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CRUCIAL ROLE OF SUGGESTIVE SPEECH IN AUTHENTIC TEXTS

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Abstract. The article deals with suggestive speech and its crucial role in modern discourse. Based on authentic texts suggestive speech is functioning as a powerful language tool. The ***aim*** of the article is to analyze the significance of suggestive speech in terms of transculture, in particular in Jhumpa Lahiri's and Bharati Mukherjee's writing, which enables comparative analysis of using suggestive speech in their poetics. It is indicated that by using subtle language, metaphors, and implied meaning, both Lahiri and Mukherjee allow readers to engage with the emotional nuances of the immigrant experience – where identity, belonging, and cultural conflict are rarely straightforward. This technique helps to deepen the understanding of their characters' struggles, giving voice to the complexities of assimilation, generational divides, and the search for self in a world that demands adaptation.

Keywords: suggestive speech, language influence, emotions, cultural diversity, subtext, ambiguity.

Introduction. Suggestive speech, in the context of modern transcultural literature, plays a crucial role in conveying complex, multi-layered meanings, emotions, and cultural nuances. As a literary technique, it allows writers to move beyond the literal and the explicit, tapping into the power of implication, subtext, and ambiguity. This is particularly significant in transcultural literature, where border authors are navigating the intersections of different cultural, linguistic, and social worlds. There are several key reasons why suggestive speech is important in modern transcultural literature, but creating intercultural dialogue (as most characters and narratives emerge from different cultural backgrounds) is still considered to be the most crucial.

Analysis of recent research and publications. Despite the presence of scientific works of foreign critics (T. Bhalla (2012), K. Chatterjee (2016), S. Dasgupta (2011), N. Friedman (2008), R. Heinze (2007), F. Kral (2007), S. Lutzoni (2017), A. Rizzo (2012) and others), Lahiri's and Mukherjee's writing is not fully investigated, which determines further theoretical studies namely in suggestive speech exploring.

Main text. Let us consider the functioning of suggestive speech in border writers' poetics, American writers from the East in particular, who actively use suggestive

techniques to express themes of immigration, cultural identity, and symbolic isolation, as well as deep psychological experiences.

Jhumpa Lahiri, an American writer of Bengali origin, should be mentioned in this context. Along with problems of dual identity, isolation and cultural adaptation, speech plays a crucial role in her poetics in shaping characters' identities, relationships, and experiences. Lahiri often uses dialogue and internal monologues to explore themes such as cultural dislocation, generational conflict, and the immigrant experience. The way her characters speak – both with each other and to themselves – reflects the tensions between their heritage and their new identities, the complexity of assimilation, and the emotional undercurrents of their interactions.

Speech and Silence as Emotional Cues are no less important. Silence (or the "Chimmoku" concept) also plays a key role in Lahiri's works, as much as speech does. The moments when characters remain silent often speak volumes about their inner emotional states, revealing dissatisfaction, resignation, or unresolved grief. In "Unaccustomed Earth", the silence between Ruma and her father is just as significant as their speech. Their lack of conversation about their mother's death suggests an emotional barrier that neither of them knows how to bridge. The tension between spoken words and the silence that surrounds them in Lahiri's stories deepens the emotional complexity of her characters and highlights the emotional distance they experience in navigating their immigrant lives. Chimmoku concept or "culturally significant silence concept is one of the key elements in Lahiri's poetics; silence combines two distinct components: women's invisibility/visibility (when a woman is being objectified). Another important subtext is also presented in her works when perceived non-communication moves into a qualitatively different paradigm, a transcultural one" [16, p. 183].

Suggestive speech is also found in Bharati Mukherjee; it serves to convey the complex emotional landscapes of her characters. By using subtle language, metaphors, and implied meaning, Mukherjee allows readers to engage with the emotional nuances of the immigrant experience – where identity, belonging, and cultural conflict are rarely straightforward. This technique helps to deepen the understanding of her characters' struggles, giving voice to the complexities of assimilation, generational divides, and the search for self in a world that demands adaptation.

It should be mentioned, that Bharati Mukherjee and Jhumpa Lahiri are two of the most prominent Indian-American authors who explore themes of identity, cultural dislocation, immigration, and the immigrant experience. Both authors use suggestive speech to subtly convey complex emotions, internal conflicts, and cultural tensions. Though their narrative styles and thematic concerns may differ, they share a common interest in exploring the nuances of immigrant life and the complex emotional landscapes of their characters. A comparative analysis of their use of suggestive speech reveals both similarities and differences in how they approach these themes. We will analyze key items in their poetics.

1. *Immigrant Identity and Dislocation*. Both Bharati Mukherjee and Jhumpa Lahiri explore the struggle of their characters to reconcile their cultural heritage with their new American identity. Their use of suggestive speech often reflects the tension between these dual identities and the sense of displacement that comes with immigration.

In "Jasmine" (1989) and "The Tiger's Daughter" (1971), Mukherjee frequently uses suggestive language to reveal her characters' feelings of fragmentation and alienation. Her protagonists often feel caught between two worlds – India and America – and this tension is reflected in their speech. For instance, in "Jasmine", the protagonist's internal monologue about her name is suggestive of her struggle with cultural assimilation: "*I am both Jasmine and Jazzy, and I am neither"* [11, p. 61]. This line suggests the fluidity and conflict of identity. Jasmine is trying to carve out her own space between two cultures, but in doing so, she feels disconnected from both.

Lahiri's characters also experience cultural displacement, but her portrayal is often more introspective and quiet. In "The Namesake" (2003), Gogol's internal conflict about his name is a key example of suggestive speech. When he reflects on his name: *"He has always hated his name, and now, in his thirties, he is beginning to understand why"* [8, p. 78]. Lahiri's suggestion here is that Gogol's dislike of his name is tied to his discomfort with his dual identity as a Bengali-American. The line hints at his gradual coming to terms with his identity, though it leaves much of his emotional struggle unsaid, instead evoking the quiet pain of trying to fit into two worlds.

Both authors use suggestive speech to explore the complexities of identity and the immigrant experience. Mukherjee tends to frame this struggle through more overtly

transformative experiences (such as physical migration or cultural violence), while Lahiri's characters often grapple with their internal conflicts in quieter, more reflective ways. However, both use language that reveals the deep emotional undercurrents of living between two cultures.

2. *Generational Tensions*. The generational divide between immigrants and their children is another common theme in both authors' works. Suggestive speech is used to capture the emotional distance, misunderstandings, and cultural divides between parents and children in immigrant families.

In "The Tiger's Daughter", the protagonist Dimple's struggles with her mother reflect generational tensions, particularly in how both view the role of tradition in their lives. The following line proves it: *"My mother tells me I am not as Indian as she would like me to be, but she also does not want me to be what I am becoming"* [13, p. 98]. The suggestion here is that Dimple is caught between her mother's old-world expectations and her desire to forge an identity in America. The line conveys both her mother's criticism and a sense of her discomfort with the expectations placed on her.

Lahiri often portrays generational gaps with a more subtle and poignant touch, particularly in "Interpreter of Maladies" (1999), where cultural expectations clash with the experiences of younger generations. In the story "When Mr. Pirzada Came to Dine", Lilia reflects on her immigrant parents' relationship with their culture and their daughter: *"We must learn to live with what we have lost"* [7, p. 23]. This line is suggestive of the parents' quiet resignation to their loss of India, but also their quiet hope that their children will bridge the cultural gap. It hints at the pain of cultural alienation but also the generational differences in how loss is perceived – children might see the loss differently from their parents.

Both Mukherjee and Lahiri use suggestive speech to depict the generational divide, but while Mukherjee often makes this tension explicit, Lahiri allows it to simmer beneath the surface. In Mukherjee's works, the generational conflict is often framed in more confrontational terms, while Lahiri uses more understated, reflective dialogue to suggest the emotional nuances of these conflicts.

3. *Gender and Cultural Expectations*. Both authors also explore the intersection of gender and cultural expectations, particularly for immigrant women. Suggestive speech is used to reveal the tension between personal desires and cultural or familial obligations.

In "Wife" (1975), the protagonist Devi's internal conflict is revealed through suggestive language, particularly when she speaks of her husband: *"I thought I could hide behind his love, but love is not a place to hide*" [14, p. 84]. This line suggests that Devi initially believes that submission to her husband's love can shield her from the pressures of her cultural and familial expectations. However, the suggestion here is that love cannot act as an escape from the rigid roles imposed upon her as a woman in her culture. The line subtly conveys her disillusionment.

In Lahiri's "Unaccustomed Earth" (2008), the protagonist Ruma reflects on the relationship with her father after her mother's death. She thinks: *"I wonder if she had ever loved him the way he wanted her to"* [9, p. 12]. This suggests the emotional distance between the characters and the expectations that love should conform to certain ideals. Ruma's reflection hints at the unspoken tensions between the emotional needs of both her parents and how these needs are never fully realized within the constraints of cultural expectations.

Both authors explore the limitations that cultural norms place on women, but their approaches differ. Mukherjee often portrays more overt confrontations between women and the societal roles imposed on them, while Lahiri's speech is more suggestive of internalized cultural pressures that are often left unspoken. Mukherjee's characters, especially in "Wife", struggle with a desire for autonomy, while Lahiri's characters reflect on the more subtle ways in which their lives are shaped by gender expectations.

4. *Loss and Nostalgia*. The theme of loss – of home, culture, or loved ones – is central to both authors' works, and suggestive speech is used to convey the emotional depth of these experiences.

In "The Middleman and Other Stories" (1988), Mukherjee's characters frequently experience loss in various forms – loss of homeland, identity, or family. In the short story "The Middleman", one character reflects: *"I have no idea what it feels like to be truly at home"* [12, p. 104]. This line suggests the character's deep sense of displacement. The

absence of a true “home” becomes a metaphor for the emotional fragmentation that characterizes the immigrant experience.

In “The Namesake”, Gogol reflects on the loss of his father: *“He will never understand why I am the way I am, why I left what I left”* [8, p. 154]. The suggestion here is that Gogol’s estrangement from his father is tied to the unspoken emotional losses both characters experience – Gogol in terms of his fractured identity, and his father in terms of his own cultural expectations and sense of alienation.

Summary and conclusions. Both authors use suggestive speech to capture the emotional complexities of loss and nostalgia, but Mukherjee often presents it as a more active, unresolved force in her characters’ lives, while Lahiri suggests that the loss is something quieter, often internalized. Mukherjee’s characters seem to actively struggle with their losses, while Lahiri’s characters often reflect on them more passively.

In Jhumpa Lahiri’s works, speech is a powerful tool for conveying the internal and external conflicts of her characters, particularly as they relate to cultural identity, generational divides, and the immigrant experience. Her use of dialogue and silence offers readers a glimpse into the complex emotional landscapes of her characters, revealing their struggles with assimilation, identity, and the challenges of balancing heritage with the demands of the new world.

Bharati Mukherjee and Jhumpa Lahiri use suggestive speech as a tool to explore the emotional and psychological nuances of the immigrant experience. Mukherjee’s work tends to be more direct and confrontational, while Lahiri’s is more introspective and subdued. Despite these differences, both authors use suggestive language to deepen the emotional complexity of their characters, capturing the multifaceted nature of identity, generational conflict, cultural alienation, and the search for belonging. Through this subtle and nuanced language, both writers bring to life the struggles of their characters and invite readers to feel the quiet emotional undercurrents that shape the immigrant experience.

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