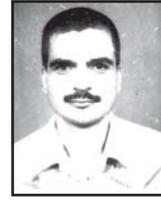


Phonology and Poetry



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1. Introduction

Poetry was derived from oral traditions, as previous poems were written for performance. Consequently, sound-patterning was part and parcel of poems. Still today they are continuing in many less literate societies.

Poems are made and meant to be spoken but they are found in writing. These days, readers have become accustomed to reading a printed text silently. While trying to perceive it, the written language enters the brain in the form of the sounds however it is read; either silently or loudly.

Sound devices in poetry are also known as musical devices that make poetry a special art form. The use of sound devices refers to the part of craftsmanship of poetry. They make the poetry sound beautiful.

Phonology studies sound system of a particular language. We have to know the sound system of language and general sound devices of poetry in order to make phonological analysis of poetry.

This paper may not be able to explain all possible sound systems and all poetic sound devices. Consequently, only some major aspects of phonology and poetic sound devices are discussed.

2. Spellings and Pronunciation

Same spellings in English do not represent the same sound, but sometimes even the different spellings may produce the same sound. One letter may represent two phonemes and two letters may represent one phoneme, too. Some letters may remain silent in pronunciation, whereas some affixes affect the previous pronunciation of the stem. That is why, spellings in English have inconsistency in pronunciation.

i) Same spellings may produce the different sounds, e.g.

	Words	Underlined Spellings	Sound
1. a)	d <u>a</u> me	<u>a</u>	eɪ
b)	f <u>a</u> ther	<u>a</u>	ɑ
c)	c <u>a</u> ll	<u>a</u>	ɔ
d)	vill <u>a</u> ge	<u>a</u>	ɪ
e)	m <u>a</u> ny	<u>a</u>	e
f)	d <u>a</u> d	<u>ka</u>	æ

In (1 a-f), single spelling a can correspond many different sounds \eɪ\, \ɑ^\, \ɔ\, \ɪ\, \e\ and \æ\.

ii) Different spellings may produce the same sound, e.g.

	Words	Underlined Spellings	Sound
2. a)	pe <u>o</u> ple	<u>eo</u>	<i>i</i>
b)	se <u>i</u> ze	<u>ei</u>	<i>i</i>
c)	ze <u>a</u> l	<u>ea</u>	<i>i</i>
d)	amo <u>o</u> e <u>e</u> ba	<u>oe</u>	<i>i</i>
e)	ke <u>y</u>	<u>ey</u>	<i>i</i>
f)	bel <u>i</u> e <u>e</u> ve	<u>ie</u>	<i>i</i>
g)	Ca <u>e</u> sar	<u>ae</u>	<i>i</i>
h)	se <u>e</u> k	<u>ee</u>	<i>i</i>

In (2a-h), a single sound \ i \ can have many different spellings: eo, ei, ea, oe, ey, ie, ae and ee.

iii) Single sound can be produced by multiple spellings, e.g.,

	Words	Underlined Spellings	Sound
3. a)	sh <u>o</u> ot	<u>sh</u>	<i>f</i>
b)	ei <u>th</u> er	<u>th</u>	<i>ð</i>
c)	ch <u>a</u> racter	<u>ch</u>	<i>k</i>
d)	Th <u>o</u> mas	<u>th</u>	<i>t</i>
e)	ph <u>ys</u> ics	<u>ph</u>	<i>f</i>
f)	rou <u>gh</u>	<u>gh</u>	<i>f</i>

In (3a-f), individual speech sounds \s\, \ð\, \k\, \t \, \f\ and \f\ can be represented by multiple letters sh, th, ch, th, ph and gh, respectively.

iv) Some letters remain silent in pronunciation, e.g.,

	Words	Underlined Spellings	Pronunciation
4. a)	<u>m</u> nemonic	<u>m</u>	<i>niTMmonik</i>
b)	ps <u>ych</u> ology	<u>p</u>	<i>saiTMkol«dʒi</i>
c)	is <u>l</u> and	<u>s</u>	<i>aiTMl«nd</i>
d)	<u>w</u> hole	<u>w</u>	<i>h«ul</i>
e)	de <u>b</u> t	<u>b</u>	<i>det</i>

In (4 a-e), the underlined letters m, p, s, w and b are not pronounced.

v) Affixes affect the previous pronunciation of the stems, e.g.,

Stem	Pronunciation	Stem +affix	Pronunciation
5. a) acid	TM QsId	acid-ity	« TM sid«tI
b) papist	peIpIst	papist-ical	p« TM pIstIkI
c) resign	rI TM zain	resign-ation	reziq TM neISn
d) repute	rI TM pjut	reput-ation	repju TM teISn

In (5 a-d) examples when affixes are added to the stems, the previous pronunciations of the stems differ.

vi) One letter represents two phonemes, e.g.,

Words	Underlined Spellings	Pronunciations
6.a) c <u>u</u> te	<u>u</u>	kjut
b) s <u>u</u> re	<u>u</u>	Sju «r
c) p <u>u</u> re	<u>u</u>	pju «r
d) f <u>x</u>	<u>x</u>	fQks
e) t <u>a</u> x	<u>a</u>	tQks

Individual letters u in (6 a- c) and x in (6 d-e) correspond to two speech sounds \ju\ and \ks\, respectively.

3. Segmental Phonemes

Consonants and vowels in English are described here in brief.

3.1. Consonants

English consonants are 24 in number. They are illustrated in the following table:

Table of English Consonants

Place of articulation →		Bi-labial	Labio-dental	Inter-dental	Alveolar	Palatal	Velar	Glottal
Manner of articulation ↓								
Stop	Vl	<i>p</i>			<i>t</i>		<i>k</i>	
	Vd	<i>b</i>			<i>d</i>		<i>g</i>	
Affricate	Vl					<i>tʃ</i>		
	Vd					<i>dʒ</i>		

Fricative	Vl		<i>f</i>	<i>θ</i>	<i>s</i>	<i>ʃ</i>		<i>h</i>
	Vd		<i>v</i>	<i>ð</i>	<i>z</i>	<i>ʒ</i>		
Nasal	Vd	<i>m</i>			<i>n</i>		<i>ŋ</i>	
Liquid	Vd				<i>l, r</i>			
Glide	Vd	<i>w</i>				<i>j</i>		

The above-mentioned table shows that English consonants are organized into two main dimensions: place of articulation and manner of articulation. Besides, they can be further categorized into oral\ nasal and voiced\ voiceless.

Manner of Articulation

i) Stop

Stop sounds are produced by the complete closure for a while and resulting in stoppage of the airflow. Stop consonants are \ *p, b, t, d, k, g* \.

ii) Affricate

Affricate consonants are produced by the closure followed by a frication i.e., stop + fricative. They are \ *tʃ, dʒ* \.

iii) Fricative

Air is forced through the narrow opening in the oral cavity to pronounce the fricative sounds. They are \ *ʃ, v, θ, ð, s, z, ʒ, ʒ, h* \.

iv) Nasal

Generally air is blocked in the mouth and allowed to pass through the nose to pronounce the nasal sounds. They are \ *m, n, ŋ* \.

v) Liquid

Minimal constriction allows the air to pass freely through the centre of mouth, as in \ *r* \, and around the side of tongue, as in \ *l* \.

vi) Glide

Minimal constriction occurs in pronouncing \ *j* \ and \ *w* \, which sound like vowels. Thus, they are also called "semi-vowels".

Places of Articulation

i) (Bi-) Labial

Creating a closure with both lips, labial consonants are produced. Such (bi-) labial consonants are \ *p, b, m, w* \.

ii) Labiodentals

Raising the lower lip to the upper teeth produces labiodentals. English has only fricative labiodentals \ *f, v* \, and no stops.

iii) Inter-dental Consonants

In English, the inter-dental consonants are \ *θ, ð* \; both of them are fricatives.

iv) Alveolar Consonants

English alveolar consonants are formed by raising the tip of the tongue to the alveolar ridge, which lies right behind the teeth. These are \ *t, d, s, z, n, l, r* \.

v) Palatals

Two affricates \ *tʃ, dʒ* \, two fricatives \ *ʃ, ʒ* \ and one glide \ *j* \ are palatals in English.

vi) Velar Consonants

English has a limited range of velar consonants. They are \ *g, k, ŋ* \.

vii) Glottal

Air is passed through glottis when it is narrowed to pronounce English glottal voiceless fricative \ *h* \.

Voiced versus Voiceless

Voiceless consonants are \ *p, t, k, f, θ, s, ʃ, tʃ, h* \, whereas the other consonants \ *b, d, g, v, ð, z, ʒ, dʒ, m, n, ŋ, l, r, w, j* \ are voiced in English. The obstruent sounds (i.e., stops, affricates, fricatives) come in voiced

and voiceless varieties. All sonorant sounds, i.e., nasals, liquids, glides, are normally voiced.

Phonemes and Allophones

In English, two sounds can show systematic

alternation, depending on their environment. These variants are free, and thereby they are called allophones. If one variant is found in one environment, the other is found in the other, i.e., where sound A is found, sound B is not found, e.g.,

Rules of aspiration in English \p\

	<i>P</i>	<i>p^h</i>
i.) Syllable-initial	No	Yes
ii.) Following /s/	Yes	No
iii.) Syllable-final	Yes	No

On the basis of the above-mentioned rules, their phonetic transcriptions differ. The examples are illustrated as follows:

Words	Phonetic transcriptions		Phonemic transcription
	Unaspirated	Aspirated	
9. a) practice	[*prɔktis]	[p ^h rɔktis]	/prɔktis/
b) spit	[spit]	[*sp ^h it]	/spit/
c) lap	[lɔp]	[*lɔp ^h]	/lɔp/

(The sign '*' refers to the pronunciation that is phonetically less correct.)

3.2. Vowels

English vowels are 12 in number. They differ from RP vowels. Both of them are illustrated below:

<u>RP Vowels</u>				<u>English (US) Vowels</u>			
	Front	Central	Back		Front	Central	Back
High	<i>i</i>		<i>u</i>	High	<i>i</i>	<i>ɪ</i>	<i>u</i>
	<i>ɪ</i>		<i>ʊ</i>		<i>ɪ</i>		<i>ʊ</i>
Mid	<i>e</i>	«	•	Mid	<i>e</i>	«	<i>o</i>
		<i>ɪ̂</i>	<i>o</i>		<i>ɛ</i>		•
Low	<i>æ</i>	<i>ã</i>	<i>a</i>	Low	<i>æ</i>	<i>a</i>	
	(Source: Roach 1997:vi, 14-19)				(Source: Traugott and Pratt 1980:55)		

Height of the tongue, forwardness and backwardness of the tongue, and states of the tongue are the key factors to describe vowel sounds.

i) Height of the tongue in the mouth

On the basis of height of the tongue in the mouth, vowels can be categorized into high vowels, mid vowels and low vowels.

ii) Forwardness and backwardness of the tongue in the mouth

On the basis of forwardness and backwardness of the tongue in the mouth vowels are of three categories. They are: front vowels, central vowels and back vowels.

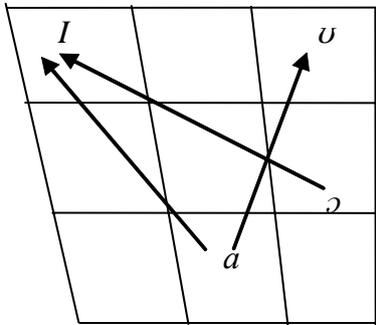
iii) The states of the lips

The states of the lips are rounded and unrounded to pronounce English vowels. English vowels are rounded for high back and mid back vowels, unrounded for other vowels.

3.3. Diphthongs

English has only 3 diphthongs, whereas RP English contains 8 diphthongs. These diphthongs are given in the following diagrams:

English diphthongs

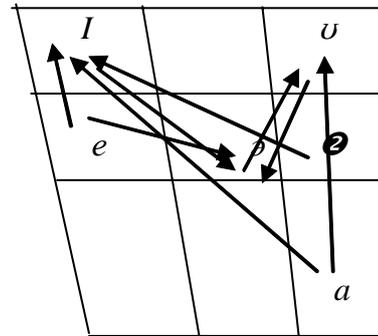


(Source: Traugott & Pratt 1980: 55)

English diphthongs: *aɪ, ɔɪ, aʊ*

RP diphthongs: *eɪ, aɪ, ɔɪ, uə, eə, ɪə, əu, aʊ*

RP English diphthongs



(Source: Roach 1997:20)

4. Syllable Structure

Here's a general schema of how syllables are constructed in English.

Onset	Core / Nucleus	Coda
Consonant(s)	Pure Vowel or Diphthong	Consonant(s)
(Up to 3 Cs)		(Up to 4 Cs)

Onset

The onset may contain consonant sound(s) at the beginning of the syllable. English normally permits up to two consonants but in addition, /s/ can be added to the beginning of many syllables as well, making up to three consonants. All consonant sounds except /ʒ/ and /ŋ/ can occur in this position. Onset is optional in English, e.g,

Words	Pronunciation	Onset	Core	Coda
10. a) I	<i>aɪ</i>	...	<i>aɪ</i>	..
b) day	<i>deɪ</i>	<i>d</i>	<i>eɪ</i>	...
c) pray	<i>preɪ</i>	<i>pr</i>	<i>eɪ</i>	..
d) straight	<i>streɪt</i>	<i>str</i>	<i>eɪ</i>	<i>t</i>

One-syllabic word in (10 a) lacks the onset, whereas the others (10 b-d) have onsets having one consonant, two consonants and three consonants, respectively.

Core \Nucleus

The nucleus or core is the vowel of the syllable, i.e. it is obligatory in syllable structure, e.g.,

Words	Pronunciation	Onset	Core	Coda
11.a) set	<i>set</i>	<i>s</i>	<i>e</i>	<i>t</i>
b) say	<i>sei</i>	<i>s</i>	<i>eɪ</i>	...
c) eye	<i>aɪ</i>	<i>aɪ</i>	...

In (11 a) the core is simple, whereas in (11 b-c) the cores are complex, i.e. they contain both nucleus peak and satellite peak.

Coda

The coda may contain consonant(s) at the end of the syllable. English normally permits up to four consonants at the end, e.g.,

Words	Pronunciation	Onset	Core	coda
12. a) like	<i>laɪk</i>	<i>l</i>	<i>aɪ</i>	<i>k</i>
b) sits	<i>sɪts</i>	<i>s</i>	<i>ɪ</i>	<i>ts</i>
c) widths	<i>wɪdθz</i>	<i>w</i>	<i>aɪ</i>	<i>dθz</i>
d) sixths	<i>sɪksθz</i>	<i>s</i>	<i>ɪ</i>	<i>ksθz</i>

In (12 a) one consonant *k* forms a coda, whereas (12 b) contains two consonants *ts* and (12 c) three consonants *dθz*, and (12 d) has four consonants *ksθz*.

5. Sound and Poetic Devices

Language is primarily sound dominant in communication. Though literature is in written form, it is perceived through sounds. The sound patterns explore the intended meanings of the writer as well as reveal the reactions of the readers towards texts. They are much more prominent in the poetic language rather than other genres. Here some major\common sound devices that occur in poetry are dealt with.

i) Alliteration

The repetition of beginning consonant sounds is alliteration, e.g.,

13. a) Peter Piper picked a peck of pickled peppers.
- b) She sells seashells by the seashore.

ii) Consonance

Sometimes final consonant is the repeated, e.g.,

14. a) the **first** and the **best**
b) **Good** and **bad**

iii) Assonance

Assonance is the repetition of vowel sounds, e.g.,

15. **Cool blue shoes**

iv) Dissonance

Dissonance contains harsh sounds, which are also called "unpleasant sounds or aspirations". The sounds that produce a puff of air in pronunciation create unpleasant sounds. These sounds are **b, d, p, k,** and **g,** e.g.,

16. "A tap at the **p**ane, the **q**uick sharp scratch
And **b**lue **s**purt of a light**e**d match."

v) Euphony

Unlike dissonance, euphony contains soft sounds that we pronounce with our lips closed or almost closed, including **f, l, m, n, s, sh, v, and z.** For example,

17. a) waves **w**ashing to the **s**hore
b) **F**alling leaves

vi) Onomatopoeia

Words that imitate sounds are called onomatopoeias, e.g.,

18. I hear **a**mong the **f**urze the **m**urmur
Of **i**nnumerable wasps

The underlined syllables show the imitative sounds. Furthermore, the other words like **bang, hiss, boom, meow,** and **snap** imitate the sounds, and thereby they are also onomatopoeias.

vii) Rhyme

When two words share the same core (and same coda), they rhyme. e.g.,

19. **Cool school**

The u vowel sound repeats, as does the l consonant sound.

Internal Rhyme

When a word in the beginning or middle of a line rhymes with a word at or near the end of the same line, it is called internal rhyme, e.g.,

20. I'm lying **a**wake with a terrible **h**eadache.

Rhyme Scheme

Rhyme scheme refers to the patterns of rhymes in a verse. For example, a four-line poem that has the first and third lines rhyming with each other and the second and fourth lines rhyming with each other would have a rhyme scheme of ABAB. In such stanza, 'A' line rhymes with 'A' line and 'B' line rhymes with 'B' line.

viii) Metres \ Rhythms

In poetry, meter is determined by how many "feet" are written per line. It is a combination of stressed and unstressed syllables. Metres create rhythms. Arrangements of feet and types of metres provide varieties in rhythms.

A foot must have a stressed syllable. Let's have some lines to know the feet:

a) Metres and Lines

i) Dimetre. Dimetre line has two feet, e.g.,

21 the **way**\ a **crow**

ii) Trimetre. Trimetre line contains 3 feet, e.g.,

Trimeter line has three feet, e.g.,

22. na-tures\ first **green**\ is **gold**

iii) Tetrametre. Tetrametre line has four feet, e.g.,

23. Whose **woods**\ these **are**\ I **think** \ I **know**

iv) Pentametre. Pentametre line has five feet, e.g.,

24. **some**-thing \there **is** \that **does**\-n't **love**\ a **wall**

There can be six, seven or any number- metre lines but English metres are almost always in one of the above-mentioned 4 types of metres.

b) Types of metres

Five different types of metres are found in English poems: Iamb, Trochee, Spondee, Anapaest and Dactyl. They are described as follows:

i) **Iamb**: 2 syllables make an iamb: first unaccented, second accented (- /), e.g.,

25. in **leaves**\ no **step** (two iambs)

ii) **Trochee** 2 syllables make a trochee: first accented, second unaccented (/ -), e.g.,

26. **some**-where\ **ag**-es (two trochees)

iii) **Spondee**: 2 accented syllables make a spondee (//), e.g.,

27. \two **roads**\

Even though there are two accents, a spondee is one foot.

iv) **Anapaest**: First and second syllables are unaccented, whereas third is accented (- - /), e.g.,

28. \with a **sigh**\

v) **Dactyl:** First syllable is accented, whereas second and third syllables are unaccented (/ - -), e.g.,

29. \pho-to-graph\

A poem may have more than one metre. Three types of metres are found in the following 2 lines extracted from the poem 'The Road Not Taken' by Robert Frost.

/ / - / - - / - /

30. **Two roads / di verged / in a yel / low wood** 4 feet

(spondee) (iamb) (anapaest) (iamb)

- / - - / - / - /

And **sor / ry I could / not trav / el both** 4 feet

(iamb) (anapaest) (iamb) (iamb)

(NB: just above the line '\` refers to stressed syllable and '-' stands for unstressed syllable, whereas in the line '\` serves the purpose of foot-breaker.)

6. Conclusion

Arrangements of recurring consonants or vowels, or predominantly as liquid or harsh, bright or sombre, internal pauses, rhymes and rhythms are the matters of poetic devices related to the sound system. Unlike in Nepali, spellings in English have inconsistency in pronunciation. One has to know how particular words are pronounced along with their stress patterns. Knowledge of segmental phonemes makes us able to know some more poetic devices like alliteration, consonance, assonance, dissonance, euphony and onomatopoeia. Knowledge of syllabification makes us able to identify the rhymes and rhythms. Knowledge of stress and other suprasegmental features makes us able to know the metres and their varieties. At last, knowledge of phonology makes one able to perceive the sounds with ears.

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Writing in linguistics



Sabitri Thapa

1. Background

Circle of English Teachers (CET, Itahari) has started organizing paper reading seminars, workshops and talks on a regular basis. Being teachers of English in +2 and campuses, CET members have to produce papers in any of pedagogy, literature and linguistics. Teachers have done at least MA in English or MEd in English Education. English teachers who have done MA in English have studied only one paper of linguistics in MA, whereas the teachers who have done MEd in English Education have studied both pedagogy and linguistics. In such contexts, paper writing in linguistics is much challenging.

Although linguistics and literature are two distinct disciplines, they have complementary relation, i.e. the knowledge of linguistics can be applied to literature in order to comprehend and analyze the texts critically, whereas language can be learnt through literature.

Like in other subjects, a paper writer has to know what the problem is, why this problem needs the study, how it is to be studied, and others. But in this paper some major points are highlighted: Specifying the area of interest (2), Sources of study (3), Section division (4), Precautions in collecting data and preparing a report (5), and Conclusion (6).

2. Specifying the Area of Interest

Linguistics is the scientific study of language. It may cover a good number of areas of language in general or any language in particular. We can have typological study of certain grammatical categories (gender, number, person, case, tense, aspect, mood, etc.), grammatical functions (subject predicate, predicator, object, complement, adjunct, etc.), grammatical transformations (question, negation, passivisation, etc.), grammatical operations (insertion, deletion, substitution, transposition, etc.), morphology (word formation), semantics, phonology (sound system), and others. Similarly, we may have comparative study of any element(s) in two or more

languages. Some languages are endangered, and thereby they need to be documented. There are different branches of linguistics: theoretical linguistics, applied linguistics, synchronic linguistics, diachronic linguistics, general linguistics, descriptive linguistics, psycholinguistics, sociolinguistics, computational linguistics, etc.

A language activist has to highlight the language issues in the society. She tries to provide equal opportunities to all languages or to provide special recognition to particular languages(s) or to work against any discrimination in language.

One may study a particular language. In such case, there are different branches: phonology, morphology, syntax, semantics, etc. Even these branches may have certain sub-branches or categories. One may study any particular variety of a particular language, as language contains a good number of varieties, specially dialects and registers. Dialects can be social and regional based on different social status and geographical locations, respectively. Every discipline contains distinct variety, i.e. register. For example, language of literature differs from the language of commerce.

One researcher may not make all the branches of linguistics as her field of interest. She has to specify her area based on her interest and purpose.

3. Sources of Study

While studying any particular language, or people's response to language issues, language acquisition of any particular children, and so on, the researcher has to collect the information or language corpus from primary sources like interviews, questionnaire, direct observations, etc. For this, one has to stay for some days/months/years in the particular language communities. Language can be studied only with the knowledge of the customs and cultures of the language speaking communities, as they restrict the language. To have thorough and complete study one year's stay is quite enough and appropriate. In one year's period

almost the feasts, festivals and rituals can be observed. Such span of time depends upon the purpose of any research work and the nature of subject matter.

Even for such field study, one has to be theoretically aware of the problem. Previous studies of the relevant subject matters can provide good linguistic insights. Some studies can be conducted only by reading certain books, reports and articles. For this, we need good knowledge of linguistics. For instance, if we have to conduct stylistic analysis of any particular texts, we should have good knowledge of stylistics and be able to find out linguistic features in the given text. Field study is inappropriate to collect the linguistic elements\data in order to analyze the given text stylistically, i.e. all linguistic researches are not field based.

Library can be good source of books, journals, reports and other information. Library study is equally needed to acquire linguistic insight, to make literature review, and sometimes even to collect language corpus.

A researcher, as a result, is to be ready for both types of works: library study and fieldwork study.

4. Section Division

When we study different papers of linguistics we find differences even in the patterns of section divisions, may be, because of the necessity of the topic that demands and\ or the writer's schoolings. To point out such differences, section divisions of some papers of different branches of linguistics from Yadava and Glover (1999) are given below:

i) Field description

Ross Caughley (Yadava and Glover 1999:1-25)

Bhujeli and Chepang: relationship and differences

1. Introduction.
2. Lexical differences
3. Semantics
4. Phonology
5. Grammatical differences
6. Evidential system
7. Conclusion

Abbreviations

References

Appendices

(Subsections are not mentioned here.)

ii) Phonology

Stephen A Watters (Yadava and Glover 1999:54-77)

Tonal Contrasts in Sherpa

1. Introduction
2. Sherpa vowel quality and vowel length
3. The association of register with particular onsets
4. The association of pitch melodies with particular rhyme types

5. Direction of movement
6. Summary of pitch in monosyllables
7. Pitch in disyllabic words
8. A few oddities
9. Summary

References

iii) Morphophonology

Ballabh Mani Dahal (Yadava and Glover 1999:90-102)

Phonesthetic elements in Nepali

1. Introduction
2. Morphological structure of words containing a phonesthetic elements
3. Syntactic functions of words containing a phonesthetic elements
4. Semantic structure of phonesthetic bases
5. Scope of future investigation

References

iv) Morphology

George van Driem (Yadava and Glover 1999:209-230)

The Limbu verb revisited

1. The Limbu verb
2. The prefixal chain is expanded
3. Possible analyses of negation on the Limbu simplex
4. The reflexive morpheme and question of allomorphy
5. The dual morpheme
6. First person singular morphemes and a semantic distinction
7. The suffixal string is compacted
8. Conclusions

References

v) Syntax

Yogendra Prasad Yadava (Yadava and Glover 1999:250-270)

Raising from a tensed clause and linguistic theory: evidence from Maithili

1. Subject-to-subject raising in Mathili
2. Evidence
3. θ - Criterion and subject-to-subject raising

4. NP-Trace and binding principle for anaphors
5. Summary

References

(Before Section 1, introduction\ outline is given but its section title is not mentioned.)

vi) Historical and comparative linguistics

Tej R Kansakar (Yadava and Glover 1999:421-443)

Verb Agreement in Classical Newar and Modern Newar

1. Classical Newar and Kathmandu Newar verbal morphology
2. Dolakha Newar and Modern Newar dialects
3. Conclusion

Abbreviations

References

vii) Type: Sociolinguistics\Psycholinguistics

Carol Genetti (Yadava and Glover 1999:542-555)

Variation in agreement in the Nepali finite verb

1. Introduction
2. The structure of Nepali finite verb
3. Exemplification
4. Variation based on genre
5. Quantitative evidence if variation by speaker
6. Historical evidence for variation in agreement
7. Discussion

References

viii) Type: Contrastive studies

Sueyoshi Toba (Yadava and Glover 1999:597-603)

A typological comparison of Nepali and Japanese

Introduction

1. Clause level
2. Phrase level
3. Conclusion

References

Section divisions may differ on the basis of different branches of linguistics. In the above-mentioned papers, we find 3 to 9 sections. 'References' contains the list of the books, journals, magazines, etc. in alphabetical order in any particular style like APA, ASA, and MLA. It is obligatory part but it lacks section number.

'Abbreviations' and 'Appendix' can be given, as the writer thinks necessary. In order to give more information about the data presented in the text, 'Appendix' is mentioned, and 'Abbreviations' contains the list abbreviations and their full forms used in the paper in alphabetical order. Both 'Abbreviations' and 'Appendix' lack the section number.

5. Precautions in Collecting Data and Preparing a Report

When a researcher wants to collect data from any language activists or language community, she has to take their consent. She should not think that it is her right to get information from the informants. People have every right of secrecy. For this, she has to persuade the informants why she has come to them and what she is doing. If the informants have to provide long time, she has to think of providing them remuneration/wages. Much caution is needed in this context, as some informants may feel humiliated to receive remuneration. In such case, gifts can be used.

The researcher has to be very clear what the particular community wants to be called by the outsiders. For example, if the people want to be called as *dalit*, untouchable or scheduled should not be written. To refer to Rai, Limbu, Magar, Gurung and others, ethnic people should be written, as they like this form but not the other

terms. It means that the researcher should not hurt the feelings of the informants.

While interpreting the data if we get the result that is very sensitive to the community, we have two duties simultaneously: i) to bring the real result of the research out, and ii) not to invite dangers. Then, the same thing should be brought out in a very polite way that the informants or community can tolerate easily.

6. Conclusion

Paper in linguistics is not any strange, as it is written like other research papers. The knowledge of linguistics is essential and the language used in the paper should be straightforward.

First, it is necessary for the researcher to specify or to make appropriate choice of the branch of linguistics. Thereafter, one has to choose appropriate field study and collect the essential materials for the purpose. In other words, s/he has to be ready for both fieldwork and library study. Besides, any particular methodology should be clearly stated and followed while collecting, describing, interpreting and analysing the information, and thereby writing its report or paper.

On the basis of the branch of linguistics and the topic of the study, one has to divide the whole paper into different sections. We do not get uniformity in breaking the sections. So, such divisions should be restricted by the clarity and straightforwardness of the presentation and the subject matter.

To be sociable, certain precautions should be maintained to make the work easier and pleasant. Lastly, tact and wisdom play the important role for the completion of any project.

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Language Deviation Especially in Realization and Form in *Epistle to Miss Blount*



Eka Raj Adhikari

1. Introduction

Poetry is a kind of verbal art. It is the mode of composition which is creative par excellence. The poet is nothing if not creative and language is his medium. The poetic language is different from everyday (also called 'ordinary' or 'orthodox') language. Everyday language is mostly prosaic. Paul Valery mentions that poetry is to prose as dancing is to walking (Kennedy 1983:671).

A poetic text cannot be properly understood without a thorough knowledge of the language which is its medium. It becomes more evident when we observe Leech (1969:vii), "...the linguistic and critical aspects of literary studies are regarded as complementary, the first being a tool of the second". There are many linguistically oriented theoreticians who have produced some striking ideas about the language of literature in general, and about the language of poetry in particular. Among them Russian and Czech formalists are the most prominent ones.

According to the formalists, ordinary language is automatized whereas the language of poetry is deautomatized or foregrounded. The use of deautomatized language attracts the attention of the audience. The formalists maintain that there are two main instances of foregrounding or deautomatization: *deviation* and *parallelism*. Deviation occurs when particular rules of grammar or of semantics are broken. In the same way, parallelism includes anything which involves repetition.

In this article I have described the term 'language deviation' and its types. The types are discussed with reference to a particular poetic text. Deviation is a term used in linguistic analysis to the characteristic of a sentence or other language unit which does not conform to the rules of a grammar (Crystal 2003:134). Here it is important to note that deviation does not mean 'error'. Widdowson (1984:153) says, "An error is taken as evidence of deficient competence in the language and calls for correction. A deliberate literary deviation on the other hand is taken as evidence of more than common mastery... Yet we cannot distinguish between them as far as their outer form is concerned. Only when we know their origin do we know whether to deplore or praise".

Poetry reorganizes syntax, invents its own vocabulary, freely mixes register and creates its own punctuation. For this reason poetry has been described as deviating from the norms of language (Lazar 1993: 99). Deviation also corresponds to the traditional idea of poetic license: the writer of literature is allowed –in contrast to everyday speaker –to deviate from rules, maxims or conventions. It is the linguistic freedom enjoyed by the poet, but the justification of this freedom lies in the success of the effect (Abrams 2005:239).

Different types of language deviations are found in poetry. Such deviations can be found at different levels of language. Leech (1969:37) says that there are mainly three levels of language. Those levels are given in the following table:

Table 1
The Levels of Language

Realization	Form	Semantics
Phonology	Grammar and Lexicon	(Denotative or Cognitive) Meaning
Graphology		

Following Leech (ibid.) the following are the major kinds of language deviations:

- i. Phonological deviation
- ii. Graphological deviation
- iii. Lexical deviation
- iv. Grammatical deviation
- v. Semantic deviation

This paper illustrates the different types of language deviation which occur only at two levels of language: realization and form. These types are illustrated with reference to a particular poetic text. But the semantic deviation that lies in the poem is not discussed in this paper.

The poetic text chosen here is composed by Alexander Pope (1688-1744). It's title is 'Epistle to Miss Blount' (see Appendix: Text 1). This poem is also prescribed in the course 'Teaching English Literature' (Eng.Ed.392), which is for the students of B.Ed. 3rd year. This poem is a representative poem having various kinds of language deviations. The language of poetry is mostly deviated. Because of this, some students find the language of poetry impenetrable. But if we make our students familiar with the linguistic features found in poetry, they may not

get harassed when they come across with a poem. And this paper tries to pave the way in that direction. It will help them understand the language of a poem.

2. Deviation in Realization

Language can be realized either in phonology or in graphology. Accordingly, we have got two types of linguistic deviations in realization, viz. phonological deviation and graphological deviation.

2.1 Phonological Deviation

The phonological aspect of poetry is deviated from the usual conventions by the use of such devices as elision (the act of leaving out the sound of part of a word in the pronunciation), addition and antisthecon (substitution of one sound or syllable for another within a word). In the poem there are no instances of addition and antisthecon, but there are instances of elision. Elision can be divided into three : aphasis or procope (the omission of a syllable or letter at the beginning of a word), syncope (the omission of one or more sounds from the interior part of a word) and apocope (the omission of a syllable or letter at the end of a word). There are some instances of phonological deviation in the poem and they are presented in the following table.

Table 2

Phonological Deviation

Devices	Examples	Lines of the Poem
Elision	Aphasis	'twixt 15
	Syncope	pray'rs,o'er, o'ershades 14, 17, 37
	Apocope	tho', th' 29, 35

2.2 Graphological Deviation

The term 'graphology' is somewhat wider than the more usual term 'orthography', as it refers to the whole writing system: punctuation, spelling, typography, alphabet and paragraph structure. Some instances of graphological

deviation are quiet obvious in the abovementioned poem: all the lines start with the capital letter and there is irregularity in the right-hand margin. Apart from these, there are other instances of graphological deviation as given in the following table:

Table 3
Graphological Deviation

Devices	Examples	Lines of the Poem
Eccentric capitalization of the initial letter of some words	...that They stayed, but that She.../...went from Op'ra, park.../...spill her solitary Tea/Some Squire, perhaps, you.../ Whose game is Whisk, whose.../... and cries— No words!/...see Coronations.../...the spread Fan...	10, 13, 16, 23, 24, 26, 34, 37
Line within parentheses	(Not plagu'd with head-achs, or the want of rhyme)	42

3. Deviation in Form

The formal aspect of language comprises the lexicon and the grammar. The language deviation in form can thus be divided in two, namely the lexical deviation and the grammatical deviation.

3.1 Lexical Deviation

The language of poetry sometimes deviates lexically.

The poet may violate the rules of word formation and coin strange new words. Sometimes, we find the deletion of letter(s) from the words. Another common instance of lexical deviation is 'functional conversion'. It refers to the act of 'adapting an item to a new grammatical function without changing its form'. The instances of lexical deviation found in the above-mentioned poem are given in the following table:

Table 4

Lexical Deviation

Devices	Examples	Lines of the Poem
Letter deleted words	caus'd, sigh'd/stay'd, Old-fashion'd, Op'ra, sev'n, heav'n, ev'ning, fancy'd, ev'ry, garter'd, plagu'd, head-achs, Vex'd	9, 10, 12, 13, 21, 22, 31, 33, 34, 36, 42, 49
Functional conversion	While the <u>spread</u> Fan...	37

3.2 Grammatical Deviation

Though the notion 'grammar' is very broad and vast, it has been employed here in a very restricted sense. Here it has been treated as the study of surface syntactic arrangement. The language of poetry mostly follows 'asyntactic' styles. It will not be wrong to say that the usual word order is mostly violated in almost all the poems. The words which belong together in the order are separated.

This rhetorical separation is known as hyperbaton. In the same way, different grammatical functions (e.g. subject, direct object, predicator, etc.) are also omitted. We may find the removal of some grammatical categories, the use of unusual passivization, the unusual repetition of some grammatical items and so on. The most important instances of grammatical deviation from the poem are presented in the table given below.

Table 5
Grammatical Deviation

Devices	Example	Lines of the Poem
Hyperbaton	From the dear man unwilling she must sever,	5
	Yet takes one kiss before she parts for ever :	6
	Some Squire, perhaps, you take delight to rack;	23
	Whose game is Whisk, whose treat a toast in sack;	24
	Thus vanish sceptres, coronets, and balls,	39
	And leave you in lone woods, or empty walls!	40
Unusual repetition of some grammatical item	Of Lords, <u>and</u> Earls, <u>and</u> Dukes, <u>and</u> garter'd Knights,	36
Subject deletion	Count the slow clock , and dine exact at noon;	18
	Hum half a tune, tell stories to the squire;	20

4. Conclusion

A poetic text is that type of text while can be exploited differently from different angles. This paper is just one kind of exploitation. This type of study generally becomes a tool for the critical interpretation. Language of poetry is deviated. Deviation can occur at all the levels of language,

but deviation at all the levels of language is not a necessary condition for poetry. The study of language deviation helps the students understand the deautomatized language of poetry. It is important to make students familiar with such unusual features of poetic language while teaching such texts in the classroom.

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Appendix: Text 1

EPISTLE

To Miss B L O U N T

On her leaving the Town after the CORONATION

AS some fond virgin, whom her mother's care
Drags from the town to wholesome country air,
Just when she learns to roll a melting eye,
And hear a spark, yet think no danger nigh;
From the dear man unwilling she must sever, 5
Yet takes one kiss before she parts for ever:
Thus from the world fair Zephalinda flew,
Saw others happy, and with sighs withdrew;
Not that their pleasures caus'd her discontent,
She sigh'd not that They stay'd, but that She went. 10

She went, to plain-work, and to purling brooks,
Old-fashion'd halls, dull aunts, and croaking rooks:
She went from Op'ra, park, assembly, play,
To morning-walks, and pray'rs three hours a day;
To part her time 'twixt reading and Bohea, 15
To muse, and spill her solitary Tea,
Or o'er cold coffee trifle with the spoon,
Count the slow clock, and dine exact at noon;
Divert her eyes with pictures in the fire,
Hum half a tune, tell stories to the squire; 20
Up to her godly garret after sev'n,
There starve and pray, for that's the way to heav'n.

Some Squire, perhaps, you take delight to rack;
Whose game is Whisk, whose treat a toast in sack;
Who visits with a gun, presents you birds, 25
Then gives a smacking buss, and cries, –No words!
Or with his hound comes hallowing from the stable,

Makes love with nods, and knees beneath a table;
 Whose laughs are hearty, tho' his jests are coarse,
 And loves you best of all things –but his horse. 30
 In some fair ev'ning, on your elbow laid,
 You dream of triumphs in the rural shade;
 In pensive thought recall the fancy'd scene,
 See Coronations rise on ev'ry green;
 Before you pass th' imaginary sights 35
 Or Lords, and Earls, and Dukes, and garter'd Knights,
 While the spread Fan o'ershades your closing eyes;
 Then give one flirt, and all the vision files.
 Thus vanish sceptres, coronets, and balls,
 And leave you in lone woods, or empty walls! 40

So when your slave, at some dear idle time,
 (Not plagu'd with head-achs, or the want of rhyme)
 Stands in the streets, abstracted from the crew,
 And while he seems to study, thinks of you;
 Just when his fancy points your sprightly eyes, 45
 Or sees the blush of soft Parthenia rise,
 Gay pats my shoulder, and you vanish quite,
 Streets, chairs, and coxcombs rush upon my sight;
 Vex'd to be still in town, I knit my brow,
 Look sour, and hum a tune, as you may now. 50

(Source: Davis (ed.), 1996)

Grammar Now and Then



Ram Kumar Giri

1. Introduction

As a student of literature, I had considered linguistics (i.e. stylistics) as an unwanted subject. Furthermore, I had felt that being a student of M.A., I had no problem in using English. With the passage of time, I found out that I was no more than a novice. Therefore, I tried to realize that my whole grammar and my way of comprehending literature needed to be revised. In this short paper, I have decided to mention not only my personal experience but also the common problems of the students of MA (English).

2. Grammar Then

I generally used to read the text only by translating the words, phrases, and sentences. Such translation used to be word to word translation, i.e., transliteration. Teachers, so far as I remember, used to ask the questions based on literal meanings. We used to consider the sounds, specially the rhymes, only in poetry.

I used to hurry to get the themes and literal meanings of any piece of literature. I never got the way into literature though linguistics. I had never known sound devices like alliteration, assonance, rhymes, rhythm, and others.

We had never thought of morphology, syntax, semantics and pragmatics. I could not know the role relation of noun phrases, e.g.

- 1) The door opened.
- 2) Peter opened the door.
- 3) The door was opened by Peter.

I had known the door in (1) Peter in (2) and the door in (3) were subjects. I could not see any similarity in

the door used in different 3 sentences. How could I understand as I had not known role relations?

Several ambiguous sentences could provide me no differences, as I had not known the differences between surface and deep structures.

3. Grammar Now

When I started studying linguistics, I found myself lost somewhere for long. Therefore, I read much for a few months. Several changes came to my understanding of literature and I started comprehending differently.

When I studied Phonology, I could know the differences between English and Nepali segmental phonemes, syllabification, stress and tones. Therefore, I was able to know and admire the sound devices in literature.

I could see morphs, morphemes and allomorphs in words. They have provided me the insights to make out the meanings of the texts.

I had studied correct and incorrect sentences before but now I know no sentence as absolutely right or wrong. They can be relatively acceptable or unacceptable. Let's have one example,

4) Change into Reported speech:

i) Peter asked Maria, "Can you drink tea?"

Answers:

a) Peter asked Maria if she could drink tea.

b) Peter invited Maria for tea.

c) Peter requested Maria to drink tea a cup of tea.

Out of three possible answers, I had learnt (ii a) is right but now I have known any of the three could be correct

based on the contexts. On most contexts, (ii b) can be acceptable but (ii a) can also be acceptable if Maria was sick and had difficulty in swallowing food or drinks

like to say that students of MA literature should revise and update their grammar in order to understand the text of literature better.

4. Conclusion

I had provided some examples but there can be a large number of realities. To conclude this paper, I would

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Phoneme as a Key Point of Phonology



Tirtha Raj Acharya

1. Introduction

Phonology is a branch of linguistics which studies the sound system of a language. It studies how speech sounds structure and function in a language. Some speech sounds distinctive, whereas the others are not. According to Trubetzkoy of the Prague school of linguistics, phonology studies distinctive sounds that are meaning differentiating in a given language.

To grasp the meaning of phonology we have to contrast it with phonetics as well. The difference between phonetics & phonology is that of generating and particularity. Phonetics studies the defining characteristics of all human vocal noise and concentrates its attention on those sounds which occur in the languages of the world. In other words, phoneticians try to study how the various organs of speech like lungs, larynx, soft palate, tongue and lips function in the production of speech, whereas phonology is the study of vocal sounds, sound changes, phonemes and their variants in a particular language. So, phonology of one language differs from the phonology of the other.

2. Phoneme, a Distinctive Feature

The term phoneme was first used in the late 1870s notably by Kruszewski. The notable work in this field was done by Sapir in 1927. Most phoneticians such as Louis Jhelmslev, Bloomfield, Trubetzkoy, Danial, Jones, Roman Jakobson and Pike have thrown light into the phonemes.

The phoneme, according to Bloomfield, is the minimal unit of distinctive sound feature. In general, the phoneme is defined as the smallest unit of speech distinguishing one unit from another. In all the variations it displays in the speech of one person or in one dialect as a result of modifying influences, such as neighboring sounds or stress. In Dorfman's opinion a phoneme is a single speech sound or groups of similar or related speech sounds

functioning analogously in a language and usually represented in writing by the same letter, without diacritic marks.

Some linguists think that phoneme is a minimal bundle of relevant sound features. It is not a sound; it can be realized only through one of its allophones. It is a class of sounds, actualized or realized in a different way in any given position by its representative, the allophone: it is an ideal towards which the speaker strives, while the allophone is the performance he achieves, it occupies an area within which the various allophones move and operate, its outer limits may approach but not overlap those of other phonemes and it cannot invade the territory of another phoneme without loss of phonemic distinction.

Thus, the precise definition of a phoneme has seen the subject of much discussion among linguists. There are different views of the phonemes.

The term 'distinctive' refers to that part at functional contrast in language systems which have to do with distinguishing one from the other. According to the theory of classical American phonemics, phonemes are the minimal phonological elements of language systems. Different view was taken by Trubetzkoy, one of the founder members of the Prague school of linguistics which developed its own version of Saussure, and structuralism and was very influential, especially in phonology and stylistics, in the 1930s. The key notion of Prague school phonology is that phonemes though still the minimal segments of language systems are not their minimal elements: Phonemes are bundles (or sets) of simultaneous distinctive features. This notion, which was introduced with certain modifications, was taken over in the 1960s by the advocates of generative grammar, in the formalization of which it has now replaced the notions characteristic of classical American phonemics that were originally associated with generative grammar as a part of its post Bloomfieldian inheritance.

3. Different Views of Phoneme

Phoneme is defined as a minimal unit of sound capable of distinguishing words of different meanings. Both /p/ and /b/ are phonemes in English because they are capable of making a meaning difference, as in the words 'pin' and 'bin' or 'cap' and 'cab'. The exact interpretation of the fact that the word 'pin' means something different from the word 'bin' depends crucially on one's conception of what a phoneme is.

We can see that some linguists (particularly in America in the 1940s & 1950s) attempted to assign sounds to phonemes on the basis of their distributional properties. The other linguists (particularly those of the Prague school in Europe in 1930s) assigned sounds to phonemes on the basis of their functioning within a system of oppositions. Finally, it will be seen that a third group of linguists view the phoneme as a psychological sound unit.

3.1 Phoneme as a Phonetic Reality

The first view asserts that the phoneme represents a physical phonetic reality. That is, sounds which belong to the same phoneme share important phonetic properties. Thus, Jones defines the phoneme as "a family of sounds in a given language consisting of an important sound of the language together with other related sounds, which take its place in particular sound sequence-sequences." Similarly, Gleason defines the phoneme as "a class of sounds which: i) are phonetically similar and ii) show certain characteristic patterns of distribution in the language or dialect under consideration." Thus /p/ may stand for [p], [ph], [p:], [p'] etc.

According to this view if two sounds which are phonetically similar occur in the same phonetic environment and if the substitution of one sound for the other result in a difference in meaning, then these sounds are assigned to different phonemes. For instance, if [ph] is substituted for the [b] in 'bin', a different word results (namely pin). On the other hand, if [ph] is substituted for the [p] in 'pin' then both [ph] and [p] belong to the same phoneme. It is because they do not make a meaning difference in English.

According to this view 'p' is not a sound but the representation of sound and 'p' is the head of sound which represents other members. So, we take the simplest one.

3.2 The phoneme as a phonological Reality

The definition of the phoneme in purely phonological terms is characteristic of the Prague school. Trubetzkoy (1939: 36) defines the phoneme as "the sum of the phonologically relevant properties of a sound." For him, phonemes are defined in terms of oppositions in a phonological system. The important notion in Prague school phonology is 'function': "The phoneme can be defined satisfactorily neither on the basis of its relation to the phonetic variants, but purely and solely on the basis of its function in the system of language." Thus, a phoneme is minimal unit that can function to distinguish meanings.

One issue which reveals a fundamental difference between defining the phoneme as a class of sounds and defining it by its function within a phonological system of opposition is the question whether one phone can be assigned sometimes to one phoneme at other times to another phoneme. Such a possibility, termed phonemic overlapping. An example discussed by Jakobson, Fant and Halle concerns Danish /t/ and /d/

/hat/	[had]	→	'hat'	i
/had/	[had]	→	'hate'	i

The functional view these, state, that a phoneme is based on distinctive feature that has been described in phonological term opposition whether it is contrast or not. For example, Pin [pin] and [p^hin] are not contrastive in English but /parsi/ and /p^harsi/ are contrastive in Nepali.

3.3 Phoneme as a Psychological Reality

Mentalist view was originated by Polish linguist Courtenay. He belonged to the Russian school. He was the first person to establish 'phoneme' as a 'psychological Reality'. He defines the phoneme as 'a mental reality, as the intention of the speaker or the impression of the hearer, or both, since each time a speaker pronounces the sound [p], it is acoustically never quite the same as the last [p], the speaker must have internalized an image or idealized picture of the sound, a target which he tries to approximate. Courtenay spoke of the phoneme as "a sound imagined or intended, opposed to the emitted sound imagined or intended, opposed to the emitted sound as a 'Psychophonetic' phenomenon to the 'physiophonetic'".

Fact". Thus, according to the argument, in Nupe (where /ši/ is realized as [si], when a speaker pronounces [si], to buy, his real intention or abstract image is [ši]. Similarly when a speaker of American English says [aI miš Y] 'I miss you' his real intention is [aI mis yu], and so forth.

4. Conclusion

i) Phoneme is the minimal contrastive sound unit of a language.

ii) Phoneme is based on sound methodological principles.

iii) The smallest unit at the level of sound is called a phoneme. There are no universal phonemes. Each language has its own set of phonemes. [p] is a voiceless, unaspirated bilabial plosive whether it is used in Hindi, English or Tamil.

iv) Allophones are positional variants of phonemes. They are very similar to one another and occur in different

phonetic contexts. For example, different realizations of /p/ in pin, spat and tap are allophones or positional variants of the phonemes /p/.

v) Phonemes tend to occur in more or less consistent patterns.

vi) Contrasts can be shown in one or all positions. Once a phoneme is always a phoneme; it is a general principle.

viii) The phoneme is an abstraction. Generally, the simplest (i.e., the unmarked) symbol out of the symbols

ix) A phoneme may have one or more allophones. The phoneme is an abstraction. Generally, the simplest (i.e. the unmarked) symbol out of the symbols used to represent the allophones is designated to indicate the phoneme. For example, [ph] and [p] are allophones of designated of the phoneme /p/ in English.

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Ecocriticism in the Study of Literature



Ramji Timalsina

1. Background

Ecowriting and ecocriticism are recent concepts, both in the field of creation and the study of literature. Nature, especially ecology, and human being have close contact and deep relation since the inception of humanity. But for long, this relation did not get any attention from literary creators and critics. They focused mainly on what human being is, how people exist in a society, and what they feel about life and existence. In the process of the development of criteria for human civilization, the Man did not care much about the primary relation humanity naturally has i.e. relation between nature and humanity. But late, the Man came to realize that the formation and development of civilization had exerted a severe damage on ecology. Elemental ecological balance was/is getting disturbed because of human activities. These all began to affect the quality of life the Man wanted to reach as the ultimate goal of every civilization. Slowly conscious people turned towards this reality, and gradually literature, too, began to include this, both in creative i.e. writing and evaluation i.e. criticism. As a result of many warnings from scientists about the possible annihilation of this globe because of this disturbance, the attention of literary creators and critics was acute towards this. By 1990s, it began to be an interesting area of literature, and by now one of the major areas both in creation and criticism. This article tries to show what ecowriting and ecocriticism are, and how literary creations can be studied in this new light.

2. Ecowriting

Ecowriting is a conscious attempt of literary creators to include the problems of ecology in their writings. Environment and its condition along with the possible measures to prevent the possible annihilative effect on it are major subjects. It is realized that no form of writing can draw people's serious attention and arouse intense feeling towards the problem as literature can. So, writers

of different forms of literature like thriller, poetry, travel literature, documentary, movie, child literature, novel etc. have already taken much of their subjects from nonhuman world concerned with animals, their habitats, plant world, water resources, wind, world temperature, ozone layer depletion, greenhouse effect, global warming, and frequent changes in the world-weather. Novels, short-stories and travel literature are prominent forms for this. Such writings are generally against industrialization and capitalism exploring the causes of migration resulting into degradation and division of original cultural consciousness of established tradition and against deforestation and town planning; with beneficial suggestions about the ways to protect natural environment with sympathy and love towards it. They take nature as a microcosm of life. Such writing incorporates annihilative effects of global warming and weather change focusing the creations on designed objectives, meaningfulness and contemporary consciousness. It focuses on the fact that writing is not a luxury or whim, but a responsible and conscious activity of a person who can realize, feel and attractively express the intensity of the problems in the world we have inhabited on to make the rest of the world realize the gravity of the problem. It takes support from technology for original information in the given area. Ecowriting takes socio-political theories like Marxism and New Historicism as anti-ecocritical because such theories are based on the fulfillment of human needs claiming the right of humans over natural resources ultimately destroying nature and bringing misbalance in ecology.

With the development of European industrialization, the consciousness towards the importance of natural environment increased resulting into the writers' love for nature as the foundation of present-day ecowriting. Many nineteenth century movements in literature like British

Romanticism and American transcendentalism are such good beginnings making people turn towards nature from city set-ups. But they did not raise their voice for the conscious protection of environment. They only showed love towards nature and got inspiration from it in their intensification of feelings. Really conscious writing in this field is purely a late twentieth century phenomenon. The first ever conscious ecowriting was *Silent Spring* (1962) by Rachel Carson. In this heart-rending fairy tale, she shows the picture of wild pastures and countryside non-polluted environment that ends as a result of an unidentified disease. After this, many writers consciously and intentionally began to provide this a considerable space. Two last decades of twentieth century were proved really fruitful in this regard. Silko's *Ceremony* (1977) and Linda Hogan's *Solar Storms* (1995) are two good examples. Like Al Gore, in his Nobel Prize speech, said all the inhabitants of this planet need to speak, think and write about the environment (Bhattarai 2008: 196), many writers around the world have consciously started to pay a serious attention towards it.

3. Ecocriticism: A Discourse on Ecology and Environment

3.1. Concept of Ecocriticism

Cheryll Glotfelty, American founder of ecocriticism, defines it as "the study of the relationship between literature and physical environment" (Barry 2007: 248). It is even called 'green studies', mainly in the UK. Ecocriticism is the preferred term in the USA. It is an analysis of environment and nature based on political consciousness. Greenery is its moral and political base. It cares not only nature but also socio-cultural environment. Science along with socio-cultural, political, moral and legal consciousness is attached to it. Basically, it is a theory that studies literature written with enough attention to atmosphere, environment and ecology. Ecocriticism is a literary and cultural study with a view of an ecologist. This theory has the following major ideas.

a) Rejection of the distinction between nature and culture

Being a postmodernist theory based on deconstruction of traditional approach to literature, ecocriticism rejects the widely accepted theoretical

concept that everything is socially and/or linguistically constructed with a logical framing of human mind. Unlike other theories before it, ecocriticism argues that the tendency to see our external world as socially and linguistically constructed is theoretical orthodoxy. The foundational belief of 'theory' on 'constructedness' is repudiated in this approach because ecocriticism believes that in traditional social concepts, the concepts which originally are not natural are naturalized. So, it tries to deconstruct the distinction between nature and culture because both of them are man made concepts, and so are not always absolute and clear-cut. It concludes that "we have nature, and culture, and states partaking of both; and that all three are real" (Barry 2007: 255). According to Barry, there is overlapping of nature and culture which can be seen in the following four areas:

Area one: 'the wilderness' (e.g. deserts, oceans, uninhabited continents)

Area two: 'the scenic sublime' (e.g. forests, lakes, mountains, cliffs, waterfalls)

Area three: 'the countryside' (e.g. hills, fields, woods)

Area four: 'the domestic picturesque' (e.g. parks, gardens, lanes)

As we move mentally through these areas, it is clear that we move from pretty well 'pure' nature in the first to what is predominantly 'culture' in the fourth. Of course, the wilderness is affected by global warming, which is cultural, and gardens depend on sunlight, which is natural force, but neither concept ('nature' or 'culture') is thereby invalidated. (2007: 255-56)

Most of 'nature writing' is related to two middle categories because no true wilderness really exists now. Even more, social ecologists and ecofeminists argue that the distinction between nature and culture is elusive. We cannot clearly separate human and non-human because both are the parts of the same nature in the same globe.

b) Light Greens and Dark Greens

On the basis of their thoughts and emphasis on the way we consume natural resources and our hope

for the environment in future, the ecot thinkers and ecowriters can be divided into two categories: light greens and dark greens.

Light greens are environmentalists. They believe that environment contributes much for human being, and we can save our planet by more responsible forms of consumption and production and don't discourage the use of natural resources.

But the dark greens don't take human consumption so positively. They are 'deep ecologists' who take a more radical stance. They don't trust modern technology; instead take it as a problem. They think the preservation of ecology is possible only discarding the dependence on modern technology and getting back to nature. They even don't like the anthropocentric term 'environment' and prefer the term 'nature'. Nature exists for its own sake, not for the sake of human being. Nature should not be taken as the source of human existence. It has separate and distinct existence. So, human being need learn to do without nature as they have already much consumed and destroyed it.

c) A New Approach to Literature

Ecocritical reading of a text doesn't demand any new type of text to be written. It looks at old familiar text with new approach and perspective focusing on the often neglected area i.e. relation between natural environment and human activities, mainly the effect of the environment on characters' thought, feeling and ideas. It is not a text's reduction to ecological consideration, but the entry of new perspective of looking at it. According to Peter Barry, it switches the "critical attention from inner to outer, so that what had seemed mere 'setting' is brought in from the critical margins to the critical centre" (2007: 259). It enriches the complexity of literary creation and study. It focuses on the natural environment rather than society and human psychology separately. Environment is analogous to behaviour. It is found and illustrated in an ecocritical reading. Barry has shown how Shakespeare's *King Lear* can be studied through this critical perspective.

d) Anti-anthropocentric Attitude

Ecocriticism moves man from the centre to the margin and environment from the margin to the centre. It counters "long-standing, deeply-ingrained Western Cultural tradition of anthropocentric attitudes, which are both religious and humanist, and often enshrined on

commonplace references and sayings" (Barry 2007: 262). Now Ruskinian 'pathetic fallacy' no more remains a fallacy because ecocritics believe that our emotions are reflected in our environment. They believe Ruskin tried to argue against human's intervention to nature attributing human qualities to nature paving a way to ecocritical thinking. It argues that the knowledge only of traditional anthropocentric poetics is not sufficient to understand newly developed consciousness and writing based on it.

e) Human desire is not the final and legal one. Other life-forms also have it.

f) The writer's responsibility towards the environment is the realization of moral responsibility to be incorporated in the text.

g) Environment is not a man-made object, but everchanging, delicate and protection seeking process of existence.

h) The effect of human activities on ecosystem, ecological niche and food-cycle, and the presentation of their conditions is focused on ecocritical reading.

i) Ecocritics try to return people towards nature.

3.2. Development of Ecocriticism

The Western Literature Association (WLA) in the USA gave the first floor to the development of ecocriticism in the late 1970s including this concept in their regular discussions. Michael P. Branch wrote papers in series entitled "What is ecocriticism?". US ecocritic Karl Krober used the term 'ecological' first time in literature in 1974. Cheryll Glotfelty in 1989 urged the adoption of the term 'ecocriticism' to refer to the diffuse critical field that had previously been known as 'the study of nature writing'. Thus, it became an emergent movement in the USA in the late 1980s. It held the same command in the UK in the early 1990s.

The USA founder Cheryll Glotfelty covered much space in the famous journal ISLE (Interdisciplinary Studies in Literature and Environment) that started in 1993. Peter Barry claims that his book on critical theory entitled *Beginning Theory* published in India first time in 2007 as the first of many recently available general readers and introductions to literary theory to give a separate chapter for ecocriticism. It indicates that despite the two decade long wide discussion of the concept, it is still at the margin

of critical thought. It even hasn't clearly developed and widely-known set of assumptions, doctrines or procedures to look at literature. Even in the USA, it is a theory not famous in the academic centres of the major cities in the East, but of the universities of the West. So, it embodies decentric ideals till now. At least in the USA, there are departments of Literature and the Environment in many universities. Other countries do not even have it. Even then, now it has spread all over the world as a new, necessary, life-related and interesting area of literary studies. Lawrence Buel's *The Environmental Imagination (1995)* is an authentic ecocritical text that tried to establish ecocritical poetics.

The major nineteenth century American transcendentalists Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau's celebration of nature, the life force and the wilderness is the basic inspiration for ecocritical literary criticism. Their works *Nature (1836)*, *Summer on the Lakes (1843)*, and *Walden (1845)* respectively can be taken as the foundational works of American ecocentered writings.

In the UK the term 'green studies' is preferred referring back to the British Romanticism of the 1790s. The founder of UK version Jonathan Bate's *Romantic Ecology: Wordsworth and the Environmental Tradition (1991)* is the first booklength publication of this theory. Raymond Williams' book *The Country and the City (1973)* is also considered to have included many of ecocritical concerns before the term was included in critical studies. Major British proponents are Lawrence Coupe, Richard Kerridge, Greg Garrard and Terry Gifford. Lawrence Coupe collected the essays concerned with ecocriticism in *The Green Studies Reader: From Romanticism to Ecocriticism (2000)*. It is less developed in the UK than in the USA. Peter Barry states that

These two national varieties of ecocriticism are clearly linked in their approaches and aims, but differ in emphasis and 'ancestry'. Generally, the preferred American term is 'ecocriticism', whereas 'green studies' is frequently used in the UK, and there is perhaps a tendency for the American writing to be 'celebratory' in tone. . . . , whereas, the British variant tends to be more 'minatory', that is, it

seeks to warn us of environmental threats emanating from governmental, industrial, commercial and neo-colonial forces. (2007: 251)

3.3. Ecocriticism in the Nepalese Context

Ecocriticism is the latest entry into Nepalese literary studies. Dr. Govinda Raj Bhattarai, a contemporary Nepali critic, in his introductory essay on ecocriticism in Nepalese context claims that his is the first writing on this theory in Nepal (*Garima*, June 2007). Bhattarai, in his *Uttar Aadhunik Bimarsha (2008)*, a collection of critical concepts, mentions Sebailal Chaudhary's conscious attempt to aware people about the bad effect of natural decay as the first Nepalese conscious attempt towards the ecological degradation (2008: 195). Now, critics have started to look at the established texts from this critical perspective, too.

Nepalese writings like Devkota's *Shakuntal*, Lekhnath Poudyal and Madhav Ghimire's poems and Dharma Raj Thapa's famous songs are now begun to be taken as nice ecowritings. Professor Kamal Prakash Malla's write-up published in *Across*, a famous English magazine in Nepal focusing on feminist issues, some years ago brought a sensation and heated arguments about the situation of ecology in the Kathmandu Valley. Other contemporary Nepali writers much concerned with ecology are Krishnachandra Singh Pradhan, Bhuwan Lal Pradhan, Huta Ram Vaidhya, Bhairav Risal, and Ramesh Bikal in their memoirs. Similarly, Tirth Man Jyapoo's *Thamelko Aadibashi*, Rajendra Parajuli's *Anayika*, Terakha's *Sarbaja* are other recent ecowritings. Sarubhakta's *Samrakshan Kabita Aandolan i.e. Preservation Poetry Movement* is a noteworthy movement in poetic creation in Pokhara, a city in Western Nepal. (in Bhattarai 2064)

Four major contemporary works of ecowriting in Nepali literature are Amar Nembang Limbu's memoir *Samjhanaka Tareliharoo (2064 B.S.)*, Gopal Kumar Basnet's thought-provoking collection of essays *Aaphnai Seropherobhitra (2063 B.S.)*, Dhruva Chandra Gautam's famous novel *Jelieko (2063 B.S.)* and Karna Shakya's *Soch (2061 B.S.)*, a collection of the writer's experiences related to his job of a forest officer and nature conservation along with thought provoking ideas. Nepalese modern poet late Mohan Koirala's epic poem *Simsarka Rajdoot* is

next example of recent ecowriting in Nepal. 'Ikoo' is the latest film based on ecowriting. Despite these facts, there is only a small amount of serious ecowriting in Nepalese literature. In spite of the presence of very few writings that can really touch human sensibility and ignite ecocritical reading, Nepali literary creativity as well has started to be against blind materialistic progress and irrational consumption basing the logic on the wide accepted fact that politics is the major cause of ecological pollution and destruction of natural environment.

4. Application of Ecocriticism in Literary Texts

4.1. Basic Norms

The final authentic method of applying ecocriticism in literary texts has not been produced yet. Being based on the critical practices till now, we can summarize the procedure in the following focus stated by Peter Barry:

What ecocritics do

1. They re-read major literary works from an ecocentric perspective, with particular attention to the representation of the natural world.
2. They extend the applicability of a range of ecocentric concepts such as growth and energy, balance and imbalance, symbiosis and mutability, and sustainable and unsustainable uses of energy and resources.
3. They give special canonical emphasis to writers who foreground nature as a major part of their subject matter, such as the American transcendentalists, the British Romantics, the poetry of John Clare, the work of Thomas Hardy and the Georgian poets of the early twentieth century.
4. They extend the range of literary-critical practice by placing a new emphasis on relevant 'factual' writing, especially reflective topographical material such as essays, travel writing, memoirs and regional literature.
5. They turn away from the 'social constructivism' and 'linguistic determinism'

of dominant literary theories (with their emphasis on the linguistic and social constructedness of the external world) and instead emphasize ecocentric values of meticulous observation, collective ethical responsibility, and the claims of the the world beyond ourselves. (2007: 264)

An ecocritic has to focus even on the following and try to find out what elements or ideas are found in a literary text:

- > a sense of the collapse of civilized values.
- > Nature is something permanent; human values transitory: Durance and immutability of nature; natural forces are timeless and inexhaustible.
- > reflection of all-time value and man's encroachment into nature down to the history
- > The gestation of the work itself mirrors the patient process of growth and cultivation which are depicted in it should be analyzed going down to the history of the writer's life and thought as much as possible. The way a writer grows, the way is his art developed: retrospective back projection of the writer's personal life.
- > point of view to look at nature: light green or dark green: Evaluation is a must.
- > The condition of symbiosis between or among focal areas of ecocriticism (1-4), and between or among different phases and aspects of life alongside should be evaluated.
- > threat on symbiosis: finding the degree of threat and its effect on the writer/narrator.
- > focus on and finding of not the pathos of the author's personal life, but the actual precariousness of the ecological balance.

4.2. Steps in Presentation

- a) First, presentation of the incorporation of ecological thinking
- b) Second, writing on the nature of material used and their relation to human life
- c) Third, mention of explicitly ecological level of content and the discussion on their appropriate weight: condition of the symbiosis

d) Fourth, evaluation of the material in relation with present thought about ecology: reality, irony, satire, praise, threat etc.

e) At last, there should be the mention of the sum total ideas—methodological balance, openness (wide range of materials)

4.3. An Ecocritical Reading of a Poem: 'GAIA' by Shreedhar Lohani

The searing wind among the withered palms—
The devouring rain—
The sea with its cavernous frothy mouth—
The crooked beak of a mountain peak—
Time plucks at the world
On its gray gaunt wings—
The smell of mildew
Shrouds the house—
Turbulence and hunger
All around—
Yet—
She endures. (Nissani and Lohani 2008: 275)

Introducing the term 'Gaia' used as the title of the poem, the editors write in the footnote:

Gaea or Gaia is the Greek Goddess for earth, and hence, a personification or a symbol of earth or the biosphere. Other early religions had similar female figures, who like Gaia were gentle, feminine and nurturing, but also ruthlessly cruel to those who transgressed..... Some modern biologists subscribe to the Gaia Hypothesis, which views the earth as a single organism. The scientific Gaia theory sees the Earth as a physiological system that is, in a sense, alive and it denotes a systemic, cross-disciplinary, ecological approach to thinking about human culture as a part of nature, rather than apart from it. (Nissani and Lohani 2008: 275)

The extract clearly shows that this poem is a pure example of ecowriting. It is full of ecocritical thinking that takes human being and human culture just as a part of nature. It is based on many ecocritical logics. The excess use of energy is resulted by and subsequently resulting into 'turbulence and hunger' in the world. It is because of human behavior that focuses on materialistic consumption. Although nature is sustainable beyond human existence, natural resources are not. Human values are transitory unlike the duration and immutability of nature; and timeless and inexhaustible existence of natural forces. Such an unnatural human encroachment into nature down from the history of civilization has caused the ultimate possibility of the collapse of civilized values. It hints towards the collective ethical responsibility of human being. The earth or the nature always fulfils its ethical responsibility and endures its existence even though the life-forms in it will be destroyed. This is clearly seen in the concluding lines of the poem:

Turbulence and hunger
All around—
Yet—
She endures.

The poem is based on light green perspective which argues that man can use the resources out of nature, but should not forget that if the consumption is excessively high, the earth cannot tolerate and only endures i.e. prolongs its own existence, but cannot/does not take care of human fate. So, it is in our hand whether we preserve or consume it. In the same thought-pattern, the editors of the text in which this poem is included write

Lohani's 'Gaia' provides perspective of the biosphere's dilemma. Lohani concedes that the earth (or Gaia) is in pain but then writes 'yet she endures'. The implicit warning is that if human kind continues to exploit the earth recklessly, Gaia may strike back—as foretold by myths of many ancient cultures..... Lohani is offering us a modicum of hope; if not for humankind, at least for the earth..... because the earth is resilient and capable of taking care of herself. (Nissani and Lohani 2008: 281)

Such a perspective can be detected looking at the subject matter and other poetic qualities in this poem. The

searing wind, withered palms, devouring rain, the sea with its cavernous frothy mouth, the crooked beak of a mountain peak, and the smell of mildew are all taken from the natural world. The areas one and two with the wilderness and scenic sublimes as set by ecocritics are used in this poem. The pristine nature is intervened by the time that symbolizes human history; its 'pluck' at the world indicates the destructive effect of ugly human encroachment intensified by 'its gray gaunt wings'. The topography envisioned by the poet's meticulous observation as the subject of the poem claims the duration of the world beyond us.

The subject matter is related to the current major problem of ecology and so touches the conscious millions. It shows the precariousness of ecological balance getting more concerned with the future of mankind than the future of the environment. The symbiosis, as shown in the poem, is highly threatened indicating the possible annihilation.

In total, it is an ironic presentation of present-day ecological reality relating it with life to threaten and make aware the materialistic consumers, the humanity, of their action and future possibilities.

5. Conclusion

Ecocriticism is a recent entry into literary-critical discourse. Relating the Man with their roots i.e. the nature, it focuses on the urgent need of modifying human consumerist behaviour and traditional approach to nature as a mere source of human existence without its own value for itself. Developed in the USA and the UK, it is now a worldwide creative field and critical approach arguing in favour of the preservation of nature showing the possibility of the collapse of human existence if the prevailing situation continues. Many writings from *The Bible* to *The Waste Land* can be interpreted with this perspective. Although the Man has encroached into the nature, they are not more powerful than it because nature only endures, but ultimately strikes back for its self-protection as suggested in the Gaia hypothesis. Its stand against the use of false ideology of the Man's right over the nature can put this critical trend in the same parley with feminist, postcolonial and minority discourses. It is a field afresh for study and practice in our context.

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Magic(al) Realism in Literature



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0. Outline

Although the term *Magical Realism*, a style that blends fantastic elements with realistic narrative, has got a distinctly separate identity, it has always been confused with other terms like realism, surrealism, allegory, fantasy, and science fiction. It navigates the complexities of one of today's most popular genres within literature – art, television, and film. This article tries to eliminate such confusion providing a clear definition and its application on one of the texts.

This article has been divided into following sections:

1. Magic(al) Realism,
2. The origin of the term,
3. Development of Magic(al) Realism,
4. Theoretical concepts of Magic(al) Realism,
5. Close relatives,
6. R.K. Narayan's *The English Teacher* and the Magic(al) Realism, and
7. Conclusion

1. Magic(al) Realism

'Magical Realism' relies most of all upon the realist tone of its narrative when presenting seemingly incongruous magical happenings. For this reason it is often considered to be related to a version of literary realism. Its feature distinguishing it from literary realism is the oxymoron that fuses the magical and the realist together to form a new perspective. It breaks down the distinction between the usually opposing terms of the magical and the realist. Consequently magical realism is often thought to be a *disruptive narrative* mode. Zamora and Farris explain

this term as "a mode suited to exploring ... and transgressing ... boundaries, whether ... ontological, political, geographical, or generic" (Bowers 2004:4). The magical realist critic Amaryll Chanady explains that the magical realist narrative mode is a tolerant, accommodating and accepting type of fiction. As Chanady explains "this narrative point of view relies upon an 'absence of obvious judgement' about the veracity of the events and the authenticity of the worldview expressed by characters in the text" (Bowers 2004:4). One of the unique features of magic(al) realism is its total reliance upon the reader to follow the narrator, accepting both realistic and magical perspectives of the narrative at the same level.

In recent years magical realism has become a popular term referring to a particular narrative mode that offers a forum for alternative approaches to reality expressed in many post-colonial and non-western works of contemporary fiction by many famous writers, such as Gabriel García Márquez and Salman Rushdie. It offers to the writer, wishing to condemn authority (e.g. totalitarian regimes), a means to attack the definitive assumptions that support such systems (e.g. colonialism) by attacking the forces upon which these systems rely. As the post-colonial critic Brenda Cooper notes, "magic(al) realism at its best opposes fundamentalism and purity; it is at odds with racism, ethnicity, and the quest for taproots, origins and homogeneity" (Bowers 2004:4).

1. The Origin of the Term

A majority of contemporary critics believes that the German art critic Franz Roh (1890-1965) first used the term 'Magical Realism' to refer to a new form of post-

expressionist painting during the Weimar Republic in 1920. He coined the term "Magischer Realismus" in German that is translated as "magic(al) realism" in English. For Roh "the most important aspect of 'magic(al) realist' painting was that the mystery of the concrete object needed to be caught through painting realistically. The thing, the object must be formed anew" (Bowers 2004:12). Roh considered the mystery of life and the complexities of the inner life of humans to be perceivable through a close observation of objects. About the origin of the term, M.H. Abrams writes, "the term magic(al) realism, originally applied in the 1920s to a school of surrealist German painters, was later used to describe the prose fiction of Jorge Luis Borges in Argentina, as well as the work of writers such as Gabriel García Márquez in Colombia, Isabel Allende in Chile, Gunter Grass in Germany, Italo Calvino in Italy, and John Fowles and Salman Rushdie in England, which in a way surpass the border of reality trespassing into fantasy. These writers weave, in an ever-shifting pattern, a sharply etched realism in representing ordinary events and details together with fantastic and dreamlike elements, as well as with materials derived from myths and fairy tales" (203).

3. Development of Magic(al) Realism

The history of magic(al) realism is a complicated story spanning eight decades with three principal turning points and many characters. The first period is set in Germany in 1920s, the second period in Central America in 1940s, and the third period in 1955 in Latin America. The term 'magic(al) realism' is synonymous with the 'marvellous realism.' First of all the German term 'Magischer Realismus,' given by Franz Roh, was first translated in the Dutch language as 'Magisch Realisme,' that was borrowed by Spanish as 'Realismo Mágico' that in English means 'magic(al) realism.' All these periods – 1920s, 40s, and 50s – have clear literary links with artistic figures whose works spread the influence of magic(al) realism around Europe, from there to Latin America, and then to the rest of the world. The key figures in the

development of the term after Franz Roh are the mid-twentieth-century Cuban writer Alejo Carpentier, the Italian writer Massimo Bontempelli, the mid-twentieth century Latin American critic Angel Flores, Isabel Allende, Peter Carey, and the late twentieth-century Latin American novelist Gabriel García Márquez.

García Márquez's best-known novels include *El coronel no tiene quien le escriba* (1958; *No One Writes to the Colonel*, 1968), about a retired military hero; *Cien años de soledad* (1967; *One Hundred Years of Solitude*, 1970), the epic story of a Colombian family, which shows the stylistic influence of American novelist William Faulkner; and *El otoño del patriarca* (1975; *The Autumn of the Patriarch*, 1976), concerning political power and corruption. *Crónica de una muerte anunciada* (1981; *Chronicle of a Death Foretold*, 1983) is the story of murder in a Latin American town. *Collected Stories* was published in English translation in 1984.

His novel *El amor en los tiempos del cólera* (1985; *Love in the Time of Cholera*, 1988) tells a story of romantic love. *El general en su laberinto* (1989; *The General in His Labyrinth*, 1990) is a fictional account of the last days of South American revolutionary leader and statesman Simón Bolívar. *Del amor y otros demonios* (1994; *Of Love and Other Demons*, 1995) concerns a girl who is believed to be possessed by demons. *Noticia de un secuestro* (1996; *News of a Kidnapping*, 1997), a nonfiction work, examines the illegal cocaine industry in Colombia. In the novel *Memoria de mis putas tristes* (2004; *Memories of My Melancholy Whores*, 2005), a 90-year-old man pursues a young girl while looking back nostalgically on past love affairs. Isabel Allende's first novel, *La casa de los espíritus* (1982; *The House of the Spirits*, 1985), is a family chronicle set against the turmoil of political and economic change in Latin America. It was well received by critics, who saw resemblances in the book to the magic(al) realist technique that is found in the works of Latin American novelist and Nobel Prize winner Gabriel

García Márquez. In 1993 Danish movie director Bille August adapted the book as a motion picture. Allende continued her exploration of personal and political themes in two subsequent novels—*De amor y de sombra* (1984; *Of Love and Shadows*, 1987) and *Eva Luna* (1987; translated 1988)—and a collection of short stories, *Cuentos de Eva Luna* (1990; *The Stories of Eva Luna*, 1991).

The nonfiction book *Paula* (1994; translated 1995) is an autobiographical account of her relationship with her daughter told in the form of a letter. Paula, who suffered from the genetic disorder porphyria, lapsed into a coma in 1991 and died in 1992. Allende returned to fiction with *Hija de la Fortuna* (1999; *Daughter of Fortune*, 1999), a historical novel about the gold rush in California, and *Retrato en sepia* (2001; *Portrait in Sepia*, 2002), a family saga set in Chile in the late 19th century. *Ciudad de las bestias* (2002; *City of the Beasts*, 2002) is a magic realist adventure written for young adults. Allende produced a memoir that has many features of magic realism with *Mi país inventado: Un paseo nostálgico por Chile* (2003; *My Invented Country: A Nostalgic Journey Through Chile*, 2003). The historical novel *Inés del alma mía* (2006; *Inés of My Soul*, 2006) is based on the life of Spanish heroine Inés Suárez, who travelled to South America in the 16th century and helped found Chile.

Peter Carey's first published work, a collection of short stories, *The Fat Man in History* (1974), was well received and established him as one of Australia's important contemporary writers and literary innovators. The series of novels that followed confirmed his reputation and consolidated his style, a mixture of realism and fantasy that has been compared to the work of American novelist Kurt Vonnegut, Jr., Colombian novelist Gabriel García Márquez, and Argentine writer Jorge Luis Borges. *Bliss* (1981), Carey's first novel, is the story of an advertising executive who sees his life and the world around him differently after a near-fatal heart attack. *Bliss* was made into a motion picture in 1985, with a screenplay by Carey.

Among Carey's other novels are *Illywhacker* (1985), a work of epic scope about a 139-year-old con man, and *Oscar and Lucinda* (1988), a love story set in the 19th century, which won Britain's highest literary award, the Booker Prize. His novel *The Tax Inspector* (1991) describes the unusual investigation of the Catchprice family by a tax inspector who is eight months pregnant. *The Unusual Life of Tristram Smith* (1994) tells the story of a boy's search for his father's identity while struggling to come to terms with a birth defect.

The novel *Jack Maggs* (1998) is an imaginative reworking of *Great Expectations* (1860-1861) by English writer Charles Dickens. Carey's fiction also includes *War Crimes* (1979), a second collection of short stories, and *The Big Bazoohley* (1995), a novel of fantasy for children. In 2001 Carey won his second Booker Prize, this one for the novel *True History of the Kelly Gang*, a fictional account of the life of famed Australian outlaw Ned Kelly. Carey became just the second writer to win the Booker Prize twice (South African author J. M. Coetzee was the first). His later novels include *My Life as a Fake* (2003) and *His Illegal Self* (2008).

4. Theoretical Concepts of Magic(al) Realism

The definition of magic(al) realism relies upon the presupposition of what is meant by the terms 'magic' and 'realism.' 'Magic' in 'magic(al) realism' refers to the mystery of life in 'marvellous' and particularly to anything spiritual or unaccountable to natural sciences. The variety of magical occurrences in magic(al) realist writings includes miracles, ghosts, disappearances, extraordinary happenings, etc. When referring to magic(al) realism as a narrative mode, it is essential to consider the relationship of 'magical' to 'realism' as they are understood in literary terms. The critic Ian Watt explains that "modern realism ... begins from the position that truth can be discovered by the individual through his senses" (Bowers 2004; 21). By accepting that there is a reliable link between our senses and the world in which we live, realism assumes that the

external world is real, and that our senses give us a true picture of it.

The idea of portraying real actions in art was first discussed by Aristotle who claimed that the act of imitating life, or *mimesis*, is a natural instinct of humans. Aristotle explains the ancient Greek belief that witnessing art is an essential way of learning about the universal truths of life. For this the art itself must appear to be real to the reader or viewer in depicting something that exists, has existed or could or should exist.

Realism is most often associated with the tradition of the novel as its expansive form allows the writer to present many details that contribute to a realistic impression. David Grant explains, "realism is achieved not by imitation, but by creation which, working with the raw materials of life, absolves these by the intercession of the imagination from mere factuality and translates them to a higher order" (Bowers 2004:22). In this understanding of realism, it is the reader who constructs the sense of reality from the narrative rather than the text revealing the author's interpretation of reality to the reader. As Watt notes, "this form of realism emphasises the importance of the narrative: the novel's realism does not reside in the kind of life it presents, but in the way it presents it" (in Bowers 2004:22). In this sense, as Catherine Belsey notes, "the way in which the narrative is constructed is a key element to the construction of 20th century realism." She explains that: "realism is plausible not because it reflects the world, but because it is constructed out of what is (discursively) familiar" (Bowers 2004: 22). This approach to literary realism is most relevant to magic(al) realism, as it relies upon the presentation of the imagined, or of magical elements as if they were real.

The key to understanding how magic(al) realism works is to understand the way in which the narrative is constructed in order to provide a realistic context for the magical events of the fiction. Magic(al) realism, therefore, relies upon realism but only so much that it can stretch

what is acceptable as real to its farthest limits. It is, therefore, related to realism but is a narrative mode distinct from it.

We can search the following elements in any literary text to find out whether it is an example of a magical realist writer's text or not:

1. Setting – ghost, extraordinary happenings,
2. Extrasensory perceptions (ESP) are common place,
3. A nostalgic narrative style,
4. Much superstition;
5. Exaggeration,
6. Excessive detail;
7. True extraordinary events but linked with domestic scene,
8. Effects on people's perception of reality,
9. Reinterpretation of reality,
10. A traditional popular rural perspective reproduced – challenges the hegemony of the alien in dominant imported culture, and re-instates the value of community's own cultural perspective,
11. Narrative as a vehicle for political comment,
12. Extraordinary powers are described using magical realist matter of fact narrative style,
13. Symptoms of a strange intoxication or a cute attack of pain and frustration
14. Political nature of the magical realism,
 - a. Anti-imperialist,
 - b. Feminist,
 - c. Marxist,
 - d. Cultural,

- e. Post-colonialist,
- f. Cross-culturalist,
- g. Trans-nationalist,
- h. Trans-culturalist, and
- i. Anti-colonialist.

5. Close Relatives

Surrealism is another genre that is related to realism, as is indicated in its name, and it is often confused with magic(al) realism. Both magic(al) realism and surrealism, in their most limited definitions, are movements of literature and art that developed in the first half of the 20th century. Both surrealist and magical realist writing and art could be called revolutionary in their attitudes since surrealists attempted to write against realist literature that reflected and reinforced what they considered to be bourgeois society's idea of itself, and magic(al) realism holds immense political possibilities in its disruption of categories. Although there are debates about what surrealism means, it is often confused with magical realism as it explores the non-pragmatic, and non-realist aspects of human existence. Surrealism is most distinct from magic(al) realism since the aspects that it explores are associated not with material reality but with the imagination and the mind, and in particular it attempts to express the "inner life" and psychology of humans through art.

The extraordinary in magic(al) realism is rarely presented in the form of dreams or psychological experiences because to do so takes the magic out of recognizable material reality and places it into the little understood world of the imagination. The ordinariness of magic(al) realism's magic relies on its accepted and unquestioned position in tangible and material reality. There's no such specific political or thematic definition of magic(al) realism. Andre Breton promoted the idea that we need to emphasise the 'savage' aspects of humans that

are suppressed by the social order. These types of comments have little to do with magic(al) realism as they rely upon a lack of judgement and distinction between what is 'savage,' 'primitive,' or 'sophisticated.' Magic(al) realism represents the primitive mentality or irrational worldview; being based on order; but surrealism brings about 'artificial combinations' (Bowers 2004: 25). A Magical realist interpretation considers that elements presented by the narrator to the reader are ordinary events in a realist story.

Another term that is frequently associated with magic(al) realism is the *fantastic*. Critic Petko Todorov defines fantastic literature as a piece of narrative in which there is a constant faltering between belief and non-belief in the supernatural or extraordinary events presented. For Todorov, the fantastic relies upon the reader's hesitation between natural and supernatural explanations for fictional events in the text. This may be a hesitation that is shared with a character in the novel, or it may be emphasised in the text to produce a theme of ambiguity and hesitation (Bowers 2004:26). The elements of doubt, fear of the unknown, or the supernatural stops any text from being magical realist.

The early 20th century saw the rise of a more international outlook, nurtured by Bulgarian critic Krustyu Krustev, who had studied philosophy in Germany and who founded the influential journal *Misul* (Thought) in 1898. Important contributors to the journal included poet Pencho Slaveykov, prose writer and playwright Petko Todorov, and poet and playwright Peyo Yavorev. Slaveykov produced *Kurvava pesen* (Song of Blood, 1913), an epic poem on the April uprising. Todorov created melancholy lyrical prose, such as *Idilii* (Idylls, 1908), which harks back to Pelin and Yovkov in its focus on nature and rural life. Yavorev, the finest Bulgarian poet of his day, created an inventive poetic language and committed suicide in 1914. Symbolism was central to the work of Nikolay Liliev and Teodor Trayanav. The generation of World War I (1914-1918), in which Bulgaria fought on the side of the Central

Powers, was represented by lyric poet Dimcho Debelyanov, who was killed at the battlefront in 1916 at the age of 29.

Amaryll Chanady pinpoints the difference between the fantastic and the magical realist. In contrast to the fantastic, the supernatural in magical realism does not disconcert the reader, and this is the fundamental difference between the two modes. The same phenomena that are portrayed as problematical by the author of a fantastic narrative are presented in a matter-of-fact manner by the magical realist (Bowers 2004: 26).

It is possible to have magical realist elements in a text that is not consistently magical realist in its approach. However, unless the magical aspects are accepted as part of everyday reality throughout the text, the text cannot be called magical realist. A magical realist novel may have important things to relate to the reader about their actual world, but the plot is not constructed around this one message as it is in a fable. The science fiction narrative's distinct difference from magic(al) realism is that it is set in a world different from any known reality and its realism resides in the fact that we can recognize it as a possibility for our future. But magic(al) realism does have a realistic setting that is recognizable in relation to any past or present reality. It has become associated with fictions that tell the tales of those on the very margins of political power and influential society. This means that much of it has originated in many of the post-colonial countries that are battling against the influence of their previous colonial rulers, and consider themselves to be at the margins of imperial power. It has also become a common narrative mode for fictions written from the perspective of the politically or culturally dis-empowered, for instance, indigenous people living under a covert colonial system such as Native Americans in the United States, women writing from a feminist perspective, or those whose lives incorporate different cultural beliefs and practices from those dominant in the country of their residence, such as Muslims in Britain. For García Márquez,

whose masterpiece, *Cien años de soledad* (1967; *One Hundred Years of Solitude*, 1970), tells the story of a family and the village in which they live as well as describing much of Colombia's history, analysing its successes and failures as an independent republic, magic(al) realism was not a way to express the abundant mix of cultures, but a way of expressing his own cultural context. Márquez explains, "I realized that reality is also the myth of the common people, it is their beliefs, their legends; they are their everyday life and they affect their triumphs and failures" (in Bowers 2004: 40).

Márquez points out three sources for magic(al) realism: (i) a confusion of time scales that suggests a mythic time; (ii) a mixture of superstitions, gossips and exaggeration; and (iii) the shock of the new.

6. R.K. Narayan's *The English Teacher* and Magic(al) Realism

There are many texts available using the narrative technique of magic(al) realism. Among them *The English Teacher* by R.K. Narayan is analysed here.

Krishna, an English teacher in Albert Mission College, has a wife, Susila, and a daughter, Leela. But unfortunately, Susila dies untimely due to fever and Krishna becomes a widower. At last, he got a spiritual connection with his dead wife who comforts him for the sake of existence in the world in the form of a spirit. Really, Krishna regains his vitality and happiness after his contact with his dead wife, Susila.

The book has got all the above mentioned elements of magic(al) realism:

- a. Extraordinary happenings – death of Susila after her visit to the new house and reunion between them.
- b. Superstition – treatment by Swamiji.
- c. Reinterpretation of reality with culture – death of Susila and contact with her spirit through Vak Matha.

d. Political nature – Krishna’s resignation from the post of English teacher as a revolt against imperialism and hegemony of the English educational system.

The book has an extraordinary narrative that a dead person can talk with the living – Susila, Krishna’s dead wife, talks to her husband:

I softly called "Susila! Susila, my wife ..." with all my being. It sounded as if it were a hypnotic melody. "My wife ... my wife, my wife" My mind trembled with this rhythm; I forgot myself and my own existence. I fell into a drowse, whispering, "My wife, wife." How long? How could I say? When I opened my eyes again she was sitting on my bed looking at me with an extraordinary smile in her eyes"(184).

The visit of a spirit, and having a talk with the living is really impossible in the natural world but the writer’s narrative style unknowingly makes us believe that such an extraordinary event may really occur in our day-to-day life.

Magic(al) realism searches a new vision, a new interpretation of life and reality. The death, in the natural world, is really a moment of ultimate sadness but the novelist is successful in convincing us that it is not so because our dead relatives might visit us in the form of spirits, just like Susila does. This meeting between the dead and the living is a moment of exotic joy for Krishna that encourages him to lead a normal life:

We stood at the window, gazing on a slender, red streak over the eastern rim of the earth. A cool breeze lapped our faces. The boundaries of our personalities suddenly dissolved. It was a moment of rare, immutable joy – a moment for which one feels grateful to Life and Death (184).

The magic(al) realism explains the extraordinary events linked with the domestic scene, that is why readers

may not think it is merely a fantasy. It uses the nostalgic narrative style just like Krishna regrets the memory of his past events:

I’m seeking a great inner peace. I find I can’t attain it unless I withdraw from the adult world and adult work into the world of children. And there, let me assure you, is a vast storehouse of peace and harmony (183).

Krishna is really in search of peace and harmony in the present world but unable to acquire it. That is why he wants to revert to childhood.

Similarly, if we see another factor and nature of magic(al) realism, it stands against any domination in the world. This is the political nature of magic(al) realism. R.K. Narayan is conscious of imagining the scene of political domination in his book *The English Teacher*. Krishna resigns from the post of English teacher in the college and joins the Ideal School of a Headmaster where children learn naturally. This incident is remarkable for its revolt against the colonial or western educational system:

"He looked at me and said: What is the matter?" He lit a cigarette, blew out a ring of smoke and waited for my answer, looking at me with his greenish eyes. I merely replied: 'I can't go on with this work any longer, Sir ...' (179).

Krishna fights against the western and colonial educational system and tries to experiment with the new system of education. He says, "I'm beginning a new experiment in education" (179).

Krishna attacks the whole century of false or imposed education by the colonial rulers. This new type of indirect colonialism is in practice all over the world now; the native people are not satisfied with it and may raise their voice against such hegemony, like Krishna:

In it I was going to attack a whole century of false education.... This education had reduced us to a nation of morons; we were strangers to our own

culture and camp followers of another culture, feeding on leavings and garbage (178).

The writer is quite successful in disseminating awareness of native culture which is the identity of the country and its people. He is able to charge people's sense of identity using the magical realist narrative technique.

In another sense, the writer is re-interpreting the reality of the present world as a magic(al) realist writer. His narrator, Krishna, comes to the conclusion that this world is full of illusions – "all else is false" (177).

All the relations of the world are mere illusions. We ultimately separate and be far away with all the near and dear ones. We take birth alone and die alone, but the relations are only transitory. We are the passengers of a long train; we drop down one by one at different stations when the destination appears:

My mother got away from her parents, my sisters from our house, I and my brother away from each other, my wife was torn away from me, my daughter is going away with my mother, my father

has gone away from his father, my earliest friends – where are they? They scatter apart like the droplets of a water spray. The law of life. No sense of battling against it... (177).

One of the interpretations of the book is the quest for a new solution of all the earthly tensions – "the connection with the spiritual world in our life time is immutable joy – a moment for which one feels grateful to life and death" (184).

7. Conclusion

It is the magic(al) realism that provides a way of narrative for the marginalised people in the world to express their long pent-up, inherent feelings. They may have their own identity, own culture, and tradition, but the traditional literature cannot include all of them, and therefore, is incapable of addressing these issues. That is why the voice of the minority, hated, insulted groups, including females, may always be suppressed by the hegemony of the senior group of people of the world. We may hope that magic(al) realism provides a means for the writers of this milieu to express a non-dominant, non-western perspective, whether that be from a feminist, marginalised, post-colonial, or rural standpoint, in opposition to the dominant cultural discourses

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Dynamic and Discursive Engagement between Feminism and Postcolonialism:

A Case in Devkota's *Shakuntala*



Guna Raj Nepal

I. Background

It is only in the last decade or so postcolonialism and feminism have finally come together in a very volatile and engaging partnership. The alliance between these two bodies of thought is built up with a mutual suspicion on prevailing hierarchies of gender, culture and race. Discussion of this new engagement will reveal how the discordance of race and gender within colonized cultures has fractured both feminism and post colonialism. By 1990s, 'postcolonial feminism' came to be recognized as an academic construction closely linked to the concerns and perspectives overlooked by both feminism (western) and postcolonialism. Rather than attempt to cover all aspects of postcolonialism and feminism, this article tries to highlight how feminism and post colonialism find themselves in a mutually investigative and interactive relation with each other and why their alliance is of immense interest in a critical circle today. It also tries to examine how L.P.Devkota, rejecting the modern and contemporary themes for his English *Shakuntala*, evokes a postcolonial version of Aryan culture, which is tainted with the colonial status of countries in Indian subcontinent.

II. Sites of Engagement

The first critical theorist to assume the engagement between the two bodies of thought was Edward Said. "As Edward W. Said's magisterial study 'Orientalism' details, the characterization of the Oriental in feminized terms - and by extension that of all native, colonized peoples in mainstream colonial discourses - marks the prominence and constructive quality of gender in the colonial project" (Bahri 2006:200). The poststructuralist notion to refuse the binary oppositions upon which patriarchal or/and colonial authority constructs itself strengthens the link between these two projects. In a sense, "both bodies of thought have concerned themselves with the study and defense of marginalized "others" within repressive structures of domination and, in so doing, both have followed a remarkably similar theoretical

trajectory" (Gandhi 2002:83). In a close analysis, therefore, one can observe obvious harmony and overlap between them. Their alliance entertains very much interactive and engaging relationship as both these theories are occupied with similar questions of representation, voice, marginalization, and the relation between politics and literature. Both critical projections employ multidisciplinary perspectives, and are each attentive to historical context and geo-political realities. In effect, this productive partnership shows the intersection of three main discourses: racism, imperialism, and sexism; and encourages us to treat them as interlinked social phenomena.

III. Sites of Tension and Divergence

While there is obvious harmony and overlap between the two, however, tension and divergence are no less in evidence. Feminism and postcolonialism sometimes find themselves in a mutually investigative and interactive relation with each other, especially when either becomes too narrow in its approach. Feminist perspectives become too narrowly focused when they are blind to issues closely connected to colonialism; and postcolonialism becomes too narrow when it fails to consider gender issues in its analysis. "In the main, there are three areas of controversy which fracture the potential unity between post colonialism and feminism: the debates surrounding the figure of the "third-world women", the problematic history of the feminist-as-imperialist; and finally the colonialist deployment of 'feminist criteria' to bolster the appeal of the "civilizing mission" (Gandhi 2002:83). Feminism, therefore, shares the broad concerns of post colonialism but also revises, interrogates and supplements them.

McClintock notes that "...colonialism or capitalism has been women's ruin, with patriarchy merely a nasty second cousin destined to wither away when the real villain expires" (in Bahri 2006:201). She argues that feminism hasn't been allowed to be more than the maidservant to nationalism. bell hooks, too complains that "for contemporary critic to condemn the imperialism of the white colonizer without critiquing

patriarchy is a tactics that seeks to minimize the particular ways gender determines the specific forms oppression may take within a specific group"(in Bahri 2006:202). On the other hand, post colonialists easily find loopholes of mainstream (western) feminism, focusing on its failure or inability to incorporate issues of race, or its tendency to stereotype or over-generalize the case of the 'third world women'. "The most significant collision and collusion of postcolonial and feminist theory occur around the contentious figure of the 'third-world woman'. Some feminist postcolonialist theorists have cogently argued that a blinkered focus on racial politics inevitably elides the 'double colonisation' of women under imperial conditions. Such theory postulates the 'third- world woman' as victim par excellence – the forgotten casualty of both imperial ideology and native and foreign patriarchies"(Gandhi 2002:83). It is here that ethnocentric universality comes into play and the women of this region are projected in a way that makes them distinctly different from the women of the west.

"Third-world women as a group or category are automatically and necessarily defined as religious (read 'not progressive'), family oriented (read 'traditional'), legal minors (read 'they-are-still-not-conscious-of-their rights'), illiterate (read 'ignorant'), domestic (read 'backward'), and sometimes revolutionary (read 'their-country-is-in-a-state-of-war; they must fight!'). This is how the 'third world difference' is produced" (Mohanty 2006:190) and heterogeneous status of the group is violated. bell hooks is of the opinion that "white women who dominate feminist discourse today rarely question whether or not their perspective on women's reality is true to the lived experiences of women as a collective group" (in Bahri 2006:202). And no less significant is the way in which the status of native women was used to justify the colonial project as a 'civilizing mission' –the white man's burden. Thus, the two bodies of thought under discussion are enmeshed in a dialectic relationship.

IV. Postcolonial Feminism as a New Academic Construction

Feminism in a postcolonial frame i.e. 'postcolonial feminism' is perceived as a dynamic and discursive field as it interrogates many of the premises of postcolonialism and western /mainstream feminism. As its name suggests, it "indicates the relational identity of the field, suggesting that it exists as a discursive configuration in dialogue with dominant

first-world academic construction even when it is in tension with them"(Bahri 2006:203). The dialogic and interactive relationship between the two invites us to ask some fundamental questions such as "who speaks for (or in the voice of) post colonial feminism? Who listens and why? What is the content of postcolonial feminist work? When and where does postcolonial feminist work take place? Finally, what are the likely future directions of feminist work within postcolonial literary studies?" (Ibid,203). These questions help us conceptualize the theoretical stance of postcolonial feminism and encourage us to see the tension and divergence between feminism and postcolonialism. They evoke some conceptual categories central to the understanding of postcolonial feminism. "'Representation', 'Third-world woman', 'essentialism', and 'identity' are key conceptual constructs for many of the debates and discussions arising from feminist perspectives within postcolonial literary studies" (Ibid, 203).

If we look at the history of human civilization, we find that feminism and postcolonialism have arisen in part in response to the unavailability of the perspectives of women, racial minorities, and marginalized cultures or communities in historical account or literary creation. This absence of representation is paralleled in the political, economic, and legal spheres as well. And the mechanism of representation, i.e. standing and speaking for some persons or groups produces the "other." Those "other" to the dominant discourse have no voice or say in their portrayal; they are supposed to be "spoken for" by those who command the authority and means to speak. Said claims that the west develops a sense of identity only through its divergence and juxtaposition to the "other". In defining the other, the west actually creates boundaries, which help it define itself. For example, westerners are "intellectual" only because Orientals are "sensual", "corporal", or "bodily". Postcolonialism and feminism own a potential meeting ground in these issues of representation and othering. So, it is important, for postcolonial feminists, that the question of race and location be considered along side the question of gender. Their inter-theoretical accord is, therefore, sensitive to sexism and racism in literary and other representation.

'Essentialism' is another key concept in postcolonial feminism. "It demands that sources, forms, style, language and symbol all derive from a supposedly homogenous and unbroken tradition"(Bahri 2006:208). It is a collapsing of differences marked by expectations of internal sameness and organic unity. The strategy of essentialism is used to stereotype,

to create racial hierarchies so as to exploit the so-called 'others'. Postcolonial feminists protest essentialist agendas as they are used to naturalize the myth of European superiority.

The term 'postcolonial feminism' is often used interchangeably with "Third-world feminism". "This overlap is significant in that it signals the particular relationship of both formulations "post colonial" and "Third-world, to the "First-world"(Ibid, 211). The production of the 'third world women' as a singular monolithic subject in western feminist texts has sparked off critical dialogue among feminist postcolonial theorists. For them, "the analytic category 'third- world women' is colonialist for two reasons – first, because its ethnocentric myopia disregards the enormous material and historical differences between 'real' third-world women; and second, because the composite 'othering' of the 'third-world women' becomes a self- consolidating project for western feminism"(Gandhi 2002:85). As long as the term 'third-world' is used to refer to geographical area, it doesn't seem to offend anybody, but when it is used to collapse the differences of third world women, and used to create a singular picture of them, it fails to go unchallenged. Western feminists who entertain the first world favors are blamed for 'homogenizing' third world women, ignoring the rich variety and complexity of their lives. Chandra Talpad Mohanty argues that "it is in the production of this 'third world difference' that western feminisms appropriate and 'colonize' the fundamental complexities and conflicts which characterize the lives of women of different classes, religions, cultures, races and castes in these countries"(2006:174). It thus suggests that the representation of the third world women as a singular subject is a form of discursive colonization.

"Insisting on the heterogeneity of the lives of 'Third-world' women, Mohanty pleads for an inter-relational analysis that does not limit the definition of the female subject to gender and does not bypass the social, class and ethnic co-ordinates of those analyzed" (Bahri 2006:213). And Mohanty is not alone in her appeal. There are many other writers from the former colonies who see the women as being continually colonized – by the European races and by their own. So they have called for a more careful examination of feminism, arguing that western feminist discourses do not pay adequate attention to the local, micro conditions of 'third world' women. Postcolonial feminism has emerged to address this academic need, critiquing racists or Eurocentric views of women. "Gender themes in postcolonial writing include issues such as:

- a. Identity – sexual, ethnic, national, sociopolitical, cultural;
- b. The intersection of three main discourses: racism, imperialism, and sexism;
- c. Marriage, sexuality, desire, and body;
- d. Writing about and by subalterns within postcolonial writing;
- e. The link between fundamentalism and patriarchy;
- f. The role of 'mothers', and the intimate linkage between motherhood and motherland;
- g. The role of language (mother-tongue) in the formation of cultural and national identity; and
- h. Women and spirituality in postcolonial societies (Nayar 2008:121).

These themes enjoy greater link between postcolonialism and feminism, and justify the need of 'postcolonial feminism', a new academic field of action mainly focused on incorporating the issues of gender, culture and race.

V. A Sample Reading of Devkota's *Shakuntala*: The Colonized Subject as/and woman

a. Synopsis of the Epic

Vishwamitra, in the fit of transcendence, challenges Heaven. Indra, the king of gods feels threatened by the spiritual transcendence and so decides to deviate the *rishi* from his course to heaven. He sends the most sensual of all fairies, Menuka down to the earth. As designed, Vishwamira is distracted from his path to victory and falls into sensual fascination that results in the birth of Shakuntala. Menuka as instructed by Indra, then leaves for heaven while Vishwamitra, left alone with Shakuntala, is disillusioned. He repents for his fall and joins the course again. Deserted by her parents, Shakuntala finds home in Kanva's Ashram. She grows young as a juvenile, innocent and trusting girl. So when she meets king Dushyanta, she naturally and silently succumbs to his charm. Before Dushyanta left the sacred grove to return to his palace, Shakuntala agreed to a secret marriage and became his wife. Before he left, the king gave her a ring, as a sign of her new status. Later, she loses it during the journey from her 'forest home' to the palace; and Durbasha's curse proves true, for king Dushyanta fails to remember Shakuntala and his

marriage to her. Because of this, he callously disgraces Shakuntala and then throws her out of his palace, saying that she is a schemer, who seeing the riches of the palace, wants to locate her place in it. Eventually she realizes that whatever she says or does, she will not be able to convince the king. At this point, even her foster mother Gautami abandons her due to social constraints. After being abandoned, Shakuntala collapses; her *apsara* mother Menuka, who had abandoned her as a baby, comes to take her to *rishi* Kashyappa's *ashram*. Later the ring of recognition is discovered and the king is compelled to accept her – he pleads to Shakuntala to forgive his crime and accepts her. Shakuntala because of her pious nature readily forgives her husband. She neither protests nor blames the king. This opens her way to Dushyanta's palace, along with her son Bharat.

b. Theoretical Stance

"Postcolonialism has now become a term to discuss the problems, and narratives of much of the world's marginalized classes" (Ibid, 21).

"Technically, most modern literature can be termed postcolonial, in the sense that large areas of even Europe and Asia were once parts of the Roman or Ottoman Empires. . . . the term refers more to a methodology and approach rather than a temporal frame" (Ibid, Preface)

"Robert Young (2001) proposes (the rather awkward) "tricontinentalism" as a term for postcolonialism to suggest the commonality between Asia, Africa and South America, arguing that 'colonialism' has not fully disappeared and therefore, 'postcolonialism' does not make much sense" (Ibid, 21).

"Today, through different means the same kind of political, economic and cultural subjugation of vulnerable nations occurs at the hands of international corporations from such world powers as the United States, Germany, and Japan" (Tyson, 2006:425).

"Because colonialist and anticolonialist ideologies can be present in any literary text, a work does not have to be categorized as

postcolonial for us to be able to use postcolonial criticism to analyze it" (Ibid, 418).

These experts' opinions above leave options open to entertain postcolonial perspectives even in literary texts from Nepal. And Devkota's *Shakuntala* is one of the most potential areas for feminists. So Devkota's *Shakuntala* can be taken out of its traditional arena and studied in terms of Devkota's representation of Shakuntala as the colonized subject and woman. Within that focus we are obliged to admit that although Nepal was never a colony, although Shakuntala is ostensibly about the glory of Bharat barsha i.e. the Asian Subcontinent, we can discern the coalition between patriarchy and colonial legacy in the romantic narrative of *Shakuntala*.

c. Application

Before moving onto the issue, it is interesting to recall that Devkota made a conscious choice to write his epic in a western suit; and, to quote the words of Shyamdas Vaisnav, "we must not forget Mr. Lyndon Clough of the British Council who took the pains to polish the English language of this epic" (Devkota 1991:Preface). The reconceptualisation of Aryan i.e. Indian Subcontinental, culture in *Shakuntala*, its celebration of nature and spirituality, its valorizing of masculine energy—especially its rhetoric couched in the language of the colonizer, its celebration of war and victory, projection of women in traditional roles, the wooing of Shakuntala and her rejection at least by five viz. her husband, parents, friends, gods, relatives, the breaking of Vishwamitra's meditation by superpower i.e. Indra and the use of woman as a tool to serve the colonialist agenda, Devkota's intense desire to sing like the creator or his romantic gurus, parallel picture of Dushyanta's possession of Shakuntala and colonizer's interest in possessing/violating native land and people are some significant markers that serve the reading of *Shakuntala* in this new light. The focus here is not on uncovering all the details Devkota writes with varying degrees of care and complexities; however, the effect of his representation of traditional South Asian woman is a coherent one. In this tale, Shakuntala is defined as victim of male violence, for instance, Durbasa's curse, Dushyanta's brutal rejection etc.; victim of the colonial process, for example, Shakuntala succumbs to the metropolitan force i.e. Dushyanta; victim of the family system, for instance, Gautami and Kanva expect her to go to Dushyanta's house as early as possible, though there is no news from him; victim of ignorance, for example, Shakuntala drops a ring, she is brutally rejected,

and she has no 'voice' or 'say'. Thus, Shakuntala is treated primarily on her object status.

It will be naturally beyond the range of this article to do justice to each of the issues raised above. But what is possible is to foreground the topic of discussion and modes of debates that highlight colonial legacy and patriarchal treatment of women. It is a common place in Devkota criticism, especially in *Shakuntala*, to note that Devkota sings a song of Aryan past in it. But a close look at his romantic narrative in his English *Shakuntala* reveals his ambivalence to Aryan past, especially when he foregrounds cultural stereotypes of the colonized race as childlike, innocent and primitive. In the epic, there is no colonizing character as such to play any role, it is rather the textuality, that is the colonial or/and patriarchal legacy that has enjoyed an indigenous stage with a set of indigenous characters. It seems as if he is trying to define to himself what he is, what his innocence is like—much like Edward Said would have said about how the West is defining the East.

*"Lost souls blind, errants from the path of Truth,
Dwarf children of the ancients, leanly live,
Deaf to the distant voices of the past,
Lethargic slaves of sad inertia,
We doubt ourselves, our gods, our noble faith".
(Canto One, p. 1, emphasis added)*

Such a portrait tends to justify the 'colonizer's mission' through which the inherent superiority of the colonizer's culture is established. Here, as part of the colonial cultural and aesthetic influences, Devkota shares the consciousness of English romanticism – deaf to the distant voices of the past. The epic further depicts the psyche of the 'orient' thus:

*"Our souls, guilt – stained with lies ourselves have told
Regret our ev'ry act, our ev'ry step regret,
For lots of hearts are wounded, lots are plagued
We know not how"(Canto One,p.7, emphasis added).*

Devkota, drawing the picture of the incapacity of the indigenous people, emphasizes on the mood of surrender to a higher authority that rules the world. While Vishwamitra is portrayed as representative of Eastern tradition, king Dushyanta identifies with those at the centre, i.e. colonial master

– a byproduct of English - shaped consciousness of Devkota. As Devkota showers words of praise on Dushyanata, we can discern a masculinist/imperialist appropriation of *Shakuntala* that glorifies colonial mission and patriarchy.

*"Our earth secure thy feet, thy head in heav'n.
Thy breast is full of glory, op'ning rich
Like blossom, though who shelt'rest men!
Of conscience pure as snow, thou givest yet
An endless cataract of charity.*

.....
Thy glory bright, for rich remains thy store"(Canto Four,p.45, emphasis added).

The conquest of woman in romantic narrative guise is a part of the luxury made possible to men by wealth and power. The imperial luxury of hunting is conjoined with the sexual exploitation of native women. The intension of possession shared by the lover and the colonizer –explorer allow for a conflation of the sexual and the colonial. In male lover's invasion of the beloved to possess her could easily be paralleled to the colonizer's interest in possessing land and its habitants. Under patriarchal system woman is made for man and a romantic poet glorifies male's desire of conquest thus:

"Let herself be wooed and own" (Canto Two, p.31, emphasis added).

In *Shakuntala's* career, one can discern seedy alliance between race and gender – first, she is the representative of native people violated by foreign, metropolitan, colonial superpower in the form of king Dushyanta; and second she is treated as the stereotype of the silent, innocent, ignorant third-world woman, who does not speak her mind: " she tries to speak, but tears, not words pour out" (Canto Five,p.73). For *Shakuntala*, the accusation and the refusal to recognize her is like the bolt upon a woman's soul. She tries to remind the king all about their love through her eyes, but no voice comes through. Her identity is secured only when she comes under 'conquering footsteps' of Dushyanta. The device of the ring is a token of her identity Dushyanta has given her, replacing her earlier status. She loses her identity as she loses her ring. Under Dushyanta's male roof, she is an object indistinguishable from human beings. *Shakuntala's* inarticulateness can be viewed as the silent admission of defeat by the colonized. "The native or colonized is evoked as the quintessence of mystery, as

inarticulateness itself" (Boehmer 1995:95), Devkota portrays Shakuntala as an icon of Eastern 'Hindu' woman – is perhaps the most visible form of gendering the Indian subcontinent. This iconography has always imaged women in terms of symbols of primal origin: birth, hearth, home, roots and others. In fact, such an iconography of the unchanging, 'essential', ideal 'third-world woman' has been debated by many critics. Shakuntala is denied the right to speak or represent herself, and is the personification of the marginalized, non-western woman. She invokes all the stereotypes of the tropical colony. Similarly, the use of Menuka as a tool to deviate Vishwamitra reflects how women are 'sacrificed' in the larger interest of the colonial mission and patriarchy. This picture can be extended to look at the colonizer's interest in lives and meanings of the so-called 'others'. Indra who identifies with the colonial head takes the 'orient' i.e. Vishwamitra as 'corporal' and 'bodily':

"We stir their lust

.....

Sow seeds of earthly carving in their minds"(Canto One,p12).

The Durbasha curse, very tactfully placed in the narrative, also reveals the cruel face of patriarchy. Women, in Durvasa's discourse, are just 'waxen doll'. Thus, though Devkota finds himself drawn towards external glory of Bharatbarsha, there is a simultaneous desire on his part to celebrate the world that is powerfully patriarchal.

Finally, texts that appeal to the English were basically those that spoke of the 'faiths' of the 'orient'; and Devkota seems to be committed to this. He does this by drawing a colonial picture of oriental innocence and subjugation, and by celebrating the patriarchal order perpetrated by the socio-cultural setting of our region.

VI. Conclusion

The age-old devaluation of women and colonized people poses very similar problems for both post colonialism

and feminism in terms of achieving an independent personal and group identity. Both are linked to each other with an aim to gaining access to political power and economic opportunities, and finding ways to think, speak, and create that are not dominated by the ideology of the oppressor. This interdependence paves the way for productive engagement between feminism and postcolonialism. And their alliance is of immense interest today as it underlines the double oppression that suffers postcolonial women – first, they are the victims of colonialist ideology, which devalues them because of their race and cultural ancestry, and second, they are the victims of patriarchal ideology, which devalues them because of their sex. The intersection between the two highlights the degree to which women are still working against a colonial legacy that was itself patriarchal from within, that is, institutional, economic, political and ideological. The colonial legacy was so pervasive that even a genius like Devkota had to succumb to the power of the "image" of the "orient" as it had been projected by the west. It was difficult for him to be aware of the larger network of colonial cultural and aesthetic influences. So he shares the consciousness of English Romanticism, which is founded on a colonial aesthetic philosophy. Devkota in his English *Shakuntala* discursively colonizes the tale of Aryan past, especially when he celebrates 'the conquering footsteps' of king Dushyanta who identifies with the men at the center – colonial masters in the west. In a world exclusively dominated by males, both Menuka and Shakuntala are grossly 'sensual', angelically beautiful and naturally 'obedient', but they are unable to act in a bold and rebellious way against patriarchal hegemony. It might be appropriate to end now with P.K.Nayar who, commenting on the predicament of women in South Asia, Africa, South America and African – American in the USA, writes, "Imperialism treated them as colonial subject. Racism 'othered' them as 'non-white'. Sexism, at the hands of an oppressive patriarchy even in native societies, reduced them to machines of reproduction and labour"(Nayar 2008:120). Perhaps it is this task – to 'really' incorporate the issues of gender, culture and race (rather than merely strategy) – that lies ahead for 'postcolonial feminism', a potential future field of action.

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Development of Feminism in Nepali Literature



Mira Pokhrel

0. Outline

Literature is a mirror of the society. On the basis of varied critical theories, it is evaluated. Feminism is one of such theories. In Nepali literature, too, it has its history of application. Feminism in Nepal is developed on the bases of western feminist theories. The development of female consciousness in Nepali society has a great contribution in it. This article explores the same history in the following sections.

1. Feminism as Literary Movement
2. Development of Female Consciousness in Nepali Society
3. Representation of Female Rights in Nepali Literature
4. The Use of Female Consciousness in Nepali Fiction
5. Feminist Criticism in Nepali Literature
6. Conclusion

1. Feminism as Literary Movement

Feminism is a social and political movement that deals with the serious attempt to create the issues and find the solution to gender problems. Feminism, as Guerin mentions, "represents one of the most important social, economic and aesthetic revolutions of modern times" (1999:197). Feminism was inaugurated in the late 1960s. It is concerned with the marginalization of all women because of their relegation to a secondary position. Feminists believe that our society is pervasively male-centered and male-controlled. In such a society, females, from the dawn of human civilization, are considered to be inferior, powerless,

submissive, dependent, and merely emotional individuals, whereas males are considered to be superior, powerful, resistant, independent, logical, and rational ones. So, feminists believe feminism as the most innovative, inventive and rebellious movement that struggles against such false patriarchal ideology. They strive to avoid the prevailing patriarchal stereotypes of women. They also criticize patriarchal imposition of women as object of sexual desire. They, moreover, attempt to make women aware and conscious of their existence, and aim to advance women's participation in political, social and economic areas.

Though the term "feminism" was propounded later, it was started earlier by Simon de Beauvoir, a distinguished modern feminist, in her book, *The Second Sex* (1949). Beauvoir, in *The Second Sex*, makes wide-ranging critique of the cultural identification of women as merely the negative object or 'other'. She questions the prevalent position of females in the society. She posits that female's identity as the 'second' sex or 'other' is not a biological or natural fact, but a cultural construct. In this sense, she criticizes patriarchy and writes that "man defines human, but not woman", woman is woman, just a gender concept. (Krishnaswami 2001: 74)

Even early, the problem of females' inequalities was highlighted by Mary Wollstonecraft, the first feminist writer and philosopher, in *A Vindication of the Right of Women* (1792). She, in it, attacks the traditional educational system that had deliberately trained women of 18th century to be frivolous and incapable. So she wants both women and men to be educated equally (Adams, 1992: 392).

Similarly, the issue of women's inequality is also raised by Virginia Woolf, another notable British writer, in *A Room of One's Own* (1922). She, in this very book, seeks social and economic equality for women. For this, she hopes to achieve a balance between 'male' self-realization and female 'self-annihilation'. Woolf's central argument, here, is that women do not have money and a room of their own. They do not have separate space for exercising their creativity. But she believes that women can freely develop their artistic talents if they achieve social and economic equality as she says, "the women feel just as the men feel" (Adams, 1992: 822).

Like equality feminists, Marxist and socialist feminists expressed their angry feeling of injustice, and engaged in raising women's political awareness of their oppression by the male-dominated society. Other many radical feminists imagine different literary tradition of their own which includes marginalized female writers and their neglected texts. The radical psychoanalytic feminists, by criticizing traditional male interpretation of female psychology, set up the new identification of their own. The psychoanalytic feminist criticism along with the French feminist criticism is more innovative, creative and prolonged. But such radical concept of feminism has not been felt in literary and social context in Nepal yet. Nevertheless, the wide-ranging and growing feminist movement; especially the equality and liberal feminist concept, has a great influence on Nepali society and literature, too.

2. Development of Female Consciousness in Nepali Society

Nepali society does not have a long history of females' consciousness of their rights. The voice of female equality was raised since 1974 B.S. 'Women's Committee- 1974 B.S.' was the first woman organization of Nepal which was formed under the chairmanship of Yogmaya Koirala in Siraha. This organization, under Koirala's leadership, had sent a letter with women's clothes

to the then Prime-minister, Chandra Shumser, to improve women's condition. He, in turn, felt great insult and badly dominated women. The other collective organization of Yogmaya Neupane, with her fifty four companions, opposed the Rana autocracy and its tyrant practices of death punishment to the patriots like Dharmabhakta and Gangalal. Neupane's denial to accept self-willed tyranny of death punishment, and her attempt to plunge into the Arun River along with her 54 activists indicate women's severe resistance towards Rana atrocity. Such a form of struggle is considered to be negative one at present. Such collective effort is mentionable of the then women condition to show the base of female rebellion in Nepali soil.

In 2004 B.S., while forming new constitution, the demand letter of the women's right for voting was raised. Accordingly, the women's right for voting started with the establishment of Kathmandu municipality in 2008 B.S. Since the dawn of democracy, Nepali women continuously, directly or indirectly, raised their voice, through different organizations and institutions against the social misconducts and its traditional rules imposed upon women. They sought for their freedom and rights in social, political, and economic sectors. In 2015 B.S., Dwarikadebi Thakurani became the first female minister of Nepal. It is an example of achievement of growing female consciousness. She was the first woman minister in Nepal participating from Nepal Women's Committee. She achieved the position of ministry by fighting the election.

In this way, many women, indeed, fought courageously and consciously to emancipate women from different domestic violence and social inequalities, and furthered the feminist revolution into a new mode. The martyrdom and sacrifice of many women in different incidents and revolutions show women's conscious fight against false traditional values to rescue them from it, and to identify themselves in different areas.

Likewise, since 2052, the participation of women in people-war, further shows the improved condition of

feminist revolution in Nepali society. Not only this, the large number of females (about 40 percent) were engaged in military sector in that war. This shows the women's great challenge against the patriarchal contemplation and thought considering their existence.

Feminist revolution, thus, in the present condition of Nepali society, is flourishing to be fruitful and advantageous. The provision of providing the 33 percent seats for women in social, political, economic, and administrative areas of the interim constitution 2055 B.S., and women's participation in political area also prove this fact. It, furthermore, making large numbers of women conscious of economic system, instructs them to struggle against patriarchal system and false feminist mode through the means of different curricular materials like Beauvoir's *The Second Sex*, and other writings on feminist revolutions. (Thapa 2064: 22-23)

3. Representation of Female-Rights in Nepali Literature

The changes in social consciousness always bring the changes in the use of consciousness in literary creations. The same is seen in Nepali literature as well. Representing the desires for female-rights, Gopal Prasad Rimal's *Masan* (2002 B.S.) appeared as a play with historical importance for the portrayal of the condition of females' existence and the need of their rebellion against the male hegemony. It is the first literary attempt in representing the conscious and courageous female characters. This very play became the inspiration to other later Nepali literary genres like poetry and fiction. (Nepal 2008 A.D.)

4. The Use of Feminist Consciousness in Nepali Fiction

Western feminist consciousness; particularly Beauvoir's *The Second Sex*, Wollstonecraft's *A Vindication of the Right of the Women*, and Woolf's *A Room of One's Own* have a great contribution on Nepali

novelistic creations. Such feminist consciousness was first seen in Hridayaschandrasingh Pradhan's novel, *Swasnimanchhe* (2011). There is a conscious portrayal of some female characters who are presented not as pitiable and helpless, but as rebellious individuals against the traditional social order and its bad customs, tendency and their compulsion to be so. They show their rebellion against the corrupted social system which obliges them to be raped, exploited, and insulted. Pradhan voices for the reform in such social structures. Perhaps he wants to uplift the women's social and economic condition in the society.

Anuradha (2018) by Bijaya Bahadur Malla is the most notable novel with feminist consciousness. Malla, in *Anuradha*, has portrayed the intelligent and courageous female character, Anuradha, who is a conscious female with highly intellectual and powerful personality. She revolts against the social injustices and inequalities imposed upon females. She vigorously snaps the wedding garland of flowers on the oblation, and challenges the traditional social system which tries to seize the right of female existence. Malla, by depicting such female character, criticizes the traditional social order, and wants females to be conscious of their identity and existence. Malla's this very new trend of presenting feminist consciousness in literary creation becomes the source of inspiration for other later novelists.

In 1922 B.S., Parijat's *Shirisko Phool* (2022) further accelerated Malla's tradition by creating highly intellectual and powerful character, Sakambari. Sakambari seems more active throughout the novel. She, being a conscious female, strives to create her own individuality, and even accepts death as an ordinary event. Parijat, being a writer in favor of female identity, wants her female characters to be revolting.

Bishweshwar Prasad Koirala's *Tin Ghumti* (2025), in the same way, appeared with more powerful

and courageous character, Indramaya, than the former ones. Indramaya, in the novel, is depicted as a vigorous and struggling female, who destroys the illusion of the society which is too ungenerous to female existence. Through the means of her social and familial condition, she speaks on the side of female existence, and proves that individual existence is far more important than social existence. (Pande 2064: 17-24)

Similarly, at the end of the 2030s, Parijat's *Anido Pahadsangai* (2038) and Madan Mani Dikshit's *Madhabi* (2039) appeared as the novels with female consciousness. Female characters, in *Anido Pahadsangai*, represent the logical, rational and capable female leaders no less than males in the society. The novel includes such conscious and powerful female characters as good personalities than the males.

In the 2050s and the present decade, many feminist novels emerged with innovative techniques, styles and subject matters; particularly with the conscious, aware, and rebellious female characters. Indira Prasai's *Shikha* (2059), *Usko Logne ra Biralo* (2060) and others are published. Prasai's persona, 'I', used in most of her novels, is conscious, rebellious and radical, who revolts against her husband and, leaves her affectionate ones to emancipate herself from the domestic violence and from mental trauma. Similarly, Padmawati Singh's *Samananter Akash* (2062), is a contemporary new feminist novel. In the novel, the female character, Susmita, is an intellectual, logical and conscious female figure, who rejects all the false traditional rules and hates her husband severely. Her husband is the male chauvinist, who worthlessly longs just for sexual activities with her. In the same way, Singh's other novels like *Kanchhi Maiju*, *Dhandhangi*, *Upasthiti*, and *Maun Swikriti*, present the radical female characters awaken with female consciousness to resist the masculine authority and its

attitudes. Bindiya Subba's *Nirgaman* also comes under this type of novels. (Dahal 2065: 17)

Sujat's *Antyahin Pinda* (2061) is also the novel with intelligent and conscious female character, who strongly opposes the males' hellishness, hateful sexual play, and succeeds to create her own identity as an advocate of women. Krishna Dharabasi's *Radha* (2062) equally deserves the rank of being called the feminist novel with conscious, courageous, and rebellious character. Radha, the protagonist of the novel, courageously fights against the traditional patriarchal ideology to get rights for women in the social, political and economic sectors. She, by revolting patriarchy, attempts to emancipate women from patriarchal atrocity, and creates her individual identity and existence.

5. Feminist Criticism in Nepali Literature

To trace out the feminist criticism from the history of male-centered criticism is not possible in a single article. It, nevertheless, has been striven to sketch it out on the basis of some achievements.

Feminist criticism neither has a long history nor has its own existence in Nepal. However, some Nepali feminist critics, by following Beauvoir in *The Second Sex*, and Showalter in *Gynocriticism*, have studied some books resisting patriarchy. They consider patriarchy as the main obstruction to women empowerment.

The precursor of Nepali feminist criticism is Krishna Gautam who defined feminism, in Nepali literary soil, first in his book, *Adhunik Alochana: Anek Rup Anek Pathan*. Here, he has defined feminism as an intellectual and practical revolution that analyses society, culture, and literature through female's point of view. It, furthermore, interprets, explains and discusses about women's experiences. Gautam studies Balkrishna Sam's *Pralhad*, and criticizes him for his lack

of creating female characters with their independent existence. (Gautam 2050: 408-444)

Gautam analyzes Homer's *Iliad and Odyssey* as well on the title *Homer ra Nari*. He, here, criticizes traditional social construction of female identity. He posits that women's inferiority is not her inborn quality, but is a patriarchal imposition of work division for male as dominant and female as dominated ones. Gautam praises woman, and says that she is a paragon of beauty and endurance through which she can create her identity. In this regard, he describes the females like Helen and Penelope with their greatness that was the origin of Greek society, which has been artistically expressed in Homeric epics. (Gautam 2055: 165)

Netra Atam, another critic, in his *Samalochanako Swarup*, shows the importance of feminist criticism to analyze the phallogocentric writing to reevaluate them. Atam mentions some of the critics like Krishna Gautam and Rishiraj Baral for their contribution to develop feminist criticism in Nepali literature. Likewise, the interviews, articles and journals related to feminism like Nepali Sahityama Nari Sahabagita, and female institution, Gunjan (2059 B.S.) show active attempt to develop feminism, Atam believes. (Atam 2061: 157)

Sudha Tripathi, an outstanding contemporary feminist writer and critic, in her book, *Mahila Samalochak ra Nepali Samalochana*, asserts that patriarchy in the form of the biased male critics, publishers and the female's own double responsibility are hindrance for females to uplift their position on the field of criticism. Tripathi has studied Bhawani Bhikshu's set of stories on the title of *Kathakar Bhawani Bhikshu ra Unaka Naripatra*, and criticizes him for his lack of presenting female characters as rebellious against traditional social rules. Bhikshu, according to Tripathi, has failed to provide justice for

his female characters for the protection of their co-existence. (Tripathi 2063: 147-55)

Gyanu Pande, another famous feminist critic, supports the idea of feminism of aforementioned critics, and defines it as a voice of female consciousness aimed to gain women's rights for their independent existence in social, cultural, economic and political fields. Pande has evaluated Indira Prasai's set of stories, *Dosro Satta*, on the topic of "Astitwabadi Naribad ra Indira Prasaika Katha". According to Pande, Parsai is an existential feminist writer in her presentation of female characters. Her character persona, 'I', in most of her stories, opposes the patriarchal rules for her new existence. She, as a radical feminist, dismantles the male illusion towards female. (Pande, in Tripathi 220-227)

Pande has also studied Bijaya Malla's *Anuradha*, Parijat's *Shirisko Phool*, and B.P. Koirala's *Tin Ghumti*. She believes that these writers have greatly contributed to develop feminist consciousness by creating rebellious characters in their novels. These characters, Pande says, struggle for their individuality and existence. (Pande 2064: 23)

Padmawati Singh's novel, *Samanantar Akash*, similarly, is analyzed by Khem Dahal, a contemporary literary critic. This novel, according to Dahal, is full of female consciousness with its powerful female character, Susmita, who revolts against her husband to secure her existence, and to create identity. (Dahal 2065: 76)

6. Conclusion

With the development of female consciousness, feminism as a theory to address problems and possibilities of women started in the west. It has a significant place in literature and literary studies. Modern Nepali society and literature have provided enough space for it. The realities and possibilities of female consciousness and struggle have

been well depicted in Nepali novels. The novelists, both female and male, have contributed in this effort. In 2050s and 2060s, issues of feminist criticism have been developed by both female and male theorists and critics. These active attempts of many theorists, critics, writers, and different

organizations in social, political and literary fields, along with new feminist publications, to develop feminist consciousness indicate the bright days ahead condition of feminism in Nepali literature.

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Short Story as a Literary Form



Vinod Sharma

0. Introduction

Today short story has a firm foundation in the literary world as a popular and diverting form of study. Its immense popularity, as Hudson rightly points out, "is the result of many cooperating causes"(336). Indeed, in this age of rush and hurry, restlessness and mobility, there are many factors, social as well as economic, to draw the modern reader to the pleasure of a short story. A long work, like *Anna Karenina*, *War and Peace*, *Far From the Madding Crowd*, *Ivanhoe*, or *A Tale of Two Cities*, hardly suits the time or temper of a busy modern man. Our pleasure of reading must be obtained within a short time, say an hour or two. One would finish a complete tale between breakfast and office hour, or between supper and sleep. Here, short story, like its counterpart one act play, wonderfully serves the purpose of a modern man. In fact, today it has occupied a greater portion of the readers' mind, which was once the sacred province of a voluminous novel. But the short story should not be deemed as a rival to or substitute for the novel. It is one kind of prose fiction, just as the novel is another kind. Its place is beside the novel and it's recognized today as an important type of literature as the novel. Of course, it would be incorrect to call the short story a brief novel. The short story lacks the variegated plot and the complexity of characterization of the novel. This article deals with a few cursory steps involved in the study of short story as a form of literature.

This article has the following parts:

1. Definitions
2. Features
3. Short stories in the past

4. Modern short stories
5. Artistry in short stories and
6. Conclusion

1. Definitions

M.H. Abrams defines the short story as "a brief work of prose fiction, and most of the terms for analyzing the component elements, the types, and various narrative techniques of the novel are applicable to the short story as well"(1993:193). Edgar Allan Poe has defined it as "a prose narrative requiring from half an hour to one or two hours in its perusal" (in Hudson: 337). Hudson calls it a story "that can be easily read at a single sitting" (337). Yet, brevity is not the only characteristic of a short story. It has certain other features, too. It is commonly believed that short story is the window through which the reader can catch a bird's eye view of the world.

2. Features

2.1 Plot

A plot is the arrangement of events in a story. As defined by Mary R. Colonna and Judith E. Gilbert, "The plot is a series of events chosen and arranged by an author to elicit a particular emotional response from a reader" (2006:137). Like all narratives, short story, too, has a plot. It has often been argued that the plot is not essential to a short story. But this is not a correct observation. A true short story depends upon the plot like every other story-telling art. In fact; story-telling forms an important aspect of short story. Neatness and human interest in the plot count most in a good short story and this is well marked in a good many great stories of the

world. The plot in a short story, however, is single. The unity of the plot is essential to a short story. The single plot, however, may rise upon several incidents, and leads to total impression.

2.2 Characterization

The singleness of the situation and the unity of the plot necessarily refer to certain features in characterization. A short story cannot have detailed characterization. Nor is it possible for it to have too many characters. The paucity in the number of characters and the limited elevation of a character are the general rules with a short story. It can't analyze a character in details. A full character portrait, in the proper sense of the term, hardly issues out of a short story because its frame is so constricted. Yet in the hands of great masters, like Chekov, Maupassant, O' Henry, Hawthorne and Tagore, the characters become pathetic and tragic, humorous and comic, and truly impressive and memorable. Rahaman in Tagore's 'Cabuliwallah' may be mentioned as a specific instance here.

2.3 Simplicity and Directness

A short story cannot go on with any play of words or rhetorical outbursts. It requires a simple and a direct approach. The materials as well as the words of a short story are limited. A perfect handling of the plot, characters and the atmosphere, out of these scant materials and words, makes this effective. The short story demands the simplicity and directness which characterize so many of the fascinating stories of the Bible. As Hudson puts it "Whatever its particular theme and object, a story should leave us with the conviction that, even if nothing would have been lost, at least nothing would have been gained, by further elaboration" (338).

2.4 Single Impression

Short story deals with a simple narrative in a single situation. The result is to produce a single impression on the reader's mind. Of course, a short story must not necessarily be confined to a single incident or moment. It may deal with different incidents and cover a long period, as seen in Washington Irving's 'Rip Van Winkle' or Tagore's 'Cabuliwallah'. But there must

be the concentration of interest and the absolute relevancy of details to lead to the singleness of impression.

3. Short Stories in the Past

This genre is certainly not new. The parables given out by Jesus to teach his disciples and the fables of unknown and uncertain origins are all the specimens of early short stories in a rather crude form. It is needless to say that these parables and fables came along with morals or instructions. 'The Arabian Nights' reflects that the short story was widespread in the oral and written literature of the East.

4. Modern Short Stories

Although short story existed in the remote past in some form or other, its prominence and popularity belong to modern times. Of old, short stories mostly portrayed simple problems of rural life, or tried to give moral lessons, many a time through unrealistic situations, through a chronological narrative. On the other hand, modern short stories try to grasp the complexities of modern life, explore a variety of human emotions and afford us a window to the world from the author's perspective. Many of the best known short stories of the world have been written in the last one hundred and fifty years. Among these short stories may be mentioned Maupassant's 'The Necklace'; Maugham's 'Mr. Know All'; Poe's 'The Tell-Tale Heart,' and 'The Masque of the Red Death'; Chekov's 'The Bet'; O' Henry's 'The Gift of Magi', and 'The Last Leaf'; Hawthorne's 'Old Esther Dudley', and 'The Bishop's Candlesticks'; Conan Doyle's 'The Adventure of the Red Headed League', and 'The Speckled Band'; Tagore's 'The Cabuliwallah', and 'The Castaway'; Hemingway's 'A Day's Wait', and 'Old Man at the Bridge'; Daruwalla's 'Love Across the Salt Desert'; and many more. In recent times, the periphery of short story has even extended to the territory of science fiction. Bradbury's 'A Sound of Thunder' is a noted example in this regard.

Short stories written in the stream of consciousness technique defy all such definitions, but afford the readers pleasure through their artistry.

5. Artistry in Short Stories

Short story is, undoubtedly, brief. But it is no irregular or haphazard work. It has a structural design, constituted of four parts- the opening situation, the development or expansion, the climax and the denouement. As Hudson rightly opines

By reason of its brevity and concentration, the short story manifestly demands particular care in all the details of composition. Far more than in the novel, everything superfluous and redundant must be omitted, the proper perspective must be maintained, the emphasis justly distributed the necessary values given to the successive movements of the narrative, and the separate parts strictly subordinated to the whole. (340)

The opening situation sets the stage of the story, which is developed next. The climax is reached when the story attains the highest point of suspense. Without wasting much time, the climax concludes in the denouement or solution, or leaves the readers to guess the resolution. One important artistic technique common to modern short stories is the twist in the presentation of events and a sudden ending.

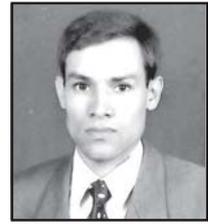
6. Conclusion

Short story has won, today, wide popularity and possibility through different course books, collections, magazines—monthlies, bi- monthlies and even dailies. It has come to stay as a positive and prosperous form of literary art, affording its readers pleasure and thoughts, humour and wisdom, and all that a good art must offer.

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Hybridity in *Mister Johnson*



Lila Bahadur Karki

0. Outline

Mr. Johnson is a novel by Joyce Cary, one of the famous Anglo-Irish novelists. The central character of the novel, Mr. Johnson, is a good example of the effect of colonialism on the existence of 'third world' countries. Postcolonial discourse looks at the condition of such native people as an example of hybridity. This article tries to explore the cultural and linguistic hybridity in the novel. For this, it has been divided into the following parts:

- 1) Post colonial discourse
- 2) Synopsis of the novel
- 3) Hybridity, and
- 4) Conclusion

1. Postcolonial Discourse

Postcolonial theory came into effect after the Second World War because many countries from Asia and Africa became independent from colonial domination. Theorists developed a new kind of theory to solve the problems constructed by colonialism. Postcolonial theory has dealt most significantly with cultural contradictions, ambiguities and ambivalence associated with the history of colonialism. Postcolonial theory has formed not only a vibrant space for critical, even resistant scholarship, but also constructed a contested space in which writers and theorists from once-colored countries have forced their voices against the mainstream of western scholarship.

Although the term "postcolonial" refers to something that came after colonial end, there is no fix

time and place of its origin. Rather it is a process that goes on developing with the passage of time. Postcolonial theory and discourse present the problem constructed by European colonization. Colonialism has been the matter of past experiences, sometimes associated with nostalgia. Although postcolonial discourse has not any date and place of its origin, it comes into existence both as theory and practice after the Second World War. The writers who contribute to the origin of the theory are Frantz Fanon and Edward Said. Most notably Said's *Orientalism*, which examines the construction of the oriental 'other' by European discourses of Knowledge, helps to establish the field.

Postcolonial critics and theorists attack the claims made for Eurocentric art and literature as having universal validity, and relegating non-western cultural form to the margins. They try to dismantle the binaries constructed by colonizers. The binaries made by the colonizers regard the 'orient' as 'inferior', 'other', 'indigenous', 'uncivilized', 'female', 'present', and which place westerners as 'superior' 'universal', 'male', 'doctor', 'civilized' and so on. These epithets promote an awareness in the part of non-westerners create their own existence. These kinds of binary opposition constitute a gap between what they say and what actually they do or write, therefore, the natives of colonized countries are always in in-between position losing their own identity.

2. Synopsis of the Novel

Mr. Johnson is the central character of black origin. He presents himself as an honest and diligent figure in front

of white people. He is a person of colonized country, Africa. The white characters present themselves as fully grown and 'strong.'

Mr. Johnson is a temporary clerk called upon emergency from mission school. Since the British officer Rudbeck does not like Johnson, whom he appoints to a temporary clerk. The acting district officer Rudbeck assigns him to a road building project but Rudbeck neither gives him good wages nor teaches him how to handle the office administration. The wages even to him by Rudbeck is insufficient to maintain his daily needs. To fulfil his daily needs, he is compelled to lie, steal and to cheat money from the laborers, add and subtract account, transfer files to Waziri for money. He is forced to steal. This, in turn, leads him to further more crimes. He is then, proved as a thief and native treasurer Moma puts a case in the court against him claiming his money. The other creditors also join in claim for seven pounds and fourteen shillings. Johnson is also charged of mixing various unrelated files in one place. At this time Rudbeck threatens him to kill. Despite this threaten, Johnson commits thefts and lying. He even copies some important official letters from the office and hands them over Waziri, the native minister for some money. Waziri wants to look the records kept by the whites. So, he asks Johnson for some money. Thus, Johnson transfers and copies files in the office.

Although the relationship between Rudbeck, the acting district officer, and Johnson seems intimate at the beginning of the novel, he kills Mr. Johnson at the end. But during this initial period, there are undertones of both friendship and enmity between them. For example, Rudbeck starts a road work in Nigeria in the name of civilizing the African's and appoints Johnson for the purpose of constructing a road. He also flatters Johnson, and takes him as if he were his friend. Johnson also performs his ability inspiring hundreds of men to work in Rudbeck's road, often, providing the labourers an entertainment through drums, music, and songs. Johnson, thus, finishes the road before the given time. He also praises Rudbeck time and again, and Rudbeck

also behaves towards him very politely. As time passes, the relationship between them turns into enmity and even results into the death of Mr. Johnson. Their relationship remains only up to the completion of the road because after that Johnson is sacked and even shot to death. The completion of the road signifies the end of Johnson's life.

Johnson is treated as the racial 'other' by various other white characters in the novel, for example, Tring, the acting district officer in Rudbeck's absence. Once Rudbeck hands over his duty to Tring and goes abroad on leave. During this time, Johnson take s Tring as his friend as he behaves towards Rudbeck. However like Rudbeck, Tring also charges him of being late to the office and misusing cash collected for funding the road. Tring prosecutes him committing theft and lie. Tring, whom Johnson adopts as his friend, sacks him out of his post. Johnson, then looking for help, goes to Sergeant Gollup, another white man. Gollup treats him in a similar manner like other white characters as mentioned above. He appoints Johnson as a sweeper in his store at two a month, and also treats him very badly. In one important scene in the novel, he punches Johnson on the nose.

3. Hybridity

Hybridity is one of the most widely-used terms in postcolonial theory. Hybridity generally refers to mixed item of two or more qualities, which lose their original identity and display a new form. According to Ashcroft, Griffiths, and Tiffin (1995), "Hybridity commonly refers to the creation of new transcultural form within the contact zone produced by colonization" (p.188) done under the insignia of postcolonial theoretical perspective. This article on Cary's novel *Mr. Johnson* presents Mr. Johnson as a hybrid character. The hybridities that can be found in this novel are: linguistic hybridity and cultural hybridity. They are vividly described below.

3.1 Linguistic Hybridity

In a colonialist literature, at least, two languages are involved—language of colonizer and language of colonized. The colonialist writers translate the culture of the colonized

in his/her language. While translating another's culture, the writer uses mainly his/her own language frequently. Sometimes writer uses a pidgin language as a medium of communication. However, the writer cannot translate another's language completely as it is. He or she must use at least some words phrases or sentences from the language of colonized. Linguistic hybridity appears when two or more languages are at work. In another word, the writer uses his/her language to describe about other language and culture. While translating other's language, the writer may not find its equivalent to English language and uses pidgin or contact language to put his or her view in the forms of novelistic discourses. In *Mr. Johnson*, Joyce Cary uses pidgin and Hausa languages, for example at the time of John's hanging, a soldier strikes six times and counts the rings in Hausa words "Dia-biu-oku- fudu" (280) for one, two, three, four, etc. Similarly, there are a lot of examples of Pidgin English in the novel, for example Johnson speaks Pidgin English when he has strong enthusiasm for his love for Bamu:

I got a lil girl, she roun' like de worl'
 She smoot like de water, she shine like de sky.
 She sat like de corn, she smell like de new grass.
 She dance like to tree shakes like de leaves.
 She warm like de ground, she deep like de bush (Cary 1962:13).

The fact is that Johnson's in-between state often shapes the way he uses language since he is born in Nigeria and works as a clerk under British officer Rudbeck. He is influenced by English Language, which for him is the language of colonization. At the same time he cannot entirely disregard his own local linguistic roots. As a result, his language twists from English through pidgin to local language.

3.2 Cultural Hybridity

Johnson initiates into white culture influenced by the same culture. He describes other Africans especially his relative, later his wife Bamu as "savage" and wants to civilize her when he sees her at ferry at the beginning of the novel, " Oh, Bamu, you are only a savage girl here—you do not know how happy I will make you. I will teach you to be civilized lady and you shall do no work at all" (Cary 1962:2). He thinks the British culture is superior to Africans and ignores the African's culture and people, and considers himself being educated and civilized. He has a high enthusiasm that is associated with clothes, country, king, marriage rituals and the like. He also thinks Rudbeck's wife Celia as a civilized woman, He believes that his wife Banu will be civilized when she gets into contact with Celia. He becomes very happy when he knows that Celia is coming to Africa because he wants to civilize his wife. He even dislikes African traditional marriage ceremony, rituals and celebrates his marriage to Banu in Christian style. He even wears white dresses.

Although Johnson is an African man, he Europeanizes himself by mimicking white culture, dresses, and other ceremonies. He mimes European culture because he thinks it is superior to African culture. He wants to civilize his wife Bamu, and other native people by making them initiate into European models. Thus, it can be said that he is a black man wearing white "mask"—like the people in Algeria described by Fannon—and occupies a "hybrid" in-between position between black black and white.

4. Conclusion

Mr. Johnson is a hybrid character because he stands between European civilization and perceived African uncivilized state. He has lost his own identity as he is caught up between two different civilizations. However, it can be argued that such a state of "in-between" or cultural

hybridity itself a result of colonial hegemony that leads the colonized to accept the area of linguistic and cultural hybridity. He has internalized the binary opposition that sees the natives as uncivilized and inferior in comparison to Europeans who are seen as culturally superior and civilized.

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Irony in Mulk Raj Anand's *Untouchable*



Geeta Nath Bhattarai

0. Abstract

Untouchable, a famous novel by Mulk Raj Anand, saw the light of day on the first May 1935. The novel has a purely Indian setting and a wholly Indian story about an Indian sweeper-boy and his experiences. It highlights the situation of the marginalized, down-trodden and out cast group in the Indian society, contrasting them with the high class and Europeans. This article attempts to explore the use of 'irony' in the novel. The three parts of this article deal with the same.

1. Irony: Meaning and Definition

Irony is a figure of speech in which the writer or speaker uses word(s), the natural meaning of which is just the opposite of what he intends to express. It is saying one thing while meaning another not in the sense of untruth or of double meaning found in metaphor and pun, but in the sense of meaning something different to someone who hears the speech. By this figure, the writer or speaker pretends to admire a person or a thing while his real object is to put him or the thing into ridicule. But it is the tone or the form of words he uses that shows what he intends to say. Irony arises from a contrast between appearance and reality. A situation is characterized by irony when some aspect of it is known to some people in the story, but not known to the others, or known to the readers, but not known to the character(s). Defining irony M. H. Abrams writes

Irony is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed.

The ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different and often opposite, attitude or evaluation. (2001: 135)

2. Use of 'Irony' in *Untouchable*

The novel is, in fact, very rich in irony. It has several references that bear irony and have been presented artistically.

2.2. Irony as an Instrument of Satire

Irony is abundantly found in Anand's novels. It is found more pervasively in '*Untouchable*' than any other ones. Here, we find irony in the very beginning when we are told that Hindus, who feel very proud of their cleanliness, actually have very dirty habits. As Bakha has observed on many occasions; the Hindus gargle and spit into the stream, thus polluting the water, while they treat Bakha as if he were mere filth. Infact, Bakha is much cleaner than they themselves are. Similarly, Bakha has observed the Muslims walking about, with their hands in their 'Pyjamas', purifying themselves in the ritualistic manner, just before going to a mosque for prayer. These people become furious when they are asked what exactly they are doing with their hands. Bakha has also observed the Hindus squatting in the open to relive themselves, feeling no shame at all and thus provoking the Tommies to curse them.

And he recalled the familiar sight of all those naked Hindu men and women who could

be seen squatting in the open outside the city, every morning. So shameless; he thought; they don't seem to care who looks at them, sitting there like that.(11)

Subsequently, we are told in the course of the story that the rich Hindu businessmen over feed the priests who are actually idlers.

That rice, he thought, "The rice I ate yesterday, must be responsible of rumbling in my belly. My stomach seems jammed. Or was it sweet 'jalebis' I ate with my milk at the confectioners? But the food at the home of Lalla Banarasi Das may have introduced complication.(19)

They grudge references to certain shops which are decorated with pictures of Hindu deities but which also display vulgar pictures of semi-nude women. Then there is a pretty shopkeeper who is also a money lender and who charges a higher price from the poor for the goods, because he knows that they cannot protest.

..... because the shopkeepers always deceived the sweepers and the poor people, charging them much bigger prices as if to compensate themselves for the pollution they courted by dealing with the outcaste.(37)

In all these cases, the irony arises from what apparently is the case and what the case is actually; and the irony is used for a comic effect to amuse the readers. Here, irony is used as an instrument of the author's satire on the Hindus. **2.3. Irony Behind the Description of a Bull**

There is irony behind the author's description of a bull, which is pampered by the Hindus while human beings belonging to the sweeper-community are treated in a most callous manner. Bakha sees a huge old 'brahminee' bull ruminating with half-closed eyes. The stink coming from the mouth of this bull when it

belches, is intolerable even to Bakha, who is accustomed to the foul odor of human dung; and the liquid dung which the bull has excreted, sickens Bakha. But just then, Bakha sees a well-dressed Hindu advancing towards the bull as if it were a sacred animal. Bakha also recalls the shopkeepers treating bulls gently and rebuking them very mildly even when they take away mouthfuls of vegetable from their shops.

A huge, big-humped, small-horned, spotted old 'brahminee' bull was ruminating with half-closed eyes near him. The stink from its mouth as it belched, strangely unlike any odor which had assaulted Bakha's nostrils that day, was nauseating. And the liquid dung which the bull had excreted and which Bakha knew it was his duty to sweep off, sickened him. But presently, he saw a well-dressed wrinkled old Hindu, wearing like a rich man, a Muslim scarf over his left shoulder, advanced to the place where the bull was enjoying its siesta and touched that animal with his fore-fingers. That was Hindu custom. (44)

The irony in this piece of description arises from the contrast between the manner in which the Hindus treat bulls and the manner in which they treat sweepers. The sweepers are thus inferior to certain animals just as they discriminate between human beings and nonhuman beings. Here, too, irony serves as a means of satire on the Hindus and is used for a comic effect.

2.4. Irony Behind the Priest's Attitude

There is irony behind the description of the episode in which a group of Hindu worshippers at a temple get the impression that the priest has shouted the words- "Polluted, polluted" because of Bakha's presence close to the images of their deities. Actually the priest has shouted the words in anticipation of his fear that Sohini, whom he had tried to seduce, would publicly accuse him of having misbehaved her; but the worshippers think that the priest has shouted

those words in order to inform them all the Bakha's proximity to the images of the deities.

'Populated, polluted, polluted'. A shout rang through the air. He was completely unnerved. His eyes were covered in darkness and he could see nothing. His tongue and throat were parched. He wanted to utter a cry, a cry of fear, but his voice failed him. He opened his mouth wide to speak. It was of no use. Beads of sweat covered his forehead. He tried to raise himself from the awkward attitude of prostration, but his limbs had no strength left in them. Then a little man came with a cry "polluted, polluted, polluted. (52)

Here, the irony arises from the contrast between the facts as known to us and the wrong impression which the worshippers get.

2.5. Other Absurdities Exposed Through the Weapon of Irony

The use of irony is also found in the (author's) reference to the fact that the doors of the Hindu temples are closed to those who are employed to keep the ground and the courtyard of the temple clean. This is indeed, a strange Hindu notion. The sweepers are indispensable for cleaning the surrounding of a temple and even its compound; but they must not go too close to the images of the gods and goddess.

'Polluted, polluted, polluted!' Shouted the Brahmin..... Get off the steps, you scavenger! You have defiled our whole service. You have defiled our temple! Now we will have to pay for the purifying ceremony. Get down, get away, you dog! (53)

How absurd! The absurdity is exposed by the use of irony. There is also the hypocrisy of the Hindu women who treat the sweepers like Bakha as outcaste, but yet they want to be called 'Mother' by those sweepers.

1.6 Irony Behind the Author's Portrayal of Colonel Hutchinson

Of course, there is irony behind the author's entire portrayal of Colonel Hutchinson. The local chief of the salvation-army, namely Colonel Hutchinson, is certainly a very sincere missionary who is genuinely interested in the welfare of the down-trodden community of sweepers and who tries to convert them to Christianity because Christianity treats all human beings as equals. However, Colonel Hutchinson's religious fervor is so excessive that it seems absurd; and it is described (by the author) in an ironical manner so as to amuse us. Colonel Hutchinson becomes ecstatic while talking about Jesus Christ and about the martyrdom of Christ. When Bakha asks who Jesus Christ was, Colonel begins to sing a religious song (hymn) in praise of Christ instead of explaining to Bakha who Christ was;

Come, I shall tell you", said Colonel Hutchinson. Come to the Church; And dragging the boy with his arm, babbling, babbling all vague, in a cloud, and enthusiastic as a mystic, he led him away on the wing of a song;

Life is found in Jesus,
Only there 'it's offered thee; Offered without price or money 'Tis the gift of god sent free; (116)

Colonel Hutchinson then Coaxes Bakha into accompanying him to the church and he goes singing the hymn all the way. Bakha is unable to comprehend what Colonel Hutchinson is singing and what he tells him about the desirability of confessing one's sins; and there lies the irony.

The Englishmen, too, are a target of some irony in the novel. We are told that most Englishmen, after staying for years in India, do learn some useful imperatives and swear-words of 'Hindustani', but no more of the language. Even Colonel Hutchinson, who is a missionary and who

should have learned the local language as well, speaks 'Hindustani' in such a way as completely distorted.

..... Bakha thought, considering it was spoken by a 'Sahib; for ordinarily he knew the ' Sahibs' didn't speak 'Hindustani' at all, only some useful words and swear-words: 'Acha (Good), Jao (go away), Jaildi karo (be quick), sur ka bacha (son of a pig), kute ka bacha (son of a dog) ! (114)

The missionary, for all his genuine effort, has failed to transplant himself to the Indian soil. While the presence of his irreligious wife, right in house, makes a mockery of his attempt to convert the natives to his religion. Colonel is a lovable person, but he also becomes pathetic because, in spite of his religious zeal, he has little success in his task of conversion on account of

his inadequate knowledge of 'Hindustani' and also on account of his total inability to offer to Bakha inconcrete terms, the comfort of Christianity. The Colonel's wife makes matter worse for him; and the author's portrayal of her heightens the level of irony.

3. Conclusion

With a clear observation *Untouchable* is amply enriched with irony presenting a day's activities of a young sweeper boy. Irony in the text is used in several contexts in a tactful and convincing manner. It has been an integral part of the text and has added extra-flavor to adorn the text. After all, Anand reflects his strong opposition to orthodoxy which includes communal discrimination and caste prejudices through the use of irony in the novel.

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Identity Crisis in Rushdi's *Shame*



Dilli Kumar Sharma

1. Introduction

Salman Rushdie, an Indian born, went to Pakistan and then to England, a well-known fiction writer, has been charged 'Fatwa' by the then Iranian government for his expression towards Prophet Mohammed – a homosexual in his famous novel '*Satanic Verses*' (1989). His third novel *Shame* (1985) has been acclaimed as a ground breaking fictional work which celebrates rootlessness, Postcolonialism and antiandrocentric values. *Shame*, an allegory of political situation in Pakistanis, won the Prix, du Milleara Livre Etranger and was short listed for the Booker Prize for fiction noted for its exposé of the fraudulence in the Islamic society, as well as for its portrayal of the turmoiled politics of Pakistan.

This article has three divisions beginning with introduction, continued with interpretation and analysis, and ending at conclusion.

2. Feminism and Fairytales :

Feminism is a social theory and a political movement primarily informed and fuelled by the experience of women. Inaugurated by such critical minds as Mary Wollstonecraft and Germaine Nicole de Sainte Beuve, this movement was later strengthened by Virginia Woolf and Simone de Beauvoire. Simply put, feminism can be understood as a doctrine which advocates equal rights and dignity for women vis-a-vis men.

Feminism questions why women have been consigned to a subservient status in relation to men, and explains the social system controlled and constructed by men, as the cause behind women's subordination. Also, one of its central concern is to explore how women's experience is different from that of men's, either as a result, as Michael Ryan writes, of

"an essential ontological or psychological difference or as a result of historical imprinting and social construction" (101).

Basically, viewed from the feminist perspective, fairytales are complicit with the masculist project of keeping women subjected to the men by inculcating in female readers the conviction that only by remaining under male protection, only through marriage, they can attain social status and wealth. To further explain the matter, "by showcasing 'women' and making them disappear at the same time, the fairytale . . . transforms us/them into man made constructs of woman" (Bacchilega 9). Of course, the fact remains that the powerful women are usually wicked witches or stepmothers, whose assertiveness and independence prove self destructive in the end.

Traditionally, Fairytales are given to representing women in some definite and set roles evoking either a noble or a wicked image of women. If the women are to be portrayed as noble and good characters, they must necessarily conform to the established norms and modes of behaviour endorsed by the patriarchate. They are expressed to be beautiful, submissive and tender, sacrificing their personal desires and identity for the good of their husband, family and society. They have to comply with the rules and principles of modesty and myth of femininity. On the other side of the issue, the same women would be labeled as wicked and monstrous and mad if they fail to conform to the patriarchal mainstream pattern of life. If women try to assert their individuality and volition, they are sure to be termed aberrations or misfits in the society. Thus, we have two sets of images for women in the majority of literature informed by patriarchal ideology.

2.1 Masculism:

Masculism is in part the mistaking of male perspectives, beliefs, attitudes, standards and values and perceptions for all human beings. Masculism has been the root cause behind women's social and intellectual disenfranchisement. The major Problem with this is that Masculism is unconsciously embeded even in the female psyche. The goals of feminism acquire the status of a supremely noble ideology, a sort of spiritual dignity. As Sheila Ruth writes the goals of feminism are: to change women's sense of themselves; to change women's aspiration, based on an increased sense of worth and rights, their presence in the world to alter the relation between women and men, to create the friendship and respect between the sexes in place of "the war between sexes"(9)

2.2 Patriarchates and Stereotypical Image of Women :

The images of women in all patriarchates are fraught with sharp contradictions. On the one hand women are the sublime, the prefect, the beautiful, and on the other hand they are criticized for being weak, dependent and sensual. The ambivalence position of patriarchates can be observed in terms of the interpretation of female because they mystify the feminity to serve the male interest. A woman is supposed to be the keeper of virtues; she is yet a base and petty creature. Women are thus represented as having dual natures, of being all that is desirable, fascinating, and wonderful, yet destructive and dangerous. Sheila Ruth calls this bifurcation of images, the negative versus the positive ones the 'Mary/Eve dichotomy'(87).

This all is the product of patriarchy. A society can be called patriarchal to the extent it valorises male values at the cost of female ones and helps perpetuate the domination of women at the hands of men. Here, patriarchal society reflects the deep-rooted values of traditional male ideal. In this sense, patriarchy denotes a culture whose central and driving ethos is an embodiment of male. Patriarchy has created the stereotypical images of women then stamped and circulated as truths in the society. Stereotypes images based on limited experience of one time but accepted as true ever after—serve the great purpose of the men in subjugating the women.

Thus, the major concern of feminism can be summarized as given below :

- a. Feminism exposes how masculist ideals have been dehumanizing and subordinating women on the basis of grossly unfounded myths and norms.
- b. It ruptures the 'beauty and beast' motive of faminity that has been portrayed in master narrative of Euro-American androcentric practice.
- c. It subverts the stereotypical images of women as the weaker race of humanity.
- d. It quests for identity of females and wants to establish equality in the society by destroying the social taboos.
- e. It fosters anti-patriarchal narrative.
- f. It questions the established notion of gender roles, limitations and expectations.
- g. It questions why women have been consigned to a subservient status in relation to men.
- h. It explains the cause behind women's subordination
- i. It examines and explains how much the patriarchal mode of perceptions damages the personality of women.

3. *Shame*: a Feminist Novel.

3.1 Synopsis of the Novel:

Sufiya Zinobia Hyder combines both the qualities of beauty and beastliness. She is unexpected, undesired, mentally and physically retarded daughter, to the Army General and President Raza Hyder, and Bilquis, a fugitive girl from India. As such she embodies the shame to her parents, particularly to her mother who literally names her as shame. The mother is at an immense pressure from her in-laws to beget a male child as was the tradition in the family. But Bilquis fails to fulfill this expectation, and blames her daughter for being what she is – a daughter instead of a son. Sufiya Zinobia has turned into a murderous beast that tears off the heads of young men after having sexual intercourse with them.

The novel *shame* goes against the expectation of the readers of conformist literature by portraying its female

characters in roles that are defiant and rebellious. They are violent and murderous as the characterizations of Sufiya Zinobia Hyder shows.

3.2 Quest for Identity:

In this novel, it is the story of women which gets the greater weightage. Rushdie has effectively subverted the master narrative of Euro-American androcentric practice of representing women as always weak characters whose rescue is ensured by some charmed and charming prince or knight. He reconfigures the traditional fairytale in his novel *Shame* which rewrites the "Beauty and Beast" motive so common in fairytales. Sufiya Zinobia Hyder, the central character of this novel, combines both the qualities of beauty and beastliness. This is the consequence of her shameful birth as the first daughter in a family which was so proud of its tradition of begetting male children a plenty. Sufiya Zinobia's suppressed feelings eventually surface and her child like beauty—she has been mentally retarded by a brain fever—gives way to beastliness. She falls under the spell of violence, unleashed by the overpowering sense of Shame, and changes into "One of those supernatural beings, those exterminating or avenging angels, or werewolves, or vampires about whom we are happy to read in stories"(197). Her monstrosity is evident both in her looks and in her behaviours. She develops a habit of tearing her hair, kills 218 Turkeys, then her sister's bridegroom a painful bite on the neck, and finally, after her escaped from the confinement contrived jointly by her father and husband, begins to murder people. So, Sofiya comprises both the beast and the beauty, as the novelist also concedes, "the opposing fairytale elements combined in a single character" (139). Thus, a feminist finds that female characters occupy the central concern. The novelist makes it clear by his own admission.

This is the novel about Sufiya Zinobia, elder daughter of general Raza Hyder and his wife Bilquis, about what happened between her father and chairman Iskander Harappa, formerly prime minister, now defunct, and about her surprising marriage to certain Omar Khayyam Shakil, physician, fat man, and for a time the intimate crony of that same Isky Harappa, whose neck had the miraculous power of remaining unbruised, even by a hangman's rope. or perhaps it would be more accurate, if also more opaque, to say that Sufiya Zinobia is about this novel. (59)

A novel normally, at least in line with the expectation of the convention, should be about some really worthy characters, not about a handicapped girl, who is termed a Shame to her family. But the novel violets this expectation, and takes to recounting the story of women. It is itself a feminist gesture on the part of the novel and the novelist. In this novel his female characters came forward to a deserved coverage in the novel so long denied to them. Rushdie's novel boldly gives more space to the female characters than it does top the male ones.

"The bond between females, rather than the one between males and females, is prioritized by lesbian feminist (Sharma-21). In the context of the *Shame*, the deep bond among the three Shakil sisters works as a strong defiance of the patriarchy.

But who was pregnant? Chhunni, the eldest, or Munee-in-the middle, or 'little' Bunny, the baby Of the three? Nobody ever discovered not even the child that was born. . . . During the entire term of that Pregnancy, no doctor was summoned to the house. Now the three of them began, simultaneously, to thicken at the waist and in the breast; identically, their wombs ballooned towards the pregnancy's full term. (20)

Thus, women are seeking their indentity showing that they can exist and can have a fulfilled existence, too, despite their distance from the males. Here, the three Shakil sisters agree to blatantly violate the patriarchal norms and senses of propriety by having a child in such a way that nobody can pin point which of the three sisters was the actual mother of the baby born out of wed lock.

Omar Khayyam Shakil, the embodiment of shamelessness as the novel itself tells us, is the result of the shameful act of one of the three Shakil sisters. After the death of their father, the old Mr. Shakil, the three Shakil sisters throw a ritous party in their newly found and much coveted liberty from the fatherly dominance.

Shortly after the party ended after the infuriated geniuses had departed and the mountains of uneaten food had been thrown to the pie-dogs it began to be bruited about the bazzars of that one of the three

nose-in-air girls had been put, on that wild night, into the family way. O Shame, Shame, poppy-Shame! (16)

It is worth noting here that how much the patriarchal mode of perception damages the identity of women. It is only the women who have to bear the burnt of satire and mockery. The male does not suffer from dishonor or shame even if he is arrested and penalized; it is the female who has to live through the sense of shame. In this sense, the novel *Shame* exposes how masculist ideals have been dehumanizing and subordinating women on the basis of social taboos. So the female characters of this novel destroy the social taboos and establish their identity.

3.3 *Shame*: an Anti Fairytale Novel

Despite the fact of the tradition fairytale, the novel completely violets the expectation that a happily ever after and utopian world would be established. In traditional fairytales, the female characters are beautiful but weak, therefore, in need of rescue at the hands of some valiant knight or handsome young man. But in this novel, the heroine is neither so physically perfect nor she requires freedom from some villainous or demonic power. She is actually in need of becoming free from the sense of shame for being born a daughter instead of a son. Her liberation lies not in the arrival of prince charming but in the changed, equitable mentality of the society and its members concerning the value of female life.

Another significant theme we can find in this novel is the subversion of the role or agency. In the old good fairy teles of the old good days girls remained indebted to their rescuers throughout their lives, they were passive, acted upon and guided by the norms of decorum and gentility. Their beauty was their only weapon for garnering love and protection. This is something otherwise in the case of Sufiya Zinobia. She combines in herself the beauty and beast as the novel itself tells: "the beast inside the beauty opposing elements of a fairytale combined in a single character" (139). And the hero who happens to fall in love with this beauty and the beast is not some prince-charming; he is middle-aged obese immunologist interested in her more as her doctor-rescuer than a lover-rescuer. The manner he falls in love is described not as something romantic, but as stupidity and idiosyncrasy: "Omar Khayyam falls stupidly, and irretrievably, in love" (143).

Chapter ten of this novel is especially about Sufiya Zinobia's secret turning into a murderous beast that tears off the heads of young men after having sexual intercourse with them. "The woman in the veil" which refers to Sufiya Zinobia, "also known as Shame" (197). The veil is symbolic both in the sense of shame as well as confinement imposed on the Muslim woman in Pakistan, and other Islamic countries. Deprived of freedom and light, one can easily become a beast in such situation.

Sufiya Zinobia had turned into a beast "lurking behind Sufiya Zinobia there was a beast" (197). Clearly the beast is an intricate product of the sense of shame, hatred for the malekinds, and sexual dissatisfaction. Sufiya's husband, Omar Khayyam Shakil, has never slept with her. Instead, he has been going into his 'ayah', a girl friend of Omar, and has made her pregnant. This is an example of sexual dissatisfaction on the part of female which becomes the hatred of male kinds. In this sense, the novel has shown subversion of gender roles which is totally against the traditional fairytale motive.

As Lois Tyson writes in her contemporary volume *Critical Theory Today*, "traditional gender roles cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive" (83). This is even more so in fairytales which are all based and told from a masculist perspective. But the novel exposes the strong, defiant, the murderous power latent in the female kind and goes against the portrayal of women as 'sweet and swift'.

4. Conclusion:

Feminism studies the male dominated canon in order to understand how men have used culture to further their domination of women. That's why, the feminists try to show and re-examine the representation of women in canonical text. Thus, in traditional fairytales, women are portrayed either as beauty or beast. On the one hand, they are portrayed as beautiful and good if they celebrate the social norms and values. On the other hand, they are portrayed as witch, beast and weak character if they challenge to so-called social taboos. Bulks of literature written in the fairytale genre tend to undermine female worth

and existence by portraying women as inactive, weak characters.

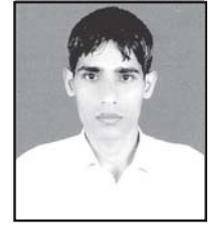
Thus, *Shame* makes a scathing critique of the false notion of female inferiority and male valor. The novel has ruptured 'beauty and beast' motive of femininity that has been portrayed in master narrative of Euro-American

Andro-centric practice. Similarly, novel has given the role of agency to female characters unlike the traditional gender roles. In this sense, it has destroyed the stereotypical images of women as the weaker race of humanity. In short, quest for feminist identity is the significant end of this novel *Shame*.

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Electra Complex in *Anne Frank*



Bhola Dhakal

1. Introduction

The Diary of a Young Girl is Anne Frank's true-life-story written in the context of the Second World War when Nazis were in the process of occupying the Dutch land and colonizing its people. The economic disaster combined with the lingering effects of the harsh demands made on Germany after its defeat in the First World War, led to the installation of Adolf Hitler as a leader of the government. Through the policies that stressed rearmament, nationalism and racism, Hitler sought to restore his country to a position of preeminence in Europe. A primary target for Hitler's condemnation was Jews; by aggravating long held anti-Semitic prejudice, Hitler sought to purge Germany of what he considered an exploitive group.

2. Synopsis of *The Diary of a Young Girl*

In 1934, following Hitler's decree that Jewish and non-Jewish children couldn't attend the same schools, the five years Anne Frank left her homeland Germany with her family and settled in Amsterdam. In 1940, Germany occupied Netherlands and imposed stringent anti-Semitic laws. Within two years after these anti-Semitic laws were imposed, many Jews in Netherlands were harassed, arrested and sent to concentration camps where they were herded together and killed. In such situation of the country, Frank family was compelled to search a secret hiding place in Amsterdam where they lived up to the last moment of their lives. Anne Frank started writing a diary that chronicles the events of the almost two years of her life. Towards the end of 1944, the Franks family was captured by Nazis and deported to different concentration camps. Otto Frank, father of Anne Frank and the sole survivor of the family published Anne's diary that became world famous. The present write-up

wants to observe the psychic build up of the central character Anne Frank whose heterosexual inclination towards her father has been the prime concern.

3. Freudian Electra Complex

The Electra Complex is a concept found in psychoanalytic theory that attempts to address the issues of female psychosexual development. It is largely based on the works of Sigmund Freud, and uses the Oedipus Complex as a point of reference for its elaboration. Freud referred to it as the "feminine Oedipus attitude" in his own writings. It was later renamed the Electra Complex by his contemporary Carl Jung. The naming of the theory came from the Greek myth of Electra, who wanted her brother to avenge their father Agamemnon's death by killing their mother Clytemnestra.

According to Freud, a girl, like a boy, is originally attached to the mother figure. However, during the phallic stage, when she discovers that she lacks penis, she becomes libidinal attached to the father figure and imagines that she will become pregnant by him, all the while becoming more hostile toward her mother. Freud attributes the character of this developmental stage in girls to the idea of 'penis envy'. This character leads to resentment towards the mother figure, which is believed to have caused the girl's castration. So she shifts her affection from her mother to her father. Her desire for penis, she thinks, would be fulfilled by giving birth to a new baby. In this regard Freud writes:

In the phallic phase during which the anatomical equipment of the female child puts her at a disadvantage in relation to the possessor of the phallus, as far as masturbatory and exhibitionistic pleasure are concerned. While the boy who highly values his sexual organ is exposed to

castration anxiety, the girl in turn develops penis envy and she wishes for a substitute for what has been withheld from her, a wish that ultimately culminates in the wish to have a child. (Freud: 275)

Due to the journey through feminine Oedipal situation the characteristics of the girl is determined differently than the boy. When it becomes clear to her that she will never have the penis, she assumes that she has been castrated. She wants to compensate the loss of it by giving birth to a new baby from her father. Then gradually, the impression of Electra complex is given up because this wish is never fulfilled. So her desire is directed to other males to fulfill the two wishes—to possess the phallus and a child—remain strongly caught in her unconscious and help to prepare the female creature for her later sexual role. Due to the fear of castration, the boy surmounts the Oedipus Complex but "Girls remain in it for an indeterminate length of time; they demolish it late and, even so incompletely" (Sydie: 129).

4. Electra Complex in Anne

Anne Frank suffered from Electra complex throughout her short life, and we can delve into it if we see through the spectacles of Freudian psychoanalysis. Anne's father fixation is seen when she realizes that her father understands her "perfectly" (41). Her father attachment leads her to remain true to him all her life. Her inclination towards the father and the hostility towards mother are a testimony of Anne's particular characteristic of penis-envy. On September 27, 1942, she writes:

Mother and I had a so-called 'discussion' today, but the annoying part is that I burst into tears. I can't help it. Daddy is always nice to me, and he also understands me much better. At moments like these I can't stand mother. It's obvious that I'm a stranger to her; she doesn't even know what I think about the most ordinary things. (56)

Anne thinks that her mother has sent her in this chaotic and horrific world but becomes happy because her father is so nice to her. The hostility towards her mother increases in such a scale that she imagines mother dying someday. Anne's father is her model man

whom she loves more than she can write in her diary. Her mother becomes the storehouse of Anne's contempt and hate. The contempt towards her mother increases in the same way as the love for her father increases. She thinks herself "the opposite of Mother" (84). This is the consequences of penis-envy, according to Freud.

Anne receives her father as the source of comfort and support when the bombs fall relentlessly on Amsterdam. She crawls into her father's bed to get rid of the horror from the sound of gunfire. She doesn't creep into mother's lap since she doesn't find any emotional support from her and older sister Margot. She keeps on jumping into her father's bed during air raids that works as the medication from her depression. She "stayed in Father's bed until one, in my [Anne] own bed until one-thirty, and was back in father's bed at two" (152). Her relationship with her mother and sister is always on the verge of collapse. She finds no solace on the company of any female race since all of them are suffering from the same lack as her mother has. Anne too realizes the loss and wants to procreate to compensate the loss by giving birth to a baby. She always wants to become "the kind of mum who doesn't take everything people says too seriously but who does take me seriously" (198). Since, she is under the age of giving birth to a baby so she displaces it in the form of diary.

Freud says that the girls doesn't face the castration complex as boy faces. Her penis-envy wishes a substitute for what has been withheld from her, a wish that ultimately culminates in the wish to have a baby from her father. She longs love and affection from him. She gives up her Electra Complex gradually because this wish is never fulfilled due to the understanding of social norms and standards. Thus she shifts her desire on other males to fulfill her wants. In Anne Frank's case too, there is the shift of father's affection to her boyfriend, Peter, who has been there to share hiding with his family. He is around the age of Anne and replaces her father. Peter has been the source for Anne to satisfy her infantile wish so that she would not feel deserted from the lack she had suffered by her birth. Anne has been at full tilt towards her boy-friend because she finds "Mother's horrible", "Father's nice" and her sister "Margot the worst" as a result Peter becomes the one whom she longs "desperately" (252).

Freudian psychoanalysis asserts that a strong desire to get phallus is a girl's desire to become masculine. To ameliorate the atmosphere of death and despair, Anne's natural characteristics of being docile and submissive seem unsuccessful. So she mostly goes up to the attic to feel bravery. She doesn't "want to whinge. On the contrary, I [Anne] want to be brave!" (278).

The shift of Anne's affection from her father to Peter is the commencement of the demolition of her Electra Complex that has designated her later psychosexual role normal. The interest towards her sexual affection with Peter is the gradual preparation for her later feminine role which is deeply rooted in the desire of psychosexual relationship with him. She accepts;

Still, this hasn't been my greatest disappointment. No, I think about Peter much more than I do Father. I know very well that he was my conquest, and not the other way around. I created an image of him in my mind, pictured him as a quiet, sweet, sensitive boy badly in need of friendship and love! I wanted a friend who would help me find my way again. I accomplished what I set out to do and drew him, slowly but surely towards me. (415)

Electra complex in the case of Anne Frank has been dealt with safety. Her father fixation and mother estrangement shifts to the attachment of Peter—a man

in general. He has helped her to seek the original feminine role of womanhood which was disturbed for the short time earlier. She finds herself slowly moving towards him that shows her Electra complex on the way of resolution.

5. Conclusion

Electra complex emerges when a female child realizes the lack of penis during her phallic stage. She blames her mother for the lack and assumes that she has been castrated. Her penis-envy increases in such a scale that she keeps on fostering the desire to have a baby from her father into her unconscious mind. Gradually, she realizes that the wish is never fulfilled as she encounters the social norms. That's why she shifts her affection to other male counterparts.

Anne too realized that her mother has sent her into this world so insufficiently equipped. The sense of the loss of the phallus had led her towards the widespread discontent towards the female race and motivated her not to be like the mother. Thus she was heterosexually inclined towards her father and developed the unconscious desire to receive a baby from him. She suffered from the Electra Complex but such complexity of receiving father's love is replaced by the desire of receiving Peter's love. It was her normal preparation for her later psychosexual role but that vanished in a gas chamber of the Bergen-Belsen Concentration camps towards the end of Second World War when she was only 15.

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Defeat of Masculinity in *The Telegram on the Table*



Parshu Ram Shrestha

1. Background

Now-a-days, the analysis of a literary text with the feminist point of view is a common approach. It may be helpful in demolishing traditional concepts and in renovating thoughts and ideas. For this purpose, *The Telegram on the Table* by Parashu Pradhan is a suitable text. This story has been included in the compulsory English textbook for the students of bachelor level of Tribhuvan University.

Pradhan often writes his stories placing female characters in centre, thus giving prominent voice to women. His *The Telegram on the Table* is, unlike most of his stories, traditional for giving the central position to a male protagonist. However, the voice against male superiority is prominent in the story. Being based upon this idea, the present article tries to analyse *The Telegram on the Table*. The general assumptions and concepts shared by various feminists, not any particular critic's, have been taken as a model for the study.

The article has the following four parts:

1. Background
2. Feminist Literary Criticism
3. Feminist Study of *The Telegram on the Table*, and
4. Conclusion

2. Feminist Literary Criticism

After the French Revolution in 1789 against feudalism, the Enlightenment philosophers regarded rights of women as a basic part of natural rights of

human beings. After the Enlightenment philosopher Condorcet published a treatise on the rights of women in 1791 (Gaarder 1996:318), and French women actively led the demonstration against the king who was forced away from his palace at Versailles, feminism started as a successful political movement. Since then, feminism has produced "enough variety of theoretical positions to fill a number of anthologies of its own" (Adams 1992:7). According to Adams, feminism has raised voice against the traditional literature which excluded females in writings. Feminism has protested the so-called female values which are set with male perspectives.

Feminist criticism formally started only after late 1960s, but it doesn't mean that it was completely absent before the time. It is the outcome of "two centuries of struggle for the recognition of women's cultural roles and achievements, and for women's social and political rights" (Abrams 2004:88).

Virginia Woolf, an important "precursor in feminist criticism", dared criticize "'patriarchal' society" (Abrams 2004:88). She wrote about the cultural, economic, and educational disabilities within the society. She found that these disabilities had hindered or prevented women from "realizing their productive and creative possibilities" (Abrams 2004:88). Following her footmarks many feminist critics have developed the theory further with many new experimental judgments establishing variety of tenets on feminism.

2.1. General Assumptions of Feminist Criticism

According to M.H. Abrams, there has been "an explosion of feminist writings without parallel in previous critical innovations" since 1969 (2004:89). The current feminist criticism in countries all over the world is not uniform in theory or procedure. The feminist criticism has also adapted psychoanalytic, Marxist and various other poststructuralist theories. Therefore, its practitioners show "a great variety of critical vantage points and procedures" (Adams 2004:89). However, according to Abrams, they share certain assumptions and concepts which can be summarized thus:

- a) Feminist critics basically consider Western Civilization as pervasively patriarchal, i. e. ruled by the father. For them, it is male-centered and controlled. It is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal, and artistic.
- b) Gender is culturally constructed by the society, whereas one's sex is determined by anatomy. The concept of masculine and feminine in one's identity is generated by the pervasive patriarchal biases of our civilization. Therefore, the masculine in our culture has come to be widely identified as active, dominating, adventurous, rational and creative, whereas the feminine has come to be identified as passive, acquiescent, timid, emotional and conventional.
- c) Traditionally considered great literature is written by men for men, so it is full of patriarchal ideology. Typically, the most highly regarded literary works are focused on male protagonists. (Abrams 2004: 89-90)

3. Feminist Study of *The Telegram on the Table*

3.1. Summary of the Plot

Krishna, the protagonist and single character of the story, has been living in a city, perhaps in Kathmandu, for many years. He is originally from a village in the distant hill where he hasn't gone back since he left the place. Krishna came to the city in search of a promising future, but is suffering from various crises and problems. Still he doesn't like to go home because he is hopeful to get a chance to go abroad. He dreams high despite the constraints he is fighting with. For him, the main constraint in achieving his ambition is his wife whom he has left at home in his village because he was forcefully married to her in his childhood. Now he tries to avoid her as far as possible. Meanwhile, one day he suddenly gets a message about her death. He becomes very happy to hear it. Despite his hard effort, he can't keep his happiness for long. At last, he realizes his mistake and tears the telegram with the message and cries for long.

3.2. Krishna as a Masculine Protagonist

Like in most traditional literary writings *The Telegram on the Table* has also presented a typical masculine protagonist. The whole plot of the story revolves around Krishna, a typical male chauvinist. His happiness knows no bound when he gets the information about his wife's death. He doesn't become sorry to hear that. He doesn't cry because crying is against masculinity. We shouldn't be surprised when he doesn't cry even after hearing about his wife's death because traditional gender roles "dictate that men are supposed to be strong (physically powerful and emotionally stoic), they are not supposed to cry because crying is considered a sign of weakness, a sign that one has been overpowered by one's emotions" (Tyson 2006:87). Perhaps this was the cause behind his undue happiness. Instead of being sorry for his wife's death, he smiles. In fact, he was to be hurt and weep. But he is not affected even a bit.

Krishna doesn't want to give his wife a respectable position. He doesn't accept his wife's separate existence. He doesn't recognize her by her own name. Instead, he recognizes her only as an object or the Other. The telegram which his family members send reminds him of his wife, but he doesn't regard her much. He doesn't feel the need to pay much attention to her. That's why, he doesn't feel regret and doesn't fast after his wife's death. Thus, Krishna's disposition proves Tyson saying

In every domain where patriarchy reigns, woman is Other: she is objectified and marginalized, defined only by her deference from male norms and values, defined by what she lacks and that men have. (2006:92)

In the story, there is no obvious female character to represent the lack but Krishna is enough to represent all the traits of masculinity. As he remembers his wife, he remembers her as "that woman" (Nissani and Lohani 1996:262), not by her identity or name. His wife, for him, is the woman he does not want to define. He does not want to accept her separate existence or identify her. Also, the telegram, sent by his family members or relatives, reads: "Your wife died yesterday" (Nissani and Lohani 1996:262). It shows that his family members or relatives, like himself, also live with patriarchal ideology. Their choice of the term for Krishna's wife speaks their ideology. They haven't mentioned her name in the telegram. Instead, they have used 'your wife' for her. 'Your' is a possessive pronoun which expresses that something belongs to somebody. Here, the use of 'your wife' for Krishna's wife has an intention of placing her in the rank of an object or simply his possession. It is the reflection of patriarchal ideology that Krishna's family members are living with.

Krishna often dreams of New York skyscrapers and awakes from his dreams amazed by the Goddess

of Liberty there. He seems to have a very strong inclination towards the Western culture. The Western (Anglo-European) civilisation is, according to Tyson, "deeply rooted in patriarchal ideology" (2006:92). English itself is a patriarchal language because many English-speaking feminists have got "demonstrable and specific evidences that a male bias is encoded" (Abrams 2004:92) in its linguistic conventions. Our protagonist Krishna is very much interested in speaking English. He has dreamt in English and has considered English his all since his childhood. He feels happy when he speaks English. Symbolically, he enjoys practising patriarchal values. Besides, as a tourist guide he explains the culture and customs in his own way. Masculinists enforce their own ideas for the explanation of the society and the phenomena around while ignoring the Other or the opposite sex. Krishna is not different from other masculinists in this regard. This further proves that he is a die-hard practitioner of the patriarchal values.

Krishna's ignorance for his wife doesn't mean that he is reluctant to the relationship with women. Instead, he is crazy for beautiful girls. So he has been caught by a pair of blue eyes, i.e. a girl's eyes from a foreign country. He always dreams about beautiful girls, so he is quite certain that one day he would follow a tourist girl far across the skies. Besides foreign girls, Nepali beauties are also his favourite. He imagines about inviting "that Miss Pande" (Nissani and Lohani 1996:261) to his home for dinner. It does not mean that he respects her, but he wants to enjoy the girl's companionship. His choice of the term 'that Miss Pande' for her shows his attitude towards her. Therefore, Krishna is also not different from other males who "aggrandize their aggressive phallic selves and degrade women as submissive sexual objects" (Abrams 2004:88).

3.3. Failure in Krishna's Manhood

Despite his great effort, Krishna can't pretend his masculinity for long. Finally, he starts crumbling down. When he starts pondering upon his pathetic economic and

social condition, Krishna no longer can keep pretending his masculinity. Because of the bad condition of his rented room and his poverty, he fails to fulfill his wish to invite Miss Pande for dinner. It hurts him. He feels as if his manhood has failed. Then, he becomes impatient. According to Tyson, the traditional gender roles do not permit men "to fail at anything they try because failure in any domain implies failure in one's manhood" (2006:87). The same thing happens with Krishna.

Krishna's condition further deteriorates when he, despite his greatest effort to hide it, is overwhelmed by his emotions. He suddenly remembers his unwanted wife. He has not wanted to connect his identity with his wife. Instead, he has wanted to have his dream fulfilled. The dream of marrying another beautiful young girl and settling in a western country can't be fulfilled easily because his past haunts him. The past relates him to his wife whom he wants to avoid at present as far as possible. In a situation of confusion, he becomes angry with himself. Then, his hypocrisy of masculine stoicism gets its bad end. He realises that his hypocrisy has forced him to become "like a stone" and "incapable of thought" (Nissani and Lohani 1996:262). He has turned into an inanimate thing without

the feeling of sympathy and love. When he realizes his present condition, he writhes with great pain. This pain produces a strong emotion in him. Overwhelmed by the strong emotion, he tears the telegram paper, which hasn't accepted his dead wife's proper identity, into many shreds and bursts into tears. After that he cries for long.

4. Conclusion

Krishna doesn't succeed playing the role of a traditional masculinist to the end of the story. So finally his masculinity is badly defeated. Though at first an adamant masculinist, he seems to realize that males are not superior to females. Tyson says

..... women are not born feminine, and men are not born masculine. Rather, these gender categories are constructed by society, which is why this view of gender is an example of what has come to be called social constructionism. (2006:86)

The story has shown at the end that men are also vulnerable to defeat, that they also show emotion, and that they also cry when they are hurt. The belief that men do not cry and are bold is only a socially constructed myth which is deconstructed in this story.

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Subverting Orthodoxy in *Far From the Madding Crowd*



Naranath Sharma Parajuli

0. Outline

Reflecting on the first publication of *Far from the Madding Crowd*, which came out in serial form in December 1873, the readers responded with surprise to see the position of female characters subverting the orthodoxy of Masculinism of feminism.

One can observe the evidence of proto-feminism in Hardy's portrayal of female characters. His images of women are the reflection of the few Victorian novelists who wrote in what may be called a female tradition and displayed an understanding of men and women.

This article tries to show the same. For that it has been divided into the following parts:

1. Female character in Hardy's novel
2. Feminist perspective in literature
3. Synopsis of the novel
4. Bathsheba as an agent of Subverting Orthodoxy of females, and
5. Conclusion.

1. Female Characters in Hardy's Novel

Thomas Hardy (June 21, 1840 - January 11, 1928) was born in Dorset near Dorchester. He is one of the great Victorian novelists and poets. He started his literary career at the age of sixteen. His some important novels in which the females play a significant role are: *A Pair of Blue Eyes* (1872), *Far from the Madding Crowd* (1873), *The Return of the Native* (1878) and *the Tess of d'Urverville* (1880).

The women were mirrored as the modern self-dependent ones in Hardy's novels, which had been the hidden concept of Victorian females. In most of Hardy's novels, the women work outside the house in both conventional and unconventional occupations, from teaching to negotiating the price of corns from working as milkmaids to organizing public reading etc. In other words,

they struggle to shape their own lives with a vigor and energy. In Victorian England, women were kept in ignorance of their own bodies to experience puberty and sexual intercourse as mystery, but in Hardy's world, the sphere is broadened and kept within the range of possibility.

The Victorian concept of the division of women into Madonna and whore may seem to the modern mind to be primarily symbolical, but it carried sufficient influence within the society to generate its likeness in forms: notably the concept of women fit for sex and either for wife. Hardy, then in presenting Victorian females, who didn't conform to the stereotypes, not only offended against the standard of social behavior, but also threatened the very structure and foundation of the society.

In the sense of modern women, women are also human being, and it is only when both stand their hands joined together, can lay the foundation of natural law and custom. Though Hardy wrote the novels in Victorian world, he visualized the nature of women from his broad mind to meet the declaration right of modern feminism. It is very much important to study the female character and the behavioral association of males with her in Hardy's novel in order to know the struggle of women to come out of the narrow world to prove herself a dauntless woman.

2. Feminist Perspective in Literature

Literally, feminism means Womanism. It is a massive complaint against patriarchy. The feminists today have finally recognized that the world they have described is not the whole world. Its central concern is with the social distinction between men and women. It is also a political theory and practice to free all the social bondages of patriarchy. It is a commitment to eradicate the ideology of domination.

Feminism began when women themselves became conscious of their own selves. Thus Belington in his Geigh defined it as.

A movement seeking the recognition of the world upon a basis of sex equality in all human relations: a movement which would reject every differentiation between individuals upon the ground of sex would abolish all sex privileges and burden (50)

In the same way, Ruth presents his view that Right through centuries and ages, Patriarchy has determined almost entirely the nature and quality of our society, its value and priorities the place and image of woman within it and relation between sexes. Masculinism in a political concept is patriarchy; it is the valuing of men above women. Men are always overpowered with the sense of, I am man; she is woman, I am strong, she is weak, I am tough, she is tender. (54)

Although women represents love, tenderness, soft, passion, beauty and pleasure. She is weak, emotional, dependent, incompetent, timid and undependable and all like adverse. Hence, women's status in patriarchal circle is precarious and unstable. And so the subordination of woman is a necessity in patriarchy. Economically, politically, biologically and psychologically, feminism is the foundation on which the entire patriarchal structure is re-evaluated. In short, it is a movement of declaration that women are also human being and they are equal to men.

3. Synopsis of the Novel

Bathsheba, a beautiful lady moved into the neighborhood. Gabriel Oak fell immediately in love with her and asked for the girl's hand in marriage, but he was refused. Although he was refused, he felt that it was her aunt, not Bathsheba, who had denied him.

Gabriel Oak was ruined, when his sheep dog excitedly chased his flock of sheep over a cliff, killing them all. Gabriel gave up his farm and set out to search job. On this way across the country, he happened to pass a burning barn. He courageously helped other people to extinguish the fire. The owner of the Weatherbury called him and gave a job there for the fine work he had done. Gabriel was crumbled, when he saw Bathsheba, the owner of the farm. He was struck by the change in their position in a short while. Fanny Robin, one of Bathsheba's maids had disappeared from the farm. Gabriel knew that she had gone to meet sergeant Troy whom they had planned to marry at church. Unfortunately, Fanny went at wrong church and they could not get married.

William Boldwood, a conservative serious man, who was the neighbor of Bathsheba, fell in love with her. He requested his proposal, but he was rejected too.

About that time, Sergeant Troy arrived at the village. Bathsheba was attracted to him at once. Gabriel knew enough of Troy's character to know that he was not the man for Bathsheba and he told her so. Not knowing the story of Fanny Robins, Bathsheba furiously married with Troy.

When Fanny died onto Casterbridge, Bathsheba, not knowing that Troy had been the girl's lover, sent a cart to bring the body to the farm for burial. When Troy learned of Fanny's and his child's death, he told Bathsheba that he meant nothing to her and he had married her only for her looks and money.

They had a beautiful tombstone put up over Fanny's grave which he covered with roses and lilies. He stayed there whole night. During the night a heavy rain rained and the storm splashed on the grave and ruined all his work. The news came that Troy was drowned in the ocean.

Farmer Boldwood convinced Bathsheba and made her promise to marry him if Troy didn't reappear within seven years. One night at a party Boldwood gave for her, Bathsheba yielded to his protestation of love and said that after the time had passed she would marry him. As she was leaving the party, Troy entered in the hall in the character of a strolling player, Bathsheba fell onto the floor in a faint, when she saw him. Boldwood furiously took a gun from the wall and shot Troy on the chest. Troy died immediately.

Boldwood was tried for the murder, but he was committed to an institution. Now of three lovers, Gabriel was the only one left.

Before Gabriel left the farm, Bathsheba went to his cottage and there told him by gesture more than words that he was the only person left to her now and that she needed both his help and love. Gabriel and Bathsheba got married and settled peacefully in weathering farm

4. Bathsheba as an Agent of Subverting Orthodoxy of Females

Bathsheba is the main female character of *Far from the Madding Crowd*. Though, Victorian females are used for sexual enjoyment and house keeping, their hidden desires are represented by Bathsheba in Hardy's novel.

Her beauty and charm represent the quality of Victorian women, but her relation with three different males is the revolt against the social code representing the unfulfilled desires of Victorian females.

She is thoroughly independent in spirit and insists on having her own way, an admirable quality and unfortunately lapses into pride and vanity at the beginning of the story. But it must be remembered that she is still a young girl at this point and maturity and experience have lessened her faults and have created an admirable woman of character and dignity.

Her refusal to marry with Gabriel Oak is paradox in the context of Victorian females. Gabriel Oak, in opening passage, the man of misty views, stands in the scale of public opinion as a person (1). In Victorian period, the females were rejected by males, but in

Hardy's novel, like Gabriel Oak, a skilled and an honest farmer are miscalculated by Bathsheba.

At first she is inclined to be impetuous. She has acted without thought and so becomes the perfect prey to Troy who dazzles her with words and glittering swordplay. Her involvement with Sergeant Troy becomes the turning point in her maturation.

Bathsheba Everdence becomes self dependent after she has inherited the properties of her uncle. Though, the trick of Troy entangles her in the chain of marital relation, her view for looking Gabriel is still positive and he is somewhere in her heart. Despite her distress at Troy's bond with Fanny, she does her best to treat Fanny's corpse with consideration and kindness. It is her turning point to be genuine human being and learns to respect important thing, work and friends. After the disappearing of Troy, William Boldwood is seen as a respected gentleman. He tries Bathsheba to trap in his love, but she makes him wait for seven years using her mild and kind request. Bathsheba, a woman of three men, cleverly judges a good husband who can guide and love her.

She is not the woman for the representation of Victorian females, but she is Hardy's character, who tries to expose the hidden emotional desire of middle class Victorian females. In Victorian age, the women were not allowed to work in the field, outside of the house, office etc, but in Hardy's world generally, the women work in the field, office and in the kitchen too. In *Far from the Madding Crowd*, Bathsheba possesses the power of landowner. She handles the large area of land and other properties carefully. Hardy tries to show the ability of female in every work and destination.

5. Conclusion

In the Victorian Age, the women were thought to be delicate, weak, tender, imperfect, and soft human being. They are accepted as the representation of love, tenderness, compassion, beauty and pleasure. In Hardy's novel, the woman is the image of self-dependent courageous, strong and clearness, with an authority in the strong heart. Moral seriousness, self dependent and sexiness come together in Hardy's more noteworthy heroine like Bathsheba. The fusion of these qualities, in the single female form bring forth, in Hardy's novel a set of fit and healthy, brave and dauntless, remarkably strong woman.

The mixed qualities of Hardy's Bathsheba must have confused many readers and may have misrepresented his Bathsheba as a symbol of Victorian females. But it is true that she is paradoxically represented as a contemporary female as well.

Hardy has resurrected his original conception of women. The work has also stressed the better struggle to define women in a world that would deny them the right to shape their own lives, control their own bodies, explore their own feeling and express their own desire. Hardy, a far-sighted novelist proves himself as the supporter of feminism.

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Need of Grammar Teaching in Language Class

Keshav Prasad Bhattarai

0. Abstract

"Not many ... teachers relish the thought of teaching grammar due to complexity and irregularities in the syntax of English language" (Sysoyev, 1999:19). Teachers have been debating on various issues related to teaching grammar such as, how to teach grammar? What method can be the best for teaching grammar? Why to teach grammar, and either or not to teach grammar? The latter one is one of the most highlighted issues in the debate and it is one of the leading issues among all. So, in this research paper, it is tried to seek the answer from various perspectives whether to teach grammar or not in language classroom.

This article contains mainly three sections. Section one, deals with "Attitude towards grammar", section two contains conclusion and the last section includes the recommendation of the main issue.

1. Attitudes towards Grammar

There are mainly three views on grammar teaching in language class. Some say that there is no need of teaching grammar in language class and other say, it is essential. There is controversy on the issue. In fact, "No other issue has so pre-occupied theorists and practitioners as the grammar debate and the history of language teaching is essentially the history of the claims and counter-claims for or against the teaching of grammar" (Thornbury 1999:19). Traditional grammarians were in favor of grammar teaching. According to them language teaching is just the grammar teaching of that language. However, many of the modern grammarians are against of grammar teaching in language class. They say that it can be picked up subconsciously and automatically. But there can be also a third view on the grammar teaching. According to this view, they accept teaching grammar in language class but they doubt in the process or method of grammar teaching i.e. either explicit or implicit or either deductive or inductive.

"Joseph Webbe, a School master and a text book writer is probably one of the earliest educators in 1622 to

question the value of grammar instruction in language class" (Thornbury 1999:14). But Joseph is not an only person raising question on the value of grammar instruction. He seems to be true when we observe the nature of first language acquisition. The Children acquires their first language and the system of the language i.e. grammar without teaching it. Similarly we can take a layman example that people who never learnt language at school or at any other institutions formally, can speak their mother tongues fluently and accurately and not only they speak the language but also can check or correct our language if we deliberately twist our tongue or speak incorrectly. These all events and circumstance show that there is no need of grammar teaching to learn/ acquire language. It means language can be learned without teaching grammar.

On the other hand, "Grammar is the system of that language" (Neupane, 2061:56). And he says that the native speakers also acquire the system of that language. Only the way or process how they acquire it, is different. But second language learner must learn the system explicitly. Similarly "A grammar describes the speaker's knowledge of the language" (Richards et al. 1999). It means the knowledge of the total system of language is grammar. If so the native speakers acquire the total system of language i.e. grammar but only the process of acquiring it is different. The speaker's internalized system of language is Competence (Chomsky, 1965) and according to him, competence is the knowledge of total system of language i.e. grammar. If so, the learner even in the language acquisition learn or acquire grammar but the way they learn is different. From this we understand that without learning /acquiring grammar, no one can acquire the language. It means anyone who acquires language, also automatically acquires grammar of that language. It says that the knowledge of grammar of that language is essential while learning any language. Besides "Many language students who ... try to pick up a second language in a non-classroom setting, such as , through self-study or through

immersion in the target language culture have been found enrolled in the language class expecting more efficient and systematic grammar focused class"(Thornbury 1999:17). So Learner's expectation is also to learn the system of language first.

1.1 Case against Grammar

1.1.1. Knowledge How Argument

This argument raises a question whether the language is a body of knowledge or a skill. If we suppose, language as a body of knowledge, then we learn its theoretical knowledge, rules, grammar and learn language but if we suppose language as a skill, we learn it by doing it, not by studying it. We practice it and learn. In fact language is a skill to acquire or to learn and it can be learnt by practicing it in a real life situation. So, no need of teaching grammar.

1.1.2. Communication Argument Approach

There are two approaches in achieving communicative ability. They differ from when you start communication. The first is shallow end approach which says that you shallow the rules or you learn the rules/knowledge of language and start speaking, but another is deep-end approach which says that you communicate to learn the language. You do it to learn it. The latter one seems to be scientific because it is experimental based and it neglects language rules or grammar of the language to have rote learning. Language cannot be achieved by rote learning.

1.1.3. Acquisition Argument

This argument is based on Krashen's distinction between acquisition and learning. It means to learn language, it is not necessary to learn grammar because, in first language acquisition, the children are not taught grammar. This argument is supported by Chomsky's LAD argument too. Because Chomsky says that LAD has itself the framework of language rules, patterns and it is not necessary to teach but what is exposed to him is printed on his mind.

1.1.4. Natural Order Argument

This argument is also based on Krashen's natural order hypotheses and is supported by Chomsky's universal grammar. It is said that children acquire their 1st language in a natural order and it is predictable. Though there may be some individual difference, the order of the language pattern will be almost the same and it is automatically acquired but not necessarily to teach.

1.1.5. Lexical Chunk Argument

It is a new concept about item – learning in language chunks are often larger than words but often smaller than sentence, we can understand it as an incomplete phrase or sentence, often not properly systematized. The Learners may develop or form such chunks for their convenience and it is later on systematized when they built up their capacities. Individual item learning is not possible but now item teaching especially the chunk teaching is being familiar but it is not grammar teaching.

1.1.6. Learners Expectation Argument

Nowadays learners prefer communicative activities rather tedious grammar drills in language class. They attend the language class to communicate it, but not to learn its rules. They want to learn it by communicating it, only what they expect is systematic ordering of their communicative activities. So learner's expectation is also learning language, not learning grammar.

1.2 Case for Grammar

1.2.1 Sentence Machine Argument

In the first stages of language learning, learners learn individual items such as words or phrases. But learning such items individually is not possible to learn language. We need to learn the system how those individual item come / appear into system. Grammar thus makes description of the regularities in a language and knowledge and these regularities provide the learners with the means to generate a potentially enormous number of original sentences. It is only possible by the learner's command and his /her creativity. So, grammar is a kind of sentence making machine. It offers the learners the means for potentially limitless linguistic creativity.

1.2.1. Fine Tuning Argument

Second language learners sometimes try to correct their language by the way how their language tunes in speech or writing. If the sequence of language tunes fine, it is supposed to be the correct language and if it does tune fine, it is not the way of making judgment of language the correctness if language is measured by the knowledge of language system, or command over language pattern, or structure. It is the knowledge of language grammar. So it is necessary to teach and learn.

1.2.3. Fossilization Argument

Learners of any language can achieve an amazing

level of proficiency without any formal study. But if they don't make regular practice and unless they set it as an explicit habit, their linguistic competence fossilizes. Research suggests that learners who receive no instruction seem to be at risk of fossilizing sooner than those who do receive instruction. And it is not necessary to take a formal lesson but the grammar study can be self directed.

1.2.4. Advanced Organizer Argument

Grammar instruction / teaching can function as an advance organizer for language learning. Richard Schmidt, a researcher kept a diary of his experience that he learnt Portuguese enrolling himself in formal language classes where grammar was much focused. He didn't continue it and started traveling in Brazil where he improved his Portuguese better by natural interaction with the people but while speaking, he felt noticing of previous language rules & grammar of Portuguese language that he learnt is formal language classes. While speaking, he noticed it, nothing worked as an advance organizer which helped to shape his language habit.

1.2.5. Discrete Item Argument

Any language is seemed to be a gigantic shapeless volume. it is very difficult to confine this shapeless volume in certain rules but grammar consists of an apparently finite set of rules. It helps to reduce the vast mass of language and makes it easier to Learn. That vast shapeless mass is made digestible by the finite set of rules of language. So, discrete item is any unit of the grammar system that is sufficiently, narrowly defined from the focus of a lesson.

1.2.6. Rule of Law Argument

It is based on the principle of the discrete –item argument. The discrete item argument says that grammar is a discrete learnable rule that forms the language together. Teaching language is very vast. So the learners want a well managed or systematic way of learning language, which automatically helps them, learning language. In this context, grammar offers the structured system that can be taught or learnt systematically and equally helpful for teachers and learners.

1.2.7. Learners Expectation Argument

Many of the frustrated learners trying to pick up the second language for years search for some magical system or rules that help them learning language entirely and automatically. Many of the learners expect grammar as a

backbone or the most prominent supportive aspect of language learning and want grammar based language class.

2. Conclusion

From the arguments mentioned above in the previous sections, we are still more perplexed and it rose questions "What, then is the status of grammar now? What is common practice with regard to teaching of grammar, and what directions for future practice are suggested by recent and current research" (Thornbury 1999:23). Before searching for the fact of recent researches to answer aforementioned questions, here, it is important to establish the fact that what common people or even the practitioners understand the meaning of grammar teaching? How do the existing methods and approaches from early period up to now, lead language teaching and what pedagogical suggestions for future practice can be summed up? First of all,

"Grammar teaching can mean different things to different people. It may mean simply teaching to a grammar syllabus but other wise not making any reference to grammar in the classroom at all (as was the case with audiolingualism). On the other hand, it may mean teaching to a communicative syllabus (e.g. of functions or of task) but dealing with grammar questions that arise in the course of doing communicative activities" (Thornbury 1999: 23).

It means we understand that either we follow grammar syllabus or communicative syllabus; both of them include grammar teaching. Supporting this view, Thornbury further writes about the role of existing methods and approaches to language teaching.

"There is a widespread belief that, with the introduction of communicative language teaching, attention to grammar was eclipsed by an emphasis on experimental learning and purely communicative goals. This is only partly true; syllabuses did appear in the 1970s that appeared to marginalize grammar in favour of functions. But, as was pointed out in the previous section, a closer look at these syllabuses shows that they often had a strong grammar basis. And a glance at so called communicative course book confirms that

grammar explanations are much more conspicuous now than they were, say in the heyday of either the direct method or audiolingualism". (1999: 23)

From this, we now notice that language teaching primary and automatically include grammar teaching even if we follow communicative syllabus, not grammar syllabus. Similarly, grammar practice was still more conspicuous even in the heydays of natural approach and communicative approach. Besides we find that we should add still more two recent insights to the argument in favour of grammar teaching. These are notion of focus on form and of grammar consciousness raising together. They comprise the paying attention to form argument" On balance, the evidence suggests that there is a good case for a role of grammar-focused teaching" (Thornbury 1999 : 28).

3. Recommendation

Now, two more insights have been added to the arguments in favour of grammar teaching, from second language acquisition research. These are notions of focus on form and of grammar consciousness-raising. Together, they comprise 'the paying attention to form argument. We

may feel that 'focus on form' means simply teaching language structures or grammatical structures. But it is not so. It simply refers to correcting mistakes. It is completely a task – based approach. It is argued that simply by correcting mistakes positively in practice activities, they are supposed to make aware of language system i.e. language. Rules, not by teaching it. Consciousness-raising simply is a way of noticing of language forms or being aware of or paying attention to language in course of language learning. It is argued that there is much attention in acquisition. Here, attention is noticing of language form by the children. But Richard Schmidt, a researcher and a textbook writer writes that "... noticing means pointing out features of the grammatical system. It trains mental process" (Thornbury 1999:16). Whatever it is, these insights play a vital role in language acquisition and learning. These insights follow completely task based activities and practical approach of language teaching. Yet, they equally sharpen the learners mind. So the language practitioners are suggested to follow the new insights of language teaching. They are focus on form and consciousness-raising technique. Together they form, 'paying attention to form argument.'

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Approaching General English in B.Ed. First Year



Kedar Man Shrestha

0. Outline

A new general course of English language for the first year students of three-year Bachelor in Education has recently been introduced in Tribhuvan University. It has been applied since the academic session 2065/66 (2008/09). Grammar, vocabulary, reading and writing are the components of the course. The course is going on for the first year, but no examination on its basis has been conducted yet. Teachers as well as students have problems while teaching and learning this course.

The course is based on the belief that the students of the Faculty of Education require wider exposure to a variety of reading materials and genres. This course is an outcome of the university decision that is taken in favour of total curriculum in order to make it in consonance with new socio-political changes in Nepal. This article has been divided into the following sections:

1. General objectives of the course
2. Text-book-wise specific objectives
3. Weightage and nature of questions
4. Methods of teaching
5. Model lesson plan and some tips for teaching
6. Challenges of the course
7. Ways to overcome challenges, and
8. Conclusion

1. General Objectives

According to the course of study, the general objectives of this course are:

- * To enhance the students' understanding of the grammatical systems and their uses.
- * To expand the students' repertoire of general and academic vocabulary,

- * To familiarize students with the techniques of enriching vocabulary,
- * To develop in students an ability to comprehend and interpret different kinds of written texts by exposing them to a wide variety of authentic contemporary reading materials, and
- * To develop in students different kinds of writing skills needed for effective communication on matters of general and academic interests.

2. Text-book-wise Specific Objectives

In order to achieve general objectives set for the course, three text books are prescribed with some specific objectives.

2.1 *Exploring Grammar in Context*

This textbook incorporates the essential aspects of the English usage in context. It focuses on core areas of grammar, such as tenses, modals, and so on. It is based on communicative approach. It also draws attention to 'grammar as choice'. It emphasizes a context based or discourse grammar of English. *Exploring Grammar in Context* has 5 broad parts. They are: i) tenses in context, ii) modals in context, iii) choosing structure in context, iv) around the noun in context, and v) exploring spoken grammar in context. The specific objectives of *Exploring Grammar in Context* are to:

- * Construct English sentences using appropriate tenses,
- * Supply modal verbs in proper situations,
- * Use contextually appropriate structures, and
- * Speak and write grammatically correct and appropriate sentences.

2.2 Academic Vocabulary in Use

This book presents and practices the kind of vocabulary that is used in academic speech and writing. It facilitates students with vocabularies which help them involve in different academic activities such as announcing in a programme, debating and so on. Vocabulary covers words from different academic fields. The book has 50 two-page units, and they are organized into 6 sections. It is re-commended to start with the first section. Thereafter, other sections can be worked on any order that suits the teachers. The sectionwise focus is as follows:

- Section-I: Looks at basic aspects of academic vocabulary (9 units)
- Section-II: Devotes to how words combine with one another (7 units)
- Section-III: Focuses on aspects of life at academic institutions (6 units)
- Section-IV: Discusses ways of talking about things like numbers, time, cause and effect (8 units)
- Section-V: Explores aspects of opinions and ideas (7 units), and
- Section-VI: Sheds light on organising a text, comparing and contrasting and describing changes (13 units)

The specific objectives of this text-book are to:

- * Be familiar with the academic vocabulary and use them in a given discourse.
- * Learn appropriate strategies to enrich their academic vocabulary.

2.3 New Generation English

The book incorporates major features of English literature and several aspects of various disciplines into strong textual scaffolding, showing a smooth transition from one genre to another and from one discipline to another. It has 52 authentic reading texts, and a large number of them are descriptive, narrative and exploratory ones. This time some seven poems have not only been included, but also been prescribed. This genre was neglected previously though there were poems in the book. The book aims to give flavour of

varieties of English like Nenglish, Hinglish, Menglish, Anglish, etc. In the text ‘The Martyr’ the author has used several Nepali words, such as ‘*ghushyaha*’, ‘*kanchhi*’, ‘*andolan*’, ‘*darbars*’, *ke garne*, etc. Each lesson of the book has following structures:

Glossary, vocabulary, reading and writing
Specific objectives are as follows:

Reading

- * Read texts for general idea.
- * Find specific information in the text.
- * Comprehend the text for detailed understanding
- * Read and make notes of the important points.
- * Draw inferences from varieties of reading texts.
- * Give opinions and express attitudes.

Writing

- * Rewrite given texts in different forms.
- * Compare short and long texts in the given topics.
- * Write texts maintaining coherence and cohesion.
- * Interpret different types of texts.
- * Write letters, resumes, summaries and short reports.
- * Write varieties of essays.

3. Weightage and Nature of Questions

The course is for one academic year and its weightage is 100 marks. The distribution of marks in percentage with tentative classes for each text book is as follows:

Books	Distribut-ion of marks	Tentative classes ¹
1. Exploring Grammar in Context	15%	25
2. Academic Vocabulary in Use	15%	25
3. New Generation English	70%	80

Multiple choice item questions equivalent to 20 marks will be asked from this year. It is the first attempt made so far as General English is concerned. Type of questions and number of text items to be asked for evaluation are as follows:

Nature of questions	Total questions to be asked	No. of questions to be answered	Weight-age
1. Multiple choice item	20	20	20 marks
2. Short answer questions	8 with 3 'or' questions	8×7	56 marks
3. Long answer questions	2 with 1 or question	2×12	24 marks

4. Methods of Teaching

In order to achieve the objectives outlined above, it is important that students actively participate in the lessons, and that student-centre teaching methods are used. Students taught using student-centred methods will be better prepared for the examination than students taught using the lecture method.

The editors of *New Generation English* believe that the classroom teacher best understands the situation and psychology and makes the best use of the teaching & learning materials. The following methods/techniques can be used: Inductive, Role-play, Demonstration, Lecture, Discussion, Project work, Explanation, Group or Pair work, Audio/visual, Discovery, etc.

5. Model Lesson Plan and Some Tips for Teaching

Letter from Foreign Grave

This is a poem composed by D.B. Gurung, a Nepali poet.

Specific objectives

At the end of the lesson, the students will be able to:

- * use the words and phrases in their own sentences,
- * make a list of typical Nepali vocabulary,
- * answer the questions based on the text, and
- * do the textual exercises.

Teaching learning activities

- Step – 1 Teacher reads the poem aloud, and have a student read it.
- Step – 2 She writes the difficult words on the board, and asks the students guess/ work out the meanings in context.
- Step – 3 She asks some hook questions like:
Do you think this is a letter? Who are the addresser and addressee? Where are they now? What do you think is a war? What do you think of glory?
- Step – 4 She asks the students to pick up some words taken from Nepali.
- Step – 5 She divides the class into some groups and assigns each group a task like finding out what the poem is about? Paraphrase 1st stanza, 2nd stanza, and so on.
- Step – 6 She facilitates students to the textual exercises.

6. Challenges of This Course

As the text books prescribed are of diverse nature, teachers and students may face some difficulties. The challenges are listed out as follows:

- * In *EGC*, grammatical items such as tend, seem, look, think, etc are treated as modals. It is a new concept and they are not familiar with it.
- * *EGC* focuses more on 'grammar as choice', i.e. informal variety; it is difficult for non-native speakers.
- * The major challenge lies with creating context with new structures.
- * Achieving objectives itself is a challenge.
- * The course is vast and lengthy (three bulky books); whereas time is limited to complete the course.
- * Poor background of students.
- * Heterogeneous students.
- * Difficulty in making the students familiar with the context.
- * Culture-based lessons are difficult to teach.

7. Some Ways to Overcome Challenges

The following hints can help overcome the above mentioned challenges.

- * Go through sections like 'Introduction', 'To the student' 'To the teacher'
- * Consulting reference books
- * Discussion with colleagues
- * Participating seminars and workshops
- * Encouraging students to do the exercises, and
- * Providing the students with opportunities to participate in critical thinking and inferential questions.

Some useful steps in approaching a poem can be to ask students the following questions:

- * Who is the speaker in the poem?
- * Whom is the speaker addressing in the poem?
- * Where does the poem take place?
- * What is the subject of the poem?

These above-mentioned questions help figure out the plain sense of a poem i.e. facts of a poem.

Now we start to explore the poet's experience as well as our reaction to the poem. To do so, we need to ask two more questions.

- * How does the poem get its idea across? (form)

- * Why does the poem exist?

The final question states what the poet is trying to convey (meaning):

- * Intellectual concept
- * Sarcastic observation
- * Romantic feeling
- * Lyrical outpouring
- * Frightening narrative
- * Beautiful picture

8. Conclusion

This course intends to teach language and all major language skills in the contexts. There are many methods of teaching this course but they may differ on the basis of the contexts. Stereotyped methods may not be so fruitful in acquiring knowledge and skills concerning the language. Teachers are expected to be dynamic in using the methods/ techniques of teaching this course.

This course has several challenges, but they have remedies, too. The only remedy of the problems is the continuous efforts of the teachers to enhance the teaching learning situations.

Lastly, it intends to bring all concerning teachers to the discussion for the improvement of our teaching learning activities.

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Literature in the School/College Language Courses in the Nepalese Context

Manu Manjil

0. Outline

This article tries to highlight the need and some ways of teaching and handling literature in school and college courses in Nepalese context. It has the following four parts:

- 1 Present situation
- 2 Perspectives
- 3 The four perspectives and language teaching, and
- 4 Conclusion

1. Present Situation

There is at present a high degree of uncertainty about the role of literature in a language course designed for schools and for fresh college goers. Changes in educational and social conditions have shaken the once unquestioned status of literary study amongst our educational goals. Experts have started advocating for a new pattern of language teaching which aims primarily to impart practical communicative skills. Recent discussions about language courses in schools have placed less emphasis on literature in favour of language. Language teaching principles have been seen revised to include greater consideration of pupils' actual ability, experiences and interest.

However, there is still very little clarity about what role these revised courses should perform. It is not uncommon to find a situation where the teacher translates passages and dictates notes. The approach is still largely exam-oriented. It ignores the deeper insights or skills that pupils might gain from reading literature. On the other hand, it is obviously not possible to think in terms of one single role which literature should perform. A group of pupils aiming at a functional command of a language may read a modern novel

because of its linguistic content. Academics and specialists may discuss the basic human issues portrayed in a classical play. These are two different activities in two different situations. Each is equally justifiable in its own context. Different pupils' aims require literature to serve different functions. Different literary texts perform different roles in this regard.

The purpose of this brief write-up is to help distinguish the crucial components of these. It will relate different aspects of literature to possible aims and methods of study. It aims to provide a conceptual framework for the examination and discussion of course. While it speaks mostly in terms of literary works used at advanced stages of learning, much of it will deal with texts used at earlier levels.

02. Perspectives

At the simplest level, literature is not qualitatively different from any other linguistic performance. It is an example of the productive use of a limited number of linguistic structures in order to achieve communication. The core of the linguistic system is the same – whether it is used for spoken gossip or for written literature. It is only when we consider the second level—or say stylistic variety—that the differences appear. Apart from 'literary styles' which differ more or less acutely from the styles of everyday usage, literature can draw on all available styles – from the most elevated to the most informal in order to gain its effects or give its representation of life.

Moving from language to content, at the third level, literature is the expression of superficial subject matter. It relates events or describes scenes as in the story of a novel or the plot of a drama. When the reader begins to seek more than a cursory understanding of events and characters, the fourth level is entered. At this level literature is the symbolization of the author's vision of these events and

his/her world-view. And here the reader is faced with the underlying theme or meaning of the work.

These, then, may be considered as four levels within a literary work. It is appropriate, in the present context, to state them in linguistic terms: a) language as a system of structures b) language in a specific stylistic variety c) language as the expression of superficial subject matter and d) language as the symbolization of the author's vision.

The next section will look at these four perspectives in turn and consider what their place might be in a school level language course.

3. The Four Perspectives and Language Teaching

a) The first perspective requires little discussion here. According to it, **literature provides instances of language structures in use.** Those instances can form the basis for instruction and practice in the language skills, esp. reading comprehension accompanied by a varying amount of grammatical analysis and explanation. In addition, exercises and drills may be devised in order to transfer linguistic structures to the learner's active repertoire.

b) The second perspective normally becomes relevant at a later stage than the first when students become capable of sensitivity to stylistic variation. **Literature now becomes a vehicle for the learning of differences between language varieties.** According to text and purpose, this may mean the introduction to the formal written register as such, or to a range of styles which the work exploits as it alternates between, say, a conversational style for dialogue, an informative style for narrative, and for poetic style for heightened effects. At a still more advanced level, the work of a regional writer may provide access to a local dialect, or classical works may be studied for the light they throw on an earlier state of linguistic development. The most delicate state of linguistic discrimination is reached when the idiosyncratic features of the author's style are explored. But this is possible only after the student has acquired knowledge of what constitutes the common core of the language and what belongs to the publicly available stylistic varieties of the language.

c) So far the discussion has centered on the linguistic content of the work viz. structures and styles in language.

Most of the functions mentioned so far could be fulfilled equally well or even better. The more specific contribution of literature begins at **the level of subject matter** like the episodes, situations and characters created by literary work.

A major problem of language teaching in the classroom is the creation of an authentic situation for language. A language classroom, esp. one outside the community of native speakers, is isolated from the context of events and situations which produce natural language. In the case of literature, language creates its own context. The actual situation of the reader becomes immaterial as s/he takes on the role of the onlooker—looking on at the events created by language. These events create, in their turn, a context of situation for the language of the book and enable it to transcend the artificial classroom situation. Literature is like make-believe and gossip here. These are ways in which we look on at events which are not physically present; we compensate the loss (of real situation) in three different ways: a) by talking or gossiping, b) by using role-play and c) by using reading material or literature to represent them.

The world created in the work of literature is the foreign world, and literature is thus a way of assimilating knowledge of the foreign world, and also of the view of reality which its native speakers take for granted when communicating with each other. In this respect, **literature is one amongst several means of access to the foreign culture** in the widest sense. It is also a continuation in intent of earlier background studies.

d) The fourth perspective cannot be enjoyed until after the work has been mastered at the three previous levels. Appreciation now **goes beyond language or plot, in order to penetrate to the author's vision or underlying theme which often transcends any specific place or time.** At this level, it becomes unimportant whether, for example, jealousy is portrayed in a Shakespearean drama in English or a 20th century novel in French. This, however, becomes important again as soon as we consider the work as an integral whole and examine how the first three levels are structured to serve the fourth.

If discussion at this level is conducted in the mother tongue, the pupil's level of ideas can be more fully stretched.

But it is often argued that the native literature would provide a more suitable base for such discussion. The time of students would be better spent in activities of more direct benefit to the pupils' foreign linguistic competence. An alternative strategy, for that, is to conduct discussion and require essays in the foreign language. In this transition from receptive to productive skills, the third level of literature might provide the basis for the pupils' use of language for recording or reporting, while this fourth level might provide a basis for generalizing or theorizing.

e) There is one more perspective for us to take into consideration. We can call it the fifth perspective. This largely discusses methods of creative compositions and figurative use of language. This is particularly for creative media writing or philosophical discussion. **Here we step outside the work and place it in its context.** But for school or early college level students in Nepal, this is of no importance until the pupils have acquired advanced learning of the language in question i.e. English, here.

4. Conclusion

The relative importance accorded to these different perspectives can be decided only in the light of a specific

situation. For pupils just emerging from the intermediate stage, language and stylistic factors may be decisive. Subject matter for them may be secondary but still important. The fourth or fifth perspectives perhaps play no part at all. At a later stage, the major criterion may become subject matter to induce students to read extensively. Linguistic and stylistic suitability must also be examined here. Many learners with functional aims may never approach texts for other than reasons of language and subject matter. For them the fourth and the fifth perspectives will not become relevant. For other learners, richness and suitability of underlying theme will later become a crucial factor.

To conclude, the study of literature allows a variety of emphases and perspectives. Only if we become clear about what literature has to offer, and what specific pupils require, we can begin to discuss its role and select appropriate methods and texts—from outside the course if necessary. Above all, any prospective text must be scrutinized according to all criteria relevant to the pupils' learning stage and requirements. It must not be adopted for study unless it passes through this scrutiny without hindrance.

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Achieving Washback



Kamal Raj Dahal

1. Introduction

A language teacher needs to be as much familiar with testing as he is with teaching and learning. Therefore, a relatively new concept 'washback effect' in testing literature is introduced in this article as one of the criteria of a good test. Washback can strengthen the relation between teaching and testing. If the testing has positive washback, then we can avoid the mistrust on testing and we can achieve the desired curricular goals.

The term washback (or backwash) refers to the effect of testing or examination on teaching. In other words, it is the educational effect of examination or testing. The effect of testing on education (or teaching and learning) can be harmful or beneficial. Hence, washback can be harmful or beneficial. According to Hughes:

If a test is regarded as important, then preparation for it can come to dominate all teaching and learning activities. And if and test content and testing techniques are at variance with the objectives of the course, then there is likely to be harmful backwash (1995:1).

On the other hand, if there is improvement on students' efficiency as intended by the course because of testing, then it is beneficial washback. Harmful and beneficial washback are also called negative and positive washback, respectively. This article provides some ways of achieving positive washback with its concept.

This article has mainly five sections. The first itself is the introduction. The second section shows the relation between language teaching and testing and specifies the testing. The third one provides the changing meaning of washback and fourth deals with

ways of achieving positive washback. Finally, the fifth section contains conclusion.

2. Language Teaching and Testing

Teaching and testing have been taken as two separate processes. Heaton says, "A large number of examinations in the past have encouraged a tendency to separate testing from teaching" (1975:5). Similarly, to Harrison, "A common view of testing is that it is quite separate from teaching and learning, both theoretically and in practice" (1991:1). The present view is that both teaching and testing are interrelated since they depend on each other for their effectiveness. Moreover, improvement in language teaching can lead improvement in language testing and vice versa. Heaton supports this view and says, "Both testing and teaching are so closely interrelated that is virtually impossible to work in either field without being constantly concerned with the other. Tests may be constructed primarily as devices to reinforce as a means of assessing the students' performance in the language" (1975:5). To Harrison, "A test is seen as a natural extension of classroom work, providing teacher and student with useful information that can serve each as a basis for improvement...It is accepted that it is an integral part of teaching" (1991:1). Therefore, it can be said that they are closely interrelated and can be concluded, as Khaniya mentions, teaching and testing are regarded as the integral part of education (2005:3). Therefore, a language teacher needs to have good knowledge of language testing for his / her effective teaching. Because of this close relation between testing and teaching, the washback effect is being more common in testing literature.

A test is defined as 'any procedure for measuring ability, knowledge or performance. And the use or administration of tests is testing '(Richards et al.1999:377). In general, a test as Brown (1994)

mentions is a method of measuring a person's ability or knowledge in a given area (P.252).. A language test samples language behavior and infers general ability in a language. It can measure a person's general competence in all skills of a language or the competence in a particular skill or aspect of it. Testing can be formal and informal according to the nature, purpose and use of it. Here, it is used as formal that is a tool of summative and external evaluation. It is most commonly used in this article as a tool of achievement test. It is administered annually or half yearly by authorities like examination boards of schools and universities. Therefore, testing is used in the sense of external examination for which teachers and students pay more attention in their teaching and learning.

The important qualities of a good language test are: *validity* (the degree to which a test measures what it is supposed to measure), *reliability* (consistency of measurement which can be dealt with at two levels: in the test itself and in the scoring of the test), *practicality* (cost efficiency, time constraints, ease of construction, administration, scoring and interpretation), and *positive washback effect*. The last one is defined and dealt in this article in the following chapters.

3. Washback Effect: A Changing Concept

The concept of washback has been changing. In the beginning, it was used associating with negative effect of testing on teaching and learning activities. According to Wiseman ' the term was used to describe the deleterious effect of examinations. He provides an example of negative washback that is paid coaching classes were not worth the time because the students were practising exam techniques rather than language learning activities. (Khaniya 2005:55) At that time there was a view good test should not have washback effect on teaching and learning activities. Therefore, the term washback was originated with its negative effect.

It has also been used as neutral term that is neither negative nor positive. It refers to the effect of testing on educational programmes. Wilkinson and Nisbet developed this concept. Khaniya quotes Nisbet:

Whatever is done for the preparation of an examination is its washback effect. Young children are being tested constantly in the process of teaching, and the test is real and

obvious; it is the test of their mastery of simple skills. Beyond a certain standard practical achievement is less obvious, and assessment begins to take an artificial form. This artificiality of assessment comes to be reflected in artificiality in the student's preparation for examination-the 'washback' effect of examinations (2005:56)

Similarly, Wall and Alderson define washback as the impact of a test on teaching (Khaniya 2005:55). This way, washback is also used and defined as neutral effect of testing on teaching that is neither positive nor negative or as artificiality.

The third view is that washback effect of a test is its potential negative and positive influence on teaching. Pearson supports this view by saying:

A test's washback effect will be negative if it fails to reflect the learning principles and/or course objectives to which it supposedly relates and it will be positive if the effects are beneficial and encourage the whole range of desired changes.(Khaniya 2005:56)

"Dictionary of Language Testing defines washback as the effect of testing on instruction that is said to be either positive or negative" (Khaniya 2005:54). Hughes also mentions this view that "backwash can harmful or beneficial"(1995:1). However, he emphasizes that the testing should have positive washback.

Next concept of washback is the positive effect of testing on teaching and learning. It means testing can work for education benefit and for effective educational change. Moreover, if the teacher's and students' preparation for the tests or examinations in the classroom contributes to achieve the course objectives, it is called the positive washback effect of testing.

Pilliner and Morrow, as quoted in Khaniya, accept the beneficial washback as a requirement of a good test (2005:56). Heaton also mentions one of the important criteria of a good language test is its positive washback (1975:170). Swain also recommended that washback effect as one of the four criteria for the construction of

communicative tests (Brown 1974:266). Hughes also emphasizes the beneficial washback is one of the most important criteria of a good language test. He has given different ways of achieving it. Khaniya views that washback is an inherent attribute of an examination and mentions 'whatever is done all along the washback effect of the examination.(2005:56) He adds " As good exams have positive washback effect on teaching and learning it would be wise to use exams in such a way that they contribute to enhance learning achievement" (2005:57). Hence, the positive washback effect is the latest concept of washback. "It is termed as *washback validity* by Morrow. He considers this is the most important criterion for a good test especially if it is to be used as an external examination" (Khaniya 2005:56). Therefore, the ways of achieving positive washback of the testing are dealt in the next chapter.

4. Ways of Achieving Positive Washback

As mentioned above, washback is one of the essential criteria of testing. It can help teaching and learning in different ways if it has positive effect. On the other hand, if it is negative or harmful, it may track the teaching and learning the other direction rather than the aim and objectives of the course. Many teachers have mistrust on testing and testers because of harmful washback effect of testing. In order to make the testing trustworthy by the teachers and students, it should have positive washback. Moreover, it is a necessary criterion of a good test. Therefore, testers, teachers, and course designers should consider the ways of getting positive washback of testing. Some of the ways are mentioned here.

4.1 Relation between Testing and Course Objectives

Testing, as an integral part of teaching is generally, implied a powerful tool of evaluating the course or curriculum. A valid or good test should assess whether the students have achieved the proficiency as intended by the course objectives.

If the test is designed to achieve positive washback, it should reflect course objectives. Hence, the classroom activities are oriented towards preparing for the examination and achieving the curriculum target at once. Furthermore, all the skills and activities to be developed on the students should be tested. For

example, if the course has an objective to develop speaking skill, then test speaking skill. Hughes mentions, "It is important not only that certain abilities should be tested, but also that they should be given sufficient weightage in relation to other abilities (1995:49). Moreover, he emphasizes:

If achievement tests are based on objectives, rather than on detailed teaching and textbook content, they will provide a truer picture of what has actually been achieved (1995:46)

On other hand, if certain aspect(s), skill(s) or objective(s) of the course are not tested, they are not practised in the classroom. As a result, the test has the effect on the tested aspect, skill or objective only.

4.2 Use of Direct Testing

If the desired skills or activities are tested on the part of examinees, then the test is called direct. For example, if our objective is to develop the skill of writing letters, we should make examinees to write letters. Then, the students practise writing letters while preparing for the tests which also leads to achieve the course objective. Therefore, direct tests help to achieve positive washback. Heaton views that communicative testees have useful effect on the learning of a particular language than a mechanical test of structure. He further writes:

In the past even good tests of grammar translation or language manipulation had a negative and even harmful effect on teaching. A good communicative test of language, however, should have a much more positive effect on learning and teaching and should generally result in improved learning habits. (1975:5)

The reason is that the communicative tests make the testees do the things as we want them. Hence, they are more direct than structure based tests. Consequently, they are useful to achieve positive washback.

4.3 Criterion-referenced Testing

There are two reference based testing: norm-referenced and criterion-referenced testing. The former evaluates the testees' tasks on the basis of other testees

in the class or in the particular region or the country. Their score is analyzed with reference to other examinees' score. The latter, on the other hand, evaluates the students or analyzes their scores on the basis of amount of the course they achieve. The score is interpreted in it. "In criterion referenced testing, the performance of an individual is compared against same set criteria to examine whether or not an individual has learned specific skills or knowledge" (Khaniya 2005:99). Hughes argues that criterion-referenced tests have beneficial washback. He mentions that students are encouraged to measure their progress in relation to meaningful criteria. He points out the two positive virtues of criterion-referenced tests: they set standards meaningful in terms of what people can do, and they motivate students to attain those standards (1995:18). This motivation leads the testees to achieve curricular objectives. For example, in order to pass compulsory English course in S.L.C. examination (in the context of Nepal), a student has to obtain 32 percent. For this, he/she should complete the great majority of the test tasks successfully. Therefore, criterion-referenced tests increase positive washback rather than norm-referenced tests.

4.4 Wide Coverage Sample and Unpredictability

A test cannot measure all the topics or behaviours that are intended/expected by the course. Hence, it is only a sample of everything included in the course. If the test covers all or most of the units/topics, Skills and aspects of the language course (i.e. wide coverage sample), the students and teachers spend more time on the those things in the name of preparation for the exam. As a result, wide coverage sample drags towards positive washback as oppose to the sample taken from a restricted area of the specification.

Moreover, the content of the test should be unpredictable so that it can achieve positive washback on the whole course. On the contrary, if the contents or topics of the test are predictable (i.e. students and teacher can easily guess), the other topics are not taught and learnt. As Hughes mentions "an effort should be made to test across the full range of the specifications (this should be equivalent to a fully elaborated set of objectives) even where this involves elements that tend themselves less readily to testing" (1995:45).

4.5 Test to Be Familiar to Students and Teachers

Teachers and students, being the centre of teaching, learning and testing, should be well known familiar with objectives, contents and format of testing as they are in course objectives contents and methods. Generally, teachers and students spend much time for preparation for the tests. Then they should be familiar to the rationale for the test, its specifications, contents, its methods, ways of scoring, format and sample of it. This increases the possibility of positive washback effect since they realize and understand what the test demands of them which is also the objectives of the course. Hughes opines that this kind of information about test should be made available to the students and teachers who are the primary concerned with preparation for the test. It is particularly important, when a new test is being introduced, especially if it incorporates novel testing methods (1995:46). This is more important since it increases test reliability, another important quality of a good test.

Hughes also emphasizes on the need of guidance and training for teachers if the new tests are introduced in terms of its content, format, methods, purposes, scoring techniques, and so on. If direct test of a much more communicative nature, for example, is introduced in the place of test of grammatical structure and vocabulary (1995:46), many teachers need training. The training helps, then, to achieve beneficial effect.

4.6 Cost Efficiency

As mentioned above, practicality is one of the qualities of a good test. Hughes mentions that a good test should be easy and cheap to construct, administer, score and interpret. Here, cheap means in terms of time and money both (1995:47). Although objective tests have these features in comparison with subjective tests, the positive washback effect of subjective tests can easily overcome the cost. (Hughes 1995:47) Therefore, the positive washback is the most cost efficient.

4.7 Use of Communicative Tests

Most of the language courses have the objectives to enable the learners to communicate in target language. If a language test assesses the communicative ability of the learners, then it has positive washback because it tests the skills and abilities required for using language for communication. Heaton mentions that communicative tests

have useful effect on learning target language than structural tests. He emphasizes that (as quoted in 4.2) traditional tests of grammar, translation or language manipulation had a negative and even harmful effect on teaching but a good communicative test of language has a much more positive effect on learning and teaching and should generally result in improved learning habits (1975:5). Hughes (1995:45) also accepts this view as the communicative tests test the performance skills directly using the authentic texts and tasks.

Khaniya also concluded that language testing that tests the knowledge of the language in terms of grammar and textbooks facts can produce negative washback... Testing communicative ability is likely to produce positive washback (2005:81). Therefore making the language testing communicative in nature and content is another way of achieving positive washback.

5. Conclusion

There are many criticisms and mistrust on testing or examination. There are different reasons of this: no matching between tests and course objectives, belief (i.e. the negative effect of it), restricted sample behaviour that it can test, imperfect use of test results (that does nothing to improve teaching and learning), and so on. However, testing is an integral part of teaching. It can lead the whole education programme, if it is good. There are different criteria to make the good test. Among them positive washback effect is the most essential. Many people believe that testing has negative washback. However, we can achieve beneficial washback if we design it with due care.

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Integrating Reading with Writing Skill



Lila Kumar Majhi

0. Outline

Among four language skills, primary skills have received top priority in lower level classes, especially in primary level, whereas the secondary skills have been highly emphasized in tertiary level. Out of the secondary skills, teaching reading has been carried out fairly easily while English Language Teaching (henceforth, ELT) practitioners have realized difficulty in teaching writing skill. David Cross (1992) views, "in terms of needs and of preparing learners to enter the real world, writing is more difficult to justify than the other skills. However, the school is a micro-world of its own, in which writing holds a most important role" (268). So, this article attempts to observe how far reading skill can be beneficial for enhancing writing skill on the part of learners.

This article has five sections. Section one deals with the necessity to integrate secondary language skills, whereas principal activities that can integrate them are mentioned in section two. Similarly, section three provides some useful pedagogical tips for integrating reading with writing skill. Eventually, conclusion makes the fourth section.

1. Need to Integrate Reading with Writing Skill

Language learners learn language skills in the order of listening, speaking, reading and writing. Writing, thus naturally, follows reading skill. A good writer is supposed to be first a good reader. Realizing the need to integrate reading and writing skills, David Cross opines, "We should not overlook the relationship between reading and writing. The more students read, the more fluently they will write. Some sort of written response is often a natural follow-- up to what has been read" (1992:268).

The major component of reading is reading comprehension. Teaching reading comprehension will

totally be a failure unless it is integrated with other skills. "Reading comprehension should not be separated from other skills" (Sharma and Phyak n.d.:463). It has been customary even in our formal examination system of Higher Secondary Education Board to involve students in answering to the questions after they comprehend the text. What they read need to be reflected in their written answers.

So far as historical background of language testing is concerned, discrete point test is lacking its popularity and thereby integrative language testing is earning popularity. According to J.B. Heaton (1988) "Integrative tests do not seek to separate language skills into neat divisions in order to improve test reliability instead they are often designed to assess the learner's ability to use two or more skills simultaneously" (16).

Moreover, John Munby's lists of sub-skills of reading and writing motivate the ELT practitioners to integrate them.

John Munby lists the following various sub-skills of reading skill:

- Recognizing the script of a language.
- Deducing the meaning and use of unfamiliar lexical items.
- Understanding explicitly stated information.
- Understanding information when not explicitly stated.
- Understanding conceptual meaning.
- Understanding the communicative value (function) of sentences and utterances.
- Understanding relations within the sentence.
- Understanding relations between the parts of a text through lexical cohesion devices.

- Understanding cohesion between the parts of a text through grammatical cohesion devices.
- Interpreting text by going outside it.
- Recognizing indicators in discourse.
- Identifying the main point or important information in a piece of discourse.
- Distinguishing the main idea from supporting details.
- Extracting salient points to summarize (the text, an idea etc.).
- Selective extraction of relevant points from a text.
- Basic reference skills.
- Skimming
- Scanning to locate specifically required information.
- Transcoding information to diagrammatic display. (Sharma and Phyak n.d.:459-60).

Likewise, according to John Munby, the following sub-skills of writing can be mentioned:

1. Manipulating the script of a language,
 - i) Forming the shapes of letters
 - ii) Using the spelling system
 - iii) Using punctuation.
2. Expressing information explicitly.
3. Expressing information implicitly through
 - i) Inference and
 - ii) Figurative language
4. Expressing the communicative value of sentences and utterances.
5. Expressing relations within a sentence using,
 - i) Elements of sentence structure
 - ii) Modal auxiliaries
 - iii) Intra-sentential connectors.

6. Expressing relations between parts of a text through lexical cohesion devices.
7. Expressing relations between parts of a text through grammatical cohesion devices.
8. Using indicators in discourse for
 - i) Introducing an idea
 - ii) Developing an idea
 - iii) Transition to another idea
 - iv) Concluding an idea
 - v) Emphasizing a point
 - vi) Explanation of a point already made
 - vii) Anticipating an objection
9. Reducing the text through avoiding irrelevant information.

(Sharma and Phyak n.d.:473).

Having compared between the sub-skills of both reading and writing, it can be inferred that the more the learners are fully acquainted and equipped with the sub-skills of reading, the more they are likely to develop writing skill. Hence, reading can be considered to be a pre-requisite to writing.

2. Principal Activities to Integrate Reading with Writing Skill

A number of activities that integrate reading with writing skill can be proposed. However, considering the students of intermediate and upper-intermediate, the following activities have been mentioned as principal ones:

- i. Reading comprehension followed by question-answer, note-taking and summary writing
- ii. Reading a letter and responding to it.
- iii. Reading an invitation card and accepting or denying it.
- iv. Reading a vacancy announcement followed by its response.
- v. Reading views and commenting on them.

- vi. Reading literary works and interpreting them.
- vii. Reading literary works and examining them critically.
- viii. Writing a news story after reading similar news stories and the headline and other clues.
- ix. Transforming paraorthographic texts into orthographic ones.

The aforementioned list is not definite, nor is in any particular order. More useful activities can be freely included in the list.

3. Pedagogical Tips for Integrating Reading with Writing Skill

The ELT practitioners are suggested to follow the following tips while integrating reading with writing skill:

- i. Arouse interest in learners to read for pleasure.
- ii. Encourage and involve them in extensive reading.

- iii. Convince them that better writing is only possible after they read sufficiently.
- iv. Encourage them to read intensively.
- v. Talk, discuss and familiarize with writing processes before they are involved in writing.
- vi. Provide them with as much necessary resources as possible.
- vii. Writing is a challenging task. So, the learners should be gradually geared to learning writing. Once they start writing, they may leave it half-written or so. At the moment, they should be facilitated.
- viii. Shorter exercises are recommended for class work and longer ones for homework.

4. Conclusion

Teaching writing is, no doubt, really difficult to teach. However, its complexity can be minimized to some extent when it is integrated with reading skill. Resource materials, reading habits, ample opportunities to read extensively and intensively can immensely help develop writing skill.

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Dealing with Cultural Diversity in Language Classroom



Ram Dahal

1. Introduction

Cultural and ethnic diversity are the common realities of the language classes. Students' cultural differences can result in academic difficulties. On the other hand, these diversities simultaneously give rise to the diversity in language. Therefore teaching and learning problems due to language diversity in the classrooms is also increasing. Increasing number of students whose cultures differs from the teachers' and the fellow - students make teaching and learning a more complex job. On this perspective, multicultural education can be an important topic for the teachers Originally limited to minor racial groups, multicultural education now applies to differences based on language, gender, social class, and special need students as well as on race and ethnicity. Multicultural education concerns about equity and fair treatment for those who have experienced discrimination and humiliation in the classrooms. Hence, it is critical for the teachers to become culturally aware and instructionally effective with diverse group of students. This article tries to deal with cultural diversity in the classroom and its influence in teaching and learning as well as the response of the teachers and schools towards it.

2. Students' Diversity

Teachers are faced with many forms of student diversity in classrooms. They may not be aware of it and its impacts. Student diversity can be seen in many forms. "Students come from a variety of ethnic, racial, and cultural backgrounds. They may be rich or poor, may speak a variety of languages, and they possess a range of physical, emotional, and intellectual abilities"(Arends et al 1998:124) It is desirable to consider how these differences might affect one's teaching effectiveness.

2.1. Race and Ethnicity

The racial and ethnic inequalities that exist in society are reflected in schools and classrooms. It is obvious that a society is composed of heterogeneous races, castes and cultures. Some people belonging to particular race may be in minority and some other may be in majority. Students of majority ethnic and racial group entertain positive response from the teachers whereas minority students are treated differently. They are facilitated less and cared less in comparison to the first one. "Over the years, evidences have shown that minority students receive a lower quality education as a result of differing enrollment patterns, an unequal curriculum, tracking and differential classroom interactions with teachers. It means teachers exhibit differential interaction pattern with minority and majority students" (Arends et al., 208). These discrimination patterns hold no relation to the teacher's race. Whatever the race the teacher belongs to, the discrimination can come into the classroom in any form.

Gay (1994) says: "minority students are asked fewer questions of all types, are given less wait time, and are less often praised or encouraged" (in Arends et al 112).

2.2. Students' Cultures and Classrooms

Culture may be described as socially acquired knowledge; i.e. as the knowledge that someone acquires by virtue of his being a member of a particular society. According to Oxford Advanced Learners' Dictionary (6th ed.) culture is the pattern of behaviors and the belief systems of particular groups of people.

Bolman and Deal (1991) say: "Much of people's patterned behavior and thought processes, along with the history and tradition that hold groups together over

time can be attributed to cultural norms" (in Arends et al, 208). In anthropology and social sciences, the term 'culture' is used to describe the deeper patterns and beliefs found in larger societies. When we refer to Eastern society, we describe particular beliefs and institutions that emerged mainly in Asia over a period of several centuries. As with these larger societies, schools have their own unique cultures consisting of values, beliefs, and expectations that have developed over time. "Lortie (1975) referred to school culture as the way members think about social actions; culture encompasses alternatives for resolving problems in collective life. Rutter et al. (1979) referred the common set of values, beliefs, and ways of doing things as a school's ethos; Glass (1981) called it tone; Joyce preferred the word 'community'. Regardless of the labels, the culture of a school greatly influences what goes on there and determines expectations and roles for teachers, students, parents, and others who are involved in them" (in Arends et al, 208). And cultural norms influence how teachers within particular schools or classes view their work the kind of learning environment they choose to create and ultimately, what students take away from their school experience. Here, it is important to note that the culture of a school exists within a larger societal culture and is shaped by that larger culture.

2.3. Language

Closely related to culture and race, language is another major form of diversity teachers frequently face in their classrooms. Especially for those who belong to different racial and ethnic groups, their own languages distinctly contrast with the language of the medium of instruction in the classroom. This contrast can bring about complexity in language learning. "Language diversity in the classroom comes in the way that children's first language is something other than English, in which case they are considered limited English proficiency (LEP)" (Arends et al, 130). Limited English proficiency additionally refers to the problems in language students who have deficiencies in second language learning due to linguistic difference and the cultural overlaps.

2.3.1. English as Foreign Language

In Nepal, English is regarded as the foreign language. School means double duty for these students, as they try and master English as well as the subject under study. How do these children approach the problem of learning English? It is not an easy task.

"Communicative competence in any language consists of more than simply knowing its phonology (pronunciation), morphology (word formation), syntax (grammar) and lexicon (vocabulary). The speaker also must understand how to organize speech beyond the level of single sentences; how to make and interpret appropriate gestures and facial expressions, about the norms surrounding using the language in accordance with roles, social status, and in different situations; and finally how to use the language to acquire academic knowledge" (Arends, 113).

In learning first language the case is quite different. In first language learning, the above-mentioned linguistic abilities are acquired over an extended period of time and in meaningful social interactions with others in real contexts and situations. "Cummins (1981) estimates that non - English speakers require 2 years to attain basic communication skills but need 5 to 7 years to develop cognitive academic language proficiency. That is, children can get along on the playground and in social situations very readily, but to become skillful in learning academic contents in the medium of English takes much longer" (in Arends et al, 113).

It appears that the task of learning a second language or foreign language is a creative one. Second language learners do not passively learn a new language; but they must listen attentively, involve in the social and other contexts to experience the real life conversations of the target language. To help them guess about how to use the language, test out their guesses, and revise accordingly, more and more exposure is required. "Fillmore (1982)

compared good language learners with poor language learners and found that what distinguished them was their level of engagement in the classrooms. Good learners did much observing, listening, and some interacting, whereas poor learners did little". (in Arends et al, 113)

2.4. Social Class

The important phenomenon that arises the diversity in the classroom is the social class, i.e. social economic status. Academic achievement is directly associated with social class. Some represent working – class whereas some other may represent middle – class. On the other hand, the teachers also may show different response to the different classes. Middle class teachers expect middle class-behavior from the students. If the low socio-economic status students show the different behavior, they may be responded negatively. This shows that the socio-economic status can affect in student – teacher interaction, which can consequently give poor academic performance.

"Class differences can be seen in the classroom with different values and priorities. The levels of classes arise the different expectations about schooling. And these differences can have serious consequences for children's education"(Arends, 132). That is why students' social class is an important thing to be considered by the teacher.

2.5. Gender

Similar to social class and racial diversities reflected in schools, gender inequalities are the other elements that are seen in classrooms. In the context of Nepal, gender bias has been a problem deeply rooted in the society, and it is distinctly reflected in schools and in classrooms as well. First and foremost daughters are not given much importance as sons. They are culturally prepared in the society in the way that they are really weak and less potential than boys. They are frequently instructed that they mustn't walk alone in the street, must arrive home back on time and so. On the contrary, boys entertain better freedom. They are taught the stories of bravery and victory. As the same gender bias can be seen in the classroom in the various forms.

"Girls in the academic extremes are less likely to be identified and provided special assistance than boys. In the classroom itself, teachers interact with girls less, give them less praise and other forms of feedback, and ask them fewer questions"(Sadker and Sadker 1994:133).

2.6. Special Need

Exceptional students are those who need special assistance as well as the environment for learning. These are the students having various disabilities. The special emotional, physical, and intellectual condition of students demanding special needs is treated differently in schools. There might be the various causes behind the disabilities of the children, but whatever the cause, for student to be eligible for special services; their exceptionalities are first categorized as follows:

- Mental retardation
- Learning disabilities
- Behavior disorders
- Hearing impairments
- Visual impairments
- Physical and other health impairments
- Gifted and talented
- (Arends et al, 118).

Whatsoever the forms of disabilities as mentioned above, the students of these disabilities experience particular forms of discriminations in the classroom. They are either neglected or, sometimes, humiliated not only by the fellow students but also by the teachers. Due to the less exposure of learning, they may result in poor academic performance.

3. Responses to the Problems

We have seen that cultures, ability levels, physical factors, social class, gender, and language create the complexity in learning in the classroom. In managing these diversities, a teacher's job is to develop himself/herself culturally responsive teacher. On the other hand, a culturally responsive teacher's another job is to preserve and respect students' native language. In fact

the improvement starts right from here. Language bias is that disease that can infect the whole teaching – learning environment badly. Teachers are expected to become students friendly irrespective of the languages they speak. "The old 'factory model' of schooling in which students are considered raw material to be processed towards standardized goals, is now thought to be counter - productive to the educational needs of our society and its many individual students. Schools today should try to replace this mass production model of education with more flexible and student centered programs"(Arends et al, 145).

Therefore the teachers, schools as well as the government need to be responsible to the cultural diversity and address the problems by adopting the following programs:

3.1. Pull - out Programs

The most obvious way to deal with educational problems is to pull individuals out of their regular classrooms for special instruction. Students who are found problematic in learning due to cultural gaps and language overlaps need to be cared individually. Though they spend most of the time in the regular classes, they are supposed to provide additional language classes in any part of the day. "For students in academic difficulty should be taken to resource room classes for remedial work; and students who do not speak English take special ESL classes" (Arends, 145). These efforts can obviously give positive response in term of learning English.

3.2. Inclusive Education

Another way to deal with diversity is through inclusion. 'Inclusion' is an equivalent with inclusive education. A society can be multiethnic, multicultural, multi – religious, multi-linguistic etc. A classroom is the mirror of the society. So teachers are expected to become able to deal with this diversity. Then only the academic success can be achieved well. The best way to deal this diversity is 'inclusive education'. Not only the ethnicity and language but also gender and disabilities of the students' should be respected equally. "The essence of inclusion is to educate students with disabilities

in regular classes. Nowadays the term 'inclusion' is used in the way that will facilitate the integration of an even greater number of students with disabilities and other differences into regular classrooms" (Ibid, 146).

3.3. Teaching Multiculturally

To teach multiculturally means to respond to the diverse students of different ethnicity and races, and exceptionality positively. It is possible only by promoting understanding and appreciating cultural diversity. It is reasonable to expect teachers to carry an attitude of respect for the cultural differences. Good teachers enjoy being familiar with procedures for getting to know more about their students' cultural background.

James Bank (1993) says "The major theorists and researchers in multicultural education agree that the movement is designed to restructure educational institutions so that all students will acquire the knowledge, skills, and attitude needed to function effectively in a culturally and ethnically diverse world....It is not an ethnic or gender specific movement. It is a movement designed to empower all students to become knowledgeable, caring and active citizens in a deeply troubled and ethnically polarized nation and world" (Bank 1993:23).

Another important part of multicultural education is reduction of prejudice. Prejudice can be reflected in the teacher's attitude with the negative response to the students of the contrast culture or language. A teacher is a good facilitator in the classroom. So his role is to show students' friendly attitude respecting their diversity. A final component is 'equity pedagogy'. "When teachers employ strategies to help all students learn, no matter what their cultural or linguistic background. They are utilizing equity pedagogy" (Arends et al, 146,147). Equity pedagogy is a part of the inclusive education in the modern democratic era. Here, equity refers to a situation in which everyone is treated equally which is synonymously replaced with 'fairness'. To treat equally to everyone irrespective of his/her caste, ethnicity, language, gender etc is the duty of the teacher to be responsive to the students' diversity.

4. Conclusion

Cultural and ethnic diversity are common phenomenon in the language classroom. Studies show that today's classrooms are characterized by diversity. Differences in race, ethnicity, language, social class and gender as well as special need student result in academic difficulty. Students coming from different cultural backgrounds may be in minority or in majority. Studies show that minority students are discriminated by the teachers and the school administration. Discrimination or unfair treatment can be seen in different activities

carried out in the classroom. Students of minority social group are less cared, low-income students experience depressed academic success; gender bias adversely affects their learning – to mention a few. It is, therefore, critical for teachers to develop classrooms that respect all students equally, regardless of their gender, racial or ethnic differences. In managing this diversity, a teacher's job is to grow as culturally responsive teacher and that can be materialized only through the focus on inclusion and equity.

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Handling English at Nepalese Schools and Colleges



Tej Raj Paudel

0. Abstract

Classroom management has always been a great challenge when it comes to the effective teaching of English at Nepalese schools and colleges. The majority of students being poor in English, English teachers are always replete with anxiety to make their class as interesting and informative as possible, regardless of what aspect (of English) they are concerned with. They seem to be continuously striving for the maximal educational standards. All the same, the goal of teaching English effectively and thus imparting quality education becomes a distant dream in the absence of the learners' active participation. Therefore, they should come up with fresh and fascinating approach in order to engage students in classroom activities, thereby ensuring their understanding of lesson and their improvement. For this, they have to be aware of pupil's actual ability, experience and interest. This article shines a light on the problems that tend to arise in an English class, and attempts to explore in brief some useful techniques to manage the class for its effectiveness.

This article has been divided into three sections. Section one deals with the common classroom problems, whereas possible solutions to these problems are offered in section two. Eventually, conclusion is drawn in section three.

1. Common Classroom Problems

English as a foreign language has been a compulsory subject from the primary level to the Bachelor's level in Nepal. All the same, the majority of Nepalese students are weak in English. They lack the ability to read the materials of average difficulty and length. They cannot even understand lecture and conversation of average tempo. They find it difficult

to write a simple free composition with clarity and correctness in vocabulary and syntax. They are not familiar with sufficient range of vocabulary and grammatical patterns so as to express their thought—be it while speaking or writing. Moreover, they do not have enough understanding of the English people and their culture. As a result, they cannot find out how English culture resembles or differs from their own culture. Thanks to all these things, they tend to feel bored in an English class, thereby reducing its effectiveness and hampering its objective. More often than not, they feel frustrated at the lack of progress, and even go to the extent of calling English a 'Gaikhane Bhasha', meaning 'the language of beef eaters'.

Similarly, a class is essentially full of variegated students. It comprises not only biddable but recalcitrant students also, which means some students may have a disruptive influence on the rest of the class. Undoubtedly such students hamper the well-functioning as well as the objective of the class. Likewise, it is sometimes possible that the interest of teachers comes in direct clash with that of students. Such a situation occurs when the teachers fail to understand the psychology of their students and to motivate them.

That all students are not equally receptive and intelligent is an undeniable truth. Finding a teaching method that draws the attention of intelligent students and at the same time makes the weaker ones understand is a Herculean task that a teacher undertakes.

Bilingualism is also a problem as the students take to code-switching frequently. Even when a minor problem arises, they prefer to speak their native language rather than try to use English. This tendency is fuelled by their inadequate exposure to the English language.

Teaching aids and materials also play a vital role to make the class fruitful. Lack of such materials has been yet another problem at Nepalese schools and colleges.

The incompetence and the negligence of teachers are serious impediments to the effective teaching of English. Lack of planning and preparation on the part of teachers results in sheer waste of time as it does not make any contribution to the learning process.

To summarize the said problems, the following observation made by Verghese can aptly be cited:

Teaching English as a second language...is beset with problems such as poor motivation, inadequate exposure to the language, poor classroom conditions, lack of teaching aids and materials, incompetence of teachers, bilingualism and its effects on the learners, etc. (1989: 27)

2. Possible Solutions

There are no hard and fast rules about teaching English effectively. Yet, some down to earth techniques can be applied to optimize the teaching and learning. To draw the students' attention is perhaps the most important as well as challenging task for the teachers. To perform this task successfully, the teachers may:

- a. Convert long and complex sentences into short, simple ones. In so doing, they should use the vocabulary of everyday use so that the students do not feel that they are traveling through the scary jungle of foreign words and structures.
- b. Convert narrative into dialogue as far as it is viable. This demands that the teachers act assuming the role of characters in the narrative, which undoubtedly attracts the students' attention because the teacher for them becomes more of an actor who is there to entertain them than a teacher who wants to drag them into the world of books.
- c. Make maximum use of facial expressions and body gestures.
- d. Cite examples from the students' subjects of interest, such as sports and movies.
- e. Show the objects being taught or their pictures, if it is possible, instead of describing them in words. In

this regard, Verghese states "Demonstration nearly always gets better results than explanation" (1989:64).

So far as effective learning is concerned, motivation is a key element. It is a catalyst that facilitates teaching learning process. As Pandey (2007) states, "Motivation is regarded as something which initiates, energizes, compels and prompts an individual to act or behave in a particular way or manner for attaining some particular goal, target or purpose" (172). According to P.T. Young, "Motivation is the process of arousing an action, sustaining the activity in progress and regulating the pattern of activity" (in Pandey 2007: 174). The teachers should reward the correct response of the learners to motivate them. Both intangible rewards, such as the praising words, love and affection, and tangible rewards can be used. If positively motivated, the students will involve themselves in classroom activities. They forget their weaknesses and become ready to venture into the work, which would otherwise be impossible for them.

Verghese opines that the teachers should not do anything that the students can do for themselves, regardless of the kind of the exercise that is set for them. Instead, they should facilitate their activities and encourage them to write a draft of the exercise first, revise it and then rewrite it. (1989: 80)

It is better not to set an exercise that is too difficult for the students. For example, while teaching composition, telling students to write about their own experience at first would be a practical idea. Encouraging them to maintain their diary would be perhaps the most effective.

The teachers should inculcate the students with the habit of reading as many good books as possible because reading not only broadens their mental horizon but also helps them write free composition comfortably. In this sense, reading and writing are closely interrelated. Therefore, the relationship between these skills should not be underrated. David Cross opines, "We should not overlook the relationship between reading and writing. The more the students read, the more fluently they will write. Some sort of written response is often a natural follow-up to what has been read" (1992:268).

The teachers can also engage the students in group activities allowing them freedom to explore the links between different fields of interests, thus pushing the frontiers of knowledge in new and exciting directions. The blending of ideas and the cross-fertilization of diverse thoughts lead to the students' intellectual growth. However, the teachers should not be over grammar-sensitive while arranging such activities.

While teaching vocabulary, the teachers should place their primary focus on the words that are frequently used, and those that denote the things the students see in their immediate surroundings because every sight of the things reminds them of the words, eventually enabling them to use the words for various purposes.

Some grammatical forms are more probably used in one context rather than another, or there are choices which depend on whether we are writing or speaking, or whether we want to sound more or less formal (Carter et al. 2000: viii). Therefore, it is better to teach grammar in context offering examples from the students' subjects of interests, where appropriate.

The teachers' personality is equally important in teaching. Undoubtedly, the teachers become role models for their students. That's why they should always try to be agreeable as well as competent. They should behave in such a way that the students feel comfortable in their presence. They should instill confidence into the students and be attuned to the students' interests and weaknesses. In other words, the

teachers should try to read the psychology of their students. This helps avoid the clash of interests.

The teachers should encourage the students to speak English not only in the classroom but outside as well. For this, "they should speak English even if they meet their students outside the classroom" (Poudel 2009). This helps provide them with more exposure to the language.

Appropriate aids make the teaching of the second language more effective. Visual aids help students see and comprehend, whereas audio aids help them learn from what they hear. Moreover, the use of such aids makes the students more interested in learning. The teachers should be trained and qualified enough to make the proper use of such aids in the classroom.

3. Conclusion

Teaching English at Nepalese schools and colleges is really very challenging in that the majority of the students are weak in English. However, the use of some down to earth teaching methods proves to be helpful for effective teaching. Practical methodologies with emphasis on four language skills— reading, writing, listening, and speaking— should be initiated. Such methodologies should depend on the techniques that will motivate students to enjoy learning English and use it for various purposes. For this, a change in the attitude of the teachers is essential. They should introduce fresh and fascinating approaches and try to be the indefatigable teachers of English.

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Aspects of Learning a Word

Chet Nath Niroula

1. Background

A student tells the teacher why he could not come to class the day before using this expression.

(i), "Miss, yesterday I not come I sick"

The meaning is conveyed even though the student did not use appropriate grammar. What this shows is that in order to speak and communicate the speaker first needs words even if grammar is important.

Vocabulary works as the building blocks of language learning. If language structures make up the skeleton of language, it is vocabulary that provides the vital organs and the flesh.

In Nepalese context, where students do not use English at home or in daily life, the teaching and learning of English vocabularies is always a challenging task for language teachers. Every teacher and student is facing the same problem of new vocabulary during their teaching and learning process. Most of the efforts in teaching vocabulary tends to be limited to presenting the meaning only. Learning a word means learning different aspects of that word like; meaning, use, formation, grammar etc. This paper has been divided into the six sections: background, word meaning, word use, word formation, word grammar, and conclusion.

2. Word Meaning

The first thing to realize about vocabulary items is that they frequently have more than one meaning. It means that a word has different meanings. If we look at *Oxford Advanced Learner's Dictionary*, the word "book" has following different meanings:

- a. book: 9 meanings as a noun.
- b. book: 2 meanings as a verb.
- c. book: book + preposition : three phrasal verbs

When we come across a word, we have to try to decipher its meaning, and look at the context in which it is used. If we see a woman in a theatre arguing at the ticket counter saying "But I booked my tickets three week ago", we can obviously understand the meaning of the verb "book" i.e. reservation, which is different from a policemen saying to his colleague "We booked him for speeding." Similarly, book in the phrase "open a book" refers to bet, "bad book" refers to be not in favor of and "by the book" means according to law.

Sometimes words have meanings in relationship to other words. The word "good" can be understood in relation to the word "bad". Similarly, the word "vegetable" can be understood in relation to carrots, cabbages, potatoes etc. It is because "vegetable" has general meaning, but carrots have a specific meaning. In order to get proper understanding, the students need to know meaning in context and they need to know sense relations or semantic relations.

3. Word Use

Students need to know how a word is changed, stretched or limited in its use. Word meaning is frequently stretched through the use of metaphor and idiom. We can take the word "hiss" as an example, which generally means the noise that snakes make, but we can use it metaphorically in the sentence like "Don't move or you are dead," she hissed. Similarly, in the expression "He is a real snake in the grass", the underlined idiom refers to a deceitful person. Other idioms like "raining cats and dogs", "putting the cat among the pigeons" etc. have their meaning of set of phrases but not isolated words.

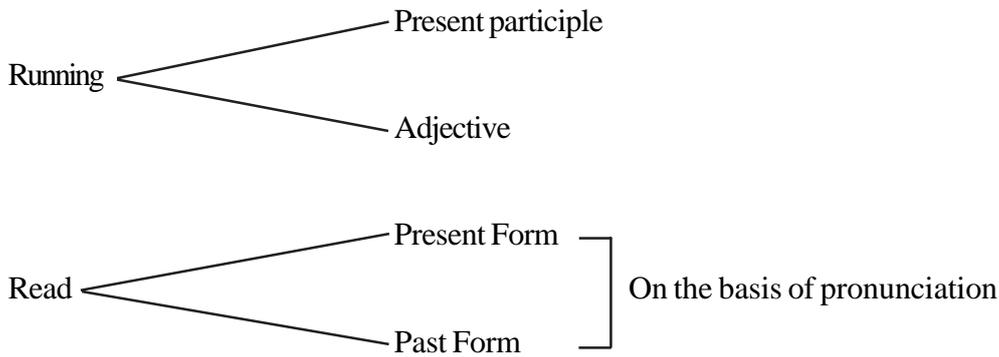
Word meaning is also governed by collocation, that is, the words that go together. For example, the word "bad" collocates with the word "boy", not with the words like

eggs, curd, etc. We also use "sprained ankle", "sprained wrist", but not "sprained thigh rib". Similarly, we have a headache, stomachache, earache, but not throatache, legache.

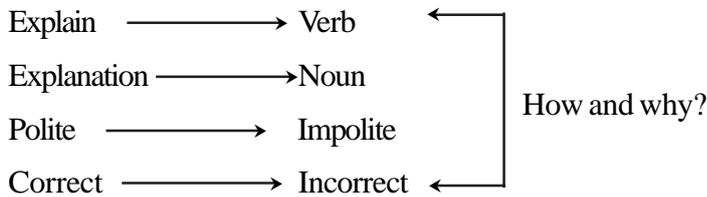
The meanings of words are also determined by style and register. If one wants to tell someone that "you are angry", one will choose carefully between the natural expression of this fact (I am angry) and the informal version (I am really pissed off). The latter would certainly seem rude to listen in certain contexts.

4. Word Formation

While learning new words, the students have to learn how words are written and spoken, and how they can change their forms as required in different contexts. Words can change their shape and grammatical nature, too. Students should know how to twist words to fit different grammatical contexts. The same word can be used differently according to grammatical contexts, for example:



Students also need to know how suffixes and prefixes work.



The students learning new words should also know how words are spelt, and how they sound. Indeed, the way words are stressed is vital if students are to be able to understand and use words in connected speech.

5. Word Grammar

Certain words reflect certain grammatical patterns. Let's see some examples:

A. We make distinction between "countable" and "uncountable" nouns. The former can be singular and plural, whereas latter can be only singular. So, we can say one chair, two chairs, but we can not say two furnitures. Chair can collocate with plural verbs where as furniture never can

a. There is a chair.]
 b. There are two chairs.] Grammatically correct

c. There is a furniture.]
 d. There are three furnitures.] Grammatically incorrect

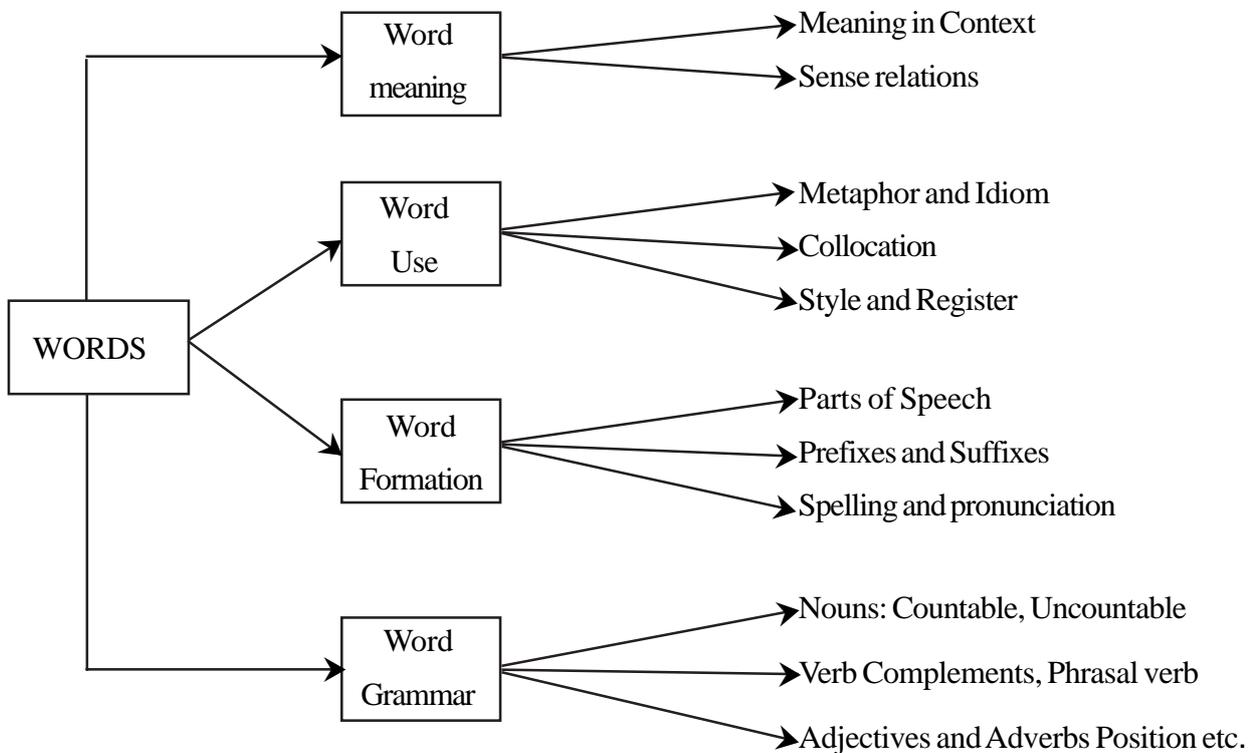
B. There are also some nouns in English that are neither countable nor uncountable. They always have certain form and can collocate only with singular or plural verbs.

- a. The news is good today. (Singular verb)
- b. The people are happy. (Plural verb)

C. Similarly, verbs also trigger certain grammar, too. For example, "Tell" is always followed by an object + to infinitive. Modal verbs like can, must, etc are always followed by a bare infinitive. When students do not have this kind of knowledge, they come up with erroneous sentences, such as "I must to go", "He said me to come". Similarly, how the phrasal verbs of English function is to be known. They should know how adjectives and adverbs are ordered and what position adverbs can be used in.

- e.g.
- i. a lovely little old village '! grammatically correct.
 - ii. a old little lovely village '! grammatically incorrect.
 - iii. a tall young man '! grammatically correct.
 - iv. a young tall man '! grammatically incorrect.
 - v. Oh, I am terribly sorry. '! grammatically correct.
 - vi. Oh, I am sorry terribly. '! grammatically incorrect.
 - vii. It's a reasonably cheap restaurant. '! grammatically correct.
 - viii. It's a cheap reasonably restaurant. '! grammatically incorrect.

In this regard, Harmer (1991) summarizes the aspects of learning vocabulary as given in the following diagram.



6. Conclusion

Knowing a word means more than just understanding its meaning. The students should be able to manipulate both the meanings and forms of words. Even the teachers who do not favor serious vocabulary work at advanced level should pay more attention to

the words as a factor interfering with comprehension. Students who are involved in learning new words are reminded of the confusing words. This will increase the command of vocabulary as well as develop a kind of consciousness/awareness of the possible existence of non identical twins when a word does not make much sense in a sentence or text.

References

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Celce, Murica M. and D. Laser Freeman. 1999. *The Grammar Book*, Boston: Heinle and Heinle Publishers.

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Secretary's Report

CET Objectives and Activities

1. Introduction and Objectives

Circle of English Teachers (CET), Itahari was established with the unanimous decision of seventeen English teachers from and around Itahari after a day-long discussion at Koshi Saint James College and Higher Secondary School, Itahari on December 13, 2008 i.e. 28th Mangsir, 2065. It is, now, under the umbrella of Itahari Research Centre (ITREC), Nepal. Its main objective is the academic upliftment of English teachers in the colleges and higher secondary schools in and around Itahari. It tries to

- a) find the solutions to the problems concerning teaching English in schools and colleges,
- b) develop a creative unity among English teachers,
- c) help schools and colleges to uplift the standard of teaching English,
- d) inspire creative activities and research works in language, literature and teaching, and
- e) update teachers' knowledge of language, literature, pedagogy and creative fields in English.

CET is the result of the desire of English teachers to improve the present teaching-learning situation. It is an attempt to find the solutions to wide-ranging problems of learning, and talking about the problems, without any least attempt to think creatively to solve them. Now it has been developed into a forum which English teachers want to be in for an intellectual companionship. It is hoped that CET can set an example of creative unity and its far reaching positively creative results.

2. CET Activities

To achieve the set objectives CET has been organizing regular workshops, seminars and discussions among its members. It has decided to publish regular **CET JOURNAL**. In last nine months of its establishment, CET has performed the following activities.

2.1. Membership Distribution: 34 Members

- i. Dr. Kedar Prasad Poudel
- ii. Mr. Kedar Man Shrestha
- iii. Mr. Ramji Timalsina

- iv. Mr. Guna Raj Nepal
- v. Mr. Kamal Raj Dahal
- vi. Mr. Lila Bahadur Karki
- vii. Mr. Sabitri Thapa
- viii. Mr. Jang Bahadur Bhattarai
- ix. Mr. Vinod Sharma
- x. Mr. Manu Manjil
- xi. Mr. Lila Kumar Majhi
- xii. Mr. Keshav Prasad Bhattarai
- xiii. Mr. Dadhi Ram Dahal
- xiv. Mrs. Mira Pokhrel
- xv. Mr. Gita Nath Bhattarai
- xvi. Mr. Eka Raj Adhikari
- xvii. Mr. Shukadev Ghimire
- xviii. Mr. Dilli Kumar Sharma
- xix. Mr. Bhola Dhakal
- xx. Mr. Parshu Ram Shrestha
- xxi. Mr. Tirtha Raj Acharya
- xxii. Mr. Tej Raj Poudel
- xxiii. Mr. Nara Nath Parajuly
- xxiv. Mr. Ram Kumar Giri
- xxv. Mr. Chet Nath Niraula
- xxvi. Mr. Guru Prasad Adhikari
- xxvii. Ms. Sachita Pokhrel
- xxviii. Mr. Gopal Karki
- xxix. Mr. Basudev Dahal
- xxx. Mr. Laxman Pokhrel
- xxxi. Mr. Jivan Kumar Rai
- xxxii. Mr. Kumar Khulal
- xxxiii. Mr. Rabin Baral

2.2. Committee Formation

A) Dec. 23, 2008: Ad hoc Committee

Convener: Dr. Kedar Prasad Poudel

Members: Mr. Ramji Timalina
Mr. Kedar Man Shrestha
Mr. Guna Raj Nepal
Mr. Mr. Lila Bdr Karki
Mr. Gopal Karki
Mr. Mr. Laxman Pokhrel
Mr. Kiran Bajgain
Mr. Bijaya Poudel

B) Jan. 10, 2009: Regulation Formation Committee

Convener: Mr. Ramji Timalina

Members: Mr. Gunaraj Nepal
Mr. Kedar Man Shrestha

This committee drafted the CET regulation that was unanimously passed in the **FIRST GENERAL ASSEMBLY** on Feb. 14, 2009. The same General Assembly elected the CET Executive Committee, and the first meeting of the executive committee appointed college and school representatives.

C) CET Executive Committee 2009

Convener: Dr. Kedar Pd Poudel.
itrecnepal@yahoo.com Phone: 025-582299

Deputy Convener: Mr. Kedar Man Shrestha:
9742021248

Secretary: Mr. Ramji Timalina.
ramjitalina@yahoo.com 9742018052

Treasurer: Mr. Guna Raj Nepal
gunraj_nepal009@yahoo.com 9842183905

Members: Mr. Kamal Raj Dahal 9842081413
Mr. Lila Bahadur Karki 9842057955
Ms. Sachita Pokhrel (ITREC
Representative) 9842166835

D) College/ Higher Secondary School Representatives

a) Mr. Dadhi Ram Dahal: Koshi Saint James College/HSS,
Itahari

Ms. Sabitri Thapa: Kasturi College/HSS, Itahari

Mr. Dilli Kumar Sharma: Sushma/Godawari College/HSS,
Itahari

Mr. Vinod Sharma: SOS Higher Secondary School, Itahari

Mr. Lila Kumar Majhi: Janasahayog Higher Secondary
School, Tarahara

Mr. Parshu Ram Shrestha, Peace Zone Higher Secondary
School, Itahari

Mr. Laxman Pokhrel: Bha. Si. Higher Secondary School,
Jhumka

2.3. Workshop-Seminars, Papers and Discussions

A) Dec. 13, 2008: Koshi Saint James College/HSS, Itahari

The discussion was focused on finding the possible unity and activities involving English teachers in higher secondary schools and colleges. The meeting decided to establish CET.

B) Jan. 10, 2009: Kasturi College/HSS, Itahari

Paper Presenter: Dr. Kedar Prasad Poudel

Paper-title: **Issues on Medium of Teaching English in Nepal**

Reporter: Mr. Ramji Timalina

C) Feb. 14, 2009: Vishwa Adarsha College/HSS, Itahari

Paper Presenter: Mr. Ramji Timalina

Paper-title: **Writing with Interdisciplinary Studies: New Course in Bachelor First Year, TU Nepal**

Commentator: Ms. Indira Mishra, Lecturer MMC, Dharan

Reporter: Mr. Guna Raj Nepal

D) March 07, 2009: Sushma/Godawari College/HSS, Itahari

Paper Presenter: Ms. Sabitri Thapa

Paper-title: **Teaching English in Com. English in +2 Courses**

Commentator: Mr. Guna Raj Nepal

Reporter: Mr. Kedar Man Shrestha

E) April 11, 2009: Janata Multiple Campus, Itahari

Paper Presenter: Mr. Kedar Man Shrestha

Paper-title: **Teaching General English of B. Ed. First Year**

Commentator: Lila Kumar Majhi

Reporter: Ms. Sabitri Thapa

F) April 13, 2009: Koshi Saint James College/HSS, Itahari :A Talk Programme

Chief Speaker: **Prof. Dr. Govinda Raj Bhattarai**

Topic: **Discussion on B. Ed. First Year English Course-2008**

G) May 09, 2009: Janasahayog Higher Secondary School, Tarahara

Paper Presenter: Mr. Manu Manjil

Paper-title: **Literature in the School/College Language Course in the Nepalese Context**

Commentator: Mr. Vinod Sharma

H) May 29 to June 6, 2009: A Weeklong Methodology Workshop-Seminar

a) Koshi Saint James College/HSS, Itahari

I) Paper Presenter: Dr. Kedar Prasad Poudel

Paper-title: **Paper Writing and Section Division**

II) Paper Presenter: Mr. Kedar Man Shrestha

Paper-title: **Writing Examples, Quotes and Midnotes**

Reporter: Mr. Gita Nath Bhattarai

b) Vishwa Adarsha College/HSS, Itahari

I) Paper Presenter: Mr. Lila Bahadur Karki Paper-title: **Writing References, Footnotes and Endnotes**

II) Paper Presenter: Mr. Ramji Timalsina

Paper-title: **CET Format for Seminar Papers and Journal Articles**

III) Paper Presenter: Ms. Sabitri Thapa

Paper-title: **How to Write Paper in Linguistics**

Reporter: Ms. Mira Pokhrel

C) Koshi Saint James College/HSS, Itahari

Paper Presenter: Mr. Ramji Timalsina

Paper-title: **Need and Application of Critical Theory in the Study of Literature**

Reporter: Mr. Janga Bahadur Bhattarai

D) Kasturi College/HSS, Itahari

I) Paper Presenter: Mr. Lila Kumar Majhi, and Mr. Kamal Raj Dahal

Paper-title: **Handling Communicative Approach in English Language Classes**

II) Paper Presenter: Mr. Guna Raj Nepal

Paper-title: **Reflecting on Literature Across Cultures**

III) Paper Presenter: Prof. Dr. Tank Prasad Neupane

Paper-title: **संस्कृत भाषाचिन्तनमा विवक्षा सिद्धान्त (Perspective Theory in Sanskrit Language-Thought)**

Reporter: Mr. Vinod Sharma

I) Aug. 15, 2009: SOS H. G. Higher Secondary School, Itahari

Paper Presenter: Mr. Vinod Sharma

Paper-title: **Short Story as a Literary Form**

Commentator: Mr. Janga Bdr Bhattarai

Reporter: Mr. Gopal Karki

3. Achievements and Future Plans

Achievements

> exposure to CET members

> encouraging participation in workshop-seminars from different areas of knowledge

> Much hope in members and other concerned people

> power of creative unity seen

Future Plans

> to run a programme focusing primary and secondary school English teachers

> a few days long paper reading seminars

> regular monthly workshop-seminars

> regular CET JOURNAL

On behalf of the CET Executive Committee, I would like to thank all CET members, participants, colleges and higher secondary schools that have been helping CET in different ways, and all well-wishers.

HAPPY FESTIVALS- 2066

Ramji Timalina

Secretary

Treasurer's Report

A Short Glance at CET Income and Expenditure

We are delighted that we established an academic platform in the form of CET last year. We know there is a lot to be done at this juncture, but one thing that makes us proud is the fact that we, +2 and college level teachers of English in and around Itahari, have begun to work together; and most of us, if not all of us, believe that this is the best road to professional development. Now it is our duty to let you know how CET is nourished. To mention first, the main sources of CET income include the following:

- Membership fee
- Monthly levy
- SUBHAKAMANA advertisements from the Sec. School, HSS and Colleges.

All the CET members are English language teachers at different levels. CET Itahari is running in its first year. The list below gives us the picture of the total members of CET and their financial contribution to this circle.

S.N.	CET Members	Membership fee	Monthly Levy (Magh–Bhadra)	Total
1	Dr. Kedar Pd. Poudel	200/-	800/-	1000/-
2	Mrs. Sabitri Thapa	200/-	800/-	1000/-
3	Mr. Ramji Timalina	200/-	800/-	1000/-
4	Mr. Kedarman Shrestha	200/-	800/-	1000/-
5	Manu Manjil	200/-	800/-	1000/-
6	Mr. Guna Raj Nepal	200/-	800/-	1000/-
7	Mr. Dadhiram Dahal	200/-	800/-	1000/-
8	Mr. Vinod Sharma	200/-	800/-	1000/-
9	Mr. Geeta Nath Bhattarai	200/-	800/-	1000/-
10	Mr. Naranath Parajuli	200/-	800/-	1000/-
11	Mr. Lila Bdr. Karki	200/-	800/-	1000/-
12	Mr. Lila Kr. Majhi	200/-	800/-	1000/-
13	Mr. Shukadev Ghimire	200/-	800/-	1000/-
14	Mr. Dilly Kr. Sharma	200/-	800/-	1000/-

15	Mr. Bhola Dhakal	200/-	800/-	1000/-
16	Mr. Tejraj Poudel	200/-	800/-	1000/-
17	Mr. Gopal Karki	200/-	800/-	1000/-
18	Mr. Laxman Pokhrel	200/-	800/-	1000/-
19	Mr. Keshab Bhattarai	200/-	800/-	1000/-
20	Mr. Tirthraj Acharya	200/-	300/-	500/-
21	Mr. Kamlraj Dahal	200/-	800/-	1000/-
22	Mr. Ekraj Adhikari	200/-	800/-	1000/-
23	Mr. Ram Kr. Giri	200/-	800/-	1000/-
24	Mr. Guru Pd. Adhikari	200/-	300/-	500/-
25	Mr. Basudev Dahal	200/-	300/-	500/-
26	Mr. Parshuram Shrestha	200/-	600/-	800/-
27	Mrs. Mira Pokhrel Timalsina	200/-	600/-	800/-
28	Mr. Junga Bhattarai	200/-	400/-	600/-
29	Mr. Jiwan Kr. Rai	200/-	200/-	400/-
30	Mr. Chet Nath Niraula	200/-	200/-	400/-
31	Others	400/-	400/-	800/-
	Total			27,300/-

Contributions of different schools, colleges and institutiojns

S.N.	Sec. Schools/HSS/Colleges and Institutions	SUBHAKAMANA Advertisement	Other Contributions
1	Kasturi HSS/ College, Itahari, Sunsari	1000/-	Three workshop seminars
2	Koshi St. James HSS/ College, Itahari, Sunsari	1000/-	Two discussions, a talk programme, Two workshop seminars, Six meetings
3	Sushma/Godawari HSS/College, Itahari, Sunsari	1000/-	One workshop seminar

4	Vishwa Adarsha HSS/ College, Itahari, Sunsari	1000/-	Two workshop seminars
5	Janata Multiple Campus, Itahari, Sunsari	1000/-	One workshop seminar
6	Sukuna Multiple Campus, Indrapur, Morang	1000/-	
7	Mahendra Multiple Campus, Dharan, Sunsari	500/-	
8	Janasahayog HSS Tarahara, Sunsari	1000/-	One workshop seminar
9	Gyandarpan Academy, Hansposa-2, Tarahara	1000/-	
10	Moon Rise English School, Baklauri-2, Kumarkhat	1000/-	
11	Peace Zone Res. HSS, Itahari, Sunsari	1000/-	
12	Sajilal Higher Secondary School, Dulari	1000/-	
13	National Multiple College, Dharan	500/-	
14	Pindeshwor College, Dharan	500/-	
15	SOS H.G. Higher Secondary School, Itahari	–	One seminar
16	Unique Language and Computer Centre, Itahari	1000/-	
17	Shanti Stationary Udhyog, Itahari	1000/-	
18	Saraswati Higher Secondary School, Duhabi	1000/-	
19	Bha. Si. Higher Secondary School, Jhumka	1000/-	
20	Pathibhara Higher Secondary School, Itahari	1000/-	
21	Saptakoshi F.M., Itahari	4000/-	
22	Bhagawati HSS, Belbari, Morang	1000/-	
Total		22,500/-	

Total Income: 49,800/-

Expenditure

• Photocopy	1,506/-
• Letter pad and certificate	1,970/-
• Seminar Banner	60/-
• Bill	350/-
• Register & Cash Book	100/-
• CET Journal	40,000/-
• Other Stationeries	350/-
Total Expenditure	44,336/-
Cash Balance	5,464/-

This circle is undoubtedly in its early stage. We are very grateful to all the secondary/ Higher Secondary schools and colleges that helped us in the days of our academic activities throughout last year. We all English teachers of this region have an equal responsibility to nurture CET.

Treasurer

Guna Raj Nepal