-Miller (Eds.), *The handbook of linguistics* (pp.
81-104). Blackwell.
- Carter, R. & MacCarthy, M. (2016). *Cambridge grammar of
English: A comprehensive guide, spoken and written English
grammar and usages*. Cambridge University Press.
- Chemjong, I. S. (1961). *Kirat Mundhum (Kirant Ko Beda)*. Ram
Rajendra Yogi Press.
- Chemjong, I. S. (1966). *History and culture of Kirant people*.
Kirant Yakthung Chumlung.

- Crystal, D. (2003). *A dictionary of linguistics and phonetics*. Blackwell.
- Crystal, D. (2007). *The Cambridge encyclopedia of language* (2nd ed.). Cambridge University Press.
- Cuddon, J. A. (1998). *A dictionary of literary terms and literary theory*, (4th ed.). Maya Blackwell.
- Das, K. (1896). The Limbu of Kiranti people of eastern Nepal and Sikkim. *The Journal of Buddhist Society of India*, iv. 31-34.
- Dave, M. J., Verma, I. M. & Aggrawal, N. K. (1988). *New college composition*. Atma Ram and Sons.
- de Boar, J. J. (1982). *Basic language: Message and meaning*. Harper and Row.
- Ebert, K. (1997). *A grammar of Athpare*. Nunchen New Castle.
- Emeneau, M. B. (1974). Ritual structure and language structure of the Toda. *Transactions of the American Philosophical Society* [NS] 64(6).
- Erlich, V. (1980). *Russian formalism: History-doctrine*. Walter de Gruyter.
- Fabb, N. (2004). Linguistics and literature. In Mark Aronoff & Janie Rees-Miller (Eds.). *The handbook of linguistics*, (pp. 446-465). Blackwell.

- Ferguson, C. A. (1972). Diaglossia. *Word* 15: 325-40.
Reprinted in Pier Paolo Giglioli ed. *Language and Social Context*. Penguin. pp. 232-51.
- Ferguson, M., Salter, M. J. & Stallworthy, J. (Eds.). (1996). *The Norton anthology of poetry*, (4th ed.). Norton and Company.
- Feuerstein, G. (2003). *The deeper dimension of Yoga: Theory and practice*. Shambala Publication.
- Frith, S. (1987). Why do songs have words? In Avron Levine White (Ed.), *Lost in music: Culture, style and the musical event*. (pp. 87-106). Routledge.
- Fox, J. J. (2014). *Exploration in semantic parallelism*. Australian National University Press.
- Gaenszle, M. (2000). *Origin and migrations: Kinship and mythology and identity among the Mewahang Rai of east Nepal*. Mandala Book Point.
- Gaenszle, M. (2002). *Ancestral voices: Oral ritual text and their social context among the Mewahang Rai of east Nepal*. LIT Verlag.
- Gevirtz, S. (1963). *Patterns in the early poetry of Israel*, Studies in Ancient Oriental Civilization No. 32. Chicago University Press.
- Grierson, G. A. (1909). *Linguistic survey of India*. Superintendent of Government Printing Press, vol. 3, Part ii.

- Gumperz, J. J. (1999). *Discourse strategies*. Cambridge University Press.
- Haynes, J. (2014). *Style*. Routledge.
- Holmes, J. (2008). *An introduction to socio-linguistics*, (3rd ed.). Longman.
- Hudson, R. A. (1999). *Sociolinguistics*, (2nd ed.). Cambridge University Press.
- Hymes, D. (1962). The ethnographies of speaking. In T. Gladwin & W. C. Sturtevant (Eds.). *Anthropology and human behavior*, (pp. 13-53). Anthropology Society of Washington.
- Illustrated Family Encyclopedia*. (2008). Parsons, J. et al. (Eds.). DK Publication.
- Jakobson, R. (1960). Closing statement: Linguistics and poetics. In T. A. Sebeok. (Ed.), *Style in language*. (pp. 350-77). The MIT Press.
- Jan, G. (1963). The Indian Mantra. *Oreins*, vol. 16, 244-297.
- Jefferson, A. & Robey, D. (Eds.). (1984). *Modern literary theory: A comparative introduction*. Blackwell.
- Kainla, B. (1991). *Limbu Jatima Kokh Puja [The ceremony preceding the birth in the Limbu ethnic community]*. Nepal Rajkiya Pragya Pratishthan (Royal Nepal Academy).
- Kainla, B. (1997). *Tangsing Takma Mundhum: Akkhyan ra Anusthan [A narrative and ritual performance of link*

with the ancestors and the present]. Nepal Rajkiya Pragma Pratishthan (Royal Nepal Academy).

Kainla, B. (Ed.). (2002). *Limbu-Nepali-Angreji sabdakosh [Limbu-Nepali-English dictionary]*. Nepal Rajkiya Pragma Pratishthan (Royal Nepal Academy).

Katamba, F. (1993). *Morphology*. Macmillan.

Keane, W. (1997). *Signs of recognition: Powers and hazards of representation in an Indonesian society*. University of California Press.

Kirsznner, L. G. & Mandell, S. R. (2012). *Patterns for college writing: A rhetorical reader and guide*. Bedford/St. Martin.

Klaus, C. H., Scholes, R., Comler, N. R. & Silverman, M. (Eds.). (2005). *Elements of literature*. (4th ed.). Oxford University Press.

Kuipers, J. C. (1990). *Power in performance: The creation of textual authority in Weyewa ritual speech*. University of Pennsylvania Press.

Lazar, G. (2004). *Literature and language teaching: A guide for teachers and trainers*. Cambridge University Press.

Leech, G. N. (1988). *A linguistic guide to English poetry*. Longman.

Limbu, S. (2008). *Limbu bhasha-ka swarup vikas [Limbu language: Its features and development]*. Bichar Prakashan.

- Long, W. J. (1993). *English Literature its History and its Significance*. Kalyani Publishers.
- Matisoff, J. A. (2003). *Handbook of proto-Tibeto-Burman system and philosophy of Sino-Tibetan reconstruction*. University of California Press.
- Matthews, P. H. (2000). *Morphology*. (2nd ed.). Cambridge University Press.
- Morley, I. (2009). Ritual and music: Parallels and practice and the Paleolithic. In Colin Renfrew & Iain Morley (Eds.), *Becoming human: Innovation in pre-historic material* (pp. 159-175). Cambridge University Press.
- Natarajan, G. V. (1985). *Abujhmara grammar*. Central Institute of Indian Languages.
- Nepal Population Census Report*. (2011). Ministry of Environment and Population (MOEP).
- Nettl, B. (1956). *Music in primitive culture*. Harvard University Press.
- Nicoletti, M. (2006). *Ancestral forest: Memory, space and ritual among the Thulung Rai of eastern Nepal*. Vajra Publication.
- Palmer, R. E. (1980). *Hermeneutics: Studies in phenomenology and existential philosophy*. Northwestern University Press.
- Pokharel, M. P. (2093). Nepal ko bhashama Limbiu bhasha [Limbu language among the languages of Nepal]. *Limbu bhasha sahitya bichar goshthi* [Simposium on the

Limbu language and literature] Nepal Rajkiya Pragya Pratishthan (Royal Nepal Academy), pp. 22-32.

- Pope, A. (1991). An essay on criticism. In D. J. Enright & Ernst De Chickera. (Eds.). *English critical texts* (pp. 111-130). Oxford University Press.
- Pope, R. (2010). *The English studies book: An introduction to language, literature and culture*. Routledge.
- Raman, M. & Sharma, S. (2012). *Technical communication: Principle and practice*. (2nd ed.). Oxford University Press.
- Sharma, J. C. (1982). *Gojri grammar*. Central Institute of Indian Languages.
- Shklovsky, V. (1917/1965). Art as technique (Lee T. Lemon & Marion. J. Reis, Trans. & Eds.). *Russian formalist criticism: Four essays* (pp. 5-24). Reprinted by Permission of the University of Nebraska Press.
- Simpson, P. (2012). *Stylistics: A resource book for students*. First Indian Print. Routledge.
- Staal, F. (1996). *Ritual and mantras: Rules without meaning*. Motilal Banarsidass.
- Subba, C. (1995). *The culture and religion of Limbus*. K. B. Subba.
- Subba, J. R. (1998). *The philosophy and teachings of Yuma Samyo (Yumaism)*. Sikkim Yakthung Mundhum Saplopa.

- Tickoo, M. L. (2011). *Teaching and learning English: A sourcebook for teachers and teacher-trainer*. Orient Black Swan.
- Tilak, R. (1993). *Literary forms and movements*. Rama Brothers.
- Thornley, R. & Robert, G. (2007). *An outline of English literature*. Orient Longman.
- Tumbahang, G. B. (2007). *A descriptive grammar of Chhathare Limbu* (Unpublished doctoral dissertation). T U Department of English, Faculty of Humanities and Social Sciences.
- Tumbahang, M. K. (2013). *A linguistic study of Limbu Mundhum* (Unpublished doctoral dissertation). T U Department of Linguistics, Faculty of Humanities and Social Sciences.
- van Driem, G. (1987). *A grammar of Limbu*. Mouton de Gruyter.
- Vansittart, E. (1906). *Gurkhas*. Office of the Superintendent, Government Printing.
- Wales, K. (2001). *A dictionary of stylistics*. Longman.
- Weidert, A. & Subba, B. (1985). *Concise Limbu grammar and dictionary*. Lobster Publication.
- Wellek, R. (1963). Concept of criticism. In Stephen G. Nichols (Ed.). *Twentieth century criticism* (pp. 1-55). Yale University Press.

- Widdowson, H. G. (1983). The deviant language of poetry.
In C. J. Brumfit (Ed.). *Teaching literature overseas: Language based approaches*. Pergamon.
- Wright, L. & Hope, J. (2005). *Stylistics: A practical course book*. Routledge.
- Yule, G. (1995). *The study of language*. Cambridge University Press.

Publisher:

Research Management Cell (RMC)

Sukuna Multiple Campus

Sundarharaincha-12, Morang

Province-1, Nepal

Tel. 021545617, 021545717

email: sukunac@yahoo.com/sukunamc2048@gmail.com

Website : www.sukuna.edu.np.

sukunac@yahoo.com/[sukunamc2048@gmail](mailto:sukunamc2048@gmail.com)

Noticeboard : 1618021545717

First Edition 2078 BS/2021AD

ISBN 978-9937-1-1544-5

Copyright © RMC. Sukuna

Printed in Nepal by

Siddhibibayak Offset Press, Itahari, Sunsari, Nepal



Price : Rs. 300/-