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Comparative Analysis of New Lexical Items in the Poetry of Sufi Tabassum and Lewis Carroll

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Abstract

This paper attempts to explore the new lexical items used by Sufi Tabassum and Lewis Carroll in their poetry. It also focuses on the different word formation processes used by them and their relation with Yule's classification. For this the hypotheses adopted were whether or not new lexical items invented or coined by Sufi Tabassum in his book *Tot Batoot Collection* involved same word formation processes as in Lewis Carroll's selected poem 'Jabberwocky' and whether or not the word formation processes involved in Sufi Tabassum's new lexical items in his selected poems are as productive as of Lewis Carroll's in his selected poem 'Jabberwocky'. For this purpose their poems were analyzed.

The analysis revealed that the new lexical items invented or coined by Sufi Tabassum in his book *Tot Batoot Collection* had, to a large extent, the same word formation processes as in Lewis Carroll's poem 'Jabberwocky' but Sufi Tabassum's lexical items are not as productive as those found in Lewis Carroll's poem.

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Introduction

One of the most striking properties of a language is that it has two sides: namely, dynamic and static. Human language is unique in the sense that from a finite set of words, it can generate infinite number of sentences. In other words, it has limited or fixed lexicon and unlimited or generative syntax. So, lexicon or vocabulary represents its static side and syntax represents its dynamic side. A close observation of this static aspect of language shows that even new words or lexemes can be created out of existing list of lexicon through word formation processes which are the processes of creation of new lexical units through **inflection, affixational derivation (prefixes, suffixes), non-affixational derivation** like through **motivated words, compounding, conversion, clipping, back formation, acrony, borrowing, coinage** etc. (Sugioka, 2000)

Even in these processes some processes are highly productive while others are unproductive.

As lexicology is basically the study of words, it is very difficult to define a word. According to Bloomfield a word is a minimal free form or a word has normally one stressed syllable. Sometimes it is defined as minimal meaningful unit of a language with four definitions: orthographic word, morphological word, semantic word and lexical word. While *lexeme* is the basic contrasting unit of vocabulary in a language it is also known as head word of dictionary entries. These are known as the base form out of which new word forms are derived in a language. So “phrasal verbs”, “compound verbs”, and “idiomatic phrases” are all known as multiword lexemes.

There are many distinct processes using which new words are generated from existing words in every language.

The Purpose of This Paper

In this paper the main purpose is to see how an eminent Urdu poet of 20th century **Sufi Ghulam Mustafa Tabassum (1899-1978)**, best known for his many poems written for children, has invented or coined new lexical items in his selected poems ***Tot Batot Collection***. The Sufi has used existing lexical items in many novel ways.

Secondly, a comparative analysis is done between Sufi Tabassum’s ***Tot Batot Collection*** and Lewis Carroll’s (1832-1898) poem **Jabberwocky** which is the part of his novel ***Through the Looking-Glass and What Alice Found There (1872)***, which he wrote to entertain Alice Liddell, daughter of the Dean of Christ Church. In ***Through the Looking Glass*** like in ***Alice’s Adventures in Wonderland (1865)***, Carroll portrays

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an extraordinary dream world, a memorable cast of strange animals and characters drawn with an extreme mixture of wit and humor and brilliant word play and logic pushed beyond the limit. A few words which Carroll invented in this poem Jabberwocky, namely, *chortled* (a combination of *snort* and *chuckle*) and *galumphing* (possibly a blend of *gallop* and *triumphant* meaning moving along heavily and clumsily) have become a part of the English language. The word *jabberwocky* itself is sometimes used to refer to nonsense language. That is why *Jabberwocky* has been called the king of neologistic (words or phrases created to describe new language constructs) poems because it incorporated dozens of invented words.

Carroll invented puzzles, games, ciphers, and mnemonics for remembering names and dates, poetical acrostics, a system for writing in the dark. (n.page).

Aims and Objectives

The research will:

- 1) Look into how did Sufi Ghulam Mustafa Tabassum invent new lexical items;
or
Is there any word formation included in his selection of poems *Tot Batot Collection*?
- 2) Find out the how did he use these new words in his selected poems.
- 3) Also investigate how Lewis Carroll invented new lexical items in his poem Jabberwocky.
- 4) Observe how Carroll used these coined words in Jabberwocky.
- 5) Also aim at explaining the similarities and differences in both these poets.
- 6) See to what extent these word formation processes involved in Tabussum's poetry are productive like Carroll's?

Hypotheses

Whether or not new lexical items invented or coined by Sufi Tabassam in his book *Tot Batot Collection* have same formation processes as in Lewis Carroll's selected poem Jabberwocky.

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Whether or not word formation processes involved in Sufi Tabassum's new lexical items in his selected poems are as productive as of Lewis Carroll's in his selected poem Jabberwocky.

Research Questions

1. How did Sufi Tabassum coin or invent lexical items in his selected poems from *Tot Batot Collection*?
2. How did he use these new lexical items in his selected poems?
3. Did he use the same word formation processes as were used by Lewis Carroll in his selected poems?
4. Are Sufi Tabassum's word formation processes as productive like Carroll's or not?
5. To what extent Tabassum follows the word formation processes discussed by Yule in his Theory of Language.

Literature Review

'Word formation means the formation of new lexemes whereas according to Yule (1996) word formation processes are 'the study of the processes whereby new words come into being in a language [...]'. Yule recognizes the following word formation processes in his theory: compounding, affixation, conversion, clippings, blending, acronymy, derivation, coinage, borrowing and back formation.

Through these processes the vocabulary of a language can be enlarged and new lexemes can be created. There are many similar word formation processes recognized in most of the languages (Wisniewski, 2007). Productivity in the content of word formation processes means that these processes are responsible for the large part of neologisms (Kortmann, 1999). Productive may be also described as "a pattern, meaning that when occasion demands, the pattern may be used as a model for new items" (Adams, 1973). Some processes are more productive than others like blending is considered as the most productive word formation process.

The act of compounding takes place in our everyday language today. Green (1991) defines compounding as 'a form of credit card that automatically subtracts a tithe of any transaction and denotes it to the charity of the user's choice.'

Similarly reduplication is found in a wide range of languages and language groups but its level of linguistic productivity varies from language to language. In many languages, reduplication is used in inflections to convey grammatical functions and in

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lexical derivations for creating semantic forms and linguistic forms of reduplication at the lexical level have long been explored by formalist theories (Nadarajan, 2006).

Word Formation Processes in Urdu

Urdu language belongs to the Indo-Aryan family which is widely spoken in many Asian countries like Pakistan, India and Bangladesh. Urdu has a strong Perso-Arabic influence in its morphology and vocabulary as it includes words from Persian, Arabic, Turkish, Sanskrit and Pashto languages (Riaz, 2007). Derived and compound words constitute one of the four parts of Urdu grammar which are divided by Maulvi Abdul Haq in his book of grammar *Qawaid e Urdu*.

In Urdu, compounding is really problematic especially in the joining of two words in which the first part belongs to languages like Arabic, Turkish or Persian while the second part belongs to other languages like Hindi because coining in Urdu involves two patterns: Arabic pattern and from any other language which has influences Urdu. Wahiduddin Saleem in his book *Vaza-e-Istilahat* has discussed in detail all the techniques, patterns and sequences involved in coinage of words and phrases in Urdu.

Reduplication is used not only in Punjabi and Hindi languages but also in Urdu language in the mixed codes like roti, viti, khana, vana. But sometimes only change in the initial consonant or vowel occurs. This phenomenon has been observed in the varieties of English spoken by the speakers of South Asian origin (Romaine, 1995).

Methodology

Qualitative method is used with analytical approach.

Design for this study

For this study the book of selected poems *Tot Batot Collection* (1992) by Sufi Tabassum and Lewis Carroll's poem Jabberwocky were selected and they were compared to see how they both have coined new words and what types of word formation processes were used by them and to what extent they fit in with Yule's classification of these word formation processes.

Discussion

Sufi Ghulam Mustafa Tabassum is a very famous poet of Urdu and has written many poems on children with the creation of an imaginary character Tot Batot. He has written three books.

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- Tot Batot Collection. (1992).
- Ab Sab Hain Tot Batot Mian. (2000).
- Jhoolanay.(1958).

In all these works he has tried to invent new words for creating newness, fascination and amusement for the young readers. While doing so, he has created many new words or lexical items which sound very familiar. Sometimes he combined two nouns, sometimes he used reduplication and some other times he has transliterated some of the words from English.

Similarly Lewis Carroll is known for his writing for children like *Alice's Adventures in Wonderland* and *Through the looking glass*. He wrote imaginary stories and created words and expressions and invented new meanings for words like Alice's exclamation "Curiouser and curiouser!". He created expressions that are totally unique and his manipulation of language is most suited to his writings.

His poem "Jabberwocky" is a satirical heroic ballad, discovered by Alice in Carroll's novel *Through the looking glass*. It is full of vocabulary which appears to be novel but it has English attributes and its meaning within its context (Keedy, 2010).

Compounding

Compounding is a process by which a lexical unit consisting of more than one root (usually two) which functions grammatically and semantically as a single word is created. In other words, it means joining or putting together two words to form a third one. It has different types like the neoclassical, the copulative and the exocentric compounds.

Urdu compounding

English compounding

In Urdu compound words are difficult to categorize whether as single or multiple words. Urdu forms compounding in three ways:	In English compounding involves noun compounds. a) like noun + noun (door bell),
1) by placing two words together e.g. tjae, pani (entertainment). dalroti (livelihood).	a). like noun + noun (door bell), noun + verb (bloodshed), possessive form (cats eye), adjective + noun (black belt) (entertainment)

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2) by putting a combining mark between them like Quid e Azam (leader of the nation).	b) Adjective compounds: adjective + verb (open ended).
3) by putting the conjunction between two words, like subo sham, (every time). (Durrani, Hussain,2010)	c).Verb compounds: verb +noun(lockjaw). Verb +adverb (comeback).
	d) Adverb compounds: adverb + verb (down fall).etc
	e) compounds are often not written as single words but separated or combined by a hyphen (e.g. ice-cream)

Compounding in Sufi Tabassum's and Carroll's Poems :

In Sufi Tabassum's poetry 1st type of compounding is seen in his poem “**Tot Batot k Murgay**” (Tot Batot's roosters).

Ik bola main lagarbaghaila (ik bola ma~ lægəɾ bəʋhela).
Ik bola main sher. ((ik bola ma~ sher)

The compound word lagar baghaila (lægəɾ bəʋhela) is the combination of two nouns “**lagar**” and “**baghaila**”. Both these words are two different lexical items in Urdu but they are not used like this. “lagar” is already a combined word in Urdu as “*lagar bagar, lagar bhagga*” which is of Hindi origin, meaning a beast of prey.

Similarly “bhaghail” is another noun of Hindi origin which means a young tiger or panther. But Tabassum has combined these two different words to make a new compound word which means “the most powerful animal” in the poem.

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Similarly in another poem “**Tot Batot k Bhai**”, (Tot Batot’s brothers) Sufi Tabassum has done compounding by combining two nouns, i.e., noun +noun. In one of the verses he says:

Ik khata hai garam pukoray (ik khata hæ gærəm pəkoɾe)
Ik khata hai **barf malai** (ik khata hæ bærəf məlai)

Again “**barfmalai**” is the combination of two nouns “barf” which is of Persian original meaning “ice, snow” and “malai” is of Hindi origin which means “cream, rubbing down a horse”. Normally in Urdu “barfgola” is used, not “barf malai”, but Sufi Tabassum has not only coined this word but very successfully used this compound word in his poem.

Another dimension of this compounding is that Sufi Tabassum has done the direct translation of English compound word “ice cream”.

In Lewis Carroll’s poem “Jabberwocky” we do not find any compounding.

Coinage in Sufi Tabassum’s and Carroll’s Poetry

Coinage is an act of inventing new words or phrases in a language. Coinage is used to describe scientific discoveries like “global warming” or to describe inventions like “X-Rays”, or to make some rhetorical or political point. It is used even for slang.

Sometimes words are often imported from some other languages, like the word “chapatti” from Urdu to English, “burger” and “pizza” from other languages to Urdu.

It is an interesting and common phenomenon in writings especially in poetry because through imagination poets create an environment which is imaginary and give novel and unique names.

Coinage in Sufi Tabassum’s Poetry

In Sufi Tabassum’s poetry we see many new words related to characters like “**Tot Batot**” (name of a boy), “**Geetu Gray**” (name of a boy), “**Tetu**,” “**Matu**” (names of boys) “**Baby Papa**” (name of a girl), “**Gatu**” (name of a cock), “**Sumaja**”, “**Taja**” (names of a king) and “**Totney**” (name of people living in a place). In the same way he has coined many new words like “**Bagar Boat**” (a vehicle), “**Kathu Nungle**,” (name of a village), “**Graon**” (name of a village).

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All these words are the names of imaginary characters and places. There are also other words which are coined by Sufi Tabassum which are not used by any one previously.

These are not found in known Urdu dictionaries like *Azher ul Lugat*, *Gem Practical Dictionary* and *Urdu English Online dictionaries* we do not find these words.

In his poem “**Tot Batot Na KheerPakai**” there is one verse:

Aba ne di aik ikkani	(əba ne di ekikkəni)
Khalu ne di <u>dedh davvanni</u>	(xalu ne di dedh dəvəni).

The word ikkani itself means one penny and similarly davvani means two pennies, so davvani can never be used as dedh(one and half). It means that Sufi himself has manipulated Urdu language to fulfill his poetic requirements

Similarly in another poem **Shamim Ki Billi**, Sufi Tabassum writes a verse

Aik larki thi nani muni si	(aɪk lərki thi nəni mʊni si)
Moti see or thun muthuni si	(moti si or θʊn mʊθʊni si)

The word “**thun muthuni**” is a new word coined by the poet himself.

While in Lewis Carroll’s **Jabberwocky** we see coinage to the extent that the writer himself gave some explanation to several of the words he created.

Similarly Sufi Tabassum has used strange unknown names of birds and other creatures like **bandersnatch** (a swift moving creature), **borogove** (A thin shabby-looking bird., **Blending**

Blending is a very creative word formation process in which the speaker merges two words to make them a new word. In word formation processes, usually we combine roots or affixes at the edges but in blending both the words are mixed up so much that it is difficult to find out where one morpheme is coming to an end and the second is starting (Kemmer, 2008).

Carroll blended many English words in his poem and created new words in the very first line of the poem: Twasbrillig and the **slithytoves**.

The word slithy is the blend of two words “slimy” and “lithe.”. Similarly in line three, he writes: All **mimsy** were the borogoves,

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Mimsy is the blend of "miserable" and "flimsy". Likewise we see in the last line of fifth stanza the word galumphing: He went **galumphing** back.

May be it is a blend of "gallop" and "triumphant". Similarly in second stanza, we read the following: O **frabjous** day! Callooh! Callay!

The word "frabjous" is the blend of fair, fabulous and joyous.

So, Carroll has used blending generously in his poem and all of these words have their meanings within the context in which these are used, while in Sufi Tabassum's poems, the element of blending is somewhat missing.

Reduplication

Reduplication is a morphological process in which either the root, stem of a word or a part of it is repeated. In many languages, reduplication is used in inflections. It is used in lexical derivations. Reduplicatives are highly informal or familiar compounds with the repetition of similar sounds. The difference between the two repeated constituents may be in the initial consonants, or in the medial vowels like tip-top, zigzag, flip-flop, etc.

While reduplication is found in a variety of languages, its level of linguistic productivity varies from language to language and it is sometimes used interchangeably with repetition. Repetition is a term which is used to indicate sounds and concepts that are repeated in one form or the other to provide reinforcement and emotional emphasis. It is widely used as a poetic device which occurs when a sound, syllable, word, phrase, line, stanza, or metrical pattern is repeated to make it the basic unifying device.

While in English Language, repetition is used to signify a more "expressive" tone or figurative speech. Wang (2005) finds fundamental differences between reduplication and repetition: reduplication exists at the lexical level while repetition exists at the syntactical level.

Reduplication and Repetition in Urdu

Like many other South Asian languages, Urdu makes productive use of reduplication - the repeating of part of words and repetition of words or parts of words to express such notions as plurality, generality, repetition, and so on. (Maxwell, Browne, and Lynn. 2009).

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Across the South Asian linguistic area it is observed that Urdu has a construction in which (1) the reduplicated morpheme is either the same or a single edit-distance from the base morpheme and (2) a word can be echoed by a nonsense word to give the first word a general sense.

The second word is sometimes formed by changing the initial consonant, usually to a /v/ or a /ʃ/ or, in the case of vowel-initial words, by adding the /v/ or /ʃ/ to the beginning of the word.

Reduplication occurs mostly in colloquial speech; it is considered highly informal therefore is mostly missing in written Urdu.

It is extremely productive and can be used with loanwords as well as native Urdu words but it is not used with personal names.

In certain cases, reduplication is also considered a single word by a native speaker, e.g. fir, fir (“fluently”) (Durrani, Hussain, 2010)

Adjective Reduplication

Adjective reduplication involves an alteration of the vowel, as in chup-chap, silently from chup, silently. The echo element generalizes the meaning of the reduplicated word.

Reduplication in Sufi Tabassum’s and Carroll’s Poetry

Sufi Tabassum has created or coined or neologized reduplications. He has generously used reduplication in his poetry as in his poem **Tot Batot k Bakri**.

Boli” sun maray gol magol (boli” sun mere gol mægol)
Chalta ja or mun na khole. (tʃəltə dʒə or mu na khol)

The word “**gol mathol**” (fat and foolish) is there in the lexicon of Urdu. Even the word “gol mol” (dubious, vague, round-ish) as an adjective is there in the use but not “golmagol”.

Similarly in his poem **Tot Batot ki Appa** about appa (sister), he says,

Zahir me **aka baka** hai (zahir me~ aka baka hæ)
Laikin vobari laraka hai (ləkɪn vo bəʃi ləʃakə hæ)

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Although Turkish origin word “aka” was used by Urdu speakers in India as we can find this word in “*Maktubat e Hali*”1928 Dsati,1948 which mean. Elder brother"; brother; friend, dear friend; dear sir. But , the word “**aka baka**” is also Sufi Tabassum’s reduplication (n.page). Similarly in another poem Ankra bankra hai Tot Batot he says :

In main sab sae bara hai tot batot (in me~ səb se bəɾa hæ tot bətot)
Ankra bankra hai tot batot (a~kəɾa ba~kəɾa hæ tot bətot)

The word “ankra” is there in Urdu lexicon which came from Hindi origin as a noun having the meaning of any iron, fishing hook. But Sufi Tabassum has created its reduplication to convey the meaning “a very powerful person.”

The word “tot batot” itself is the best example of reduplication but Sufi Tubassum has even made it more productive as he has created more words out of this. In his poem “ras bhara malta hai tot batot” he says:

Totiyan ya **batotiyan** jo hain (totɪa~ ja bətotɪa~ dʒo hæ~)
 Un sab se bara hai tot batot (ʊnsəbse bəɾahæ tot bətot)

So Sufi Tabasum has used rhymed type of reduplication while in Carroll’s poem we see an exact type of reduplication in which baby-talk like reduplication is used. In Carroll says his poem in fifth stanza second line:

The vorpal blade went **snicker-snack!**

The word snicker-snack is related to snickersnee which means a large sword like knife. Carroll has used to create another word snicker-snack. Similarly he has coined a word through repetition as in the second stanza:

Beware the **Jubjub bird**, and shun
 ThefrumiousBandersnatch!”

And in third stanza he says:

So rested he by the **Tumtum** tree,
 And stood awhile in thought.

So, the words “jubjub” and “tumtum” and even “Callooh! Callay” are no words in English but he has coined these in his poem.

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Conversion

Conversion is an extremely productive way of creating new words in English through converting an item to a new word class without the addition of an affix. It can be from verb to noun (a call), noun to verb (to glue), from noun to adjective (the garage is brick).

Conversion can be partial conversion when a word of one class appears in a function of another word class, e.g., *the wealthy*. And it can be full conversion assigning the base to a different word class without changing its form, for example, from verb to noun: *answer*.

Carroll in his poem Jabberwocky used this process. In the last stanza he says:

'Twasbrillig, and the slithytoves
Didgyre and gimble in the wabe

The word "gyre" is converted from "to go round and round" to a verb which means to scratch like a dog.

Conclusion

To conclude it can be said that the new lexical items invented or coined by Sufi Tabassam in his book *TotBatot Collection* have, to a large extent, the same word formation processes such as coinage, reduplication, as in Lewis Carroll's selected poem 'Jabberwocky', but Sufi Tabassam's lexical items are not as productive as of Lewis Carroll's.

Secondly Yule in his theory of language classified ten word formation processes: compounding, affixation, conversion, clippings, blending, acronymy, derivation, coinage, borrowing and back formation. Out of these Sufi Tabassam has used only three processes, namely, compounding, coinage, and affixation.

Thirdly, the lexical analysis of the poetry of Sufi Tabassam and Lewis Carroll reveals that a language may be enriched by deliberate word manufacturing or coinage of new lexical items. The creation of totally new words not based on other existing words is possible and such coinage may become part of the lexicon of any language.

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