CHAPTER III
SOCIOCULTURAL AND LINGUISTIC PERSPECTIVES
OF
M.K. BINODINI’S FICTIONS
3.1 Introduction

The scope of socio-linguistics, therefore, is the interaction of language and various sociologically definable variables such as social class, specific social situations, status and roles of speakers or hearers, etc. As J.B. Pride says, socio-linguistics is not simply 'an amalgam of linguistics and sociology (or indeed of linguistics and any other of the social sciences)'. MKB's works present the life of the society in which she herself was the member and hence through her characters depicts the role of the influencing society and its current social norms. The extrinsic factors that are the settings and its environment form the stimulus to the attitudes and the speech of the characters. Therefore the socio-cultural structure of the society is reflected in the works of MKB.

Manipuri society is an orthodox patriarchal society and till date this remain the same. A girl who already married cannot remarry again, boys have more dignity, power than girls, and also the full education is only be given to the boys and girls only have to manage the household works. All these things can be seen in MKB's fictions, especially in her notable novel 'Bor Saheb Ongbi Sanatombi'.
Bor Saheb Ongbi Sanatombi is a masterpiece written by MaharajKumari Binodini in the year 1976 in which we all can see the beauty of the *Princess Sanatombi* and the handsome British *Captain Maxwell*. It is a historical related love story between the Princess of the Manipur and the British agent. The writer clearly portrayed the behaviour of women, even the royal ones, in those days. All at once, she brought the strong-headed and fearless young princess Sanatombi, who never gave up or retreat when a boy tried to dominate her. And at once, indeed the story has some twist inside while it turns to climax area by putting one handsome British captain who happens to be one of the protagonists of the novel. Moreover, this novel reveals the cultural, political, and religious atmosphere of Manipur at the time of British rule.

**Historical fiction** is a literary genre in which the action taken place in the past those people and events from the point of view of characters of the time period, depicted. It is a popular form of literature showing the deep connections between history and literature by the writer studying a particular era from the past in order to write a story. It is a fiction telling a story set within a historical era or time period which includes settings that consist of specific historical locations, and often the stories will focus on, or at least highlight, actual events that took place in history. For this a writer must have the capability to create such scene which is exactly the same historical characters and historical events, for example American Civil War. Most of the popular historical fiction novels are “War and Peace” by Leo Tolstoy and “Little Women” by Louisa May Alcott, are well-known examples.
M.K Binodini was one of the popular Manipuri writers, also one of the fiction writer and is recognized as a pioneer of a non-doctrinaire thinking in Manipur that borrows little from conventional modernism and is rooted deeply in Manipur's own traditions. Bor Saheb Oⁿbi Sanatombi is MK. Binodini's masterpiece where she thrown her pen describing the beauty of the princess Sanatombi, her lifestyle and handsome British agent Maxwell. Notwithstanding we can see the royal family where she belonged. How they grew up under the strict eyes of their grandmother Maharani Maisana.

Binodini got so much support from her mother Dhanamanjuri when she attempted to write this novel as her mother knew Sanatombi very well. CheitharolKumbaba is also one which helped her a lot while depicting the real picture of the protagonists. Cheitharol kumbaba is the book that can trace the history of the meetei kingdom back to 33 CE, ending with the last king, Bodhchandra, in 1955 having an uninterrupted record of the Meetei Kings and of the Royal family of Manipur, regardless of the manner of accession to the throne or the accessor's origin. All the characters have been drawn from the ancient time where Kings had been taken as supreme. Their orders and commands were like a thunderstorm that each and everyone had to follow. Also in this novel we can see the culture and the royalty before the British takeover of our land and just after and as well as highlighted the rigid class system of the time (the love story between Sanakhomdon and Meri Seluⁿba, where Meri Seluⁿba belonged to a low class family and because of the rigidity of class
system that made Meri Selungba an outcast and the strict punishment of shaving his head off and tying him on streets).

Moreover, the author portrayed such royal characters like Maharani Maisna usually known by Sanakhyamasi, her powerful role in the family, son Chandrakirti, who played a major role whole the novel. Chandrakriti was the only son of Maharaja Gambir Singh and Maisnam Chanu Kumudini Poṭlen-Khombi, ascended the throne at the age of 2 years with his uncle Narasing as a caretaker. But Sanakhyamasi was very worried about her son in the crown and didn't even trust her brother-in-law Narasĩṅ. Therefore, they were full wacky complications because there were polygamy practiced by the royalty and the choosing of one of the wives as Maharani and the prince born from her as the crown prince. But just after the death of King Chandrakriti all the siblings began behaving like unusual and later led to destroy the dynasty for whole.

Binodini’s aimed in this novel was to show the world around her and to present it is all its naturalistic setting. Bor Saheb Ongbi Sanatombi is a tense, historical novel, thoroughly true to the events and the people. The story of the novel begins on to narrate on the free and open life of Sanatombi with Maxwell Saheb and then her illness after his departure leading to her death and her life intertwined with the rigid culture she was brought up in and her whirlwind romance with the ageing British Political Agent and the consequent social outcast that she became. First she got engaged and married with Nongmaithem Manichand, but their marriage didn't last long and later this led her divert to
the attention she received from the British Political Agent where their love saga starts. However, she used to meet him just for her father who spent his life in love saga starts. However, she used to meet him just for her father who spent his life in Maharaja Surchand, why her father stayed over there and when he will be back to Manipur. Maharaja Surchand, the eldest son of Chandrakirti ascended the throne after his father who ruled for 5 years. In 1890, his younger brothers, Zillanguageamba and Anousana revolted against him along with Jubaraj Tikendrajit. Kullachandra, the elder brother of Tikendrajit, became the king. Surchand and his brothers left for Calcutta in the pretext of going to Brindabon. From there he requested the British Government to restore his throne.

MKB’s character Sanatombi is the strong-headed and fearless young princess, who never gave up or retreat when a boy tried to dominate her. Even her mother Jasumati also could not control her, whatever she wish to do she can do it and there is no one to stop and to control over her as her grandmother and aunties supported her all the time. But the climax of the story fully depicted her character very much different. As the story proceeds it concentrates on the story of a Manipuri princess and a British agent named as Maxwell, later remarried. She was not to be treated as princess after she got come together with the British and the society at the time treated her with an evil eye. The only hope for her is getting from King Chuarachand Singh, who became king at an early age. Though Churachand was not her own brother,
but they love each other a lot and he can do everything for her sister Sanatombi and indeed he did till her last breath.

Hence to get more understanding about socio-cultural and linguistic perspective of MKB’s fictions, this chapter depicts the linguistic behaviour of the characters with regard to their social class and social background of MKB’s fictions with these main six topics: 1) Introduction, 2) References to the Behaviour of the Characters, 3) Expression classified into Pathos, Sarcasm with Sarcasm in Discourse and Sarcasm in Characters, Humour and Derogatory Use, 4) Use of Social Realistic Belief, 5) Realistic Illustration of Places, and 6) Physical Structure Associated with Characters.

3.2 References to the Behavior of the Characters

Behavior refers to the actions or reactions of organism, usually in relation to its environment including the other systems or organisms around as well as the physical environment. It is the response of the system or organism to various stimuli or inputs, whether internal or external, conscious or subconscious, overt or covert, and voluntary or involuntary. In MKB’s fictions, the behavior of her characters is presented and referred on the social and cultural aspects of the society that have their roles in the linguistic study of the language. MKB with the use of her unique explanatory technique of this behaviour reference of the characters can provide her readers an perfect sensitivity of all characters in her fictions.
Examples:

- jəsumət  ya miesią məbuk təppi nupini, konuña magi wa kənədəsu əəəna naməde. magi pendəba nənaitəba kəya leiəmba yai ədubu kənədəsu fəndəkte. lei haibəbu kəya kənənəde. məcem nənəm cənə premayi na isup suppi. premayi surcandərəği ilə hənbi təlo nətərəbəsu mənə supli- mayənəsu tabəni. heisinə minə təramərəktə əngəltəkə haibəse mayənəsu tabəni. Mənə pokcei haibəmənəi sanətəmbəi əyambə mətəmdə məmasi nənəbi əmədi sənəkəyəmasi naktə le. tumə nəiəhak həlləkə mənəi, məcabu toina leiminnəba fənjade. konuña konba yumənə khudin koicət cəttəna le. magidəmək nənsə əliəba nattə jəsumətisu. məhak kənəi məcase lam hellə, məril khai, ənəm təlli. nəpə oina pokləmləbəsu fədəbə-. kəllı məpəkənədə. kəri nətərəbəda waru nənu əəkə yabə əoudok kəya sənətəmbəni hək hək əəkəhəlli. kənəba nəmdədənə fuduna ceiduna warəkke haizəbəsu sənəkəyəmasi nəkal oina leibuənə nəməjəde. suθən əsibə ka henna luna toubəni maisnə məhəranina. ədugəsu takəpir... nəcəse yənsəllu. ləmdə sənəkəyəmasina hənəlləğə... ədubu kənəda hairuni. maisnə məhəranina ənəttənə kənəgəsu mətik leite. ədubu ceirək karə cetpı nupi oirubəsu mərək mərəkta sənətəmbəgi məka
Jasumati is calm, modesty and introvert, whereas her sister is controlling and demanding. On the other had Sanatombi always spends her time with mother ɳ皇后 and Sanakhyamasi. She visits every house located in the capital campus. It might have been better if she was a male child. Sometimes she create problems and troubles, but she couldn’t be punished, as the Maharani favors her. She was pampered by Maharani Maisna. Though, Maisna is very strict in discipline, yet she fails in the case of Sanatombi.

Here, in the below para, the author portraits the special dignity and quality of Sanatombi.

- əđubu məɾu nuŋainəbədi kokpə yakhide. məhaksu kaobə nätte nəbin kouɓə nupəɾa məɾa-i-buŋə nəɾsiŋəbə buɾiŋəɾəɾəŋə ɬaiəməŋə ɬəŋəŋə yəŋkəbi. ɬəɾəŋə ɬəɾəŋə oirəboi niŋi. mədo kəɾəŋi ɬəsəɾiŋəo? maŋə nuŋiɾiɾiɾi, luŋə niŋiɾiɾiɾi cəndəɾəɾəkətigi məŋə maisəɾənani haiə cıŋəkəki. (BSOS pg. 19)

(It reappears, as it is not forgotten that Narasingh was slashed with sword in the altar of Brinanchandra by Navin, and it seems as if it has been happened just two or three days before and it is cearly visible that all those plots has been arranged by Maharani Maisna.....)
3.3 Expressions

Hornby (2004) pointed that the expression is the thing that people say, write or do in order to show their feelings, opinions and ideas such as chilling rapidity or accusing silence etc. In this regard Ellis (1970) pointed as....

Where an extra word is used to differentiate two expressions, we tend in ordinary discourse to say that the meaning has been added, while when an expression is replaced by another, perhaps more differentiated one, and entirely parallel change of meaning tends to be called style. The word formal is one that has a recognizable meaning, but when its area of meaning is absorbed into another word and is used to differentiate that word from another which is closely related, the differentiation is commonly termed stylistic. [Ellis 1970:71]

This usage brings ‘verbal beauty’ in the form of embellishment, word play etc..

MKB used the expression to show the expression of characters to get a true story in fictions such as:

- numit ədo əa sirəkpa oibəna əeŋna əa əoklək:i. məbunəsu numit ədo hek lakle. məŋəlgi uəhəktənda əaduna əərona əadmuna leiba hek urure. əpənəwa əanə golg əəktəgi əabəl
(The day, as waning, the moon rises late. Her brother also happens to come. He saw Tharo sitting against the wooden pillar. Her face is covered with the moonlit, coming through the dense bamboo leaves. The moonlit seems to hide and reappears on her face as the bamboo leaves moved by the wind. Seeing her, her brother asked what she was doing there.)

3.3.1 Pathos

Pathos is a communication technique used most often in rhetoric, and in literature, film and other narrative art. Hornby (2004), in his view, pathos is something as the power of a performance, description, etc. to produce feelings of sadness and sympathy. It is one of the characteristic features where the agony and the sufferings of the characters due to the personal...
relationships that are contributed by the discussed society in which the characters come to a tragic down fall of the state of nothingness. MKB used this pathos to show the expression of her character in her fictions. In her *nanga unərəmdərəbədi* from the collection of short stories called *nungairəktə cəndərəmukhi. Thəro'əsənbi*, a woman in the story has struggled for so many things to live peacefully in the society with her only son. Her husband left her long back, from then she live her life miserably with her step-mother. Although, she never complain about the life she leads. However, the tragedy yet to begin, when she came across a young man named *kulla*. Everyone forcing her to remarry again with the young man. She went to the grocery shop, there an aunty also forcing her about Kulla. The expression of *θəro'əsənbi*’s agony is given as..

- .... θərona potfəmfəmbi mənahta pot leiba θərəkpəda shəl əduna hairək:i "kəri khəllibəge θəro nəŋbo"?

"kəri khəllibəge haibədi"?

"i:he, nəŋ asidi onthokna bhap takhidreda! nupa əsina touriba asi akhoidi yengba nəmjadrə nəŋgi matouga".

"kədədəginodə imahən anənə kərine houjikpu. tounu kannəroi hai:u. ei keidouneidasu mənondə leiroidəbəni. eina i:ca əsi nuŋsiɾibəməkhei kənəbusu nuŋsiба nəmləi. anən əse nuŋsiɾıktrəba mətəmdə hairəkke hai:u........."
Here, the character Tharo reveals her disagree with the aunty about the man. She expressed the feeling that she had before with her first married life, so she never want be backed the life, she tried to forget.

- In BSOS, the writer expressed the pathos of Sanatombi's realization the meaning of life as..

  sənatombi məŋ məŋli. məŋməksesu natte, meikhu, top, θaŋ ta, sagol lanmi, firəngi....

  məpaibuno surchandra ciŋlen lanθababu mətonsınna kəŋlägi tanbəldəgi ciŋθəkhiba numita sənatombi kəŋkhi... əwaba kərino, nuŋaitəba haibədu kərino. mənuŋ kanbi oibəna mita pi takhide, khədaŋ kərək kərək ciktuna khanəbəni. noŋmətəndi
Here, in the 45-46 pages of BSOS, the writer expressed the sad feeling of Princess Sanatombi as she realized how life is all about when her father King Surchandra thrown away from the Throne by her uncles, at that time she even dropped a single tear. But one day when her grandmother died, she cried. (Tears are words the mouth can't say nor can the heart bare).

In BSOS again, MKB narrated the pathos of Sanatombi's sad feeling about the loneliness of her father Surchandra as..

- sənakhayamasi niŋsiŋlak:i. sənatombi magi sənakhayamasi niŋsiŋlak:i. mittta səŋ səŋ urək:i -- nupagi fijetta, khədanəct laktuna məcapisək cəndərəkritibu purəga tonəi mərilgi ləmbida sənakhayamasi sagol əouri. tuŋdana narəsiŋəgi lanmi. ədubu məbukta waroukhi mana luna niŋjəba mətonsə koireŋəbu, onəok:ida kəri nuŋaitəba leiduna....i:tonsina eŋonda wa lotlibədu kərigino?

məpə unəɾurəga sənatombi əwai sokna əlləkhi. əhiŋ noŋsoiba tumba yade, wakhəl tou:i. məna khəwaidəgi nuŋaitəbəse məpagi mi əməta leijədəba magini haiba mi əcəŋəba əmət leihoudəba əsini. wa tanafəm khənde, wari safəm leijəde,
Sanakhyamasi is remembered, Sanatombi remembers Sanakhyamasi. Remembered visualized (it is a form of intensification by repetition).

In the custom of a man "Khnagcet laktuna" Sanakhyamasi rides on horseback with Ningthem Pishak Chandrakriti on the way to Tangkhul maril (a name of a road) followed by the army of Narsinght. (Remembering by Sanatombi, here the author wants to picturised that Maisa Maharani was the brave Maharani). Yet, Sanatombi got angry with Koireng whom she adores, for she assumed that Koireng didn't unveil the secrets.

She came back shockingly after she had seen her father. She spent sleepless night, thinking that there is nobody for her father. None but mother Sija Ngangbi, under strict vigilence of the enemy with whom she can share her feeling, but expertised
Ngangbi also, though actually not under the iron-bars, is under strict eyes. So, Sanatombi repents herself helplessly.)

With the instances above, we can say that the stylistic pathos in MKB’s fictions can be expressed linguistically.

3.3.2 Sarcasm

Sarcasm comes from the Greek σαρκασμός (sarkasmos) which is taken from σαρκάζειν meaning "to tear flesh, bite the lip in rage, sneer. Chaitra (2006:61) pointed that the ‘sarcasm’ is the ironical part of the literary text which have the activity of giving contradictory statement of what one means. It is also the way of revealing out the intensity of feelings in the form of statements, remarks or incidents due to the personal relationship or the happenings of the societal influence. Sarcasm is a sharp, bitter, or cutting expression or remark; a bitter gibe or taunt which employed ambivalence, although it is not necessarily ironic. The distinctive quality of sarcasm is present in the spoken word and manifested chiefly by vocal inflections. The content of the sarcastic statement will be dependent upon the context in which it appears. Sarcasm is a technical part that sometimes used by MKB in her fictions in two different ways: 1. sarcasm in discourse and 2. sarcasm in characters.
3.3.2.1 Sarcasm in discourse

MKB employed sarcasm in discourse subsequently drawing the attention of the readers towards the controversial issues yet that cannot be stated directly by the characters because of their socio-cultural affiliation. Example:

- ’likhəūleda, kərino amatədi hai:u:ne ei leige. manipur æsina heira mətik caba ðəndəba æsina yamna nəŋaikhidare. memma nəŋ apple carabara?’

"məmiŋdi tare cadri”.

"is! nəhalwaidi leirəmbənido eina kolkəttadəgi purəkpa. nəŋa æsumna ðəŋnəgəni khəŋləmlədi khəŋpirəmgədəbən. fei eı nəŋma pijəge. houjik nəŋa caniqba ëma hairo”. (DTWP from NC pg. 11)

Sarcastically, they were talking in such a manner that she even doesn't know what the apple is and the fruits are not available in Manipur.

3.3.2.2 Sarcasm in characters

- meidini cəndərəkritigi sənahaktəktən. həraokumei mətam khudingi nənəlsınna konın karək:i, iləŋ laŋjei, həraojei. məməsija ibemagi səŋnai iələ ðəlli.-- rəraksana, makhaosana, amusana, fandoqsana, sənaʔadoi, sənamaipakpi...
mədugi məθəkta narsın məharajki məjaibemmasin, nɨŋθou sageigi leimasija kəya. ȵəsi bor numitni. mənipurgi nɨŋθouməca nupisiŋna pəreŋ sana çətl liyanəŋəngi ləmbida...samuθəkta, dolaiθəkta. nagi nain (ear ring) ka henna haihəlli amusənəna.

"sənase keisu lakθəpot nəttese, ɵəoinəna haihəlli jatni".

kumei yeŋlibi əməna hai.

"tumin leiu taninəhe".

"eidi sana maipakpina ihen henjei. cəmdra mameisu ɵadade".

"cəmbə nətte, kerijatni....tabu tabra keino yeŋθorək:i:nəhe".

"inamton əsira ɵəabalsana haido? ngəu: haidəni laima rasi yaodeda".

"tumin lei:u nəŋsiina ɵankhəre. tahouba yaonəduna təmnəruraga sinətoklaniko".

"haima! haiba yadəboire".

paŋŋən ɲənnei əmaga əmaga. (BSOS pg. 5)
During the reign of king Chandrakriti, at every festival young girls present at the capital. They make merri-making happily, they made crowd in the residence of mama sija. They were Tharaksana, Makhaosana, Amusana, Fandongsana, Sanathadoi, Sanamaipakpi...moreover they were leimasija (womenfolk of royal family) of Maharaja Narsingh clan. Today, it is the day of 'Bor' (an auspicious day). Princes of Manipur, along with their wives are going to Hlyangthang (a holy place) on elephants, chariots, etc. meanwhile Amusana displays her jewels, on seeing this one of the audience said, "gold jewels are intentionally made moving". (here, the author disclose the pride of Amusana and the audience words as sarcasm). One of the audience again replied, "quite, if she hears..." The other audience also express their comments, but in low voice, so that they can escape from penalisation.

Stylistically, the sarcasm is also an important technique used by the writer to focus the fictions more interesting and attractive for the readers and built the charming to the readers.

3.3.3 Humor

According to the Free Encyclopedia, humour or humor is the tendency of particular cognitive experiences to provoke laughter and provide amusement. Again to this, the free dictionary (Kernerman English Multilingual Dictionary, 2006-2010) also define it as a sense of humour which is the ability to
appreciate or express that which is humorous and is situations, speech, or writings that are thought to be humorous.

Sultanoff (2011) also stated that the humour is the experience of incongruity is emotional chaos remembered in tranquility and can be experienced in the joy of "getting" it. It can be the understanding of something that we at first did not comprehend which occurs every day in misunderstandings at which we laugh. Overall, we can sum up the meaning of the humour easily as the ability or quality of people, objects or situations to invoke feelings of amusement in other people.

In the fictions of MKB, humour is also one of the techniques used to ease some moments so that the readers also feel happy while reading the fictions. Example are:

- "eibu khəndəboi niฑbəra? nənə na lukoṭduna lotpa ədo, ei loina ui. kərigin o eiga unənindribi eigi kəri eral leirədəna. memma lotləgəbu hektə mənbəra, udərəgəbu hektə leitəbəra?" məsi hairəga nok:i makhon əokna.

  wahən khərəgi paokhum eina piba əməmkhide. cycle induna cətminei məkha pənə. əmuk hairək:i "məmma nən yamna caorəmmeko ədubu nəsəkti hoṇdiye. səmədi khərə musilləbəra? ətainagi cujak məsəmdo." (DTWP from NC pg. 9-10)
Here, the writer shows her using of humour by expressing about the hilarious way of expressing someone's hair as the peel of the corn.

- No hope. Mine is already grey, not that there is much to turn grey. eigi səm leite, pok leite." kəya nokhiba. Mainuna sahebpu yam hangoina cətcei, mədu khənduna sahebsu kərigumbəda həngoiiba koksəba hotnei lənənei. noəməsu hai 'ərənə dinner lakpa youngman, pakhən ubra mainu?"

"ude"

"fəjəba young man, sssam Rifles ki Captain ubəra?"

"eidi ujəhoude saheb".

"What a shame! məna nənbu pammi. luhoŋge hai. nən pammi."

"midade", houduna cenkhi. khəlli, əəosənnəkhare məsəgi nupasidi mətem ado mainusu sənatombisu yamna nəha oiri.

Here in this para., Binodini gave some humourous situation so that the readers may find some relief from the tensed situtations. Here, the caretaker (Mainu) of Sanatombi and British Agent Maxwell's way of conversational humour is expressed. As Mainu feel ashame in front of Maxwell, however
Maxwell also tried to avoid this situation while throwing some jokes about his grey hair and all.

3.3.4 Derogatory Use

According to Mifflin, the derogatory is the words or grammatical forms which denote a negative affect which give as the expression of the contempt or distaste of the speaker. Mcarthur also added in this definition by giving his view, as a term in the linguistics often used in dictionaries to label expressions that intentionally offend or disparage for someone considered one side often use the label for the other side dismissively. MKB in her fictions make use of a variety of derogatory words. These expressions reveal out the agitation and the confliction in the minds of the interlocutors based on different contexts. In BSOS, Sanatombi is frustrated by the actions of her uncles to her father.

- sənatombi luhoŋbəda maisəna yamna nuŋaikhιde, leifəmsu khəŋkhιde. ədubu mitki pi məsuda uhəŋkhιde. məyumda uhəŋkhιde.

ŋəsidi magi sənakəhyamasi θupkhəre, məbudhou i:buŋo nəŋakhəre. məpa i:buŋo surcəndəra məcin mənaosiŋna tanəokpirəba niŋtəuni. ŋəsi məhək mɨrəm məca fɨɾəŋida cəŋjaʃam θiduna kolkətəda nəŋəmbəgi wayel əaiduna leiri. məton i:buŋo kuləcəndəranə kəri toubə, leibəkkı wayelna kəri, firepna kəri ləntəkəna əaiduna leinəba mətəmni. (BSOS pg. 45)
(Maisna was sad and restless when Sanatombi got married, but she hides the tears, the sorrows.)

Today Sanakhyamasi and grandfather left for the heavenly abode. Her father Surchandra took shelter at Kolkatta as his brothers usurped the throne. It was a time waiting for the outcomes of administration of Kulachandra.)

- numidaŋ ado sənatombisu lonna kərkhi. ədubu mainudi khəŋkhide. ləmbi ɣəŋlurəga halləkpəda Maxwellna hairibadi, "sənatombi, nəŋi father surcəndəragi pəo ei khəŋ:ī. ma jailda leikhide. ei nuŋ'əiite. ʃəkhoigi nuŋaite. Englanddadi nupina niŋou oi. manipurda məsigi cətnəbi leirəmləbadəi ei nəŋbu recommend touramgəni. eibu lanna ləouanu. məsi laibak əbən. tikendəragi bəcər təubə khəŋniːləbədi ei haige məkhəiidi-

Lt. Colonel St. John Forcourt Mitchel, Major Richerd Kerly Ridegway əduga C.A.W. David əhum əsina saba court əməna toubəni. eigi laibək əbən. Tikendrajit siba numitta məhəik sire haina eina sakhi oikhiba eigi laibək əbən. ei nakhoigi yeknəbəni ədubu kərəmbə yeknəba, nətte..... eibu əbjou."

(BSOS pg. 153)

(The day Sanatombi wept stealthily, but Mainu didn't recognise. On the way back from sight seeing in Maxwell said, " Sanatombi
I have some information about your father Surchandra. He died in the jail, sorry to know. I feel worry about you. In England, woman can become a ruler, if this culture in vogue in Manipur, I must have recommend you for the throne, please don't take me otherwise. It is very unfortunate. If you want to know of Tikendrajit's case, there was a panel of three judges, in that Lt. Colonel St. John Forcourt Mitchel, Major Richerd Kerly Ridegway and C.A.W. David constituted the panel. It was unfortunate for me that I was a witness on the death declaration of Tikendrajit. I was sorry, I was also one of your enemy, but please belief me..." (here the author tries to show the feeling Bor Saheb Maxwell and his convincing manner towards Sanatombi that really he feels about her and her father's related stories.

3.4 Realism

The semio-linguistic approach, which forms the relationship between literature and linguistics, emphasizes the fact that the text is a fictional representation of the reality that has been created by the author with the significant blend of the prevailing culture. As some of the books of the author Binodini belong to historical fictions, so she put all the essential elements of historical fiction is a setting located in a temporal past about the manners and social conditions of the persons or times presented in the story and pays
attention to other period details. MKB choose to explore notable historical figures in these settings, allowing readers to better understand how these individuals would have responded to their environments. MKB in her fiction brings out the reality through the followings.

### 3.4.1 Use Of Social Realistic Belief

The brief study of Stylistics manages to illustrate how deftly MKB had blended the socio-cultural elements in her fiction. The brilliant rendering of the realistic events contribute to the profound and significant maturity among the characters. The deliberate exhibition of realistic events in an effective manner acts reality in her fiction. The scenario of Sanatombi's conversation with the pandit in BSOS gives us a glimpse of Social Realistic Belief. In the novel only, the writer put her pen as:

- *nopma sənətombi laikhurə pəndit ṣəchoubəga lonna unəi. laikhurə pəndit məpa i:buŋo surcəndərəgi sənahaktəktəgi oiba pəndit əchoubənəi. sənətombina hənəyi "i:pu pəbuŋ sənəkhəyəbu nənəsiba mi əməta manipur əsida leitərəbərə?"
  "kərəi leitəni məjaibəmma. srijut cɨnten lanəbədəi mina nənəsiba nɨtəouni ədubu mina paisinbəna hankhəre. houjik nəpabuŋidəmək fənna conəokpa nəmbə mi leitre."
"i:pu ei ðəwai yamna nunaite. hændak ðokkhriba ðæbækse ei yamna nunaite...præjasinna pabun sənakhayabu taseŋna pamdæba oigani haiba ei ðajæde... æduga i:pu ðøngaldi?"

"møjaiβemma nepu ðøŋgalna khewaidægi nunaitebæni. mæbunogï mæcasinsina hændæk tounæribæse mæhak kæplæbæni ædubu nepu ðøŋgal major konseñnido sæna, mæhak ciræba mætemda manipur hanna khælækani, micængi wa mænonda cænlob eikhoisu yamna nunaite møjaiβemma."

"i:puækhoa kærìdi thok:i. pabunṣənakhayabu æmuk hænna panba yararoidra?"

"møjaiβemma, nænai i"puækhoa ðøkpædi houzik palliba nǐŋtousu kuiroi. manipurda nĩŋtou panbægi mætem loisælækipægum toure. næbudhou i:buŋo cændærækritina cæhi niphu (40 years) pangæni haibado næbudhouræona pallæmba cahi kunθra tæruk (36 years) næpa i:buŋogï cæhi mæri (4 years) ga pullæga haiba oira male khænjælækle. nænai næpu Taoriya hidañdi mæsi yamna kænna ðæjei. (BSOS pg. 49-50)

((One day, Sanatombi met secretly with Pandit Achouba (a courtier) and asked if there were no ones for her father’s sake.}
The pandit assured her that there were a lot, but he expressed that the opponent took advantages much earlier. Thus nobody can come out in favour of your father openly.

Ipu (the name given to an oldman or grandfather), I am shocked, I don't know that the people are against my father...and what about Thangal (a brave and intelligent general)? It is replied that Thangal also was very sorry, but he was keeping aside the personal crisis, though when time permits him, he will surely decide to stand for the country Manipur, (here the author expressed about the nationalism and patrotism of Thangal). Sanatombi persistsently expresses her desire to regain and re-instate the throne for her father because she knows that what had happened should not be happened. The wise pandit expressed, 'the period of the king will not long enough. It seems, monarchical system comes to an end in Manipur'. He emphasised that the period of 40 years of Chadrakriti’s reign consits of 36 years of Chandrakriti and 4 years for Surchandra.)

3.4.2 Use of Realistic Events

The phenomenon of handling history with a rational mind and emphasising politically is well concerned with MKB’s persuasive portraits of the Anglo-Manipur war, the first war of Indenpendence. This persuasion is mainly
based on the author's biographical influence. Therefore, the presentation of
the war is a recurrent theme. MKB criticizing the war brings out the pitying
contempt of the war through her characters. The Anglo-Manipur war in 1891,
also called as the first war of Independence makes an era in the history of
Manipur. The war initially started because of the manual jealously, dissension,
distrust and discord amongst the princes of Manipur. Surachandra Singh, the
eldest son of Maharaj Chandrakriti, succeeded the throne in the year 1886.
When Surachandra Singh became the king, the royal family of Manipur
divided into two factions viz., on one side Jubaraj Kullachandra, Tikendrajit,
Angousana and Zillanamba joined against the king. In between this, Manipur
had lost her sovereign and independent status and new rule of the British had
established in this little kingdom.

During the reign of only four years, Surachandra Singh had to face
a number of rebellions. Angousana and Zilangamba suddenly attacked the
palace on the mid night of 22 September in1890. King Surachandra and his
brothers including Pakasana went out of the backyard of the palace and took
shelter at the political agency's residence on that very night. This has been
clearly be seen in her fiction as:

• ədubu əməhak khəŋ:i məbuk təppa pukcel intendentə məpana kənabusu
  cinənde. mənəo pumnəməkpu luna canna toujəbənə. ədugi məthəkta
  cahi mariten ənjəba əsida məpaibunu cəndərakritigi mətəmdəgi

113
നേഡഡുന നന്തേമ മാസിനപ്പ തിരുബെല്പിക്കുനത് ലാൻറോക്കപ മെയാംബി നാമഓനെയാ ഹോത്നെയാ, ഇംഗി മെനുംഡ വാമ്മീ ഒമ്പൊറെല്ലിക്ക ഹോർ ഹൈ മഹാക ഖെർക്കീഡ്. ഖെൻബ സെൻക്കീഡ്. 

സെനബരാറാബ, സെനാവാൻഖീരാക്കപ സെനെയി യെക്കെയാ നെറ്റ്. അഡുഗ സർകെന്ദ്രാന ഗൻഖെക്കി ചെറെഗ്രാമി യന്ത്ര മതും ഇൻ ടിറ്റിഷ് 

സർകാർനാ മനുഷിയിൽ മെർപ് ഓയുന ലീഗി. ഖുരെക്കി ഇന് ലായ സബ ഹോർ ഹൈബാസിഡി മഹാക ഖൽലുള്ളു. മെൻമാം അഡുഗി അഞ്ച് സഹബ മഹാക്കി മെർപ് നെറ്റ്, യെക്കെയെസ്റ്റ് നെറ്റ്. മഹാക്കനാ ഫിരേഞ്ചിഗി ടോര 

ക്ഹെഡാനാന തിന്നെയാസ് ഖെക്ക് തൗഡ്. ലാപ്ടേക് ലീബാൻ. അഡുഗി ഗ്രൈംവുഡ നാമൾ മെർപ് ഓയുന് ഖെന്ദേബെനി ഹൈ അഷ്മേസ് മഹാക ഖെർക്കിഡ് 

മെർമാംഡി മഹാക്കനാ ഗ്രൈംവുഡപ്പ് മന നുണറായകി കറിമ്റ ലീക്കീഡ്. 

അഡുബ് മെനാം അമാദേഡി മെനാ എകെൻബ വേഹി എമാ എനിഡെൻ 

ഹൈക്കി..ഹൈദെബ യഹെരെ ടൂബെനി. നുപിയ യെലേനാ ലാക്പ പഞ്ഞെൻ 

ജെർഉമായ മെൻഡുന മാപൽ ഥൈറ്റ് ഹൈബ പവ 

ഫെഴ്സുണാ, മെസി തോനു, ടൂബ യാദ് ഹൈന കെൽപ്പാ ഹൈക്കി. കൊയിൻ 

കോണ്ടിസ് ശേഖെസ് ഹൈ....മാസിഗംബ ടെർക്ക് ടൂജെൻബാനു' മെറാമിദി 

സർചന്ദ്ര കഹംഗി കൊയിൻഗ ജെർമൂഡ്ക യാമ്ന 

നമേന്നാ. മെസി തോൻ മഹാത്സിനി സിലംഗഡജി ടോരെക്കീഡ്
mətən asida sahebna niŋhoubu khəra nuŋaikhide haiba asimədi tasənna khənkhi. Sanatombina "ei makhoibu əajəde" haiba wa asidəgi Surchnandra ningsinlək:i, chiŋəba poklə:k:i mərəmdə manabu micənda lepləba, Manipurgi tanbəlgə waθok laina loisəlləmbə yabəni. koirenga mərup oirəbəsu Manipurgi tanbəlgə leinərika mərupki mərisu məna kaoroidəbəni. ədubu məcanupida loina haidokte...loina haiba yade...məfəm ase British agencygi kani ədugi məθəkta Sanatombi ənaŋ oiri. keidouruni? ənaŋ məbuk laŋnəbəni. ədubu masimədi məhak khənkhide, kaəthokkhi ənaŋ oirəbəsu Sanatombi məbensija poŋlenkhombi maisnəna yokləkpəni. nəha mətik nətətna mərousinə leibəni. (BSOS pg. 47-48)

But, she knows her father, a calm and cool, never suspects anyone. Here in this paragraph, the author picturised the conflict among the princes for the sake of throne. The realationship with British authority was also tough. Surchnandra's diplomacy was remarkable nuetral. Surchnandra's nobleness and sincerity also picturised. He forbid what Grimwood sent the photos of meitei females. He warns Koireng also not indulge it. (here, the author tries to show the nationalism and patriotism of Surchnandra.) Those British were angry on this and he also knows this very well, but he never share a single
word with her by forgetting that Sanatombi is grown up under the 
eyes of Maharani Maisna. So, though a child, she is very intelligent.

Like this, Manipur lost her independence slowly because of the mere misunderstanding between the brothers. The Britishers had enough time to poison the minds of the princes by hatching a deep-roosted controversy in order to accomplish their wicked goal by taking the advantage of the internal dissension of the royal family, the British Government openly interfered in the administration of Manipur. While Surchandra and his three brothers rushed to Calcutta and appealed to the British Govt. for help, Kullachandra became the king and Tikendrajit became the Jubraj of Manipur.

3.4.3 Realistic Illustration of Persons

MKB’s fictions fuses the reality and hence blends the realistic persons in her course of the progress of the story "Bor Saheb Ongbi Sanatombi".

From Males

1. məharaj ɡəmbhır sɨ̀hə

2. məharaj ɕəndərəkriti

3. surɕəndə sɨ̀hə

4. nərsɨ̀hə

5. boracəoba

6. koireŋ

7. kulləɕəndəɾə
8. əmbou səna
9. pəkasəna
10 gopalsəna
11. mənikhomba
12. moiraŋniŋθou
13. noŋmaiθem mənikcan (Sanatombi’s first husband)
13 tikendəreqit siŋə
14. əŋgal major
15. lukhoi
16. curacan siŋə
17. British agent Grimhood
18. Colonel John Maxwell
19. Lt. Colonel St. John Forcourt Mitchel,
20. Major Richerd Kerly Ridegway
21. C.A.W. David and so on...

**From Females**

1. ŋəbi məharani maisəna (Sanatombi’s grandmother)
2. jəsuməti (Sanatombi’s mother)
3. ŋəbəm canu preməyi
4. sənatombi
5. ərəksəna
6. məkhaosəna
7. əmusəna
8. fandoŋsəna
9. sənaθadoi
10. sənamaipakpi
11. mainu (a caretaker of Sanatombi) and so on...

### 3.4.4 Realistic Illustration of Places

The brief study of Stylistics manages to illustrate how deftly MKB has blended the socio-cultural elements in her fiction. The brilliant rendering of the realistic places make more enjoyable to the readers. In the novel BSOS, all the places presented by her are all real. The palace "konung" which she frequently use, the Govinda Temple, Sangolband, The Kangla and all are all exist still now. From the NC, Wangjing, Sekmai, Uripok, Kolkatta, Nabadwip, Ganga Ghat etc...

### 3.5 Hierarchical Behaviour

A remarkable difference is noticed in the heterogeneous collection of people of different social status in the fiction of MKB as she also belonged to the Royal. Based on the social set-up, Binodini individualises their characters by a deliberate contrived disorder in their normal habits and attitudes and these
characters behave according to their professional bias. In BSOS, in the first page itself, the author described about the ways of talking by Sanatombi and Mainu (the caretaker of Sanatombi).

- mainu yamna sonna kourə:k:i naribəduna.

"sana i:bemma" khuyada fəmli mainudo.

"ŋəsira nĩŋem pisək lakkəni haibədo"

"nətte eigəya" (form of responding to the upper class people (to the royal)

"ŋəsidi keidourəba?"

"ŋəsidi bor numitni. nəpəwa i:buŋo leŋləkpa səələi. hayeŋsini doctor purəga leŋləkəni haibədo". (BSOS pg. 1)

3.6 Physical Structure Associated with Characters

MKB explains the physical structure of her characters, which in turn reflect their character and their social background. And although, born and brought up in such a way as a princess, she used more royal related words which is more respected forms. In BSOS, she gives the physical description of the Mainu (the caretaker of Princess Sanatombi) as:

- səna i:bemma hek həkchang i:baŋəgi moupəwa i:buŋo nĩŋem pisəkna maiba əma sagonnəduna leinəba konundəgi ḋarə:k:i.
When Sana ibemma fell ill (here the author used words like.... Hakchaŋ ibadagi- which is used for illness in highly honourable and respectable curtsy.) her younger brother NingthemPishak sent a maiba (local doctor/vaida) along with two champrasi (attendant) “Luknamainunahougani“ – it means , her meal is prepared by mainu. Here “Luknahouba” means “cooking” – is used only in the royal kitchen or for deities. Mainu was in charge of all duties. Mainu was pretty fair lean deep and serious. Here the author gives a similes- “kurangbangimioimande”- means a person of dignity, not of outward show-

- Sanatombi is described by this way: sənatombi ṣəyamba mətəmda məməsi ṣənbi əmədi sənakhəyamasigi nakta lei. məməgi mənəkta tumba ənəhak əlləkpa mənəi. Konuna konba yumthon khudin koicət cəttuna lei magidəmak nənsə ḥidəba nətte jəsumətisu. məhak khən:ı məcase ləm helli, məril khai aŋəm talli. nupa oina pokləmləbəsu əqədəbua khəlli məpuknunda. kərī nəttəbəda waru
Here the author sketched about Sanatombi—Sanatombi almost all time, spend her time with mother ‘ngangbi and sanakhyamasi’ only she returns to her mother for sleep. She wonders in and around the compound of palace for which Jasumati worried about her. She knew Sanatombi was arrogant, high handed, determined and lazy. Better if she was a man. Sanatombi sometimes commit crimes having no value. But she cannot be punished for she was saved by Sanakhyamasi. Maisna Maharani also pampered her though she was warned. Non can complain against Maisna. Maisna was of course strict in discipline but failed to do so against Sanatombi for she was so close and intimate with her.
Maisnamamasijaga was not an ordinary women. She was so influencing and powerful. She joined in the war of “seven years devastation of manipur” and she was expert in politics. In the opinion of maisna, “the palace, palatial affairs should be made a beloved and honoured one. There should not be dividing gap between palace and people.

• ɕiŋakheṃ məca meri seluŋba. ʰangesešba məmiña tonjao, leibəna yaiskul pəna. srijutna canmənduna 'merijan', eigi ʰəwai haina koubibədəgi məyaṃma meri haina kounəkhi. məsək fəjei, məsa nalli,
Chingakham macha Meri Selungba, the real name – Tonjao, an inhabitants of Yaiskulpana – (yaiskul sub-division or administrative unit in those days) was fondly called “Merijan, My soul, my beloved” by Srijut (the king) as a mark of favourite servant. He was known to people as Meri. He was handsome, neat and clean and an expert in arts and music. He was one of those who were sent abroad to undergo further training in Arts and Music. Meri came with flying colour in the field. Those who are favoured by the king become eye sore to other competitors, but Meri could be accused of, for he was favoured by Srijut.

By this way, MKB in her plot provides the physical structures through the figures of each character in her fictions to make the readers imagine illustriously character.