

A study on meanings encoded by reduplication in language

KID: 20240222

I am curious about how language (any language used by humans) encodes meaning. Specifically, I work on the semantics of reduplication. Reduplication involves repetition of form and is a phenomenon observed across languages. Some of the examples are fifty-fifty 'equal in share or proportion' and mishmash 'a poorly organised mixture' in English, chalte chalte 'while walking', cai-vai 'tea and the like' and rim-jhim 'pattering sound of rain' in Hindi, karukaruththa 'very dark' in Malayalam and pao-pao 'run a little' in Mandarin. Reduplication is peculiar considering the enormous diversity of meanings it captures crosslinguistically.



A glimpse of the meanings encoded by reduplication would appear as follows: 'plurality', 'intensification', 'iteration', 'continuation', 'similarity', 'association', 'diminution', 'simultaneity', 'exclusiveness', 'change of word category', 'affection', 'pretension', among many others. My research aims to come up with some constraints whereby one gets to have a clear picture of the restrictive patterns which are fundamental to the above-mentioned meaning variations.

Ms Greeshma Govindarajan
Research scholar in Linguistics
Dept of Liberal Arts

Illustrating Change: Feminist Intervention and Creative Activism in Anglophone Graphic Narratives

KID: 20240223

My work focuses on a selection of Anglophone graphic narratives (post 1990s) to examine how they emerge as an unconventional template for global feminist activism, representing the horrors of gender-based violence and inscribing alternative formats of female agency into contemporary socio-political discourse. I suggest that these texts function collectively to interrogate hierarchies and generate a new wave of visual activism, following the unprecedented rise in feminist vocabularies of protests and (audio) visual mediums of activist discourse in the decade beginning from 2010. The rise of women's rights movements such as those in Tunisia and Egypt, the #MeToo movement, or the struggle for abortion rights have captured attention globally. In India, the 2012 Nirbhaya incident resulted in widespread protests against gendered violence. Using these movement S as backdrop, I will focus on graphic narratives such as Emily Carrington's *Our Little Secret* (2022), Una's *Becoming Unbecoming* (2015), Priya's *Shakti* (2014-20), *Angry Maushi* (2014-2020), anthologies like *Drawing the Line* (2015), *Drawing Power: Women's Stories of Sexual Violence, Harassment, and Survival* (2019),



and others to demonstrate how this new wave of texts mark the ascent of the graphic narrative industry into feminist representational politics. I argue how the multivariate usage of the format of comics in these texts help them serve as resistance narratives and etch a powerful creative path to intersectional feminism. The global graphic novel industry has largely been male dominated, with skewed representation for women, both in terms of creators and content. By focusing on gender based violence in a selection of graphic texts, I intend to read a feminist representational oeuvre that undoes what Lynn Higgins and Brenda R. Silver note as "the obsessive inscription – and the obsessive erasure – of sexual violence against women" in literature and pop culture. These graphic texts perform the "critical act of reading the violence and the sexuality back into texts where it has been deflected, either by the text itself or by the critics". By reading these texts I argue how this visual-verbal reclamation of power through the comics medium is a disruption in the feminist literature on sexual abuse, both in terms of form and content, and how they explore possibilities of social change.



Ms Deblina Rout
Research Scholar in English
Dept of Liberal Arts