

which are less or equivalent or more in lines when compared to the lines of lyrics, we arrive at the following figure:

FILM	Total number of songs	Songs Subtitled	Songs with less Subtitles	Songs with more or equivalent Subtitles
<i>Roja</i>	8	4	3	1
<i>Thevar Makan</i>	10	8	4	4
<i>Anjali</i>	8	2	1	1
<i>Achchamillai</i> <i>Achchamillai</i>	8	4	2	2
<i>Paci</i>	7	1	1	0

In *Thevar Makan*, the lyrics and subtitles are comparatively more because the lyrics are more context sensitive. But in the film *Paci*, though the songs are seven in number, only one is subjected to subtitling, probably because all of the songs are borrowed and background songs.

So, we can presume that in lyric subtitling, lyrics which are context sensitive alone are given subtitles and the lyrics which are borrowed and function as background songs are rarely subjected to subtitling process.

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A DISCOURSE ANALYSIS OF JHUMPA LAHIRI'S "INTERPRETER OF MALADIES"

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A story tries to convey something through a series of incidents. The myth critic wishes to discover how certain works of literature become "classics" or leave an indelible mark in the minds of people while other works equally good do not create even a single ripple. Among several approaches to literary criticism psychology tends to be experimental and diagnostic; it is closely related to biological science. Mythology tends to be speculative and philosophical; its affinities are with religion, anthropology, and cultural history. Myths are the symbolic projections of a people's hopes values, fears and aspirations. Mark Schorer says "myth is fundamental, the dramatic representation of our deepest instinctual life, of a primary awareness of man in the universe, capable of many configurations, upon which all particular opinions and attitudes depend". According to Allen W Watts "...it is a dynamic factor everywhere in human society: it transcends time, uniting the past (traditional modes of belief) with the present (current values) and reaching toward the future (spiritual and cultural aspirations).

For Indians living abroad visiting India at least once in their lifetime is almost a ritual. It is a mythical belief among them that such rituals (such visits) will put an end to the individual's suffering, yearning, longing, or any and kind of emotional vacuum, which seems to engulf them in foreign soil. Hence the commonest ritual for all expatriates is a visit to India. Such rituals (visits) bring alive the past in the present, prolong time, carry through time, and project tangible parts of the past over time. The culture clash ripples outward in many directions proving that there is much more subtlety than most of us assume about living on an ethnic divide.

This study through an analysis of the discourse structure of the story unveils the myth of a ritual (visit to India) in Jhumpa Lahiri's *The Interpreter of Maladies*. The visit to a new place, meeting of two people from both sides of a cultural divide enables

them to transcend the limits of space and time and become transmundane. Interpreter of Maladies revolves round Mr. Kapasi an Indian travel guide-cum-tourist vehicle driver, who is also a linguist having mastery over several local languages. His linguistic skills enable him to earn more by working as a language intermediary at a clinic. He is Janus faced; on one side he glorifies ruins and on the other interprets the maladies of people. His fare on the particular day is the Das family (Mrs. & Mr. Das, and their three children) - First generation Americans of Indian descent. Both Mr. Kapasi and Mrs. Das are sufferers of marital discord. During their drive to The Sun Temple, Mr. Kapasi is enamored with Mrs. Das and she in turn is infatuated with the fact that he is an interpreter of maladies who provides relief to people. As a result she confesses an episode of her life (infidelity). Her husband did not bother her second son Bobby. She says that she had borne the secret for eight years. She requests Mr. Kapasi to suggest a remedy to release the smothering weight in her mind, her manner just as if requesting him to guide her to a new spot. This is quite a mouth full for him to swallow.

When he suggests that she is suffering from guilt and she should confess the truth to her husband, she is taken aback. Both Mr. Kapasi and Mina Das are some sort of refugees in search of a thread for solace. While Mr. Kapasi doesn't feel guilty of fantasizing about Mina Das he feels she should be guilty of her infidelity. The paradoxical and confused nature of Indian aliens is brought out glaringly. The myth of salvation in the land of yogis and swamis is destroyed because they are bound by the Indian consciousness but their outlook is affected by acculturation. The story may be divided into three major scenes: their drive to the sun temple, visit to Khandagiri hills and Bobby's encounter with the monkeys.

The discourse structure shown diagrammatically lists the various participants in the story and analyses the role played by each and shows how this ritual is representative of people in whom cross cultural tendencies move in varying tangents. The diagram below is modeled on various levels of discourse showing the interaction between the addressers and addressees and how the reader assumes the merger of one level by default.

PART ONE

DISCOURSE	ADDRESSER	INTERPRETATION
Level 1	Narrator	Introduces the characters
Level 2	Mrs. Das	Small talk with family members
Level 3	Mr. Das	Small talk with family members
Level 4	Tina (child)	Complains about India
Level 5	Narrator	Cynicism
Level 6	Mr. Das	Small talk with family members
Level 7	Ronny (child)	Small talk with family members
Level 8	Mr. Das	Small talk with family members
Level 9	Bobby (child)	Small talk with family members
Level 10	Mr. Kapasi	Small talk with his fare
Level 11	Mr. Das	Complacency
Level 12	Mr. Kapasi	Small talk with his fare
Level 13	Mrs. Das	Small talk with his fare
Level 14	Mr. Kapasi	Small talk with his fare
Level 15	Narrator	Cynicism
Level 16	Mrs. Das	Small talk with family members
Level 17	Narrator	Cynicism
Level 18	Mrs. Das	Scorn of American Indians
Level 19	Narrator	Scorn towards expatriates
Level 20	Mr. Kapasi	Small talk with his fare
Level 21	Mr. Kapasi	Small talk with his fare
Level 22	Mrs. Das	Small talk with Mr. Kapasi
Level 23	Mrs. Das	She begins to read more into Mr. Kapasi's job. Beginning of infatuation.
Level 24	Narrator	Contrasting ideas. Recollects his failure as a good father and husband.
Level 25	Mrs. Das	Is captivating Mr. Kapasi with her remarks

PART TWO

DISCOURSE	ADDRESSER	INTERPRETATION
Level 26	Narrator	Cynicism regarding American-Indians' mannerism
Level 27	Mrs. Das	Confession of adultery
Level 28	Narrator	Cynicism
Level 29	Mr. Kapasi	Asks her why she chose him to make her confession
Level 30	Mrs. Das	Gives the reason for choosing him
Level 31	Mr. Kapasi	Suggests confession to her husband as a remedy
Level 32	Narrator	Pictures the cultural chasm

PART THREE

DISCOURSE	ADDRESSER	INTERPRETATION
Level 33	Narrator	Incident at Khandagiri hills
Level 34	Mrs. Das	Appeals to Mr. Kapasi to Save Bobby
Level 35	Narrator	Cynicism

Discourse analysis
 A study of discourse becomes relevant because the language used to represent the fictionalized world is related to the society, the ideology governing it and the cultural factors influencing its reality. The diagram showing the various addressers and addressees enables the understanding of "the view -point from which things are seen and felt, understood and assessed. The diagram showing the focalization would enable the reader to judge the dominating focalizer of the discourse situation. The diagram is intended to bring home the realization that categories, which seem natural like that of the interpreter, are in fact culture specific (situation specific).

The focalized in the story is the act of confession Mrs. Das. Though educated, apart from Mr. Kapasi in several aspects chose to tell him her secret when she learnt that he was an

interpreter. Like a routine ritual she expected him to present her with a remedy. The situation implies "a total participation with complete dedication and merging of individual entities in a collective totality; differentiation is lost". The aim of Mrs. Das is to free herself of all the cobwebs, her intention is not purification within but she wants Mr. Kapasi to interpret the malady and prescribe a remedy.

The operative level of discourse in the story is that of the omniscient narrator are intercepted either by the direct speech of a particular character or the discourse of the group. Thus the narrative, which is the direct discourse of the omniscient narrator without quote marks, is meditated by the speech of a character known as character discourse in quotation marks.

Mr. Kapasi & Mrs. Das figure as the pivotal characters because they are the ones around whom the confession takes place. Appearing third is Mr. Das. The visit to the sun temple is best suited as a site for the preparation for the enactment of the confession. The visit to Khandagiri offers the right opportunity for a tete a tete between Mr. Kapasi & Mrs. Das. It brings them closer to the transcendental plane where they are no longer restrained by the limitations of society, culture etc. Mr. Kapasi is in the lower rungs of the social ladder when compared to Mrs. Das. Mr. Kapasi is all set to impress her and she is interested in him just as a result of a whim. He narrates his experience as an interpreter. Mr. Das is too involved in his travel book to take part in the discourse. In the latter half of the story Mrs. Das & Mr. Kapasi dominate at both the addresser as well as addressee levels of discourse.

The next level is the incident at the visit to the hills. The Das family dominates the discourse situation. The only instance of Mr. Kapasi's participation is when Mrs. Das makes an appeal to him. By inference, the family (Mrs. Das) is a subordinate to the Indians. Mr. Kapasi is the master of ceremonies. His inability to suggest a remedy for Mrs. Das brings him down in her eyes. He is no longer the prince charming. Similarly for Mr. Kapasi she is no longer the epitome. He even shudders to drink water from her hands. Eventually after the incident she appeals to him vehemently "to do something" and he saves the child. Just like the ruins of

Surya's temple the budding relationship is in tatters. Soon it will be left behind just as a mere whim. Mrs. Das leaves off all traces of bonhomie in a careless manner with a flick of the hair brush. Mr. Kapasi's address flutters away like errant hair falling off the brush. There is a frustrating and perhaps ultimately irreconcilable discord that they face as they attempt to bridge two very different perspectives. Their ethnicity, which created a bond, is now irrelevant. Thus unlike the propensity of recent purveyors of "ethnic exotica" who express florid excess in describing acculturation's aches and pains, Jhumpa Lahiri writes with a depth sans melodrama. Mrs. Das feels betrayed by misplaced faith in his ability to understand her. Her own cultural blinders are still in place as she befriends Mr. Kapasi. He is betrayed by his belief in their cultural mutuality. Finally we are also left with the embittered taste of the failure of the myth of salvation.

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A COMPARATIVE ETHNO LINGUISTIC STUDY OF INDIA AND CHINA

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Introduction

Culture is a societal manifestation endowed with the incarnation of life and the life style of a particular community and it grows timely and gradually. Culture is seen through people's habitual action, in sharing their affection, love, communication and all other feelings that prevail among them. The cultural traits coupled with development and adoptability of a particular group of people undergo changes in use and usage as time grows and sometimes are hit by the current developments of a model culture, which is adorned by them. The mainstream culture of a country which gains power in social and political set up poses an impact or influence over the prevailing culture and this process makes cultural mix and cultural exchange. It is not obvious whether the Asian culture had uniqueness at certain point in the past or shared some of the cultural behavior during the migration of people from one country to another. Anyway still we could find some sameness among Asian culture in terms of habitual action, hospitality, wishing manners, thanksgiving and welcome, beliefs in almighty, marriage customs, moral codes etc. This paper tries to focus some distinctive points that are found among Indian and Chinese cultures. Also it tries to focus the similarities and dissimilarities found in keeping the etiquettes of both cultures.

Language and culture

Language is a part of culture and plays a very important role in cultural expansion and exploitation. On the other hand, language is changed by cultural influences when the same culture reaches a certain point in cultural evolution process. In the broadest sense, language is the symbolic representation of people, and it comprises their historical and cultural backgrounds as well as their approaches to life and their ways of living and thinking.