CHAPTER 5

REDUPLICATIVE STRUCTURES
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5.0. Introduction

The term 'reduplicative structures' is used to refer to a wide range of morphological phenomena in which some morphological material is reported within a single form for lexical or grammatical purposes. Reduplication is a widespread phenomenon in Tangkhul-Naga, taking a variety of forms and serving a variety of purposes, such as adverb formation, indefinite plurality, intensity, and so on.

According to Abbi (1992), there are two types of reduplicative structures — morphological and lexical. Morphological reduplication refers to expressives (ideophones, onomatopoeias, etc.) and lexical reduplication refers to compounds, word reduplication and echo formations. Reduplication may occur at the semantic level or phonological level. The figure in the next page represent the types of reduplicative structures.

5.1 COMPOUND WORDS

Compound words can be considered as repetition at the semantic level in the sense that the two words, which are conjoined to form a compound, are semantically connected

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Types of reduplicative structures

though they differ in shape. According to Abbi (1992) compound words "refer to the paired construction in which the second word is not an exact repetition of the first but has some similarity or relationship to the first word either on the semantic or on the phonetic level.... [E]ach constituent word... has a meaning of its own and hence can be used independently in a sentence... [W]hen combined in a compound formation, the two constituent words retain their original meaning to some extent. More often than not the
paired construction has a new meaning and a new reference".\textsuperscript{15}

For Gorgoneiv (1976)\textsuperscript{16} compound words of this type are 'pseudo-reduplicative', with copulative linkage between the constituents. That is, compound words are not considered on the phonological level since there is no palpable reduplication of either a morpheme or a word. Even at the semantic level, reduplication does not mean repetition of a given word with similar idea always, because even antonyms are also used to form a compound denoting meaning of collectivity, etc.

According to type of semantic relationship between the constituents, compound words may be sub-divided into the following three groups.

\textbf{5.1.1. Polymers}

The constituents/components of a polymer are considered to be 'closely' related. Expressions of this type is aplenty in the language. The following are some of the most widely used polymers:

\begin{itemize}
  \item \textsuperscript{15} Op cit, p. 24.
\end{itemize}
5.1.2. Compounding of synonyms

Compounding of synonymous words yields words (1) to which the constituents have a common field of association, (2) denoting generality, or (3) denoting modified or diverse meaning. (The term 'synonym' is used here in a very loose sense). The following are some of the compound words formed with what we may call synonyms:

(1) $k^b\text{on}-p^b\text{ei} \quad k^b\text{on}-p^b\text{an}$
plate-leg plate-branch 'utensils'

(2) \( \text{lun}-ci \quad \text{lun}-h\text{dr} \)
stone-salt stone-balk '(any) crystal stone'

(3) \( \text{k}\text{d}-p^b\text{a} \quad \text{k}^b\text{d}-\text{ya} \)
NOMZ-good NOMZ-good 'good(behavior/character)'

(4) \( \text{z}\text{dr}-k\text{d}-\text{si} \quad \text{z}\text{dr}-k\text{d}-\text{kor} \)
face-NOMZ-bad face-NOMZ-ugly 'ugly/abominable'

(5) \( \text{ci}\text{f}\text{u} \quad \text{ciha} \)
dust scrap/dust 'dust/scrap'

(6) \( \text{k}\text{d}-\text{cot} \quad \text{k}\text{d}-\text{ca}\text{n} \)
NOMZ-tire NOMZ-tire 'weariness/suffering, etc.'

(7) \( \text{k}\text{d}-t^b\text{i} \quad \text{k}\text{d}-\text{sar} \)
NOMZ-die NOMZ-old 'death, calamity, etc.'

(8) \( \text{k}\text{d}-k^b\text{d}n\text{d}n \quad \text{k}\text{d}-\text{k}\text{d}za \)
NOMZ-tire NOMZ-sick 'sickness, trouble, etc.'

(9) \( k^b\text{d}-\text{nd}\text{m}\text{n} \quad k^b\text{d}-\text{nd}\text{sa}\text{o} \)
NOMZ-fight NOMZ-shout 'fighting/turmoil, etc.'

5.1.3. Compounding of antonyms

In compounding of antonyms the resultant form may express
meaning with which the two constituents have some
affinity/association, or may express an entirely new
meaning. (The term 'antonyms' is used in a very 'loose' sense). Thus, consider the following:

1. \( k\text{\O}-\text{\O} k\text{\O}-p^h\text{\O} \)  
   NOMZ-bad NOMZ-good 'anything (good or bad)'

2. \( k^b\text{\O}-u\eta k^b\text{\O}-va \)  
   NOMZ-come NOMZ-go 'transportation/journey, etc.'

3. \( k\text{\O}-t^b\text{\O} k\text{\O}-r\text{\O} \)  
   NOMZ-die NOMZ-live 'by look or by crook'/by any means, etc.'

4. \( h\text{\O}-sok h\text{\O}-z\text{\O} \)  
   speak-out speak-in 'be frank/sincere/outspoken'

5. \( k^b\text{\O}-rei k\text{\O}-teo \)  
   NOMZ-big NOMZ-small 'everybody'

6. \( a-vu a-va \)  
   FX-mother FX-father 'parents'

7. \( a-wo a-yi \)  
   FX-grandfather FX-grandmother 'forefathers'

8. \( m\text{\O}-yar \eta\text{\O}-la \)  
   FX-boy FX-girl 'youth'

9. \( k^b\text{\O}-r\text{\O}. nao-s\text{\O} \)  
   NOMZ-old child-DIM 'everybody (young and old)'

10. \( \eta\text{\O}s\text{\O} \eta\text{\O}ya \)  
   day night 'day and night/most of the time'

5.2 WORD REDUPLICATION

'Word reduplication' or, more generally, 'complete word reduplication' refers to repetition of a word to form a single structured category. In Tangkhul-Naga, reduplication
of this type may be at the stem level or at the root level. That is, if X is a root, the reduplicated form may be either one of the following three forms:

(i) \( R \rightarrow RR \)
(ii) \( FX-R \rightarrow FX-R(FX)R \)
(iii) \( R_1(-FX)R_2 \rightarrow R_1(-FX)R_2R_2 \)

<table>
<thead>
<tr>
<th>FX = Formative affix</th>
</tr>
</thead>
<tbody>
<tr>
<td>R = Root</td>
</tr>
<tr>
<td>( R_1 ) = 1st constituent of a compound root</td>
</tr>
<tr>
<td>( R_2 ) = 2nd constituent of a compound root</td>
</tr>
</tbody>
</table>

The structure \( RR \) in (i) consists of two identical roots, as in:

va-va 'go go' ('going often/again and again/on and on).

\( FX-R(FX)R \) form in (ii) consists of two identical roots with a formative element prefixed obligatorily to the first constituent and optionally to the second constituent, as in:

\( k\hat{\alpha}-va(k\hat{\alpha})-va \) 'go go/going going' (denoting plurality/iteration of the subject/location/action)

The structure \( R_1(-FX)R_2R_2 \) in (iii) consists of two different roots forming a compound root or serial verb, as in:

1. (a) \( y\hat{\eta}-k\hat{\alpha}-si-si \)
   look-FX-bad-bad
   hostility 'hostilities'

   (b) \( y\hat{\eta}-si-si \)
   look-bad-bad 'be hostile repeatedly/for a long time'

2. (a) \( sa-k\hat{\alpha}-mi-mi \)
   do-FX-give-give 'deeds done for others benefaction'
In the above examples, we find that word reduplication may be either complete or partial or, either at the stem level or root level. We can now examine the morpho-semantic and syntactic properties of word (or stem/root) reduplication in Tangkhul-Naga.

5.2.1. Continuation/iteration/intensification

Reduplication may indicate intensification, continuation or iteration of an event, action or a state. Intensification or definiteness is often marked by tonal raising in the reduplicator root, that is, the second constituent. Thus, consider:

(1) ci-li va-va mô-ci-ci
    that-LOC go-go NEG-COMP-IMP

   'Don’t go there often/again and again'

(2) va-va-lôkô rômta va-si-man-hao-wô
    go-go-CP direction go-CAUS-loss-PUNC-NFUT

   '(I) went on and on and lose direction (at the end)'

(3) i va-va-rô
    I go-go-FUT

   'I will go definitely/again and again until (I am/somebody is) satisfied'
5.2.2. Simultaneity

Reduplication may indicate simultaneity, that is, synchronization of two events or actions at a particular point of time. Reduplication indicating simultaneity is partial in the sense that only the second constituent (or modifier) is reduplicated. Thus, compare (1) with (2) below:

(1)  
no-za-man-lu
you eat-proceed-IMP

'You do ahead eating' (don't wait for others)

(2)  
za-man-man-tø haŋ-lu
eat-proceed-proceed-ADV speak-IMP

'Say/speak while you are eating'

5.2.3. Distributiveness

Reduplication of nominals may express meanings such as 'distributiveness', 'recurrence', etc. Thus, consider the following examples:

(1)  
sim sim-li ẑøŋ-лёkø yao-va-lu
house house-LOC go in-CP distribute-go-IMP

'Go and distribute getting into every house'
\(2\) \hspace{1pt} mi \ a-vū-vū-li \ k^b-\overset{\partial}{\text{ni-ni}} \ mi-lu \\
\text{person FX-one-one-DAT FX-two-two give-IMP}

'Give two each to each person'  
(Lit: Give two two to one one person)

\(3\) \hspace{1pt} k^\overset{\partial}{\text{po-po-pi}η-li-1\overset{\partial}{\text{l}}} \ mi-lu \\
\overset{\text{NOMZ}}{\overset{\text{beg-beg-PL-DAT-ALSO}}{\text{give-IMP}}}

'Also, give to all who begs/give to whoever begs'

\(4\) \hspace{1pt} Q. \ ot \ ci \ k^\overset{\partial}{\text{ya-k}^b\overset{\partial}} \ s\overset{\partial}{\overset{\text{k}}{\overset{\partial}{\text{di}}}i} \ \\
\text{work that WH-EQUAL-UNIT difficult-Q (WH)}

'How difficult is the work?'

A. (a) mi \ mi-n\overset{\partial}{\text{d}} \ p^\overset{\text{b}}{\overset{\text{un}}}\overset{\partial}{\text{\text{-d}}}
\overset{\text{person person-NOM depend-NFUT}}{\text{person-NOM depend-NFUT}}

'(It) depends on the person who does it/ 
(It) varies from person to person'

(b) k^\overset{\partial}{\text{sa}} \ k^\overset{\partial}{\text{sa-n\overset{\partial}{\text{d}}}} \ p^\overset{\text{b}}{\overset{\text{un}}}\overset{\partial}{\text{\text{-d}}}
\overset{\text{NOMZ-do NOMZ-do-NOM depend-NFUT}}{\text{NOMZ-do NOMZ-do-NOM depend-NFUT}}

'(It) depends on how one does/perform'/ 
'? (It)varies from performance to performance'

\(5\) \hspace{1pt} k^\overset{\partial}{\text{ca}η-ca\overset{\partial}{\text{n}}} \ lupa \ t^\overset{\text{b}}{\overset{\text{in}}} \ t^\overset{\text{b}}{\overset{\text{in}}}{\overset{\partial}{\text{i}}} \\
\overset{\text{FX-month-month-LOC Rupee thousand-thousand give-FUT}}{\text{FX-month-month-LOC Rupee thousand-thousand give-FUT}}

'(I) will give(you) Rupees one thousand per month'

\textbf{5.2.4. Emphasis}

Reduplication of modifiers may express 'emphasis' or 'focus' by 'accentuating' or 'attenuating' the inherent characteristic of the item concerned. Thus, consider the following examples:
(1) \( i \text{ a-rui-rui ni} \eta \text{-can-}\partial \)
I PX-now-now want-NFUT 'I want right now'

(2) Aton-si \( r\text{ôm-nao-w} \partial \) kao-\( t^b \text{ek-}t^b \text{ek-hai-y} \partial \)
A.-CL village-CL-TOP thin-MODF-REDU-PP-NFUT
'The people of Aton's village are (all) thin'

(3) Aton-wui \( k^b \text{h} \text{-m}^h \text{at}^h \text{-a-t}^h \text{a ca t}^h \text{r}a-k^h \text{h} \text{lei-y} \partial \)
A.-GEN NOMZ-good-REDU necklace many-UNIT be-NFUT
'Aton has got many nice/good necklaces'

(4) Aton-wui tui-\( m\text{t} \text{rui-nao-nao-pi} \eta \) ci \( m\eth \text{-m} \text{a} \text{lai-r} \text{Ôr-m} \text{ô-r} \partial \)
A.-GEN word-speak-DIM-DIM-PL that NEG-forget-ABLE-IND-FUT
'I won't be able to forget Aton's pitiable/admirable words/speeches'.

(5) \( k\partial \text{-sim-sim-man} \) \( m\eth \text{-sai-lu} \)
NOMZ-sweet-sweet-ONLY NEG-eat-IMP
'Don’t eat only sweet (sweet) things'

5.2.5. Reciprocals and reflexives

A few nominal stems undergo complete, discontinuous or partial reduplication in reciprocal and reflexive constructions. Examples are:
5.3. ECHO FORMATIONS

Echo formation simply refers to a situation in which the second ‘word’ (the first in some rare cases) in the paired construction is an echo of the base word (B) and has no individual occurrence of its own.

5.3.1. Structural types of echo words

An echo word (E) may be divided into two parts: the stable base (S) and the divergent base or replaced part. In most cases the stable bases are the derivative/formative prefix or the nominalizer /kə/ ~ /kʰə/. In echo construction of compound words, the stable base (S) is always the first
root/constituent of the base word (B). The sub-parts of echo construction may be represented as under:

\[
\begin{align*}
\text{a-ri} & \quad \text{a-rai} \\
\text{FX-medicine} & \quad \text{FX-Ø} \\
\text{S} & \quad \text{R} \\
\text{E} & \quad \\
\end{align*}
\]

\[
\begin{align*}
a-ri & = 'medicine' \\
\end{align*}
\]

The division of categories and formulating rules governing the echo formations poses some problems. There are only about fifty (50) echo constructions in the language, and we find about 20 replacers. As there is no fixed replacer and, as no rules can be formulated, what we can do is to simply list all the replacers as under.

Types of replacing the phoneme(s)/syllable of the base word:

\((1) \; R = /-a/\)

\[
\begin{align*}
\eta\text{tōk} & \quad \eta\text{ta} \\
\text{intermit} & \quad \text{E} \\
\text{"intermit, by rotation, one after the other"} \\
\end{align*}
\]

\[
\begin{align*}
m\text{orei} & \quad m\text{ora} \\
\text{trick} & \quad \text{E} \\
\text{"tricks, cunning, designing"} \\
\end{align*}
\]

\[
\begin{align*}
k\text{ō-}c\text{un} & \quad k\text{ō-ca} \\
\text{many} & \quad \text{E} \\
\text{"larger number, majority"} \\
\end{align*}
\]

\[
\begin{align*}
a-k\text{ō}r\text{ū} & \quad a-k\text{ō}r\text{a} \\
\text{rope} & \quad \text{E} \\
\text{"ropes, cords, creepers, roots, etc.,"} \\
\end{align*}
\]
(2) $R = /-r-/\
\begin{align*}
a-cei & \quad a-rei \quad \text{‘manner, behavior, etiquette’} \\
\text{manner} & \quad E
\end{align*}

tacôm & \quad tarôm \quad \text{‘even, methodical, to be in order,} \\
\text{even} & \quad \text{systematic, good manner’}
\begin{align*}
k^b \sigma-nôrik & \quad k^b \sigma-nôror \quad \text{‘restless, excessive, or} \\
\text{outsmart} & \quad \text{deviant behavior; overact, outsmart’}
\end{align*}

(3) $R = /-ai/$
\begin{align*}
a-ku & \quad a-kai \quad \text{‘germs, viruses, insect kingdom’} \\
\text{insect} & \quad E
\end{align*}

(4) $R = /-ra-/\
\begin{align*}
a-tei & \quad a-rai \quad \text{‘fruits, corns, vegetables, etc.’} \\
\text{fruit} & \quad E
\end{align*}

(5) $R = /-or-/\
\begin{align*}
k^b \sigma-nôrik & \quad k^b \sigma-nôror \quad \text{‘restless, excessive, or} \\
\text{outsmart} & \quad \text{deviant behavior; overact, outsmart’}
\end{align*}

(6) $R = /-n-/\
\begin{align*}
kùcai & \quad kùnai \quad \text{‘worms, lizards, snakes, etc.’} \\
\text{worm} & \quad E
\end{align*}

(7) $R = /-ya-/\
\begin{align*}
k^b \sigma-pôn & \quad k^b \sigma-yan \quad \text{‘full, complete, successful, without} \\
\text{any mistake, trouble, or delay in} \\
\text{carrying out something’}
\end{align*}
5.3.2. Semantic and Pragmatic aspects

An echo word generally seen as one which is added to the base (meaningful) word to give the meaning 'et cetera', 'things similar to', 'associated with that', 'extremity',...
'concentration', 'generality', 'plurality', and so on. Tangkhul-Naga echo words thus denote wide semantic ranges.

Some echo formations express some vague or ambiguous meanings in the sense that they are quite different from the meanings of the base words.

Example:

\[
a\text{-}mei \quad a\text{-}ma \quad \text{‗the beginning or cause of end point of a thread} \quad E \quad \text{something, the inner meaning of something}\\
\]

It is hard to explain such phenomena. However, they are extensively used in everyday speeches; and we can have an interesting exercise, say, for the above echo word. The whole construction *a-meia-ma* is collocationally restricted with the negated compound word *mo-p^h_\text{a-}k\delta-k^hui* meaning 'not finding (out)'. The phrase:

\[
a\text{-}mei \quad a\text{-}ma \quad m\delta-p^h\text{a-}k\delta-k^hui\\
\text{FX-end point FX-R NEG-find-NOMZ-take}\\
\]

Lit: 'Not finding the end point (as of a thread)'

is usually said of a person who does not know what he/she is doing or speaking, or interfering/interrupting in others' business and starts acting or speaking in a mad fashion or without knowing others' intention or the 'cause and effect' of something in which he/she got involved.
Another interesting example is the echo formation of the word vo-re 'God' in the form:

\[
\begin{array}{ll}
\text{vo-re} & \text{vo-ra} \ 'God' \\
\text{God} & \text{E}
\end{array}
\]

[vo-re is a contracted form of:

\[
\begin{array}{ll}
vu-ri-yo \\
\text{quite/-MODF-AGT} \\
\text{peace} & \text{'the quite/calm/peaceful one'}
\end{array}
\]

In the above construction the echo word does not add or give any additional meaning. The function of the echo word here is, thus, zero (Ø). The difference between the usages, that is, with and without the echo words is only stylistic in nature.

To sum up, echo words constitute a class of fixed items in the language's lexicon. Compared to many other South Asian languages, echo formation is not a productive process in Tangkhul-Naga.

5.4. EXPRESSIVES

The term 'expressives' as used in this work is inclusive of ideophones, onomatopoeias, mimics, imitatives and sound symbolisms. Expressives, in spite of constituting a sizable portion of Tangkhul-Naga lexicon (as in many other languages), represent a neglected set of 'words' rarely...
integrated into linguistic descriptions. (There are more than three hundred (300) expressives in the language). And though they are abundantly listed in dictionaries, they do receive wrong treatment, that is, they are not treated as 'constituting a single structured category' and they are not given a more formally oriented analysis.

Emeneau (1978)\textsuperscript{17} opines that expressives can be identified by having syntax and morphology different from that of the major classes of words. Abbi (1987)\textsuperscript{18} rejects such position and argues that expressives are not necessarily having distinct morpho-syntactic properties than the other lexical items in the language. As example, she cites the verbal onomatopoeias and imitatives in Tamil and Hindi which can operate as normal verbs and take normal affixations.

In Tangkhul-Naga, expressives do have syntactic and other features of their own. Many of them can be located in some already established classes, that is, they basically function as adverbs and, with appropriate affixation and/or position in a sentence, they may function as nouns and verbs/adjectives.


5.4.1. Morpho-syntactic characteristics

Expressives in the language come in 'fixed' non-reduplicated (monosyllabic or bisyllabic), 'fixed' reduplicated (bi-or polysyllabic) and reduplicatable forms. Some expressives may be compounded to form 'new' expressives. Some others may undergo derivation by taking verbalizing or nominalizing affix, and some may function as modifiers in isolation or in compounding or agglutination.

5.4.1.1. Reduplicated expressives

Reduplication of expressive may be complete or partial.

5.4.1.1.1. Completely reduplicated expressives

Completely reduplicated expressives are those which do not allow morphemic division, that is, they always occur in reduplicated forms. There are about one hundred (100) such expressives in the language. Some examples are given below:

(1) ri ri 'blowing of wind gently; numbness or tingling sensation due to weak health; trembling slightly because of fear; feeling of relief from pain accompanied with some kind of tingling sensation'

(2) pa pa 'so tasteless that one feels (while eating something) as if chewing tasteless decayed wood, especially due to complete loss of appetite'
(3) heo heo 'breathing noisily because of throat being filled with phlegm (especially said of asthama patients); frequenting loose motion due to diarrhea; noisy sound or state of boiling water over 'big fire''

(4) mop mop 'itchy/irritating feeling on the skin (especially believed to be caused by coming into contact with germs, worms, maggots, etc.)'

(5) p^d r p^d r 'difficulty or feeling of numbness (in the fingers) in writing, strumming guitar, etc. owing to being out of practice for a long time'

5.4.1.1.2. Partially reduplicated expressives

There are only about ten (10) partially reduplicated expressives in the language. The following are some of them.

(1) huirei huira 'groaning or moaning, with continuous restless movement, due to unbearable pain'

(2) ñese ñere 'talk nonsense continuously or jabberingly (especially by children)'

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(3) *ho?6:*ho ho?à:*ho 'a monotonous expression used as a lullaby in quietening crying babies or in putting them to sleep'

(4) *ya ya?* 'expression of feeling of fear for someone (especially children) doing silly things/mistakes'

5.4.1.2. Compounding of expressives

A number of expressives may be compounded or conjoined to express 'new' or copulated meanings. The types of expressives which can be compounded are usually the completely reduplicated ones. In the process of compounding, in some cases, the complete forms of the items are retained, and in some others only one syllable from each item is retained. Thus, consider the following examples:

1. Maintaining complete shapes

(1) *yin yin ya ya* 'seeing or feeling indistinct, dim or purblind (especially causing giddiness, disturbance or boredom)'
from:

\[\text{yin yin} \] 'seeing slight shaking of shrubs/grass (especially caused by humans or animals which are not in sight)'

and:

\[\text{ya ya} \] 'become/feel utterly disheartened suddenly (often accompanied with difficulty in breathing)'

(2) \(\text{zi zi} + \text{par par}\)

\[\text{zi zi} \] 'moving here and there restlessly in a hurry manner (especially looking for something needed immediately)'

\[\text{par par} \] 'touching everything at reach'

\[\text{zi zi} \] 'having a special urgent work needing close attention and having anxiety for its completion (especially during tilling and transplantation season)'

(3) \(\text{p\textsuperscript{b}ut p\textsuperscript{b}ut nam nam} \) 'do, go, or act quickly without pause or questioning as when something urgent happens'
from:

\[ p^b\text{ut} \quad p^b\text{ut} \quad \text{'do something with special speed and urgency'} \]

and:

\[ \text{nam nam} \quad \text{'go straight in a rush manner not caring for hindrances'} \]

2. Dropping of syllable in the process of compounding

Some compound expressives are formed from either two or three distinct bisyllabic expressives. Compounding results in the derivation of nouns and adverbs or new expressives. In the process of compounding one syllable of each of the reduplicated expressives are combined together, that is, non-iterated part of each item is used. The following are some of the compound expressives of this type:

(1) \[ \text{nuk-nɔk-sɔk} \quad \text{'being engaged in other thing (mental or physical) and slow to start moving or doing something, especially when someone is anxiously waiting for'} \]

from:

\[ \text{nut nut} \quad \text{'hard to pull out, break, or twist (as plant's roots or ropes)'} \]
nok nok ‘soft, powdery, well nigh, tiptoe of expectation, do something minutely’;

and:

sok sok ‘feeling of indecisiveness; tasteless and hard as underboiled vegetables; get worried while waiting for detail information about some bad news’

(2) pit pot sot ‘the state of thick muddy water flowing with whirling motion, as after a heavy rain’

from:

pit pit ‘shine like metallic objects, well-polished shoes, or bald head’

pot pot ‘soft, or pasty as overcooked food; hard to catch hold of or easy to swallow as slippery objects or fruits’

and:

sot sot ‘do or say something fast and skillfully as in dealing playing cards or reciting’
(3) \( p^b_{ik} \text{-} r_{ik} \text{-} p^b_{ik} \) ‘(of, or relating to) appearances of objects, person or ghosts indistinctly for a very short moment and vanishing, usually causing fear to the viewer’

from:

\( p^b_{ik} \text{ } p^b_{ik} \) ‘twinkling; off-and-on shining, flare, or flash or electric light, or water glass, mirror glistening in the sun’

\( p^b_{ik} \text{ } p^b_{ik} \) ‘feeling quite fresh as after a shower or recovering from illness; witty, mentally and physically quick and resourceful’

and:

\( r_{ik} \text{ } r_{ik} \) ‘beating of ears by animals; feeling of extreme fear, hair-raising; feeling of lice, insects crawling on the body’

In the same way the following expressive is formed from three distinct expressives:
5.4.1.3. Expressives as modifiers

A number of expressives, with appropriate affixation and occurrence, may function as modifiers (adjectival and adverbial). In functioning as a modifier, an expressive may occur in isolation or may take a verb root as a verbalizing prefix. Most of the completely reduplicated and reduplicatable expressives allow prefixation of the verb ta 'become', 'result' or 'come down', or may be compounded/conjoined with other restricted verbal roots, and function as modifiers or verbs and can take normal inflectional affixes. Thus, consider the following examples:
(1) *ri ri* 'tremble in fear; blowing of wind gently; feeling shaky or numb due to weak health; sensation of relieving pain (as when massaged) or feeling of relief from pain (usually accompanied with some sort of tingling sensation).

(2) *a·ri məŋ-lu, ta·ri (ri)-hao-rə*

   medicine drink-IMP become-EXP(REDU)-PUNC-FUT

   'Take medicine (you)will feel/become quite relieved (though you may feel a little weakness due to side effect of the medicine, etc.).'

(3) *məsi  ri·ri  pən-tə  lei-yə*

   air EXP blow-ADV be-NFUT

   '(The) wind is blowing gently' (giving some pleasant feeling)

(4) *təru kə-sə  hi  məŋ·ri·ri·hai·yə*

   water NOMZ-hot this drink-EXP-PP-NFUT

   '(I) feel comfortably hot in drinking (this) hot water' (as I have severe cold)

*ta* prefixed expressives may be further partially reduplicated as in:

(5) *nə·nə  nəm·mi·əkʰə  ta·ri  ta·ra  mə·ci·mə·nə*

   2-NOM press-give-IF become-EXP E NEG-that-IND-COP

   'If you massage (me) I don't feel any relief' (Lit: ?Is not that (I) feel relieved if you press for me).
Different types of expressives may take different submodifying, verbalizing or complementizing elements of which the most commonly employed are the adverbialized form of the (support/dummy) verb sa 'do' and the nominalized form of the complementizing verb ci 'be that'. The following examples illustrate how certain expressives occur in different sentence structures:

(1) (a) hi (hi) 'giggling sound, giggling'

(b) hi hi mō-mōnū-lu
   EXP NEG-laugh-IMP 'Don’t laugh hihi'

(c) Aton-nə hi tə mōnū-šok-ə
   A.-NOM EXP QT laugh-out-NFUT

   Lit: 'Aton laughed out (once) (producing the sound) hi'

(d) hi kə-ci ci kʰi-pa-kʰə lə
   EXP NOMZ-that that what-CL-Q (WH)

   'Who is the one that made the sound ‘hi’?'

(2) (a) pʰik (pʰik) 'twinkling of light; becoming quite fresh (as after a shower); etc.'

(b) rikʰən pʰik pʰik ɳəsei-tə lei-yə
   lighting EXP shake-ADV be-NFUT

   'There are intermittent flashes of lighting'
   (Lit: Lighting is shaking pʰik pʰik)
(c) \( rik^b an \quad p^b ik \quad sa-t\partial \quad \eta\delta \text{sei-y}\partial \)
lightning EXP do-ADV shake-NFUT

'A flash of lightning occurred (once)'
(Lit: Lightning shook/shakes doing \( p^b ik \))

(d) \( k\partial-t^b ur \quad m\partial \eta-\text{lu}, \quad ta-p^b ik-hao-runo \)
NOMZ-sour drink-IMP become-EXP-PUNC-OPT

Lit: 'Drink sour, let you become quite fresh'

5.4.1.4. Collocational restrictions

A number of expressives have collocational restriction with nominal and verbal stems.

1. Collocation with nouns

Some expressives always co-occur with certain noun stems. To illustrate this, we can examine the following examples in which certain expressives collocate, for instance, with human body (parts):

(1) \( m\text{i}k-ca \quad p\ddot{u} \quad p\ddot{u} \quad ra-i \)
   eye-retina EXP come-NFUT

   '(I) feel illusory sight to tiny shining objects flying' (as I am very sick)

(2) \( m\text{ai} \quad h\ddot{\text{om}} \quad h\ddot{\text{om}} \quad ra-i \)
   face EXP come-NFUT

   '(I) have warm feeling and reddening of the face'
   (due to extreme shyness or intense anger)
2. Collocation with verbs

A good number of expressives have collocational restriction with verbs. For instance, we can examine the following expressives having collocational restriction with the verb zūt ‘walk/go’.

\[
\text{kō-žūt} = \text{'walking/going'}; \\
\text{‘to go/walk'}
\]

(1) cam cam kō-žūt ‘walking blindly and slowly without much balance like a very sick/old person’

(2) cin cin ‘going a large number of people in one direction, which, from a distance, looks like a swamp of insects moving’

(3) hap hap ‘walking carelessly/in a carefree manner not caring for onlookers or for what lies on the surface/ground (especially referred to unmindful young people)’
(4) ʰocê ʰocê  ---  'walking quickly (and obediently) with light steps'

(5) hei hei  ---  'walking limping (especially said of person with leg shorter on one side)'

(6) hịnj hịnj  ---  'walking smartly and fast with rather long strides'

(7) ku(i)ku(i)  ---  'walking silently and tiringly with bowed posture'

(8) lọt lọt  ---  'walking swiftly, stealthily and silently (especially to avoid somebody)'

(9) nam nam  ---  'walking straight, quickly (and laboriously) not caring for hindrances'

(10) nap nap  ---  'going of many persons scattered over a big area (especially referred to soldiers in jungles)'

(11) nen nen  ---  'walking slowly and clumsily, as with shyness in front of a crowd or some onlookers'
(12) nut nut --- 'walking unprogressively with frequent pause and/or backward movement, as when someone is forced to go by pushing/dragging/scolding'

(13) pik pik --- 'walking fast and swinging, as in a crowded street/place'

(14) pëk pëk --- 'walking lightly looking back and forth'

(15) pʰut pʰut --- 'walking very fast/‘half-running’, as if getting late for some place to reach'

(16) rin rin --- 'walking carefully with hesitation (especially by touching heels on the ground slightly)'

(17) rut rut --- 'walking silently and carefully (especially said of thieves or persons with suspicious looks)'

(18) šiŋ šiŋ --- 'walking with heavy footsteps without pause or looking about (especially while carrying some heavy load)'
(19) \textit{t\textsuperscript{b}ək t\textsuperscript{b}ək} --- 'walking mincingly'

(20) \textit{t\textsuperscript{b}ut t\textsuperscript{b}ut} --- 'walking stealthily and slowly (in darkness) (producing slightly audible footsteps)'

(21) \textit{t\textsuperscript{b}uŋ t\textsuperscript{b}uŋ} --- 'walking heedlessly and laboriously, usually with anger or worry'

(22) \textit{tei tei} --- 'to waddle (by around one-year old children)'

(23) \textit{vak vak} --- 'walking with long strides (especially by tall persons)'

(24) \textit{wui wui} --- 'walking waveringly, as when one is drunk'

(25) \textit{yaŋ yei} --- 'walking like a child waddling (especially by handicapped persons)'

(26) \textit{yə yə} --- 'walking leisurely without any purpose or without anywhere to go'

(27) \textit{yap yap} --- 'walking uneasily with legs spread, as when one has got boils in thighs or buttocks'

(28) \textit{yur yur} --- 'walking rhythmically in batches'
5.4.1.5. Names of objects/animals derived from expressives

A large number of names of objects and animals are formed by suffixed feminine and masculine or agentive/attributive markers to expressives. Thus, consider the following examples:

(1) (a) prik prū 'striped or spotted with tiny dark colors in such a way that one senses as if the spots or stripes are shaking'

(b) prik prū-la EXP-F 'a kind of greenish colored pumpkin with small dark and bright spots'

(2) (a) ye ye 'hissing sound of air or water leaking forcefully'

(b) ye ye-ə EXP-M/AGT 'mantled kerosene lamp with pump ('petromax') which produce a hissing sound when pumped and lighted'
Some other names are simply known by the sounds produced or made by the objects/animals, as in:

(3) *koktui*  'cuckoo; cuckoo’s chirping sound'

(4) *rum pri rum* 'an ancient Tangkhul-Naga wind instrument made of clay with three holes (one for blowing with mouth and the other two for playing with fingers); the sound produced by this instrument'

The above names of objects and animals reflect onomatopoeic origin which, in some cases, seems to be mediated by ideophones. Many insects, reptiles and birds are named in this way in the language.

5.4.1.6. Reduplicatable expressives

Reduplicatable expressives can occur both in non-reduplicated and completely reduplicated forms. Reduplication may denote repetition/recurrence, continuity, intensity, plurality, etc., as in the following examples:

(1) (a) *hut*  'person/object moving swiftly nearly hitting someone/something'
5.4.2. Expressives and the five senses of perception

There are a good number of expressives indicating the five senses of perception—hearing, sight, touch, taste and smell. There are also other types of senses—emotional or physical. (Throughout this work the term ‘expressive’ has been used to be inclusive of ideophones, onomatopoeias, etc., for brevity). The division of expressives according to the five (and additional) senses is rather evasive as there may be some overlapping among them. However, for brevity and to have an overall view of meanings expressed by ‘sense’-expressive, the following division is made.

5.4.2.1. Sense of hearing: Noises

Expressive of this type are simply the noise or sounds produced or made by animals, human beings, natural forces or objects, and in carrying out some actions. In other words, they are onomatopoeias having some similarity, if
not exact, with the actual sound produced or made. Noises may be subdivided into different types noises made by non-human beings; noises made by human being; noises made by natural forces and noises made by inanimate objects. The following are some of the various types of noises:

\[ p\text{\textsuperscript{b}r\text{\textsuperscript{b}p}} p\text{\textsuperscript{b}r\text{\textsuperscript{b}p}} \text{ 'birds' fluttering sound' } \]

\[ k\text{\textit{we}?} \text{ 'croaking sound of frogs' } \]

\[ h\text{\textit{âmbe}:} \text{ 'crying sound of calf/cow' } \]

\[ s\text{\textit{ip s\text{\textit{ip}}} \text{ 'chirping sound of a gray-colored cicada' } \]

\[ k\text{\textit{ruk kruk}} \text{ 'sound made by hen signaling its chicks danger or to come for food' } \]

\[ i\text{\textit{kri:i}:} \text{ 'cocks crowing sound' } \]

\[ n\text{\textit{yao}} \text{ 'cats mewing sound' } \]

\[ c\text{\textit{et c\text{\textit{et}}} \text{ 'sound of gnashing teeth, especially made when asleep' } \]

\[ n\text{\textit{á}:} \text{ 'babies crying sound' } \]

\[ f\text{\textit{íu}:} \text{ 'whistling sound' } \]

\[ p\text{\textit{í}} \text{ 'high-pitched farting sound' } \]

\[ p\text{\textit{ret}} \text{ 'mid-pitched farting sound' } \]

\[ p\text{\textit{ot}} \text{ 'low-pitched farting sound' } \]
tren  ‘sound produced in discharging thunderbolt’

kuŋ kuŋ  ‘thundering sound’

wurr  ‘noise of strong winds blowing’

côk côk  ‘raindrops’ falling sound’

cup cup  ‘noise made by crisp thing when chewed or squeezed’

kup kup  ‘noise made in chewing dried nuts, etc.’

šeo šeo  ‘sound of coins, pebbles in a container or when they are poured over; jingling sound of a kind of foot ornament’

pûm  ‘sound of heavy solid things falling into water’

phi:  ‘hissing noise of water or air leaking’

vîu:  ‘sound produced by a thin cane of stick when whirled or thrown in the air with high speed’

cren cren  ‘sound of strumming guitar’

5.4.2.2. Sense of sight

han han  ‘indistinct bright sight seen when one’s eyes are filled with tears; intense shining as direct sunlight usually unbearable to the eye’
pit pit 'shining of metallic objects, well-polished shoes, bald head, etc.'

yin 'sight of deep-shaded color or extremely colorful objects which usually give pleasant or unpleasant feeling'

5.4.2.3. Sense of touch

Sense of touch refer to the feeling or sensation when human body is in contact with 'anything'. Thus, it is not restricted only to the sense felt by the skin.

rik rik 'feeling of lice, etc. crawling on the skin'

rup rup 'feeling (especially on the face) of humid warm wind blowing'

pu pu 'feeling or cutaneous eruptions such as scabies, prickly heat or other skin diseases'

meo meo 'sensation in touching extremely sharp or keen-edged knife or razor'

yan yan 'feeling of extremely cold water or ice'

neo neo 'feeling dust/sand particle while chewing food'

non non 'feeling of touching soft body such as earthworms, snakes, etc.'

hon hon 'feeling of pleasant cold wind blowing'
5.4.2.4. Sense of taste and smell

mat mat 'burning sensation of unbearably hot chili'
sat sat 'burning sensation of extremely hot chili'
im im 'taste very sweet, yummy'
hik hik 'smell very strong like burning chili, or menthol, etc., usually difficult to inhale'

5.4.2.5. Other senses—emotional/physical

There are many expressives indicating the various emotional and physical feelings: happiness, anxiety, loneliness, giddiness, anger, impatience. Examples are:

wok 'sudden emotional disturbance in finding something missing; feel very sorry for one's own mistakes'

wok wok 'feeling deadpan, or dumbfounded (not like in other days or times)'

šep šep 'itchy and pain feeling, as while scratching pus-filled scabies or boils'
tuk tuk 'feel so anxious or worried causing the pulse beat faster'

yan yan 'feeling of unbearable intense loud sound'
lôr lôr  ‘feeling intense anger often accompanied with twitching of the face’

Apart from the above examples, there are a large number of expressives in the language indicating both mental and physical comportment of human being (apart from the 'five senses') describing varied states or feelings. This type of expressives is the largest category following by sense of touch and sight. Surprisingly, expressives of taste and smell are very less (just three or four) in number.

To sum up, Tangkhul-Naga expressives have a wide range of 'modifier' function. Sometimes, they are quite specific, evoking some concrete imagery.